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May 2000

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OMAR HAKIM

The Groovesmith Goes Electric

MD Plugs In:
Electronic Drumming
Supplement Page 151

Inside Track With
Terry Bozzio

BUILDING YOUR DOUBLE BASS CHOPS
LEARNING TO PLAY JAZZ
PERCUSSION VIRTUOSO EVELYN GLENNIE

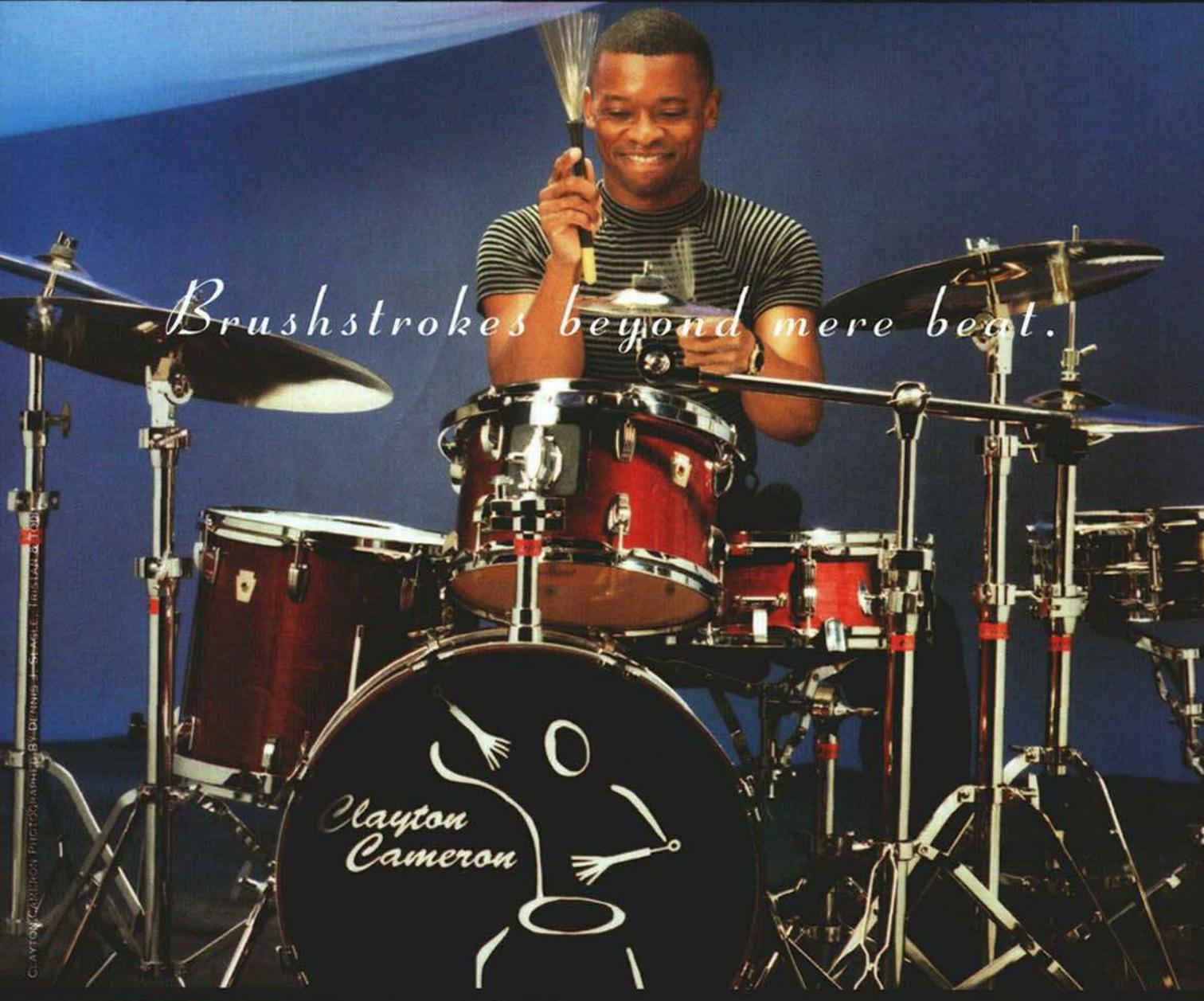


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-Giovanni Hidalgo



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There Are No Dumb Questions

Modern Drummer receives hundreds of questions about drums, drumming, and drummers each week. They used to arrive by mail or by phone—and some still do. But since the advent of the Internet, the questions have literally been pouring in. All of my MD colleagues respond to their share of this deluge, but the bulk of it eventually splashes onto my desk. That's because I edit the *It's Questionable* department, where *Modern Drummer* answers those questions that we believe will be of general interest to our readers.

I have to admit that from time to time I get a little frustrated with some of the questions. Here are a few examples:

1. Questions with no answers: "How can I become a drum star?" "Who's the best drummer in the world?" "What's the best drumkit there is?"
2. Questions that *do* have answers, but that we have no practical way of finding out: "Who drummed for Guy Lombardo's orchestra at my grandmother's wedding

party in 1934?" (Really!) "What crash cymbal was Joe Blow playing on the third track of the album he debuted on fifteen years ago?" We'd love to tell you, but we checked with Joe, and *he* can't remember.

3. Questions on topics we've just addressed: "How should I tune my kit?" [See "MD's Guide To Drum Tuning," November 1999]. "What's the best way to paint my drumkit?" [See "Painting Your Drums," March 2000]. And my personal favorite: "When are you going to feature Joe Blow?" when we ran a story on Joe only two issues ago.

4. Questions we get over and over: "How much are my old drums worth?" "How can I get a drum endorsement?" "Where can I find transcriptions of my favorite drum tracks?" "Can you send me a free magazine...poster...t-shirt...drumkit." (Say what?)

Well, now that I've vented a little bit, I want to tell you that we really don't mind any of these questions. (Except, perhaps,

the very last one. Seems a little tacky, don't you think?) We realize that even if we've just covered an artist or a special topic, MD gets new readers all the time who didn't see that story. And even if we've answered a given question a dozen times over the past few years, there's always someone new to drumming who hasn't yet received that information. That's the nature of our art form: Information is learned, utilized, and then passed on to those who need it next. That's what keeps drumming vital and fresh, while keeping our valuable history alive at the same time.

So keep those cards and letters and emails coming, folks. Just realize that there are *thousands* of you out there, and only a few of us here at MD. We might not be able to get to all your questions right away. In fact, we might not get to some of them at all. But we'll do our best, in an effort to help you do yours.

Rick Van Horn

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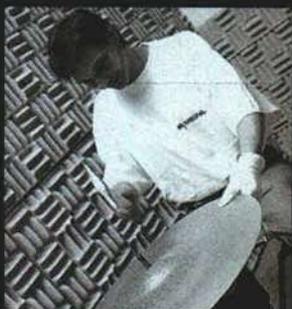
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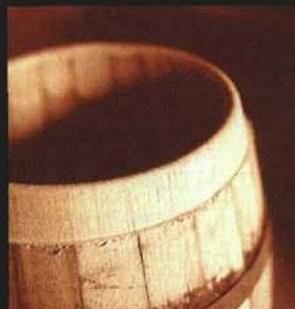
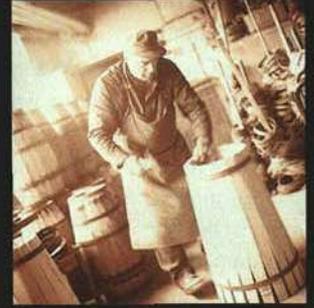


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DREAM DRUMS



Thank you very much for your Dream Drums feature in the February 2000 issue. I'm a local player who gives lessons in the evenings. I am always being asked to advise parents concerning different kits. Although my students are not advanced enough to purchase such high-end kits, it was good to get some knowledge about each brand. It would be nice to see the same sort of feature focusing on mid-level kits from each manufacturer.

Dan Spivey
Tyler, Texas

I recently purchased my copy of the February *MD*, and have been drooling over the twelve dream kits in there. I was thinking that it would have made a great calendar, given that there were twelve pictures. I'd buy it!

Noelle Lynn
Singapore

Your feature on the twelve Dream Drumkits was very well done. And yes, it certainly did make me drool with desire. I think one small correction is in order, however. On the Gretsch custom kit, the article states the color as a walnut stain. It looks more like rosewood to me. I have pictures of a rosewood kit that I own, and the color matches up perfectly to what is shown in the photograph. At any rate, thanks much. I look forward to more articles of this nature!

Will DeBouver
Atlanta, GA

Editor's note: All of the boxes and all of the accompanying paperwork listed the finish as "walnut."

BILL RIFFLIN'S CYMBALS

Bill Rieflin's interview in the February issue illustrates a problem with certain artists as endorsers of products. I am not an "anti-endorsement" guy; I have several myself. And Mr. Rieflin sounds like an intelligent and responsible individual. However, he mentions in his story that he played no cymbals on his new record, doesn't often use cymbals, and when he does use cymbals he has an old Zildjian ride that he likes. Then he appears on page 126 in a Paiste ad that shows his setup containing different hi-hat and ride selections from those mentioned in the article.

The fact that Mr. Rieflin played with Ministry obviously gives him well-deserved name recognition as an artist. But is that more important to our industry than actually using the products he endorses? If Mr. Rieflin uses the products described in the interview, he should not accept a Paiste endorsement (although apparently Paiste doesn't mind having their endorsers actually "endorsing" other brands of cymbals in print).

Obviously we've all heard various brands of products that sound great. But there should be more attention paid to integrity in the business of endorsements.

Joe Bergamini
Verona, NJ

ETERNAL REVIEW

Thanks for the review of Samael's *Eternal* album in the February 2000 *Critique*. Black metal is an underappreciated genre in the realm of music and drumming. Samael has not only excelled in this genre from the start, they continue to push it in new directions. Xy's method of integrating keyboards, programming, and acoustic drums—especially in live performances—is unique and inspiring. It's good to see that *Modern Drummer* recognizes the efforts of such innovative musicians, who may not exist in music's mainstream but write and perform excellent music nevertheless.

Todd Bilborough
via Internet

A BRAND NEW ME IN NYC

I've just read Adam's Budofsky's editorial in the February 2000 issue for the third time, and all I can say is "been there, done that." Adam's column should be required reading for anyone who takes money for playing.

Let's face it, we all face challenging situations on the job. The difference between a musician and a *working* musician is how you deal with a bad scene and still deliver a good performance. In truth, most of the time the audience won't realize anything is weird unless your attitude and behavior sends them a "something is wrong" message. So when things aren't perfect, be thankful that you're not flipping burgers, and *play*.

Donn Deniston
via Internet

G. REG HUTCHINSON

Thanks for a great article on Greg Hutchinson [February '99 *MD*]. This guy has got it together. He isn't complaining about what's wrong with all the other drummers today. Instead, he's talking about things people want to read about, like *playing drums*. He is obviously talented, but he's also a very smart person in terms of getting a gig and keeping it. Please write more about him in the future.

Likewise with your article on Dave McClain. He's a real talent as well. But couldn't that article have been a bit longer?

Cody Beaudreau
via Internet

DRUM KICKS

What a pleasant surprise to find the *Drum Kicks* cartoon in my February 2000 issue. This new addition to *MD* possesses humor that we drummers can appreciate and understand. Great job!

Mark "Thump" Hanneman
West Richland, WA

OUT OF THE GROOVE

Every month there is something great to take from your magazine. However, I have

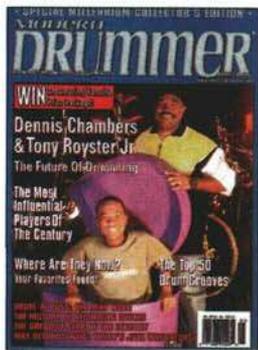
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to say that I'm disappointed with the exclusion of any of Neil Peart's grooves from the "Top 50 Grooves" category in the Millennium

Issue. To pick one of his grooves is like trying to pick one of Bonham's: not an easy task. However, I think that "Subdivisions," "Tom Sawyer," or "La Villa Strangiato" would all be good picks. Each of those songs grooves very well, and they've all had a great deal of influence on today's drummers.

I understand Mr. Peart's exclusion from the "Most Influential Drummers" article—but I don't agree with it. All the drummers I know have, at some point in their playing career, used (or at least tried to use) much of Mr. Peart's style and technique in their own playing. I feel that Mr. Peart has caused more people to pick up the drumsticks in the last twenty years than anyone ever had. If I had a dime for every time Mr. Peart has been mentioned in your magazine

by notable drummers, I'd have Bill Gates working for me!

Neil Peart should be recognized for the amount of work he has put into his craft. His ability and desire have inspired so many drummers that it is unfair to exclude him from both of your articles in the Millennium Issue.

Dan Roveto
via Internet

A CHRISTMAS STORY

On October 7, 1996 my son was plowing in new phone and cable TV lines when his machine hit an underground power cable. The 7200-volt shock he received severely damaged his right arm, along with causing internal injuries. Since the accident he has had over fifteen operations, including the installation of an all-metal wrist and some bone replacements. He has two pain stimulators in his chest, along with a morphine pump in his stomach.

After being a drummer for over eighteen years, my son was forced to sell all his drum gear to pay for medical bills. But a few months ago his doctors gave him the okay to start playing again. They felt he

could use drumming as therapy to help strengthen the muscles in his arm.

This situation was really killing my son inside. He was now able to play, but he didn't have a set. So in an attempt to get his spirits up I contacted the Mapex drum company. I told them my son's story in the hope that they could help me. And, with the further assistance of the Drum Center Of Indianapolis, they did! Mapex supplied my son with a beautiful new Orion drumset—which he received on the day before Christmas Eve.

I can't believe the difference in my son's personality. I really would like to thank Mapex and the Drum Center Of Indianapolis for making our Christmas great.

Patty Chmelik
Chippewa Falls, WI

HOW TO REACH US

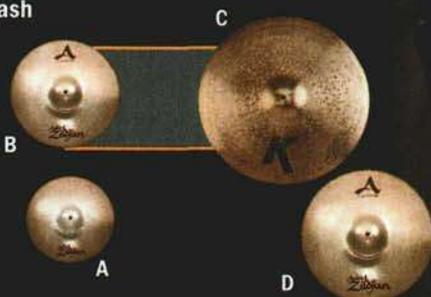
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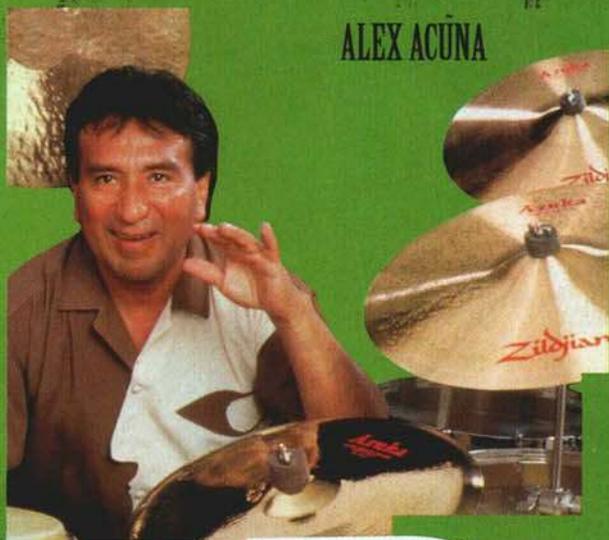


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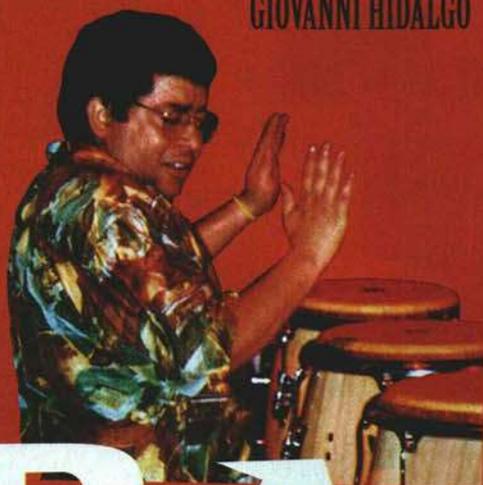
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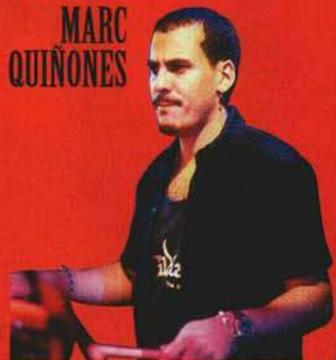


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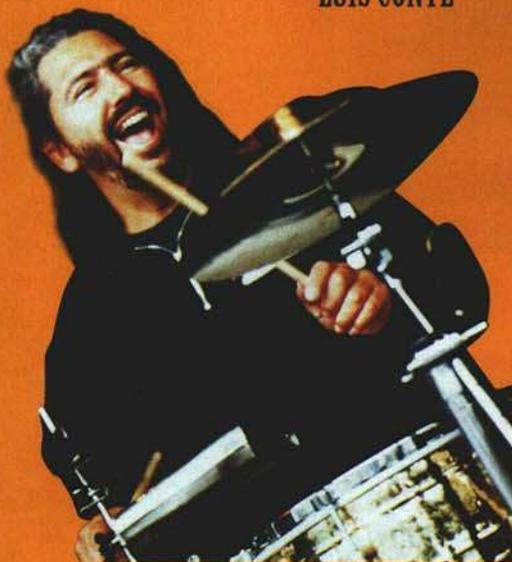
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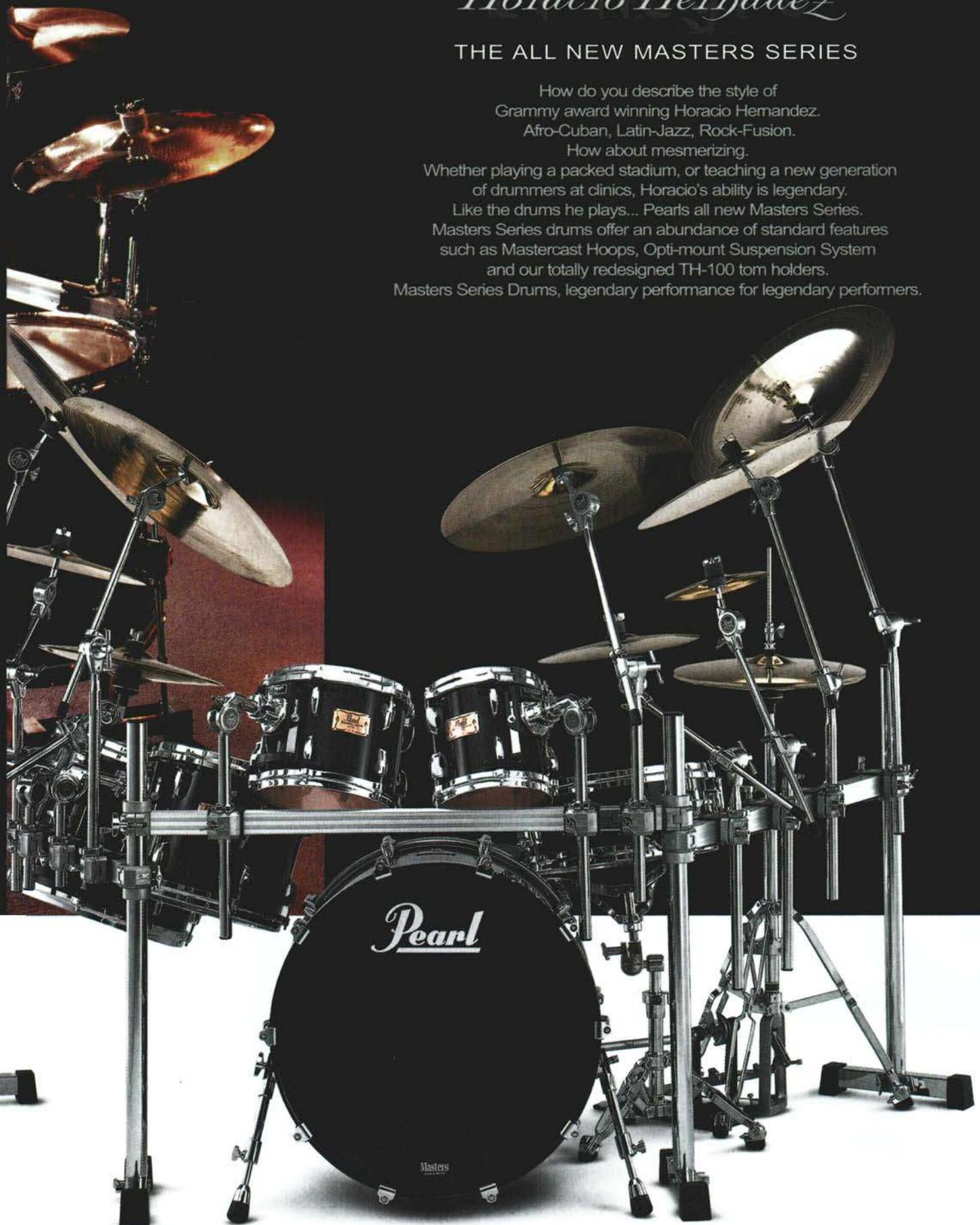
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Bill Bruford On Tuning And Tapes

Q Thank you for appearing at the 1999 *MD* Festival Weekend. It was a real joy to hear you play jazz with an ensemble. Your approach has always been to build excitement with every note. I found myself sitting on the edge of my seat in anticipation of the next odd meter.

My questions concern tuning. I purchased a 6x14 Tama Bill Bruford Signature snare drum after hearing you play yours at the Festival. What tuning do you use to obtain your unique sound—especially the rimshot? Do you use different heads from those shipped with the drum (Evans Genera G1 Coated batter and 300 Hazy snare side)? Finally, on your most recent recording, *A Part, And Yet Apart*, did you record with a different head selection?

Now for a request: I believe the drumming world would be truly blessed by an instructional video from you, highlighting your career, your unique sound, and your dramatic approach to odd meters. I'd be the first to buy a copy!

Rick Schweitzer
South Berwick, ME

A Thanks for your comments. I'm pleased to hear you're getting on well with one of my Signature snare drums. I use the same Evans heads that you mention. Actually, I didn't have a version of that drum during the recording of *A Part, And Yet Apart*; the album was made before one



became available. I used a similar Tama Starclassic maple snare, and I tuned it the same way I always tune: medium to high pitch with the snare side slightly higher than the batter. Nothing remotely unusual.

Of all the variables that go into the making of a drum sound, I think one of the most important is the way the drum is struck. In the design of my Signature snare we tried to ensure that that item was left as uncorrupted as possible, so that however you choose to strike it, the sound of your stroke will be projected faithfully.

Don't get too bogged down with witchcraft about tuning a drum. Using your ears and your intelligence when you hear it in context with other instruments will usually provide a solution. And a little practice to ensure a good clean stroke never hurts when it comes to extracting tone from a

snare drum. To put it gently, it's not always the fault of the drum or its tuning!

I did actually make a semi-instructional videotape back in about 1981 [*Bruford And The Beat*, CPP Belwin/Warner Bros. VH 015], which still sells remarkably well. Since then we have seen a proliferation of tapes on every conceivable subject—including, incidentally, drum tuning. I can see no good reason to add to this clamor of voices.

Broadly I'm in favor of this deluge of information, subject to a couple of reservations. First, the massed video voices, by their very existence, confirm there really isn't a "right" way to do anything. So by all means survey the market, but remember that you'll need to come to your own conclusions. Second, don't be intimidated. I think I grew up in easier times. There were no drum clinics, drummers' days, or instructional videos in my neck of the woods, so I only heard the instrument played in an ensemble context on radio, TV, and records, or in clubs. It was probably easier to find my own way without having to absorb—and be terrified by—the latest video athlete. Doubtless there weren't many videos in Bombay when Trilok Gurtu was growing up, otherwise he might have found the "right" way to do it, and we would have lost a true original.

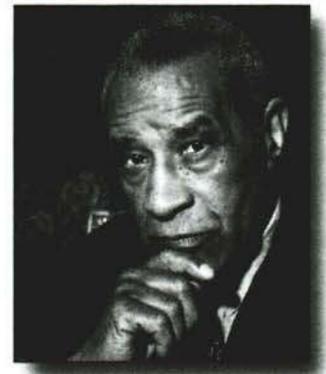
So, in answer to your question, I have no immediate plans for a videotape. Thanks for your interest.

The Sound Of Max Roach

Q I love the sound of your cymbals on "Blue Seven" on Sonny Rollins' *Saxophone Colossus* recording. I'd like to know the brand and models. I'm especially interested in the ride cymbal you used.

Steve Hamelman
via Internet

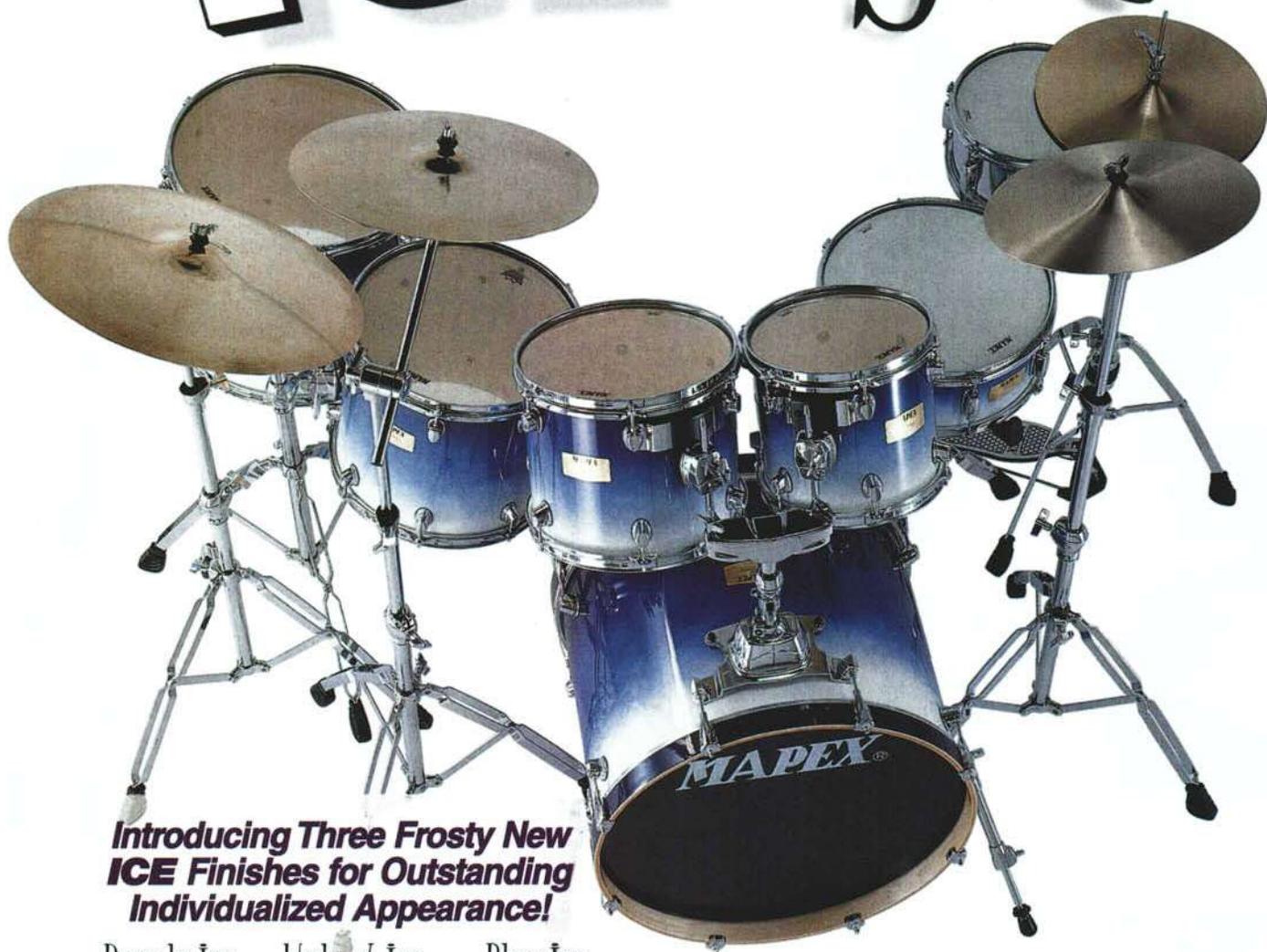
A I like to think that a drummer's cymbal sound has less to do with the cymbals and more to do with the drummer. Charlie Parker made some wonderful recordings playing a plastic saxophone, and nobody knew the difference. It's not the instrument, it's the person playing it.



Submit questions for your favorite drummer to Ask A Pro, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009. Or you may email rvh@modern-drummer.com. We will do our best to pursue every inquiry. However, we cannot guarantee that we will be able to reach every artist or that any given artist will respond. Also, due to *MD*'s publication schedule, artists' touring schedules, and other considerations, it sometimes takes several months before an inquiry and reply can be published.



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Noisy Pedals & Holey Cymbals

Q I have a Tama Camco bass drum pedal that I purchased from a music store. The pedal cost me \$25. It seemed to be in fine condition, but when I started playing it I realized that it makes an awful metal-to-metal clicking noise. I asked my instructor about it, and he didn't really know what to do with it. Could you give me any advice on what to do to make it stop this annoying noise?

Also, I have seen ride cymbals and crashes with holes drilled in them, but no rivets. What does that do? Does it affect the sound at all?

Brian Homan
via Internet

A It's difficult to advise you about your pedal without seeing it. Obviously the first thing to do is to make sure all mechanical connections are secure. Tighten all screws, nuts, bolts, etc. Next, check to see if the drive system (strap, chain, etc.) is aligned properly along its track or channel. Anything that pulls the footboard and/or drive assembly out of its proper direction can also cause noise.

You may need to lubricate some parts, including the chain (if the pedal is chain drive). If the chain operates on sprockets, check to see that it is aligned properly with each sprocket post. If the chain is in a track or trough, line that with a bit of adhesive-backed moleskin to prevent metal-to-metal contact.

Make sure that the spring/pulley assembly on the side of the pedal is not worn out. Especially check the connecting ring between the spring and the pulley on the pedal's axle. These can wear through. If the spring is not muffled, pack it with a bit of cotton to prevent it from vibrating. If any or all of these steps don't solve the problem, take the pedal to a drumshop repair technician for further advice.

Holes in ride cymbals are usually the result of rivets that have been removed. If there aren't too many of them and they aren't large, they should have no perceptible impact on the cymbal's performance.

The one exception is if they are so close to the edge of the cymbal that they pose a risk of causing a crack.

It's rare to see rivets in a crash cymbal, so it's rare to see holes. Of course, it's not impossible that someone did put rivets in a larger crash, which they might have either used as a ride or played with brushes. (Rivets are used by jazz players to get a "crash" sound when the cymbal can't really be struck hard enough to make it crash itself.)

Another reason for holes in a crash cymbal might be to stop a crack from extending. If you have holes in your crash that you didn't put there, you should use a magnifying glass to examine the cymbal carefully. There may be cracks you are not aware of.

Four And More

Q In a few articles you mention "four on the floor." What does that mean? Also: My hi-hats do that slightly tilted thing. My friend says that is to reduce air suction. What do I do to get them straight? Finally, I have an old Zildjian Rock crash. When I hit it, the sound lingers for a long time. What are some suggestions for crash cymbals that have a quick punch and then stop ringing really fast?

ObiWill
via Internet

A "Four on the floor" refers to playing four bass drum beats in a measure of 4/4 time. Or, to put it phonetically, instead of playing a downbeat on the bass drum and then a backbeat on the snare (boom, bap, boom, bap), you'd be playing the downbeats *and* the backbeats on the bass drum (boom, boom, boom, boom), and putting the backbeats over the top of that.

Regarding your "tilted" hi-hats: Most hi-hat stands have a small thumbscrew under the bottom cymbal, or some other method of tilting the lower cymbal slightly. Your friend is right, this is to prevent airlock that keeps the cymbals from making a good "chick" sound when closed together. There's no reason to try to straighten the

cymbals; this defeats the purpose of the tilter. The only cymbals that can be played absolutely straight and still get a good chick sound are those with special designs to eliminate airlock, like "crinkled" edges or holes cut in the bottom cymbal.

To answer your crash question, it's the thickness of the metal in your Rock crash that promotes sustain. If you want a faster decay, you need to go to a thinner cymbal. Most major cymbal brands offer models of crash cymbals that focus on a quick, splashy explosion and then an equally quick decay. "Fast" crashes and "Sound Control" crashes are just a couple of examples. But almost any thin crash cymbal will have a fairly fast decay.

Take care, though, to evaluate whether a thinner cymbal will meet your playing needs from a durability standpoint. Do you currently have a Rock crash because you play high-impact, loud music? In that case, a thinner, faster crash may not survive very long. If, on the other hand, your Rock crash is "too much" for your current volume levels and stylistic applications, a thinner cymbal will probably work fine.

Hand Percussion Injury

Q I've been reading your magazine for over ten years, and I've always ignored the articles on taking care of one's hands. As a set player, I was taught to use proper technique, and I have avoided any serious problems. But a problem developed when I put together a modern jazz/world beat band and increased my hand-percussion playing. My right hand has swollen at the base of my fingers, and it hurts to play.

Now that I am injured, I kick myself for not paying attention to your tips on hand care. Can you fill me in on what to do before, during, and after gigs?

Gould
via Internet

A First and foremost, stop playing the hand percussion long enough to let your hands recover from their current level of injury. You can't do anything positive until your hands are in a "normal" condition.

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Special Electronic Kits

Examine the nature of your percussion playing. *Why* are you hurting your hands? Check your technique, to make sure you're hitting the appropriate spots on the drums you're using. While some drums require a "rimshot"-type technique to achieve certain sounds, you want to make sure that you're not putting your entire impact onto the rim. This is the greatest cause of injury among hand-percussion players.

Also check out the instruments you're playing. Are they player-friendly in terms of their rims and the hardware on them? Many of today's Latin drums feature "comfort curve" or similar rims. These are designed specifically to avoid injuries caused by conga and bongo players striking the older-fashioned metal rims on their drums. Try to utilize this type of instrument, and take the same approach to any others that you might be playing. Stay away from anything that would make you strike a metal rim instead of a drumhead.

While you are playing, the only protections you have against injury are proper technique and some sort of cushioning for your hands. Proper technique can be developed by studying with experienced players, or by watching videos by top percussionists like Giovanni Hidalgo or Miguel "Anga" Diaz.

Cushioning your hands may be a problem if you are playing both drumset and hand percussion on the same gig. Percussionists often tape their fingers to protect them, but this taping might interfere with normal set playing. However, we know of one drummer in a similar situation who achieved some success by wearing drum gloves when he played percussion (and removing them to play his set). He actually taped his fingers with the gloves on, leaving the tape on the gloves. He figured that the leather drum gloves were just a thicker "skin" than his own, and the taped glove fingers gave him the cushioning he needed *only* when he needed it.

After a performance you should soak your hands in cold water and/or ice to reduce swelling. But this is a treatment only for a symptom. If you are still experiencing consistent, lingering pain or swelling, you should seek medical attention for your hands and further instruction for your playing. Don't perpetuate an injurious situation.

Q I'm doing a project regarding electronic drumkits that have been specially adapted for individuals who can't play with two hands (like Rick Allen of Def Leppard). How are those kits different from all the rest? What special features are available? And how well can the person adapt to it using one hand?

Akeshi
via Internet

A The type of electronic kit you refer to is generally a standard model that has been adapted to suit whatever disability the player might have. For example, if the player is missing his or her right limb, more pads/triggers would be placed on the left side of the kit.

Many specialized kits also feature a greater-than-usual number of pedals, allowing the player to use his or her feet to trigger various sounds that would normally be played with the hands. This enables the player to overcome the lack of the missing limb. For example, Rick Allen can trigger snare backbeats with a foot pedal.

In some cases a player's disability does not involve a missing limb, but rather an overall muscular weakness. Such players will utilize electronics because they can be struck at a much lower impact level than acoustic drums without changing the sound that is produced. Through the use of amplification, the performance volume can be adjusted to the appropriate level, no matter how softly the player strikes the pads. Miking acoustic drums would not be a comparable solution, since hitting drums softly results in a different tonality from hitting them with greater force.

How Tight Is Tight?

Q Just how tight is too tight for a snare drum? I have a new snare and I don't want to damage it!

G. Spelvin
via Internet

A Unless you're using a marching head capable of withstanding tremendous torque, it's likely that you'll get the drumhead up to a point where it will either sound really bad or will pull out of its hoop before you'll damage the drum. However, there is no guarantee of this, so super-tight-

ening is never a good idea.

If you're looking for full-bodied response from the drum along with a good, crisp snare sound, tightening the top head to soup-pan tension isn't the way to go. Tighten the top head to a point that feels good to play on, and that doesn't sound "choked." It should be in tune with itself, and should offer good stick response without feeling like a tabletop.

Next, address the bottom head of the snare, which is the forgotten element in most people's tuning program. You can get a good deal of snare response and overall crispness from the drum by bringing the tension of this head up to fairly tight. (*Don't* overdo this one; this head doesn't have the resistance to pull-out that a batter head does.)

If this tuning method doesn't give you a good, clear, high-pitched snare sound, consider going to a wider set of snares. That can increase snare response dramatically.

Pearl BLX Drums

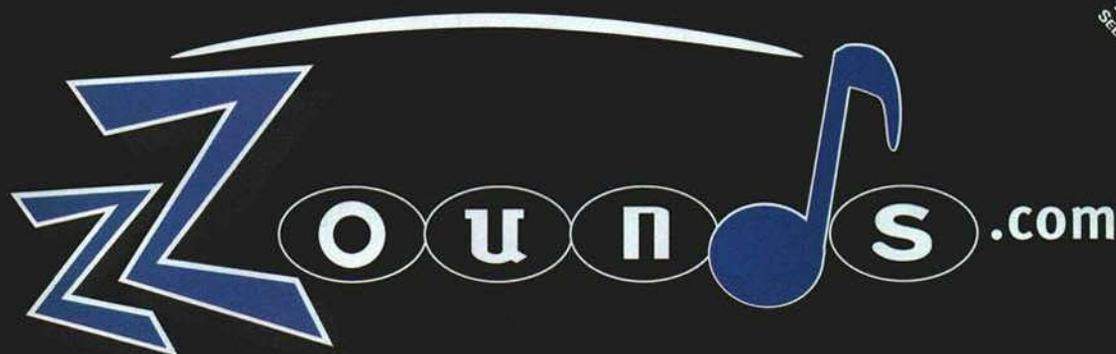
Q I have a set of early to mid-'90s Pearl Prestige Studio BLX drums. I read in an older drum catalog that these drums went through a special interior finishing process. My drums are very smooth on the inside, and I'm wondering if this process is similar or equal to having the drums vibrafibed. The way I understand vibrafibing is that it was a process of putting a fiberglass interior into a wood drumshell. Since the insides of my drums feel like fiberglass, I was wondering if this was done to BLX drums.

Roger Hawkins
via Internet

A Pearl product manager Gene Okamoto replies: "Thanks for choosing Pearl! Prestige Studio BLX drums produced at the time of your set were finished with several layers of high-gloss polyurethane on the interior surfaces of the shells. Although fiberglass was not used, the process was in keeping with the principles of the vibrafibing process that was popular at that time. The polyurethane sealed the pores of the wood, increasing the reflectivity of the drum for improved loudness and attack."



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Mike Sipple

OF JIMMIE'S CHICKEN SHACK



Kristin Callahan

trashcan drummer

I consider myself a 'trashcan' drummer," says Mike Sipple of Jimmie's Chicken Shack. "All the beats sound like they come straight out of the garbage. I go for a punk feel with a lot of groove. It's a little bit sloppy, but I try to keep it in the pocket."

Sipple and his Jimmie's Chicken Shack bandmates are currently on the road supporting their second album, *Bring Your Own Stereo*. *Stereo* follows their debut, *The Salmonella Envelope*, which included the hit "High." Sipple describes his band's music as "Slop-pop-love-punk."

Among Mike's favorite songs on *Bring*

Your Own Stereo are "Face It" and "String Of Pearls." "It was fun playing along with loops," Sipple says. "When you listen to my drums together with the loop beat, it's cool."

Sipple discovered his interest in music at age twelve, via another hobby. "I used to skateboard, and that got me into hardcore and punk," he says. "Previously I had been a fan of Rush. Then, being a hyper kid and listening to punk rock, playing that stuff was fun."

Mike says he took snare lessons for a year in eighth grade, but quit playing until

age seventeen. "Then I saved my money and bought a set. I was self-taught on kit. I learned from records and from other drummers."

Sipple says that one of the songs he digs the most these days is "Slow Change," found on an EP that fans can order by mail. "It's a long song, a deep song," he says. "It's fun for me because the groove and the structure are a little different. When we play it live, it frees me up to play it differently. I can improvise in the middle section, and I can really get lost in it."

Harriet L. Schwartz

Widespread Panic's

Todd Nance & Domingo Ortiz

Jamming Duo

With *Till The Medicine Takes*, Widespread Panic move way beyond their reputation as merely a jam band. Not that they'll necessarily be jumping up the *Billboard* Top-40 charts any time soon. But the album does show a tighter grip on songwriting and a wider palette of sounds than the band has explored in the past.

So, what makes Widespread Panic work? Drummer Todd Nance thinks for just a second before answering, "The main thing is that nobody in the band sat around and tried to sound like somebody else. Our sound is derived from all forms of American music, but I don't think the band sounds like any other band. I think once you've heard Widespread Panic a few times you know what you're listening to. And even as different as this record is, I think people will recognize it as Widespread Panic."

So just how does Nance accomplish that behind the kit? Laughing, the drummer says, "Man, I have no clue. I just get in there, cross my fingers, and hope for the best."

To date Nance and percussionist Domingo "Sonny" Ortiz have found a formula that works *exactly* for the best. Both members joined Panic in 1986 and quickly found a way to work together. Though their live set and studio albums boast intricate layers of drumkit and percussion, neither say they talk much about who is

going to do what. According to Ortiz, "I remember when we first started playing together. We didn't spend a great length of time talking about, Well, you're going to take eight bars and I'm going to take eight bars and solo, and then we're going to break it down.... We just said to ourselves, Let's play and see what happens."

What happened, Ortiz continues, is that he and Nance became one. "I want to color things and complement what Todd and the rest of the boys are doing." As Domingo explains it, that was exactly the lesson he learned when he put away his drumkit and picked up his percussion rig. "There are three things you should do as a percussionist, and that's listen, complement, and don't overplay. That's been my philosophy ever since I started playing percussion."

While Ortiz got his original percussion inspiration from Tower Of Power's Brent Byars, Nance cites Steve Ferrone. ("Man, he's a groovin' mo-fo in my book.") And where Ortiz studied with master teachers, Nance learned how to play by feel in a marching band. But from those seemingly disparate backgrounds, the duo has come together to create one of the tightest drum teams in modern music.

David John Farinella

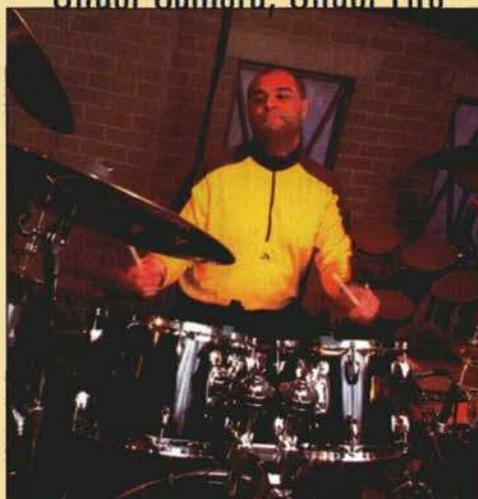
Wilson Laurencin

Under Camera, Under Fire

If you live anywhere in Canada or the northern states, you're going to recognize Wilson Laurencin from the television show *Open Mike With Mike Bullard*. And you don't have to wait the whole show to catch a glimpse of Wilson, either. The camera's constantly on the house band as they provide a foil to the host. In Canada, the Bullard show ratings have soared beyond Letterman, Leno, and other late-night alternatives.

"The show has its benefits," says Wilson. "We get to play with guest artists like Roger Hodgson of Supertramp, Victor Wooten, and saxophonist Dave Koz. The challenge is that we don't get a lot of rehearsal time. Fortunately there haven't been any train wrecks. In fact, the less rehearsal I have, the more I concentrate."

Laurencin sat in the audience of the Letterman Show once, just to get a feel for the competition. His impressions? "Our show is different as far as the music is concerned," he explains. "We don't play cov-



ers. Everybody in the band writes 'bumpers' [musical segments leading to commercials]. The interaction of the band and host is also different. With us, it's the whole band and the host, not just the band-leader. Somebody emailed and asked Mike why he didn't talk to me as much as the other guys. So for a whole evening he made me sit with him as co-host!"

In his down time, Wilson does sessions. Recently he recorded Len's *You Can't Stop The Bum Rush*, which is a huge hit across the States. "It was weird recording that—me alone with a click track. Then they wrote the music to the drums."

Speaking about weird, take Laurencin's gig with Canada's street corner drummer, Graeme Kirkland. The instrumentation includes four drumset players, two violins, bass, dancers, and a golfer. "When the golfer would make a shot, the music would stop, and the dancers would freeze," laughs Wilson. "It was out, man!"

Down a more well-trodden path, Laurencin is following up his success in the realm of sampling CDs, which he's produced with Bernard Purdie and Clyde Stubblefield, and is releasing his own in response to the growing market for drum loops. You might also want to watch Wilson's Web site, www.bigbeat.music.com, for news of a solo album.

T. Bruce Wittet

Sam Bryant

Kenny Wayne Shepherd's Grooveologist

It took a little inside politics and a lot of passionate playing to get Sam Bryant into The Kenny Wayne Shepherd Band four years ago. Shepherd and his band were running up and down the East Coast to support their 1995 release *Ledbetter Heights* when they made a stop in Bryant's hometown of Wilmington, North Carolina. Bryant heard Shepherd was looking for a new stickman, so he wrangled his band the opening slot. "You couldn't ask for a better situation," Bryant says. "I most definitely had an agenda as far as trying to figure out how to get in that band."

Kenny and Sam have been together ever since. What makes their relationship a touch different, though, is that Bryant is the touring drummer, and famed Double Trouble drummer Chris Layton plays on the albums. Bryant has managed to get his playing on record, appearing on the *Live On* album tracks "Them Changes," "Shotgun Blues," and "Oh Well." "Naturally I would love to have been able to do the whole album," Sam admits. "But I don't have a problem with it at all, because it's a different flavor and a different groove."

Bryant reports that he learned the art of the shuffle from Layton, and he's also been influenced by "grooveologists" such as Steve Gadd, Dennis Chambers, Jeff Porcaro, and Carter Beauford. "Their grooves are very thick and hard," he says. "I listen to those cats for inspiration and to see how they lay those grooves down. That's where I want to be, right there with them."

David John Farinella

AARON COMESS

Taking Another Spin

When Spin Doctors parted ways with Epic Records several years ago, many wondered if we'd ever see another album from the guys who seemed to rule the early-'90s airwaves. After instant initial success, the future turned iffy, to say the least. So when Aaron Comess and singer Chris Barron started working on new tunes in 1997, they weren't even sure the material was destined for a Doctors record at all. Of course, it was—two years later. With new personnel and a recharged battery, Spin Doctors walk down the aisle once again with *Here Comes The Bride*.

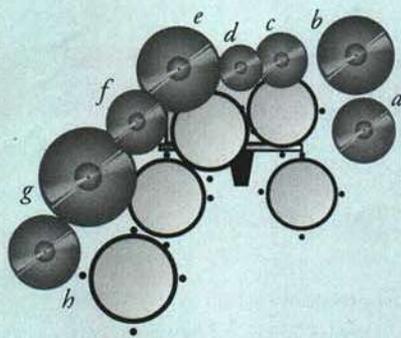
Recorded in Comess's Manhattan home studio, *Bride*, which marks a return to the peppy funk-rock of the group's past, is seasoned with tinges of salsa and hip-hop. Working at home was refreshing, says Comess. "We had a great time. We'd write something and immediately start laying down tracks. It was just a really creative environment. For instance, I'd wake up at three in the morning with an idea for a song and I'd just go down and hit 'record.' And not worrying about spending fifteen hundred dollars every day took the pressure off." In addition to co-writing and co-producing, the drummer also played many of the bass and guitar parts on the LP.

Later, when Chris Barron lost his voice due to a paralyzed vocal cord, the band sadly had to cancel a summer tour and promotional blitz for *Bride*, which was released on Universal. Aaron says that even though he'd love to be out pushing the record on which he worked so hard, he still has plenty on his plate. Recently at his home studio Comess produced and played on tracks for Joan Osborne, including the singer's track for the new Kevin Costner



film, as well as her duet with Issac Hayes on "I'm Just A Bill" for the *Schoolhouse Rock* album. And Comess still heads out for jazz gigs whenever possible. "People know me as the drummer from Spin Doctors, but when I'm not out on the road, I'm in some smoky little jazz club here in Manhattan. I've always loved jazz, and I try to get out and play as much of it as I can. I'd really love to do my own jazz record someday." With that home studio up and running, we bet it'll happen.

Michael Parillo



BRYANT

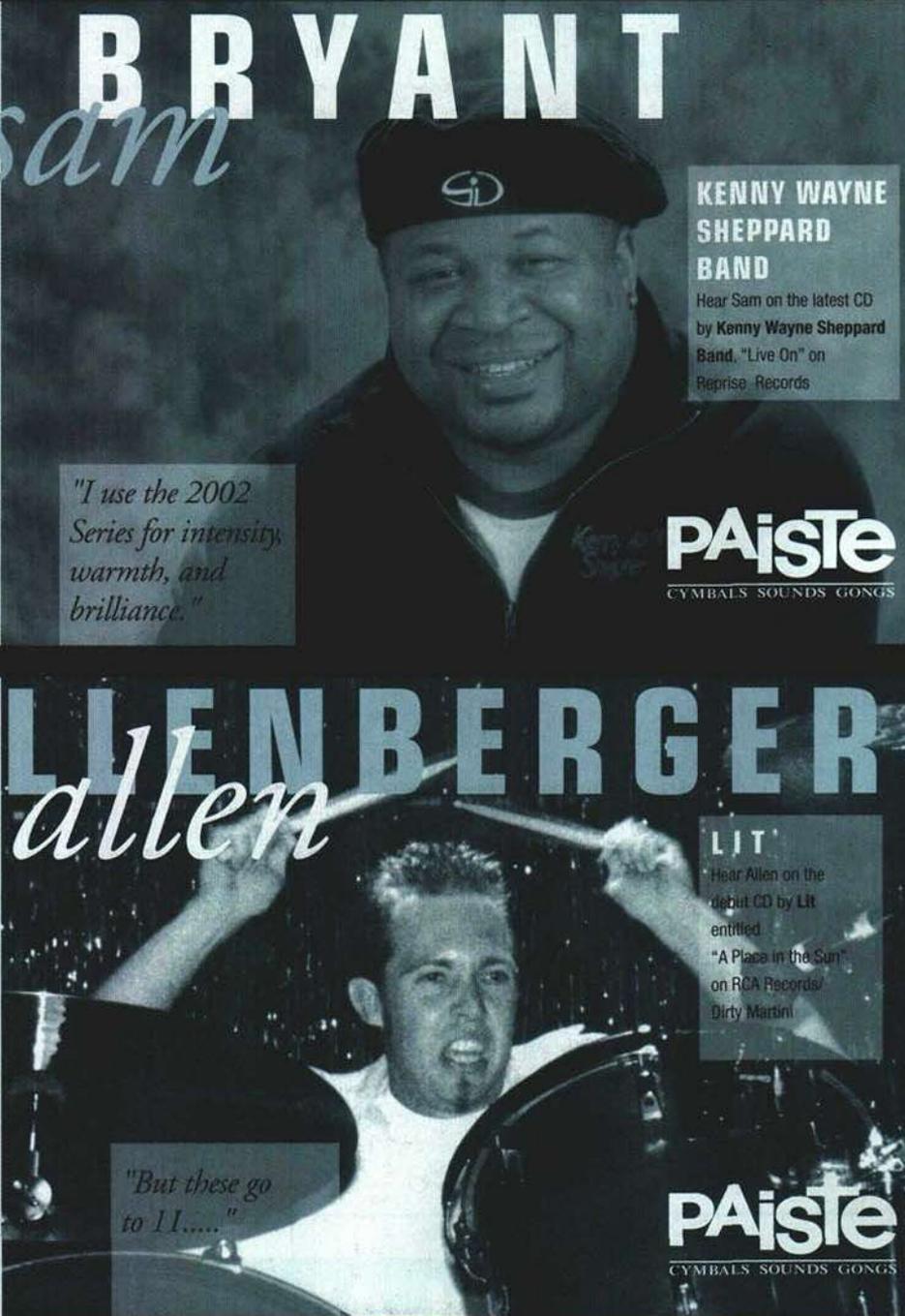
Sam

- a) 13" Signature Medium Hi-Hat
- b) 16" 2002 Medium
- c) 10" 2002 Power Splash
- d) 8" 2002 Splash
- e) 18" 2002 Medium
- f) 12" 2002 Power Splash
- g) 20" Signature Dry Heavy Ride
- h) 16" Dimensions Thin China

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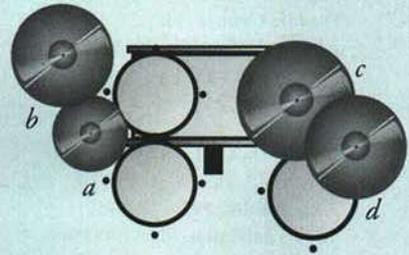
KENNY WAYNE SHEPPARD BAND
 Hear Sam on the latest CD by Kenny Wayne Sheppard Band, "Live On" on Reprise Records

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SHELLENBERGER

allen



- a) 15" 2002 Sound Edge Hi-Hat
- b) 20" 2002 Medium
- c) 24" 2002 Ride
- d) 20" 2002 Crash

"But these go to 11....."

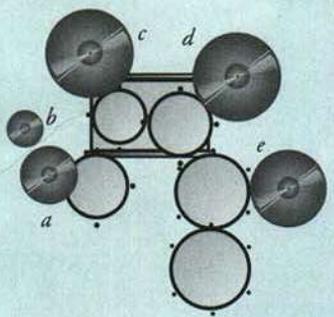
LIT
 Hear Allen on the debut CD by LIT entitled "A Place in the Sun" on RCA Records/Dirty Martini

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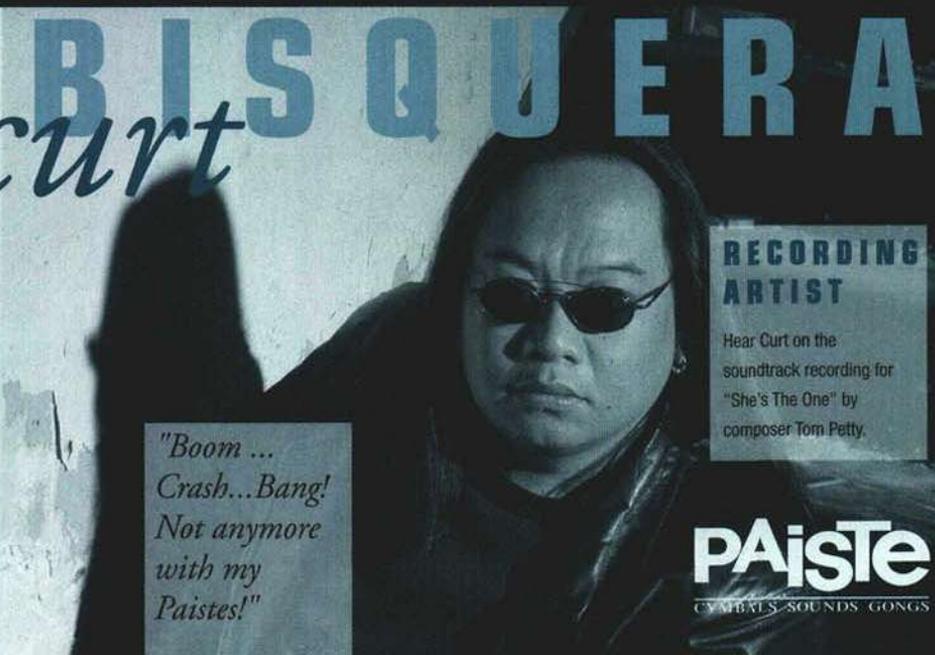
- a) 15" Signature Heavy Hi-Hat
- b) 10" Signature Splash
- c) 18" Signature Full Crash
- d) 20" Signature Full Ride
- e) 17" Signature Full Crash

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news

Rod Morgenstein and The Dixie Dregs are on tour opening for Dream Theater in support of The Dregs' new live release, *California Screamin'*.

Darrin Pfeiffer can be heard on Goldfinger's latest LP, *Stomping Ground*, and his own solo CD, *Dangerous Darrin*.

Eddie Bayers has been recording with Richard Marx.

Oly Peacock is on a US tour with Gomez.

Russ McKinnon is out with Joe Cocker.

Steve Smith has been doing some Buddy Rich tribute dates with Buddy's Buddies.

Jimmy Chamberlin is on tour with Smashing Pumpkins.

Kevin Hupp is in the studio with Joan Osborne and Rufus Wainright.

Lee Kelley is on the road with Gary Allan supporting Allan's new MCA release, *Smoke Rings In The Dark*.

Brendan Buckley is on the road with Shakira.

Winston Butts is on the road with Barry White.

Scott Churilla is on the new Reverend Horton Heat LP, *Spent A Night In The Box*.

Bobby Jarzombek is in the studio with Rob Halford.

John Doumayan is on tour with System Of A Down.

Ray Brinker has been recording with Pat Benatar.

Joe Sirois just finished recording The Mighty Mighty Bosstones' next record.

Mike Froedge is touring behind doubleDrive's debut release, *7000 Yard Stare*.

Jeff "Houseman" Clemens is touring with G. Love & Special Sauce in support of their latest effort, *Philadelphonic*.

Allen Shellenberger is touring with Lit.

KoRn's **David Silveria** will soon be featured in Calvin Klein advertisements, which are expected to appear in magazines shortly.

Scotty Hawkins, formerly of Reba McEntire's band, is now playing for Brooks & Dunn.

John Blackwell has been doing jams and recording sessions with "The Artist" (Prince). He also appears in the video *Patti LaBelle Live: One Night Only*.

Vince Cherico is on Ray Barretto & New World Spirit's *Portraits In Jazz And Clave*.

Robby Ameen has been in the studio lately with Dave Valentin and Jack Bruce. Check out Robby's Web site: www.jazzcorner@aol.com/ameen.

DRUM DATES

*This month's important events
in drumming history.*

John Bonham was born on May 31, 1948.

On May 25, 1909 **Ludwig** receives a patent for their revolutionary spring bass drum pedal.

Roger Hawkins records "When A Man Loves A Woman" with Percy Sledge in May of 1966.

Black Sabbath debuts in May of 1970 with **Bill Ward** on drums.

Charlie Watts and The Rolling Stones hit number-one with "Brown Sugar" in May of '71.

On May 26, 1973, **Chuck Ruff** has a drum solo on a number-one record, "Frankenstein," by The Edgar Winter Group.

Billy Cobham releases his classic record, *Spectrum*, in May of '73.

Birthdates

Freddie Gruber (May 27, 1927)

Levon Helm (May 26, 1942)

Billy Cobham (May 16, 1944)

Bill Ward (May 5, 1948)

Bill Bruford (May 17, 1948)

Paulinho Da Costa (May 31, 1948)

Prairie Prince (May 7, 1950)

Sly Dunbar (May 10, 1952)

Alex Van Halen (May 8, 1955)

Mel Gaynor (May 29, 1959)



DO PLAY VIC FIRTH.

Domingo, Todd and Wilson do.



Character.



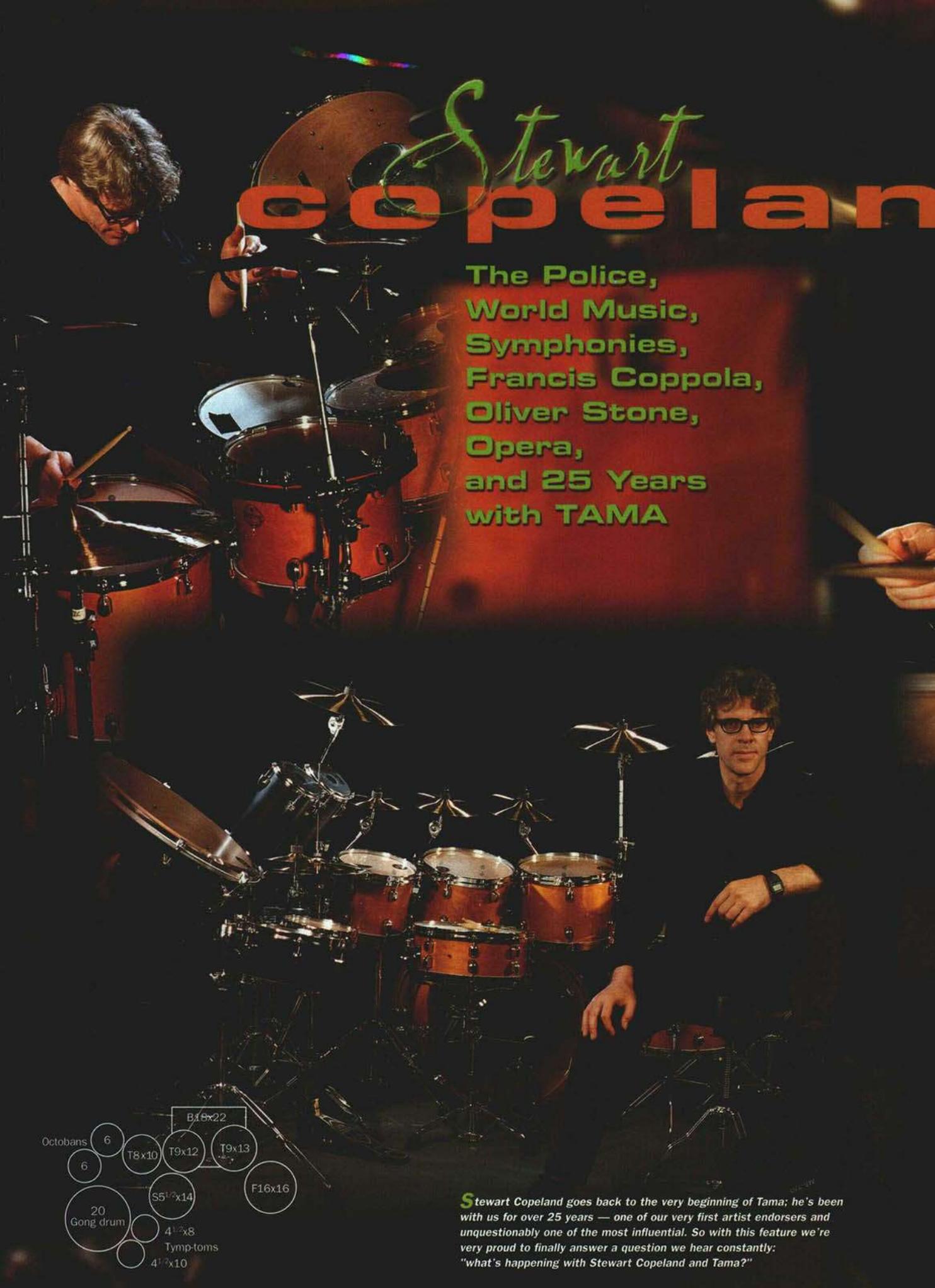
*DW Drum Artists (from left to right):
Herman Matthews III (Rebekah), Jim Keltner (independent),
Stephen Perkins (Banyan), Tommy Igoe (independent),
Shawn Pelton (Saturday Night Live).*

*DW Collector's Series Drums in new
Appalachian Quilted Cherry Exotic Lacquer finish.*

Character. It's just as important in drums as it is in drumming. It's the cake, not the icing. Character is to personality as substance is to style. Where personality is often merely outer beauty, character is inner beauty—deeper values like integrity, quality and tone. Don't be confused. If you ever have to choose between the two, always choose drums with character over drums with personality. Of course, with a set of DW's Collector's Series Drums, that's a sacrifice you'll never have to make.

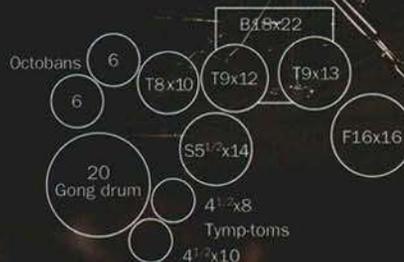
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Stewart Copeland

The Police,
World Music,
Symphonies,
Francis Coppola,
Oliver Stone,
Opera,
and 25 Years
with TAMA



Stewart Copeland goes back to the very beginning of Tama; he's been with us for over 25 years — one of our very first artist endorsers and unquestionably one of the most influential. So with this feature we're very proud to finally answer a question we hear constantly: "what's happening with Stewart Copeland and Tama?"

d



Isn't being the founder and drummer of the Police and winning five Grammys in the process enough? How about being one of the top film and television composers in the business and working with Oliver Stone, Francis Ford Coppola and even film iconoclast John Waters? And composing for and performing with major symphony, ballet, and operatic orchestras? Or being one of the pioneers of introducing World Music to popular music through your performances in exotic locales from Brazil to Easter Island?

What more could you possibly want? Well, if you're a drummer, you want to play more drums. And fortunately for his many drum fans, that's just what Stewart Copeland is setting out to do.

"I seem to have achieved enough success in other areas to be able to indulge in my favorite sport, playing drums. I'm getting my chops back together. But after playing with a loud rock band and having the kind of technique you need for that, I'm into playing quietly now. I've actually got a whole new body of chops that come from playing very quietly — roughs and drags and cool stuff on the snare, little cool subtle things that involve high levels of technique. As a matter of fact, I was brought up on that kind of technique with very strict training, paradiddles and so forth; that's why I play orthodox grip. So I'm actually extremely old school as it turns out.

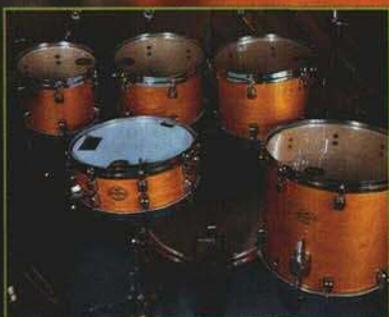
"One very big change is that I'm using drums in my recordings a lot more — I never even used myself for the last ten years of midi. Now I'm playing drums on my scores as well as recording live instruments in my 'cool new studio.' The Starclassics couldn't have come about at a better time. They've turned out to be the perfect recording drums."

Of course what everyone especially wants to know is when they can hear Stewart play live again. "Well, I've got the Rhythmartist tour next year. I'll be playing with the Oklahoma Ballet on the ballet "Prey", which I can't divulge too much about. I'm also twisting Michael Nyman's arm to let me have his band, but that's not set yet. As to the rest, I don't know where... and I don't know when...but you can be sure I'll be out there."

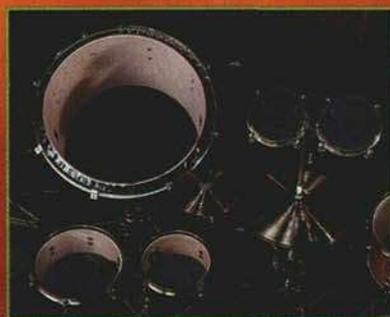


"I like to hang lots of little cymbals so these little arms that you can attach almost anywhere are cool. And I like the stands because you can climb around on them."

(Pictured: three MCA63 cymbal holders with FastClamp clamping system, one HH905 hi-hat, one HTW89 double tom stand, one HC83B boom cymbal stand.)



"I actually need one more floor tom for coffee and towels." (Pictured: Starclassic maple drums in Honey Gold finish with Iron Cobra HP900P Powerglide bass drum pedal.)



"The Tymptoms and Octobans are for left handed snare substitutions. The Gong bass drum is really an overdub thing, but looks cool set up with the kit." (Also pictured: HH905 Iron Cobra Lever Glide hi-hat.)

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Portable Performance Or Practice Pearl Rhythm Traveler

Pearl modestly calls their new Rhythm Traveler "the perfect kit for both silent practice and compact live performance." And they could be right!



The Rhythm Traveler consists of 10", 12", and 14" toms, an 8x20 bass drum, and a 5x13 wood-shell snare drum. All the shells are formed using Pearl's Heat Compression Shell Molding System—the same process used to make all Pearl drums from Forum to Masterworks.

The toms are single-headed, allowing them to nest for portability. The kit comes fitted with mesh cloth Muffle Heads and a pair of Silent Cymbal pads for ultra-quiet practicing. By switching to regular plastic heads (included), the kit transforms to a portable set for live performances. The Rhythm Traveler comes with Pearl's

new 70W series hardware, which is double-braced for stability but light in weight, making the kit roadworthy.



The Chinese Connection Universal Percussion Distributes Wuhan Cymbals

Wuhan Chinese cymbals and gongs have been prized by top drummers throughout the world for generations. But over the past few years they've been difficult to obtain. This scarcity has made them all the more in-demand. Universal Percussion is ready to meet that demand, as America's exclusive distributor of authentic Wuhan cymbals.

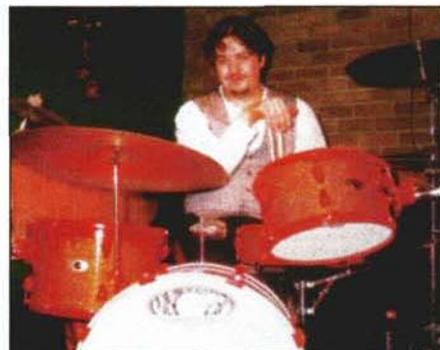
Universal owner Tom Shelley has worked with the Wuhan craftsmen to create a complete line of professional-quality cymbals. In addition to the legendary Chinas and gongs, there are now splashes, crashes, rides, and hi-hats in the Wuhan

line. Each is made individually, by hand—making each cymbal a unique instrument with distinct acoustic characteristics.

Today's Wuhan cymbals are made in China according to methods that have remained virtually unchanged for over 1,900 years. Yet the cymbals offer contemporary professional quality. Universal offers all Wuhan cymbals with a one-year replacement guarantee against breakage. Perhaps best of all, the entire Wuhan line is priced significantly lower than those of other major cymbal brands. (A classic Wuhan 20" China lists for \$189; a 16" crash for \$144, and a matched pair of 14" hi-hats for \$238.)



Flavor Of The Month Medicine Man Flavor Series Drums



Not content to be part of the fashion trend of boutique drum brands, Medicine Man Custom Drums now wants to appeal to your taste buds as well as your eyes and ears. Their Flavor series offers sets finished in tangerine (shown above) as well as lemon, grape, cherry, blueberry, watermelon, and kiwi.

The four- and five-piece kits are available with either maple or Acousticon shells, with hardware colored to match the flavor finish. Medicine Man designs their own hardware, utilizes a custom bearing edge, and fits their drums with Attack heads.

It Ain't All Wood Down Under Mastro Snare Drums

While other Australian manufacturers have made the hardwoods of that country famous among drummers, Mastro has taken a different approach. They've been making custom snare drums in brass, bronze, and copper for the past six years. The result of long hours of design and testing, Mastro snares are claimed to sound "remarkably bright, with a sharp attack—very special, and very loud." Each combination of shell material and construction, butts, and strainer actions has its own distinct performance.

Drums are offered in 12", 13", and 14" sizes from 4" to 8" deep. Custom sizes are



also available. Steel 2.3 mm hoops are standard; die-cast hoops are available at \$120 extra per drum. All sizes can be ordered in 2 mm or 3 mm material thickness, polished or finished to the customer's specifications. The buyer's initials can also be imprinted on the front of the strainer.

Representative prices for 2 mm-thick drums are \$662 (4x14), \$784 (6x13 or 6x14), and \$840 (7x12). The same drums in 3 mm thickness would be priced from \$30 to \$70 higher. Mastro offers each customer a seven-day trial period with a return option.

A Little Light On The Subject LampCraft ConcertLight

If you've ever played in a theater pit or on a crowded stage band gig, you're probably familiar with how tough it is to get sheet music where you can read it. And if you *can* get a stand nearby, there never seems to be enough light. The solution to that problem might be the ConcertLight, a rechargeable music stand light offered by LampCraft. The lightweight, high-tech lamp provides glare-free illumination that's easy on the eyes, while freeing the user from the need for an AC power source.

ConcertLight is powered by a rechargeable battery pack. It features a full-spectrum lamp that provides ample, uniform

illumination—lighting even oversized music charts from corner to corner. The lightweight housing is connected (via a flexible 10" gooseneck) to a spring clip that attaches to the top of the stand's music rest. The clip serves double duty as the charger for the ConcertLight's replaceable battery packs. The Essential model includes a high-capacity battery that will provide at least three and a half hours of light on a single charge. It lists for \$89. A Long-Life model that will provide at least six hours of light on a charge lists for \$115. The unit will also run directly from A/C power.



The KAT Came Back drumKAT Turbo 2000

Alternate Mode, distributor of KAT products, has introduced the latest version of drumKAT percussion controller. The Turbo v2000 sports a new look and offers new features.

"Sound Paths" have been invented to allow the drummer to control the path of a sound in multiple dimensions, simply by striking the drumKAT Turbo's pads in real time. These Paths can be linked with other pads on the drumKAT, allowing for complex sound control. "Direction" allows the drummer to move Alternate Note patterns in different directions (forward/backward) along with transpositions of these patterns. Sixteen program changes per setup have now been augmented to allow for independent channel, output, and bank settings, making the drumKAT more compatible with other manufacturers' program change requirements. "Auto Play" has been implemented to take the data on a pad and put it to rhythm according to the tempo established by the Kit Tempo or Tap Tempo settings. A note value is also defined for each of the Auto Plays per pad.

Finally, all new Turbos have been given a facelift. A rugged silvery-black, powder-coated surface offers extra durability and a sleek new look. An upgrade from any version of Turbo to v2000 is \$69, and from any version drumKAT 3.0 to v2000 is \$299. A new drumKAT Turbo 2000 (sold direct) is \$1,099.

Evans Takes The Field Evans Marching Drumheads



From left: Evans' new MX marching snare and snare-side heads, X-treme Patch, Staccato Disk, and MX marching bass drum heads.

Evans has not been a name known among the marching percussion community—until now. The company has entered this highly competitive arena with a complete marching drumhead series.

The MX (Marching X-treme) Snare Drum System includes "tough-as-nails" Kevlar batter and snare-side heads "with expanded tuning range and a great feel," and two entirely new marching accessories. They are the X-treme Patch and the Staccato Disk. The X-treme Patch can be applied to the batter head to provide the player with multiple pitch zones and a "guiro-type" effect. The Staccato Disk,

crafted from Evans' Retro Screen material, lays on top of the snare side head, fitting underneath the head's internal flap "to allow more definition from the drumheads while maintaining snare response." All four items (batter and snare-side heads, X-treme Patch, and Staccato Disk) will be offered separately or as a complete system.

For marching bass drums Evans has created what they state is "the world's first 'tone-damping' adjustable marching bass head. Players can actually adjust the heads to customize the level of muffling. For marching tenor toms, Evans has revised the popular Genera G2 head.

And What's More

TAMA's HT25 throne "offers the professional can appreciate at a price the beginner can afford." The throne has single-braced legs with double-braced struts, a 13" round seat, and a nylon bushing in the upper tube to prevent wobbling. It's priced at \$49.95.



REGAL TIP has collaborated with Tim Adams, principle percussionist with the Pittsburgh Philharmonic, to design the Timothy Adams Jr. concert snare drum stick. It provides the performer with a gradual taper at the neck for rhythmic articulation, a large bead with minimal surface contact "for a rich sound," and "the perfect flex in the stick for a paper-tearing smooth roll."

PRO-MARK has entered the elementary education market with their Discover Series sticks and mallets. In addition to the company's popular Kidz Tubz and Wrist Jingles, the new line includes a full line of mallets for xylophones, metallophones, glockenspiels, tone bars, timpani, triangles, suspended cymbals, wood blocks, and more. They are meant specifically for use on Orff and other instruments commonly found in the elementary music classroom.

JOHNNYRABB DRUMSTICKS has added 7A and 5A sizes to the Practice Pro line. These sticks feature a rubber-coated tip and neck, allowing percussionist/drummers to practice anywhere. The sticks can also be used on quads, bongos, timbales,



congas, and wood blocks to create unique sounds. Drumset Practice Pro models are priced at \$14.95; marching versions sell for \$17.95.

Power To The Lefties! DW 5002TDL Left-Handed Delta Double Pedal And American Dream III Video

Just in case a certain group of drummers were feeling "left out," DW has introduced a left-handed version of their award-winning 5002 Delta II pedal design. Named the Most Valuable Product in MD's 1999



Consumer Poll, it features ball-bearing hinges, low-mass twin universal linkage, wide footboards, and the Force Maximizer adjustable weight system.

Left- and right-handed drummers alike might enjoy DW's new *American Dream*

III video. It showcases a full range of DW drums, hardware and endorsers, and takes viewers behind the scenes at DW's California manufacturing facility. Included are discussions and demonstrations

by Stephen Perkins, Jim Keltner, Neil Peart, Joey Kramer, Terry Bozzio, and Josh Freese. The video is priced at \$29.95, and is available through DW dealers and through Sullivan Sportswear (800) 237-3948, ext. 430.

Making Contact

DRUM WORKSHOP, 101 Bernoulli Circle, Oxnard, CA 93030, tel: (805) 485-6999, fax: (805) 485-1334, www.dwdrums.com. **EVANS**, 595 Smith St., PO Box 290, Farmingdale, NY 11735, tel: (631) 439-3300, fax: (631) 439-3333, evans@daddario.com, www.daddario.com. **JOHNNYRABB DRUMSTICKS**, 3405 Hwy. 138, Toone, TN 38381, tel: (901) 658-2160, fax: (901) 658-2169, www.johnnyrabb.com. KAT, Alternate Mode, 53 First Ave., Chicopee, MA 01020, tel: (413) 594-5190, fax: (413) 592-7987, kat1993Saol.com, www.alternatemode.com. **LAMP CRAFT**, PO Box 995, Claremont, CA 91711, tel: (800) 277-5527, www.lampcraft.com. **MASTRO SNARE DRUMS**, PO Box 20, Police Rd., North Springvale 3171, Victoria, Australia, tel: 011-61-3-9562-4622, fax: 011-61-3-9547-1318, Lmastropie@aol.com.au, www.mastrosnaredrums.com, (or) Eric Jager, PO Box 935, Capt. Cook, HI 96704, tel: (808) 323-3315, fax: (808) 323-2428, jags@gte.net, www.puredrums.com. **MEDICINE MAN CUSTOM DRUMS**, 5130 Schoolhouse Rd., Frazeysburg, OH 43822, tel: (877) 850-6500, www.medicineman.cc. **PEARL**, 549 Metroplex Drive, Nashville, TN 37211, tel: (615) 833-4477, fax: (615) 833-6242, www.pearldrums.com. **PRO-MARK**, 10707 Craighead Dr., Houston, TX 77025, tel: (800) 233-5250, fax: (713) 669-8000, info@promark-stix.com, www.promark-stix.com. **REGAL TIP**, Calato Mfg., 4501 Hyde Park Blvd., Niagara Falls, NY 14305, tel: (716) 285-3546, fax: (716) 285-2710, geninfo@regaltip.com, www.regaltip.com. **TAMA**, 1726 Winchester Rd., Bensalem, PA 19020, tel: (215) 638-8670, fax: (215) 245-8583, hoshinousa@aol.com, tama.com. **WUHAN CYMBALS**, Universal Percussion, 1431 Heck Rd., Columbiana, OH 44408, tel: (800) 282-0110, fax: (800) 979-3786, UnivPerc@aol.com, www.UniversalPercussion.com



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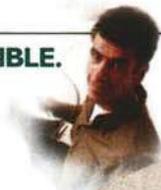
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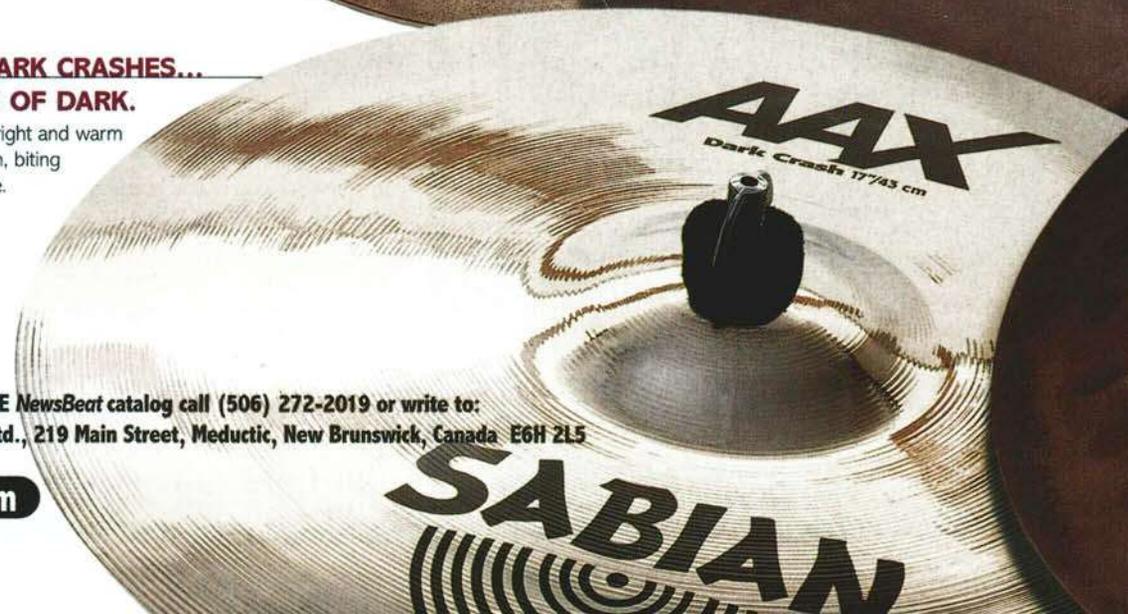
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Fever Drum Standard Baby Kit

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Review by Rick Van Horn

Photos by Jim Esposito

Fever Drum might be the only brand in history that started out on video. You might have seen their early ads in *MD*, offering drummers instruction on how to build their own kits economically. Well, to help sell the video, Fever took a couple of finished kits to trade shows—just to illustrate what the video tutorial could lead to. They didn't sell a lot of videos, but they did generate a lot of interest in the drumkits. As a result, Fever found themselves in the drumkit manufacturing business.

But that's not the only thing that sets Fever drums apart from all others. There's also their sizes. At present, only two kit configurations are offered: the Standard Baby Kit (8x8 and 10x10 rack toms, a 10x13 floor tom, a 14x16 bass drum, and a 6x12 snare), and the even smaller Special Size Baby Be-Bop (8x8 and 10x12 toms, a 14x14 bass drum, and a 3 1/2 x 10 snare). A more traditional 5x14 snare drum is also available.

But the *most* unusual aspect of Fever drums is their patent-pending design and method of construction. They're not made of wood, metal, acrylic, or even carbon fiber. They're constructed using sheets of plastic laminate material, wrapped around the inside and outside of a skeletal framework of struts. The result is a very lightweight shell with double-wall construction.

This double-wall concept is the key to Fever's design philosophy. They figure that it parallels the way fine acoustic stringed instruments are made, and serves to maximize resonance and projection. We'll discuss the sound aspects a bit later, but I'll say now that the drums certainly are light and easy to handle.

Plastic Drums?

Don't let the term "plastic laminate" fool you. The laminate is formed out of several layers of Kraft paper, along with a design sheet (what you see as the outer surface). These are impregnated with phenolic resin, then heated and squeezed through heavy rollers under tremendous pressure. The result is a sheet of material that is rigid and virtually non-porous. This, in turn, makes the material incredibly reflective, which serves to maximize acoustic resonance and volume.

The fact that Fever drumshells utilize double-wall construction means (obviously) that they aren't solid. There is some "air space" between the inner and outer layers of laminate. But this doesn't make them fragile. Because of the strength and durability of the laminate material, they're at no more risk of potential damage than might be expected with solid-wood shells. This is, of course, providing that you care for the drums in a reasonable manner. Hard-shell cases are recommended by the manufacturer.

As mentioned earlier, the sheets of plastic laminate are wrapped inside and outside a framework of struts. The outer laminate sheet actually forms the bearing edge of the drum; wooden rings between the layers at the top and bottom of the drum prevent the edges of the shell from col-





Hits

- compact and portable configuration
- unique materials and design concept
- drums have outstanding resonance and a warm, rich tonality
- snare drum is crisp and sensitive, with good projection
- finishes include some unique patterns

Misses

- shells were not perfectly round
- some edges needed smoothing
- minor assembly details could be improved

lapsing under the stress of drumhead tuning.

The use of plastic laminate material also allows Fever to offer drums in a wide variety of "looks." In addition to six solid colors that you might expect to find from almost any drum company, -there are a dozen patterned finishes that you're *not* likely to see elsewhere. These include some simulated exotic woods, stone patterns, fallen leaves, and even computer text! And for something really unusual, there are metallic finishes, including "gold debossed aluminum," "black studs," and the "copper maple leaves" finish of our review kit. Very striking.

The original look of the kits is further enhanced by their lugs, which are machined-brass "buttons" that attach to the shell with only one bolt. These buttons, in turn, hold small brass tubes with a nut on one end and a hole to receive the tension rods on the other. I got a surprise the first time I loosened a tension rod and had the holding tube drop out of the lug button. But once I saw how the system worked, it proved no inconvenience to head changing.

I did note a couple instances where the tension rod operated stiffly within its tube, causing me concern about the possibility of cross-threading. However, this is something that one needs to be careful of when working with any tube lugs.

ever provides a lifter attachment to allow the bass drum beater to strike the center of the 16" bass drum head.



Why Such Small Drums?

It seems as though everybody's jumping on the mini-drumkit bandwagon these days. However, in fairness to Fever, their original videos were marketed quite a while before we saw the major manufacturers heading that way. What led them to go with such petite drums?

Fever's Caroline Chiang says, "We had the working drummer in mind. He's the guy who has to risk his back to lug his own stuff—and then generally gets crammed up against the back wall on ever-shrinking stages. We wanted our drums to stress compactness and portability."

But not at the expense of sound. As a matter of fact, Fever believes that out of all the drums on the market, theirs have the most resonance and tone—owing to the reflective nature of their shells and the acoustic properties of their double-wall construction. These qualities supposedly make Fever drums sound "bigger than they are," which is why they can be so small. It's a good theory, but does it work?

How Does The Sound Measure Up?

Our test kit was the Standard Baby Kit model. When I first took the rack toms out of their boxes, I held them in my hand by their rims and struck them. I was impressed with the sustain that they produced. And even though they were fitted with clear Ambassador heads, they created the warm, round, fat sound that one normally gets with twin-ply heads.

When I actually mounted the toms on the bass drum (using the supplied Pearl-style tom arms) the drums lost a little of their sustain. This, unfortunately, is pretty standard with mounts of this type. I'd love to hear the Fever toms on L-style arms, or better yet on RIMS. But even on their standard mounts, they still had very impressive tone and resonance.

The "floor" tom was sort of the "odd man out." In a sense it was out of proportion, since the other toms had "square" sizes (8x8, 10x10), and this drum was relatively shallower, at 10x13. With its Ambassador head, it created a classic single-ply-head sound. Although fine in itself, that sound didn't blend well with the other toms. But after I fitted the drum with a clear twin-ply head, its sound fell right into character. (The thicker head also allowed me to get the drum just a bit lower in pitch, which helped the overall tonal balance of the kit.)

I liked the snare drum a lot—as did several other *MD* editors who heard it. Its small diameter produced a cutting crack, while its depth gave the sound some nice body. When played unmuffled the drum had lots of ring and projection. But only a touch of muffling on the head dried the sound out, leaving a controlled, crisp sound. Snare sensitivity was very good, too. This was a little gem of a drum.

The 14x16 bass drum came fitted with a white coated single-ply batter and a clear front head. It was also equipped with a "lifter" to get the drum high enough to allow a bass drum beater to hit the batter head close to center. With that setup, the drum sounded lively and boomy, but not particularly deep—even in relation to the other drums on the kit. It had plenty of punch and attack, but not a lot of bottom. Even for jazzers who lean toward small, lively bass drums, the Fever drum (with the supplied heads) would be pushing the definition of "bass."



The throwoff on the Fever snare is simple but effective. Its offset design makes snare tension adjustment easy.

When I switched to a clear twin-ply batter head, things improved somewhat. The attack was mellowed a bit, the pitch was a bit lower, and the overall sound was, well...*bassier*. We're not talking Bonhamesque, but at least the drum now clearly represented the bass voice in the choir. For any low-volume gig, and particularly for an acoustic jazz gig in a small venue, the drum could serve well.

One of the claims that Fever Drums makes for their kits is that they are "easy to play, because a drummer doesn't have to work as hard to get volume." The idea is that the resonant chamber between the shell walls "amplifies tone so you don't have to hit as hard." I certainly had no problem getting volume and projection from the drums, but I didn't get any particular sensation of being able to play more gently than usual. Comfortable and fun to play? Yes. Louder than other drums at lower impact? Not that I could tell.

MD managing editor Adam Budofsky sat in on my testing, and commented that no matter what I did to the bass drum, it wasn't going to serve adequately for playing rock. He also thought that the 10x13 tom sounded like a fine rack tom, but didn't really make a legitimate "floor" tom. Since the greatest proportion of gigs these days—even the proverbial "wedding gigs"—involve rock music, he felt that the Fever kit was limited in its application. (Unless, perhaps, a rock drummer wanted to use it to trigger electronic sounds.)

I can't dispute Adam's opinion. You're certainly not going to get room-shaking bottom out of a 14x16 drum. However, the Fever kit could serve well as a practice kit, a studio kit (where bass frequencies could be boosted via EQ on the board), perhaps in the burgeoning drum 'n' bass scene, and, as I said earlier, on most jazz and other low-volume gigs. So although it's not a one-kit-fits-all instrument, it certainly has considerable potential—especially in light of its compactness and portability.

Nothing Is Perfect

Considering how much emphasis every major drum manufacturer puts on the absolute roundness of their drumshells, I found the Fever shells a bit of an enigma. They aren't perfectly round. I could easily see slightly flat portions of the shells, just by looking

at them through the clear heads. It isn't hard to understand; when you wrap a flat sheet of material around a series of struts—no matter how closely placed together—it's possible that the material will not maintain a perfect arc from one strut to the next. However understandable it may be, though, it's still a little startling to see on a drumset targeted for the professional market.

Having said that, the "flat spots" didn't seem to adversely affect the acoustic performance of the drums. (Read my comments about sound again.) The one place where they did cause a bit of a problem was on the 13" floor tom, where I had a little difficulty seating the twin-ply head I experimented with. I had to tweak it up a bit more than I would have liked in order to get all the wrinkles smoothed out and get the head in tune with itself.

I wasn't impressed with the smoothness or evenness of the edges of the drums, either. But remember, the bearing edge is actually the edge of the laminate layer; the wood between the laminates is merely structural support. While I think improving the look and feel of the edges would help boost the professional image and appeal of the drums, it may not be a necessity from a functional point of view.

The snare throw-off (simple but serviceable) and butt are attached to the drum with flat-headed stove bolts. This would be fine if the holes they go into allowed the heads of the bolts to fit flush with the surface of their brackets, but this is not the case. The heads sit up above the brackets. There's nothing mechanically wrong with this; the bolts still hold just fine. But it gives the drum a "home-made" look. Simply using a more appropriate bolt would alleviate this situation.

So What's The Prognosis?

Fever drums are one company's attempt to approach the drum market with some new design concepts and materials. According to Fever, their drums are "a work in progress." It's an admirable effort. The current drums offer some unique features, and they sound pretty darn good. With just a little attention to construction details, Fever kits could raise quite a few drummers' temperatures.

For further information on Fever drums, contact the company at PO Box 5433, West Covina, CA 91791, tel: (909) 396-1779, fax: (909) 594-5770, email: feverdrums@yahoo.com. Or check out their Web site at www.feverdrums.com.

Fever Reading

Kit reviewed: Fever Standard Baby Kit

Configuration: 14x16 bass drum, 8x8 and 10x10 rack toms, 10x13 floor tom, 6x12 snare drum

Hardware package: Pearl-type twin-arm tom mount, bass drum spurs, floor tom legs, lifter for bass drum. No stands included.

List prices:

solid finish:	\$1,498.60
patterned finish:	\$1,799.50
metallic finish (as reviewed):	\$2,198.70

New Zildjian K Constantinople Rides

A little something not for everyone

by Rick Mattingly

Hits

- huge sound, especially from the 24" Light ride
- very responsive

Misses

- definition can be washed out if cymbals are played too aggressively

Don't let the subtitle above mislead you. It's no insult to Zildjian's K Constantinople series to say that they're not for everyone. Their dark sound and "trashy" overtones appeal to rather specialized tastes. (And having been raked over the coals in *Readers' Platform* several years back by someone who thought I had insulted his favorite type of cymbal, let me hasten to add that "trashy" is not a put-down in this case.)

But it would be wrong to suggest that K Constantinople cymbals only appeal to those with fond memories of the "old Ks" that were made in Istanbul and favored by such jazz drummers as Art Blakey, Elvin Jones, Mel Lewis, and Tony Williams. I know people who love the playing of the aforementioned drummers but despise the "old K" sound, and I know drummers who have never played a jazz gig in their life (and don't plan to) but love "old Ks" and K Constantinoples.

That being said, two recent additions to the K Constantinople line may be considered extreme even by those who are fond of the series. By the same token, the new models could hold a lot of appeal for those who delight in the individuality represented by the K Constantinople philosophy.



24" Light Ride

All of my preceding comments are especially true of the 24" K Constantinople Light ride. Few drummers would be likely to choose this as their primary, general-purpose ride cymbal. It's dark, it's *super* trashy, and its definition can be washed out by the ringing undertones it produces. It also has an *amazingly* big sound, fat overtones, and wonderful sustain.

A cymbal this large must be played with thought and discretion. As Elvin Jones observed in an *MD* cover story a few years back, a cymbal can be a formidable weapon: If you don't like one of the musicians you're playing with, you can just drown him out with a ride cymbal. Although the 24" K Constantinople Light ride could certainly serve such a purpose, its musical potential is much more impressive.

For drummers who like a dark, rich timbre that forms a cushion of sound underneath the other instruments, this cymbal's thick overtones and long sustain should prove to be popular. True, at a fast bebop tempo, the rhythmic definition tends to get lost in a wash of overtones and undertones. But for medium tempos, and especially for ballads, the cymbal is perfect for a fat, legato pulse with overtones that sizzle like water thrown in a hot skillet.

Some drummers who like to really lay into a ride favor smaller cymbals (or even flat models) so that they can play aggressively without overpowering a band. Conversely, this "oversized" cymbal could be useful to drummers who prefer to play with a light touch, but who need a bigger sound for certain situations. Played lightly, even at faster tempos, the articulation isn't as prone to being washed out.

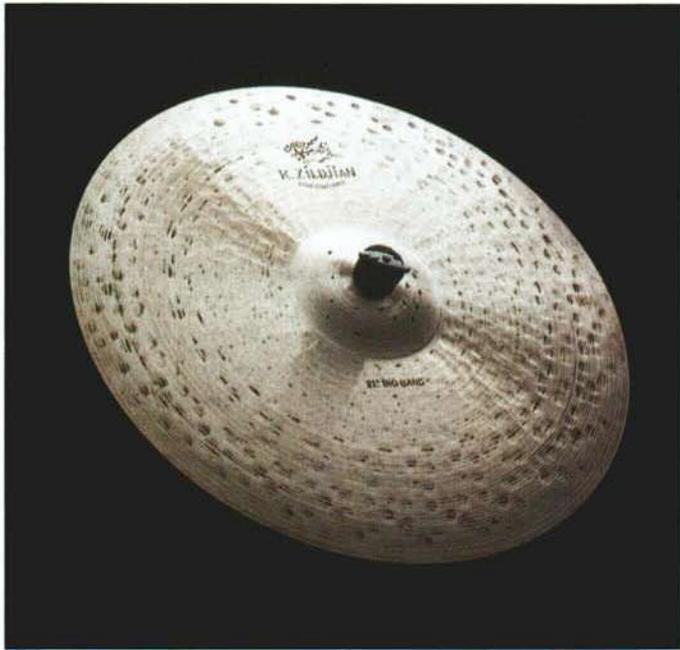
While I've always been aware that different sticks can bring out different aspects of a cymbal's personality, I was amazed at how responsive this cymbal was to different types of sticks and shapes of beads. This is due to the cymbal's large surface area and relatively light weight. When played with light-weight sticks (like Zildjian's maple Acoustic Combo, Pro-Mark's Elvin Jones model, or Joe Porcaro's 7A Diamond Tip), the higher, brighter overtones were more prominent and the undertone was reduced. I got a similar effect with a Regal Tip nylon-tip 5A. With a more meaty stick (such as a Firth 5A and 5B, a Vater New Orleans Jazz, or a Zildjian Louie Bellson Saturn Tip), more of the mid-range overtones were obvious. There was also a good balance between definition and overtones/undertones (provided I didn't start bashing). With extremely small-beaded sticks (like a Firth Peter Erskine), the cymbal was at its darkest.

Some drummers may feel that this cymbal is simply too big, too dark, and too uncontrollable. And for some situations it may very well be all of those things. But in other settings such a cymbal could fit the music like a warm glove—providing it is played with the right touch.

K Constantinople cymbals are higher priced than other Zildjian models. However, within that price structure the 24" Light ride is actually a bargain, because it's priced the same as the 22" model, at \$650. You get two inches free!

21" Bis Band Ride

The K Constantinople 21" Big Band ride is somewhat more mainstream than the 24" Light ride (if any K Constantinople model



can be called "mainstream"). But it, too, must be used in the proper setting if its true worth is to be appreciated. Like its bigger brother, it can be overpowering in certain settings. But for those who need a bigger sound than is typically associated with the dark characteristics of the K Constantinople line, this cymbal fills the bill.

Physically, the 21" Big Band ride resembles Zildjian's Rock 21, a medium-heavy cymbal that was introduced in the early 1970s to meet the ever-increasing volume requirements of rock 'n' roll. But big band drummers such as Louie Bellson quickly discovered that it gave them the extra power they needed to cut through a big band, while retaining the basic characteristics of a 20" ride.

That's pretty much the story here. In character, the 21" Big Band ride is much closer to a 20" K Constantinople ride than to a 22" model. But the sound is much bigger.

As with the 24" Light ride, some might find the sound of the 21" Big Band ride *too* big. Again, it's easy to lose the definition in a wash of overtones and undertones if you start bashing it. But when played with a light to medium touch—and with a medium-weight stick that brings out its full sound—the cymbal produces good definition, with enough sustain to saturate the sound of a big band (or any loud band) without simply turning into a roar. Unlike the 24" Light ride, the 21" Big Band ride can stand up to somewhat faster tempos without the definition washing out.

This slightly-larger-than-usual ride cymbal also features a proportionately larger bell, which can really cut. It's not the clean, anvil-like sound of a more traditional cymbal; it's fat and nasty. And *loud*.

Even though the K Constantinople 21" Big Band ride is rated as a medium-heavy cymbal, it is remarkably responsive. With this cymbal, one doesn't have to sacrifice finesse in order to obtain a big sound. The volume is built in. List price is \$600.

Remo Louie Bellson Custom Snare Drum

A worthy tribute to a genuine legend

by Rick Mattingly

Hits

- outstanding versatility
- excellent acoustic performance at all dynamic levels
- classy, attractive appearance

It's no surprise that the Remo snare drum that bears Louie Bellson's signature is classic in design and has a versatile sound. Just as Bellson himself is comfortable in settings ranging from big bands to acoustic trios, this drum has the power and brightness to cut through a loud ensemble as well as the response and sensitivity to be effective in quieter surroundings.

Some of that can be attributed to its 5 1/2x14 size. From my experience, a snare drum thinner than five inches often lacks the power that loud playing requires, whether it's a jazz big band or a loud rock band. At the other end of the scale, drums that are six inches and deeper tend to lack the sensitivity and response necessary for more delicate playing. Drums that are 5 or 5 1/2x14 can usually handle most situations (providing the player has the necessary touch and versatility, too).

The Louie Bellson Custom's shell is made of Remo's



Acousticon H/D with molded bearing edges. It has the crispness and ring typical of metal-shell snare drums, but with a more meaty timbre that resembles the sound of a wood-shell drum.

With the snares loosened slightly, it stood up to heavy backbeats, producing a fat sound. Rimshots were especially powerful and cracking, courtesy of the drum's die-cast counterhoops. When the snares were tightened a bit, the drum produced articulate, fast response. It also responded well to brush playing. In fact, this is as versatile a snare drum as I have ever played.

Visually, the drum is beautiful. The classic white marine pearl finish is offset by gold-plated lugs, rods, snares, snare throw-off and butt, and counterhoops. There's even a gold-plated Remo drumkey included.

The drum features ten double-ended lugs. I remember a time when ten-lug snare drums were greatly prized over eight-lug models, on the theory that more lugs afford more precise tuning. But in recent years, the trend has been toward having less hardware bolted onto a shell. Given the integrity of the molded bearing edge and

the die-cast hoops on the Bellson drum, I have to wonder if the ten lugs are overkill in this case. Still, despite all that hardware, I can find no fault with the drum's resonance.

The drum comes fitted with Remo Renaissance Ambassador heads and standard spiral snares. The snare throw-off is simple and effective, and the snares are attached to the throw-off and butt plate via drumkey-operated screws. When the snares are engaged, the position of the throw-off lever somewhat restricts access to the tension-adjustment knob. But the large size of the knob helps compensate for that, and fine-tuning is still possible with the lever up.

The Louie Bellson Custom snare drum is a limited-edition model; only 1,000 will be manufactured. Each drum has a label on the inside giving the drum's production number (for example: 377/1000) and each is personally signed by Louie. The metal logo badge that surrounds the air vent on the shell has a corresponding engraved serial number. Included with the drum is a velvet carrying bag. List price is \$775.75 (in honor of Louie's seventy-fifth birthday).

Meinl Candela Percussion Cymbals

Latin fire from the Black Forest

by Victor Rendon



As percussion has taken a more prominent role in all styles of music, so has the creation of specialized instruments for percussionists. Meinl's latest entry into that category is their new Candela line of cymbals. Designed expressly for use in a percussion setup, the new series includes 10" Percussion Bells (with and without rivets), 8", 10", and 12" splashes (made from bronze and nickel-silver), and a 14" Percussion Jingle Bell. There are also 14", 15", and 16" extra-thin Percussion Crashes designed to be struck by hand, as well as an 18" Timbale Crash/Ride. The surface of each cymbal features special hammering and a distinctive red "Candela" logo. Let's take a look at each model.

18" Timbale Crash/Ride

I got a lot of mileage out of this cymbal, due to its applicability to timbales and drumset playing. I used it live in a group that plays straight-ahead salsa tunes and Latin jazz. I also used it in a Latin big band with eight brass, five saxes, and a full percussion section (congas, bongos, timbales, and drumset). To test the cymbal's versatility, I played it with a timbale stick and with a 5A drumstick.

This medium-thin cymbal produces a low-ended tone. It has a dry ride response, which sounded good behind solos and ensemble work at low to high volumes. The articulation was good, even when I played the cymbal hard. The medium-sized bell sounded clear and high-ended. It projected well on horn instrumental solos, ensemble work, and higher-energy mambo sections. It also blended well with the bongo cowbell when I played the cymbal with timbales.

With the big band I was playing drumset. In this application the Timbale Crash/Ride blended well with the bongo bell and the timbale bell. Crashes sounded full and round, with a sustained spread and gradual decay.

Percussion Bells

This group includes three 10" bells. One is a high-pitched bell without rivets; the other two are high- and low-pitched models with rivets. The bells feature a large dome shape, and their surfaces are lathed.

I experimented by playing the bells with my fingers, my whole

Hits
<ul style="list-style-type: none"> • 18" Timbale Crash/Ride offers good ride response and articulation, and the cup sound is good behind solos and high-energy sections • Percussion Bells will serve well as sound effects in a multi-percussion setup • Percussion Crashes are versatile enough to be used as ride/crashes on timbales or as crashes on a drumset
Misses
<ul style="list-style-type: none"> • Percussion Bells have limited volume range, and will not work well in a high-energy environment • some Percussion Splashes sound gongy



hand, a drumstick, mallets, brushes, and a triangle beater. All three bells gave a full tone when struck lightly with any of the above. A stick or triangle beater produced a clear bell-like effect, as you'd

expect. But I especially liked the full sound and quick decay that was produced by hitting them with my fingers or hand. My fingers especially created a miniature gong-like tone.

The riveted bells have eight rivets placed at the edge, in groups of four, positioned opposite each other. The rivets added a long, sizzling sustain to the sound of the bells.

Effects bells like these will obviously not

work well in a high-volume, high-energy environment. Their "clang" would be loud enough, but all their subtle character would be lost. However, they would serve admirably in a multi-percussion setup, where they could provide different colors to smooth passages and delicate musical moments.

Percussion Splashes

Candela Percussion Splashes are offered in three sizes and two alloys, with varied bell sizes. The result is a collection of cymbals each of which has something unique to offer. Here's a quick synopsis of my impressions on each model:

8" bronze with small bell: high-pitched, quick decay.

8" bronze with large bell: low-pitched, gongy sound, slightly longer decay.

8" nickel-silver with large bell: low-pitched, gongy sound, medi-

um decay.

10" bronze with small bell: high-pitched, nice splash sound, good sustain. I especially liked this one for drumset and timbale work.

10" bronze with large bell: low-pitched, doesn't sound quite as pleasing compared to the small-bell model but still unique on its own merit, medium decay.

10" nickel-silver with large bell: low-pitched, a little gongy, medium decay.

12" nickel-silver with large bell: full sound, a little gongy, medium decay.

In general, the bronze splashes with small bells tend to have a higher and livelier sound, while the nickel-silver and other splashes with a larger bell tend to sound lower in pitch and gongier, in a positive and unique way.

14" Percussion Jingle Bell

This is a 14" cymbal with a rather large bell and a set of tambourine jingle disks attached to its outer edge. Playing it gently with a drumstick revealed a dry, metallic sound, which is due to the muffling effect of the disks on the cymbal. Hitting the cymbal a little harder gave it a combined cymbal/tambourine effect. The sustain is very short.

A variety of sounds can be produced with this cymbal, depending on the creativity of the percussionist. For example, hitting different areas of the large bell can produce different sounds, from high to low. It is also possible to get a combination of effects by hitting the cup and the body of the cymbal at the same time.

Percussion Crashes

These 14", 15", and 16" crashes can be played with the fingers or hand as well as with sticks. Each of the three has a good, sustained crash sound, with a gradual decay. The sound gets fatter and richer with each larger size. The bell sound on each also has good tone and projection, which makes the cymbals versatile enough to be used as timbale crash/rides should one wish. They can also be used effectively on a drumset. And the multi-percus-

sionist can play them with hands, sticks, mallets, or with any other creative approach.

Final Thoughts

With the Candela line Meinl has provided percussionists (and drumset players) with an interesting new palette of sounds and effects. The problem is deciding which ones to use. After working with all of them, I came to the conclusion that many of the Candela models would go great on a "cymbal rack," which would make it easy to experiment with the different sounds offered by each instrument. I made my own rack by setting up various cymbal stands, but taking ten or more stands to a gig can be a little difficult. I hope Meinl might consider developing a multi-cymbal rack that will help drummers and percussionists take advantage of these exciting new cymbals.

Burning Candelas

8"	Percussion Bell (High, Medium, Low)	\$115
10"	Percussion Bell (High, Medium, Low)	\$125
8"	Percussion Sizzle Bell (High, Medium, Low)	\$120
10"	Percussion Sizzle Bell (High, Medium, Low)	\$130
8"	Percussion Bell Splash (Bronze, Nickel-Silver)	\$117
10"	Percussion Bell Splash (Bronze, Nickel-Silver)	\$132
12"	Percussion Bell Splash (Bronze, Nickel-Silver)	\$147
8"	Percussion Splash	\$117
10"	Percussion Splash	\$132
12"	Percussion Splash	\$147
14"	Percussion Crash	\$179
15"	Percussion Crash	\$209
16"	Percussion Crash	\$237
14"	Percussion Jingle Bell	\$192
18"	Timbale Crash/Ride	\$282



Extremes.

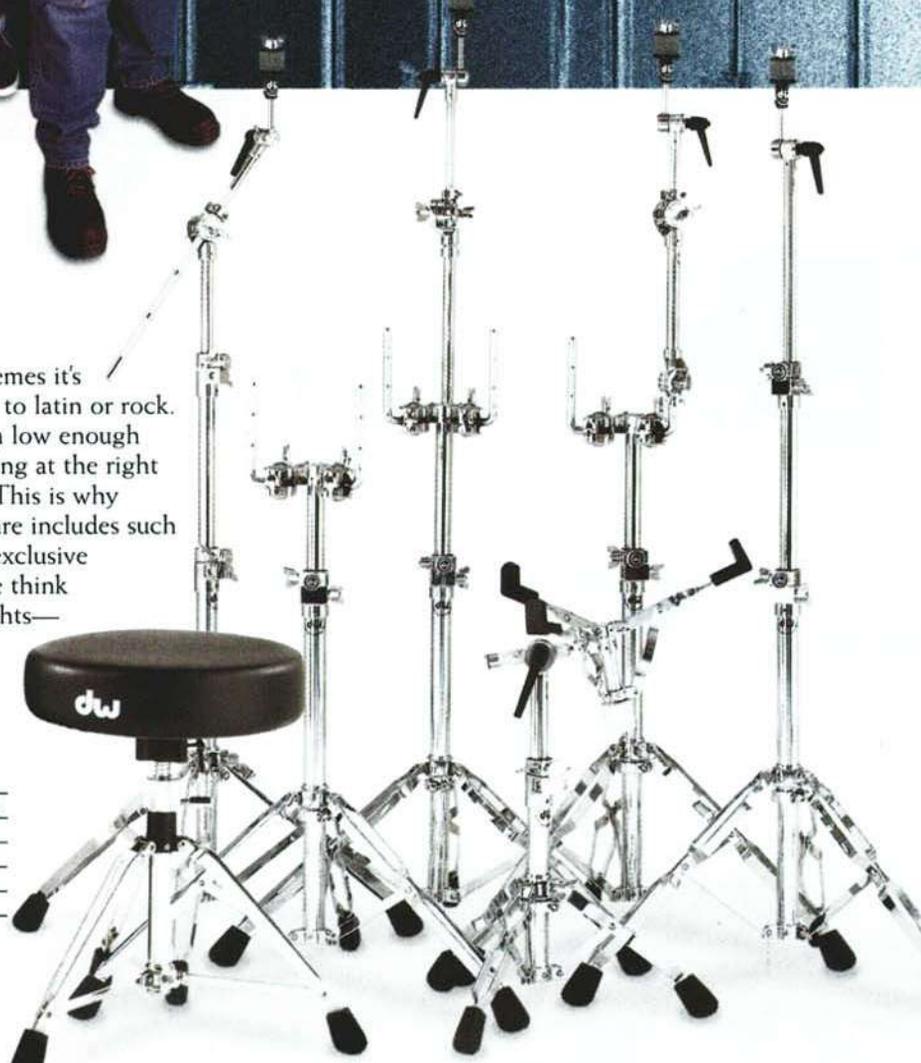


Today, when drummers talk about extremes it's not only about the distance from jazz to latin or rock. It's also about getting their snare drum low enough and their cymbals high enough. It's about sitting at the right level and finding the perfect tom-tom angle. This is why DW's 9000 Series Heavy-Duty Drum Hardware includes such a complete selection of stands with so many exclusive features and extreme adjustments. You see, we think drummers ought to be able to reach new heights—whether it's their music or their drums.

DW Drum Artists (from left to right): Carl Allen (independent), Josh Freese (The Vandals), Dommy Brown (The Verve Pipe), Billy Ward (independent) and Efrain Toro (independent).

DW 9000 Series Hardware Availability

<i>Snare Drum</i>	<i>9300 standard, 9301 low, 9302 high, 9303 piccolo</i>
<i>Cymbal</i>	<i>9700 straight/boom, 9710 straight, 9799 double</i>
<i>Multi-Use</i>	<i>9999 tom/cymbal, 9934 double tom/cymbal</i>
<i>Tom-Tom</i>	<i>9900 standard, 9901 low</i>
<i>Throne</i>	<i>9100 standard, 9101 low</i>



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MD's FESTIVAL WEEKEND 2000

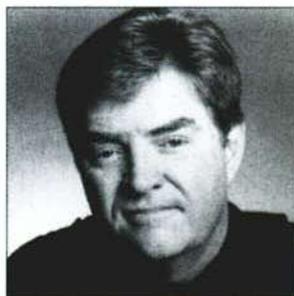


Fiery Latin master
HORACIO "EL NEGRO" HERNANDEZ

(Courtesy of Pearl Drums, Zildjian Cymbals,
Regal Tip Drumsticks, Evans Drumheads, and Shure Microphones)

**with musical guests including
John Patitucci and Michael Brecker,
featuring percussion star Marc Quinones**

(Courtesy of LP Music Group and Zildjian Cymbals & Drumsticks)

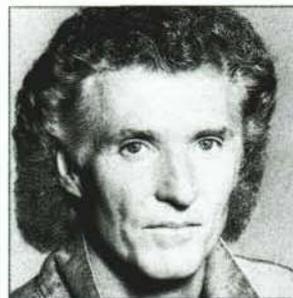


Nashville studio star
PAUL LEIM

(Courtesy of Yamaha Drums, Paiste Cymbals, Regal Tip Drumsticks,
Remo Inc., Shure Microphones and WorkingDrummer.com)

Legendary Grand Funk Railroad drummer
DON BREWER

(Courtesy of Peavey Drums, Sabian Cymbals,
and Pro-Mark Drumsticks)



Fear Factory's powerhouse
RAYMOND HERRERA

(Courtesy of Tama Drums, Attack Drumheads,
and Pro-Mark Drumsticks)



Nashville's hippest percussion ensemble
STREET BEATS

(Courtesy of Pro-Mark Drumsticks)

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Order a two-day ticket package and receive a discount of \$4 off the price of two daily tickets.

Seating is limited, and ticket orders must be handled on a first-come, first-served basis—so *order yours today!* You may use the form below (or a photocopy) to order by regular mail. Please note that your order must be postmarked *no later than April 14, 2000.*

You may also order tickets by contacting MD's offices by phone at (973) 239-4140, by fax at (973) 239-7139, or by email at joans@moderndrummer.com. A credit card number will be required. Your tickets will be mailed to you, accompanied by local directions and transportation information.

ATTENTION LONG-DISTANCE TRAVELERS!

When booking air travel, inform your travel agent that Newark International Airport is the point of arrival nearest to the Festival. The following hotel chains have locations near Montclair State University. We suggest you call early to book your accommodations at the best possible rate.

Ramada Inn (locations in Clifton and Fairfield): (800) 228-3838

Howard Johnson's (location in Clifton): (800) 654-4656

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Memorial Auditorium, Montclair State University, Upper Montclair, New Jersey

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Contemporary jazz giant

JEFF "TAIN" WATTS and his band

(Courtesy of Sonor Drums, Sabian Cymbals, and Vic Firth Drumsticks)



New York studio star

BILLY WARD

(Courtesy of Drum Workshop, Sabian Cymbals, Trueline Drumsticks, Rhythm Tech Percussion, and Schoeps Microphones)



SUNDAY, MAY 21

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Omar Hakim

The Return Of The Groovesmith

It's been a stunning, twenty-year career. In the '80s, it was Weather Report and Sting. In the '90s, it was Madonna. And along the way it's been literally *hundreds* of album projects with a diverse list of major artists, including Miles Davis, David Bowie, Michael Jackson, John Scofield, Mariah Carey, Mick Jagger, and Bruce Springsteen. When the heavyweights want an incredibly soulful groove, a rich drum sound, a creative part—and a deep musical sensibility—they call Omar Hakim.

Story by
William F. Miller

Photos by
Paul La Raia

That's why it was a bit odd a couple of years back when we didn't hear much from the superstar drummer. No big album project, no blockbuster tour. The question on a lot of drummers' lips was, "Where's Omar?" Well, it seems that a few tragedies and chal-

lenges hit Hakim all at once, taking their toll personally and derailing him for a time.

Thankfully, time and the healing power of music have re-energized Omar and given him a strong desire to get back in the game. He's totally inspired not only to play drums, but

to build a successful solo career.

With that goal in mind, he's just released *The Groovesmith*, a wide-ranging, amazingly funky and fun disc that showcases his composing, arranging, singing (you'll be surprised at the man's luscious voice), and, of

course, tremendous drumming talents. Adding to Hakim's excitement is a new-found buzz for electronic drums, a long list of session dates, and a potential Madonna tour in the works for later this year.

The Groovesmith is *back*.



MD: You disappeared for a little while.

Omar: It's been an interesting time. I've kept busy musically, but kind of behind the scenes—mostly sessions and stuff. I did work for Madonna on some TV gigs here and in Europe. Plus I did a few dates

with Lionel Richie—Vegas and some things around America.

But also during this same time period a lot of personal stuff went down. I got divorced, I had to find a new place to live, and worst of all, my father passed away. It was

just a lot of stuff happening at once—and all around my fortieth birthday! For me it was like, "Okay, put the brakes on. Get your life together." So I took some time off to focus.

MD: How did going through these tough times affect you and your music?

Omar: I'm enjoying playing now more than ever. What I realized is that music is one of the things that keeps me going spiritually. Had it not been for music and my faith in a higher power, I would have crumbled. It was pretty rough. I was really close to my dad.



MD: He was a musician, wasn't he?

Omar: Yeah. Hasan Hakim. He was a trombonist who played with Basie and Ellington—and he was my inspiration, my first teacher, and my first gig. I started playing in his band when I

was ten. "Alright, you know enough to play in a band. Come on." I can remember him carrying me home on his shoulder after gigs.

I spent a lot of time with him the last year of his life. And having that time together was a wonderful, profound

experience for me because we talked a lot. He hung out with me in the studio while I was finishing up my record. I feel so lucky that I was able to share that time with him.

MD: He must have been proud of everything you've accomplished in your career.

Omar: Yeah, I think he was. To bring somebody into the world, watch them grow, set them on their way, and then see them do all the stuff I've been fortunate to do...well...I guess it did blow his mind a bit.

When I was young he used to come to all of my gigs, encouraging me, giving me pointers. And I jammed with him a lot, right up 'til the time he stopped playing in '97. He used to play in Central Park all the time with his band, The Uncommon Jazz Ensemble. They'd be out there swinging it, man. And I would go out on

weekends whenever I was in town and play with them. We'd have fun.

MD: Those are memories you'll have forever.

Omar: They are—really beautiful memories, and I'm thankful for that. So you can imagine how hard it was for me to say good-bye to him. And like I said, going through that *and* a divorce *and* having to move was a lot to deal with. But I feel great now, like I've emerged from the other side of all that negative stuff feeling healthy and ready to take another step in my career.

MD: The vibe that comes off the stage when you're playing is so positive. It must have been tough for you to work during those bad times.

Omar: It was, but the music had a strong healing effect on me. It's funny, but going through that period made me realize that we're all going to have ups and downs in life. There's nothing you can do about it. Life is going to throw you some curveballs every now and then, and you've just gotta figure out how to deal with them.

As I've gotten older I've learned to deal with these things better, to step back and be a bit more centered in life. And I've found that things like meditation and prayer have really been helpful.

MD: Would you recommend meditation to drummers?

Omar: Absolutely. The thing about making music is, after you've learned the technical aspects, you've got to get to a place where you start drawing on other things for your musical seeds. After a while you realize that it's not about technique; it's about life. That's what you draw from. Eventually the ability to express yourself becomes an extension of who you are as a



"Technique is cool, but I also love simple drumming. There's something magical about playing a dance groove a certain way and watching an audience totally getting off on that energy"

person.

What I would say to anybody is, anything that enables you to open up as a person, whether it be prayer, meditation, yoga, a bike ride, a walk in the park—whatever it takes—do it. *That's* where the music is.

MD: Now you've reemerged from this "downtime" with

what looks like a new appreciation for electronic drums—specifically Roland V-Drums.

Omar: *Oh yeah.* The V-Drums have inspired me in all sorts of ways. But actually, my interest in electronics goes back to the early '80s, when drum machines came on the scene. I went right out and bought one of the first ones.

And I made money around New York City programming. My attitude has always been, If you can't beat 'em, join 'em. I'm out here to service the music community. It doesn't make any sense for me as a professional to close my mind off to any opportunity.

People may not realize it, but I've used a lot of incarna-

tions of electronic drums over the years. I guess I've incorporated them so seamlessly into what I was doing that people didn't notice! [laughs] Back in 1986 I used a Dynacord kit all over John Scofield's *Still Warm* record—mostly for percussion sounds. When I was with Sting I used a Simmons kit on one of his tracks. And



back in '89 when I did my first record, *Rhythm Deep*, I used the Dynacord ADD-1 along with a Roland Octapad on a few of the tracks. So I've been following the development of electronic drums over the years.

MD: But as you said, your use of electronics has been in the background. Now with the V-

Drums, you've got them up on stage.

Omar: The Y-Drums are revolutionary. The best part about them is that I can do things sonically with them that I just can't do with an acoustic kit, like instantly change the sound of a kit to match the music I'm playing. To be able to have that programming power—to be able to select the size of the drum, the shell material, the head type, the room sound, all at the push of a button, is phenomenal.

On top of the sound benefits, it's nice that the V-Drums are so playable. They feel good. Plus they have the capacity to pick up all the subtle strokes—buzz rolls, ghost strokes, even brush work. For the first time in my career I can actually do a live gig and leave my acoustic drums at home. I have to admit that I never thought it would get to this point.

MD: It does seem odd, though, that a drummer like you, a guy who's developed the skill to draw such a great sound from an acoustic kit, would give that up for pads.

Omar: For me, electronic drums will never replace acoustic drums. But I kind of look at them the same way I would imagine a pianist like Herbie Hancock or Chick Corea first looked at a Fender Rhodes. It's simply another color that I can add to my palette. And in the case of the V-Drums, the palette is wide. There are six hundred fifty sounds in a V-Drum brain that can be spread over about fifty different kits that you can program or edit. And Roland is coming out with more software that expands the sound choices. I just can't get that kind of immediate versatility from an acoustic kit.

MD: Having all of those

sounds at your fingertips is great, but has your playing style been affected by using electronic drums?

Omar: I've had to make some adjustments, but nothing major. I did start using different sticks. I noticed that my Vic Firth signature stick felt a little heavy at first for the V-Drum pads, so I experimented with a lighter stick, around a 5A.

I don't play the V-Drums with the same amount of force that I would acoustic drums. It's definitely a lighter approach. I'm happy to be able to play a bit lighter just to take some of the stress off my body. I don't have to lean into the pads for volume. Of course, there are certain patches where the force of your stroke affects the sound pro-

duced. But those are minor mental adjustments that you make.

MD: How did you go about positioning the V-Drums? Did you try to mirror your acoustic setup?

Omar: To a certain degree, although the pads are a bit smaller, so things can come in a little closer.

When it comes to the setup I like to use, I pretty much follow the same concept I've always had for any kind of kit, acoustic or electronic. I like things to be close. That way I don't have to expend physical energy moving my arms to get my wrists where they need to be. I want my arms to be as relaxed as possible. Let your wrists do the work rather than your arms.

MD: You do have a flowing,



Here's a bird's-eye view of Omar's electronic and acoustic setups. (He's currently putting together a hybrid kit that will combine elements of both.)

Omar Hakim

relaxed style, even when you're playing some intense music.

Omar: That's something I kind of figured out over the years from playing acoustic drums. Getting a big sound is not about how hard you play or how physically strong you are—obviously, because I'm not a super-muscular person. I've learned that correct posture, good breathing, proper wrist and arm motion, and holding the sticks in a relaxed way are really key to getting a big sound.

MD: Regarding the V-Drums, you've been using them in pro settings without a problem?

Omar: Oh yeah. I've been using them with Madonna for a while. I remember the first day I took the V-Drums to a Madonna rehearsal and we plugged them into this huge monitor rig. When she walked in she immediately said, "Whoa!" They really blew her mind.

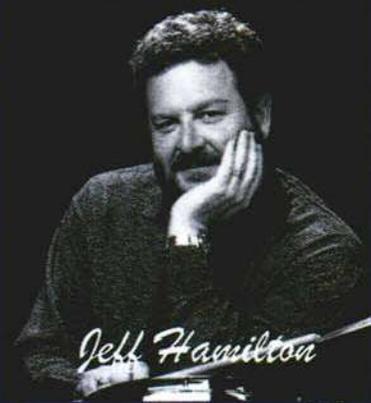
When I received Madonna's *Ray Of Light* disc, she said that she wanted me to be able to re-create some of those loopy, electronic drum sounds for the gigs. Well, most of the patches that those recordings were made with are already in the V-Drum brain, so it was easy for me to get that happening right away. And when she



heard me playing those sounds through that big monitor rig, she was blown away.

Just to give you an idea of what an advancement the V-Drums are, back in '93, when I did Madonna's *Girlie Show* tour, she wanted me to be able to reproduce the sounds from her records. To

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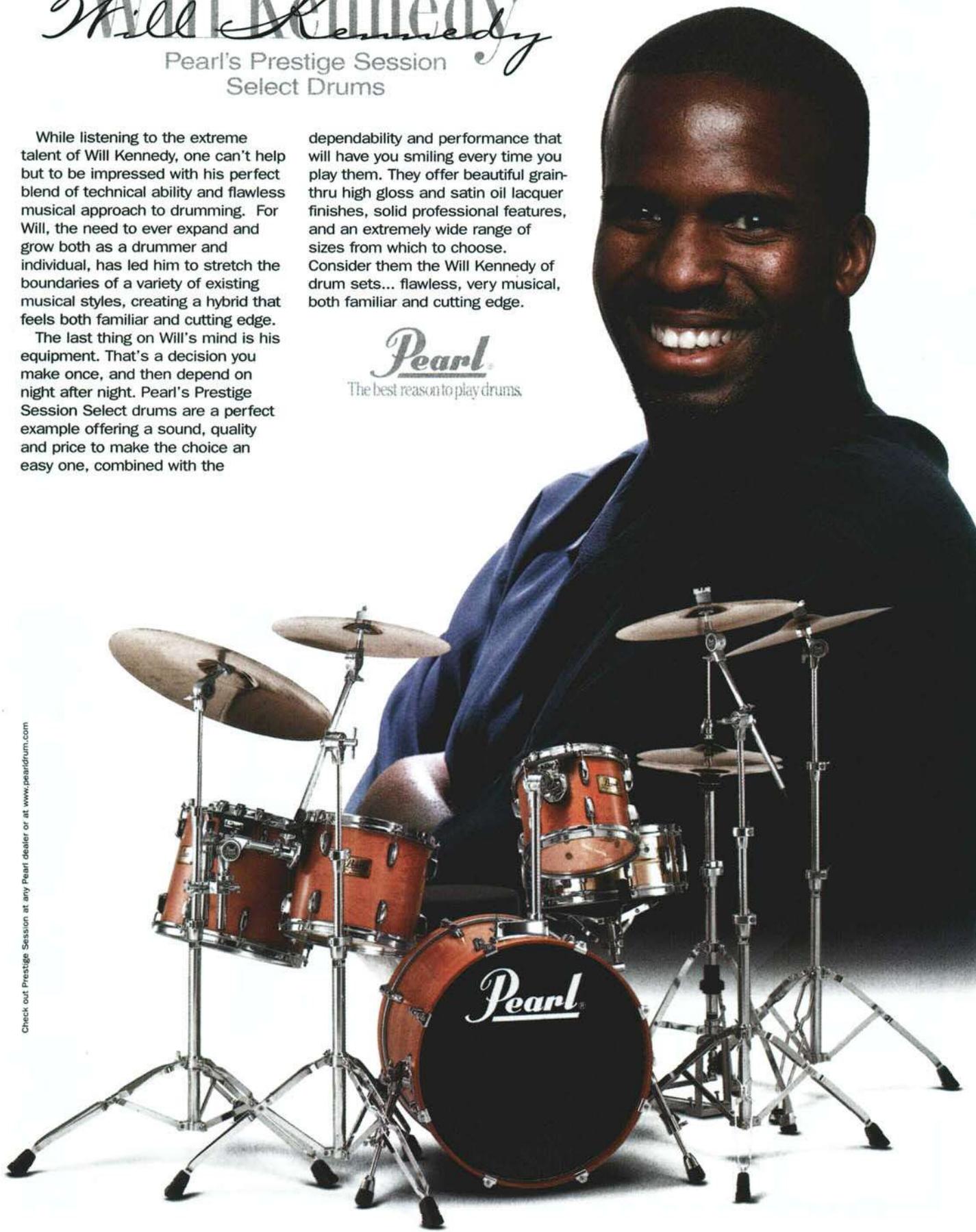
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Omar Hakim

"Occasionally someone will ask me about 'making it.' What I realize about the people who actually do make it is that it's not always their expertise that brings them success as much as it is their commitment."

do that back then was a major challenge. I needed a very involved rig, with a MIDI system, triggers, samplers, and such. And then there were all sorts of problems to overcome, like cross-talk between instruments—hitting a high tom and not having the second tom trigger go off. And then organizing all of the sounds.... It was really involved.

MD: You earned your money on that tour.

Omar: Oh, man, absolutely. That was a lot of work, but we made it happen. Now, with the V-Drums, it's not an issue anymore. I can pretty much just play.

MD: Here we are in your practice space, and all you have set up are the V-Drums. In fact, there are no acoustic drums in the room at all. I guess you're a convert.

Omar: Usually I do have my Pearl kit set up here too, but it's on its way to a studio for a record date. I don't want you to get the wrong idea, [laughs]

I'm currently putting together a setup that will be sort of a

hybrid kit, where I'll have acoustic drums and V-Drums together. That idea makes perfect sense to me. Frankly, I think that's where the instrument is headed.

I've been working on this idea with Bob Gatzon, the guy who created the DrumFrame [drumset mounting system that allows drummers to play in a recumbent body position]. I want something that's audacious! [laughs] We're incorporating Pearl ICON rack technology—which is very user-friendly—with Pearl acoustic drums, Zildjian cymbals, and the V-Drums. And all of it will be mounted on one of Gatzon's DrumFrames. I'm very excited about the idea.

I really want to say how lucky I feel to be associated with a company like Pearl. They're totally committed to making an excellent instrument, and they keep knocking me out every year with the new stuff they come up with. The custom-order drums that they have out now [Masterworks] are just impeccable. So it's been great to be associated with a company that's as fanatical about drums as I am. They're a bunch of fanatics.

MD: Are you going to be using your Pearl 13" signature snare drum with this hybrid kit?

Omar: Oh, yeah. I love that drum.

MD: What is it about 13" snares that just sounds so good?

Omar: Yeah, isn't it something? I don't understand it, but that signature drum has been very useful to me because it can do different things. I can put a regular coated head on it, crank it up, and I've got a happening piccolo drum. And then I can put a heavier, two-ply head on it, tune it down a bit, and have an amazingly fat backbeat sound—it's got something to do with that mahogany

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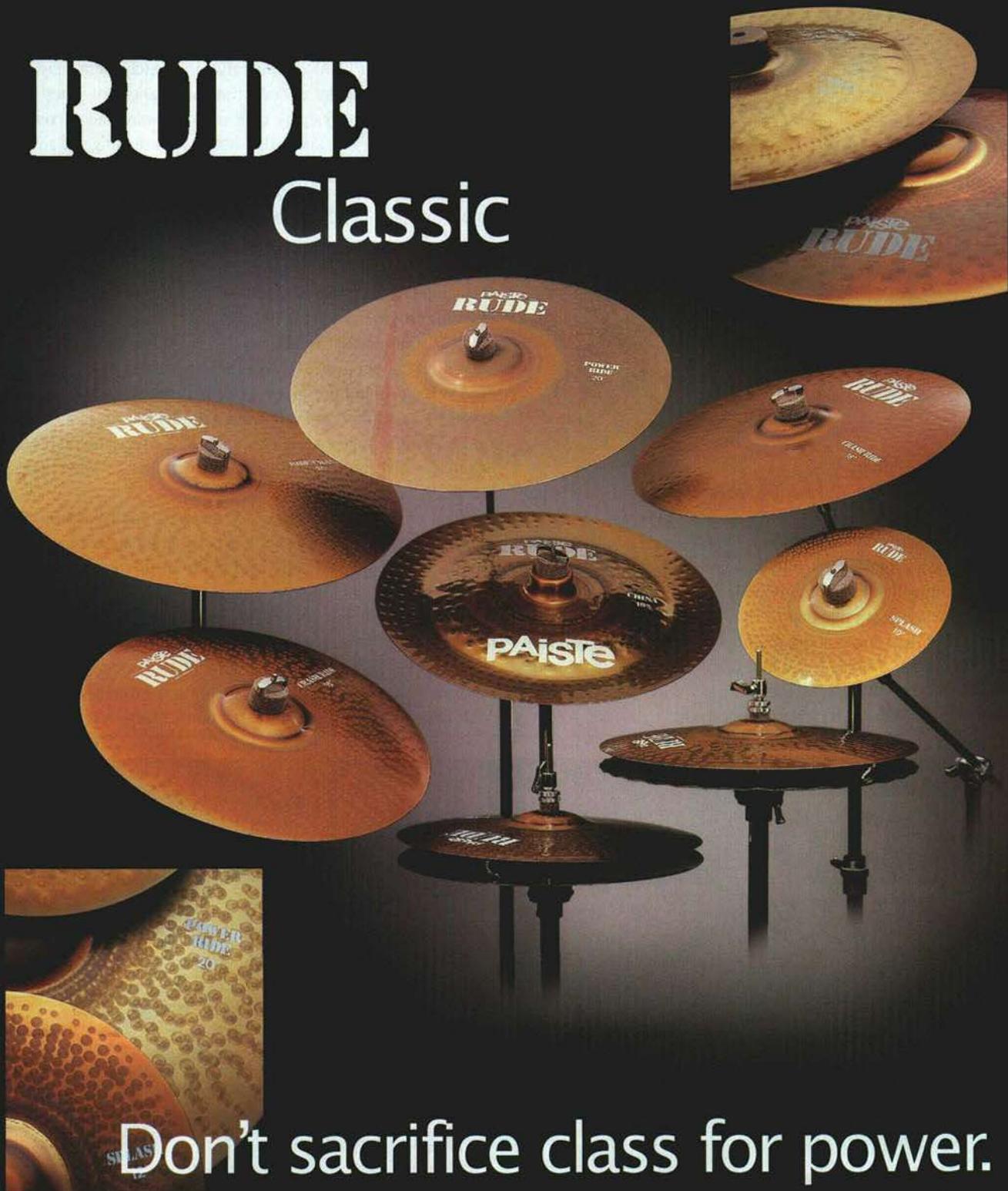
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Omar Hakim

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Urban Knights	Urban Knights
Weather Report	Procession Domino Theory Sportin' Life
David Bowie	Let's Dance
Sting	Dream Of The Blue Turtles
John Scofield	Still Warm

shell. It's a special drum.

MD: Earlier you mentioned the DrumFrame. Did that take some getting used to?

Omar: No. I understood it right away—and it makes sense. I feel very comfortable playing in that position, and the DrumFrame eliminates so much stress from my body. And that stress reduction translates directly to my playing.

When I do clinics I talk about the importance of being comfortable behind the kit. I always say that the drum throne is the most important piece of hardware a drummer owns. Anything that makes you feel more comfortable is important.

I've never had the time to teach, but one of the things I would do if I had students would be to carefully watch them play. I don't think drummers spend enough time analyzing how they do what they do. I've seen guys play with very awkward and uncomfortable movements, and you know that has to be affecting the music. It's very important to think about things like seat height, angles, sticks, breathing. Breathing—that's something that rarely gets discussed.

MD: How do you think working on breathing can help drummers?

Omar: Breathing is where the power is! I guess this awareness comes from my being a singer and my father being a horn player. He actually taught me about this when I was young. He used to hold his trombone up for me to blow through, just to teach me about diaphragmatic breathing. I'm sure that developing this—at least thinking about it—has certainly helped me play with a flow. And relaxed breathing gives me a feeling of strength and effortlessness, a feeling that I don't have to rely on physical strength to make things happen on the drums. Eastern mystics call it "prana"—air energy—and use it to facilitate heavy physical chores.

When the air in your body is balanced properly, you don't have muscle fatigue. But if your body experiences a lack of oxygen in the blood stream, you get lactic acid build-up in your muscles, which causes cramps. So proper breathing is a big part of drumming. And when you couple that with things like setting your seat at the right height, keeping your arms relaxed and slightly away from your body, and keeping your back straight, all of a sudden you feel freed up at the drums. It's almost like tai chi for the drumset.

MD: Do you have tips about these points, like proper seat height?



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Omar Hakim

Omar: I have a quick way of determining the proper seat height for *me*. I play the pedals with both a heels-up and a heels-down approach. There's a certain height where I can do both comfortably. I know when I have the right height, because if I'm sitting too high I can't get my heel down. If the seat is too low, I have to lift my leg up too high, which means I'm expending unnecessary energy to play on my toes. The point is to eliminate as much stress as possible.

A lot of drummers like to put their cymbals up high because it looks great. That's cool, as long as they can deal with it. But I don't want to deal with it. I want to have just enough distance so the cymbals can swing and have freedom of motion. But I don't want to have too much space between my toms and cymbals. I want the drumset to feel like one instrument rather than a bunch of different components.

MD: And what about ways a drummer can work on developing "correct" breathing?

Omar: What helped me, and what I would suggest to other drummers, is taking a few singing lessons from a vocal coach. Singers *have* to deal with breathing. Their instrument is totally dependent on proper breathing technique. I've taken lessons, initially to help my singing, but it definitely transferred over to my playing.

One of the ways you can start to translate breathing into your playing is to try to connect your musical thoughts to your breathing. How do you do that? Very simple: Sing what you play. Many times when drummers solo, they rely on tricks that are very physically based—you know, the very "drummistic" stuff we fall into. I really try to avoid that. I like to get to a point where I'm actually

Omar Online

For more information on Omar Hakim, including bio, equipment, photos, and personal perspectives—and to find out how to obtain his new CD, *The Groovesmith*, surf to www.omarhakim.com.

playing in musical phrases that are more vocally based. That adds a different quality—I think a more musical quality—to the stuff you play.

MD: I've seen you play many times where I've actually heard you vocalize certain things you're playing.

Omar: Oh, yeah. That's just a musical thought coming out. And what that does is actually force you to take air in. You take a breath, you sing a phrase, you run out of air, you take another breath. Your playing becomes much more than just a barrage of notes.

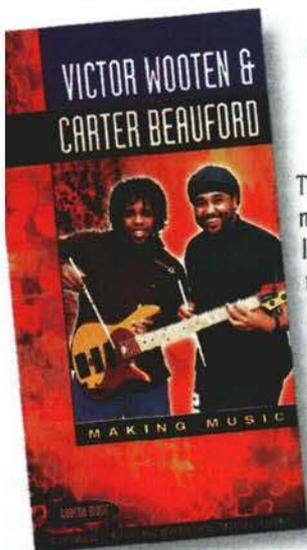
MD: Maybe in some ways it makes what you play more open and inviting to the listener.

Omar: That's my *modus operandi* for making music. I always try to play from a place of sharing, rather than of trying to prove something. I'm not here to be the best drummer in the world. I'm here to have a musical moment with an audience.

If somebody in the audience comes up to me and says, "Hey man, have a great gig," I always say, "you too." I feel like we're going to have an experience together. That thought takes a lot of

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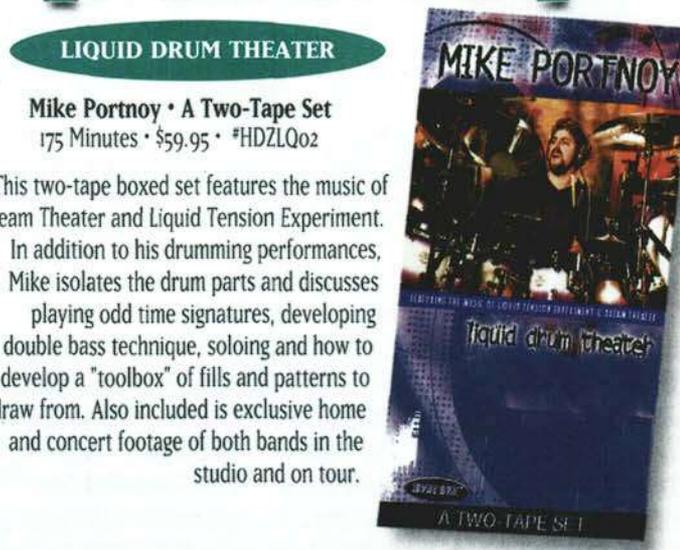


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Omar Hakim

pressure off of me and actually makes it more enjoyable to make music, because I'm not *trying* to prove anything. All I have to do is show up to the gig committed to having a musical experience. That's it.

MD: Yeah, that's great, but most musicians come to the gig with a lot of mental baggage—with ego, and licks they want to play.

Omar: Yeah. And negativity.

MD: It's hard to let that stuff go.

Omar: It *is* hard. But this is what I was talking about earlier about working on

yourself as a person and how that translates to the stage. Practicing your instrument is important—I'm not trying to minimize that. But I think some people get a bit carried away. It's as if they think that if they miss a day of practice they won't be able to make music.

I like practicing, but I also know when to push and when to back off. I'm one of those people who, if I'm not enjoying practicing or I'm feeling like I'm not getting something out of it, I'm not going to stay and force it. I'd rather go to a movie. Go

find some inspiration. Yes, you're supposed to work hard, but at the same time it has to be fed. Something human and spiritual has to be a part of it. It can't just be a physical thing.

MD: In a way it's funny to hear you say this, because you have fabulous technique. A lot of work has to go into developing that kind of facility.

Omar: Technique is cool—and I like to hear the cats who can play all of that stuff well. But I also love simple drumming. That's probably why I love playing pop music.

A lot of drummers—usually the more technically advanced drummers—might look at certain types of pop music or dance music as being beneath them: "That's not really serious drumming." But guess what? There's something wonderful about playing a dance groove a certain way and watching an audience totally getting off on that energy. When it's done right, it's something else, man.

For me, dance music is no different from a mantra, because it's repeated. The more you repeat something the stronger it gets. As you repeat a groove, it builds up energy—and it just *keeps* building.

When you get a groove going it's about motion. As drummers, we deal with motion and also *emotion*. We're trying to balance both of these things. As soon as you find the motion of a groove and you get it rolling, you have to check your emotions and just keep the motion going—don't get overexcited and break the flow with a fill. Or if you do play a fill, make sure that it's a part of the same motion you're playing with.

I love creating that groove energy and getting an audience moving. They don't even know they're being touched, but all of a sudden their bodies are moving. That's magic. And then you see the other musicians turn around onstage with big smiles on their faces: "Yeah, man!"

MD: Can you offer any suggestions to help drummers develop a better feel?

Omar: Here again, I think it's about getting away from the practice room, and hearing music and seeing how it moves people. I remember when I was learning reggae music. I figured that the best way to learn the motion of that groove was to watch people dance to the music and actually dance to it myself. I got a better understanding of those grooves from doing that,

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Omar Hakim

and when I sat down at the kit I was able to draw from that experience. I like to dance, and I think there's an obvious connection between that and playing with a good feel.

The other thing about developing your groove chops is learning discipline. When horn players work on developing a sound, the thing they do is blow long, even tones. They don't play a lot of fast stuff. They just focus on getting a rich, even tone. To me, the equivalent for drummers would be practicing grooves. I used to play grooves for fifteen minutes straight with no fills, just focusing on the feel and keeping that motion going, keeping that intensity.

We've all seen drummers who play a fill every eight bars, or even every four bars, and they're not listening to everything that's going on around them. So they have these spots where they play a big fill that's totally out of the context of the music. That's like waiving a big flag up onstage.

MD: But fills are a part of drumming, a part of music.

Omar: Sure, but you want them to move the *music* along, not draw attention to *you*. I like doing little things with fills—the right bass drum kick in the right place,

maybe one cymbal bell hit, or one big note on a floor tom. That kind of thing can be way more happening than some sweeping kind of tom fill. And I like those too, if they're played in the right spot.

MD: What about practicing to click tracks or drum machines to improve your time? Did you do a lot of that?

Omar: I didn't, because when I was coming up drum machines weren't around. But I think they're very helpful for developing a solid pulse.

The thing I did do *a lot* was play along to records. I loved practicing that way. I would play along to all different styles, and that helped me quite a bit. I'd analyze what the drummer was doing and then really try to get *the feel* of what he was playing.

MD: Everything you talk about seems to revolve around feel.

Omar: It's key. And I think good players realize it. The drum chair is an important and powerful place to be. You set the tone for the gig more than anybody else in the band. If the drummer comes out limp, lazy, and not feeling great, it's hard for the guitar player to lift it up. But you get a drummer who comes there to put his foot in that

thing...well...the party has just begun.

MD: You've had a lot of success with this attitude.

Omar: It's funny, but occasionally someone will ask me about "making it." What I realize about the people who actually do make it is that it's not always their expertise that brings them success as much as it is their commitment. Some of the biggest stars in the world aren't necessarily the greatest dancers or the best singers, but they have a strong commitment toward presenting their vision.

You and I both know that there are tons of drummers out there who can play every rudiment faster than me. But maybe that's not what it's about. Maybe it's about the commitment of wanting to share music on a higher level and to do the best you can at the moment. I try to play every gig with the intensity of a first gig. That's a commitment that I make to myself and to the music.

It's easy to get lazy when you're on tour. By that hundredth show you've played the music a whole lot. But the audience *hasn't* seen your gig before. It's their first time. They've spent their hard-earned money on



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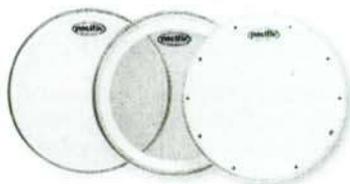
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Omar Hakim

your ticket and they're waiting to have an experience. So as musicians we have to be committed to share with them at the top of our ability, every time we sit down to play—every time.

MD: That's a tall order.

Omar: Yeah, but I *know* that attitude will deliver you to where you want to go. It will. It's undeniable.

MD: That attitude is delivering you to a solo career.

Omar: I hope so. That's what I'm working towards.

MD: Which leads to your new album, *The Groovesmith*. Cool name, by the way.

Omar: What I like about that word is, when you "smith" something—like locksmith, blacksmith—it describes somebody that's committed to the art of a specific thing. It also implies tradition and experience. So I thought "groovesmith" was accurate. As a musician, I'm committed to the art of making music feel good. So I decided to make a record that features me doing a lot of different kinds of grooves and making all those grooves feel good.

I've written the material either by myself or with some of my friends. The album is a

combination of vocal and instrumental music. I played drums and keyboards, sang lead, and did a lot of the engineering. And I mixed it, too. So it was a solo project, but a lot of great people helped me out as well.

MD: What kind of growth have you had since your first solo record, 1989's *Rhythm Deep*?

Omar: I think I'm a better writer, and I had more fun in all aspects of this one. And because it was done at my home studio, I had time to get into it and make it what I wanted it to be. I didn't feel label pressure to make a hit record or to do anything other than just be myself. It's *my* vision, and it includes styles of music that I love: funk, R&B, jazz, hip-hop, and rock. It's really an eclectic mix, but somehow there's a thread running through it that makes it seem connected. It's the kind of record that probably most record companies would say you shouldn't make because I could be accused of being too diverse.

MD: But that's been your whole career.

Omar: Yeah, man. Why *wouldn't* I want to maintain the same profile in my artist career that I've established in my drumming career? Why would I want to box

myself into one thing? And that also refers to doing more than just playing drums. I do sing and play keyboards and guitar. And so *The Groovesmith* is also about my commitment to being a total artist.

MD: You're planning on releasing the album yourself?

Omar: At this point I'm working on some different distribution deals for it. The record is also available at my Web site.

MD: And you're planning on touring to support it.

Omar: Oh yeah. I'll be playing drums, some keyboards, and singing. I'm in the process of putting together the band now. And there's already been interest from different festivals to have me perform. That feels good.

MD: So you really are gearing up for this solo artist direction.

Omar: Absolutely. It's funny, because some people have been saying to me for a while, "What are you waiting for?" But I think I'm finally at a place where I'm ready for it emotionally. I don't think I was ready for it when I did *Rhythm Deep*. I was happy to make the record and tour to support it, but I didn't have the mind-set at the

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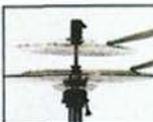
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Omar Hakim

time to continue being a solo artist.

So *The Groovesmith* is done, and I'm going to go out and support it. But then I'm not going to let a lot of grass grow before I start working on the next record. I'll probably start a new one very soon so that it'll be available around eighteen months down the road.

MD: You want to build momentum.

Omar: Exactly. That was something I didn't do before because I wasn't ready. But now I'm very excited about this solo direction. I have a lot of ideas I want to put out there. I'm looking forward to it.

I feel like I've been through a lot—professionally *and* personally. But going through all of that has taught me so much. It's been a journey, though. Quite a journey.



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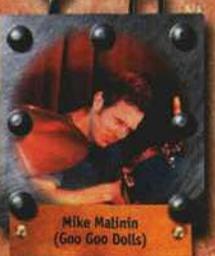




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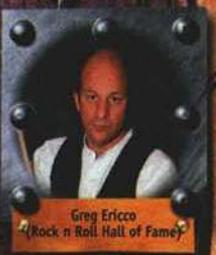
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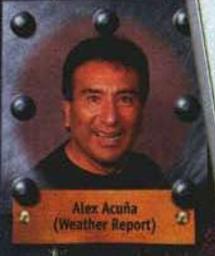
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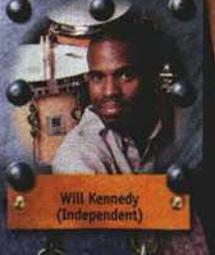
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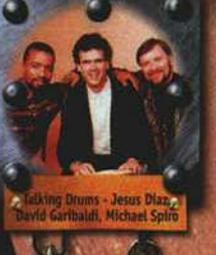
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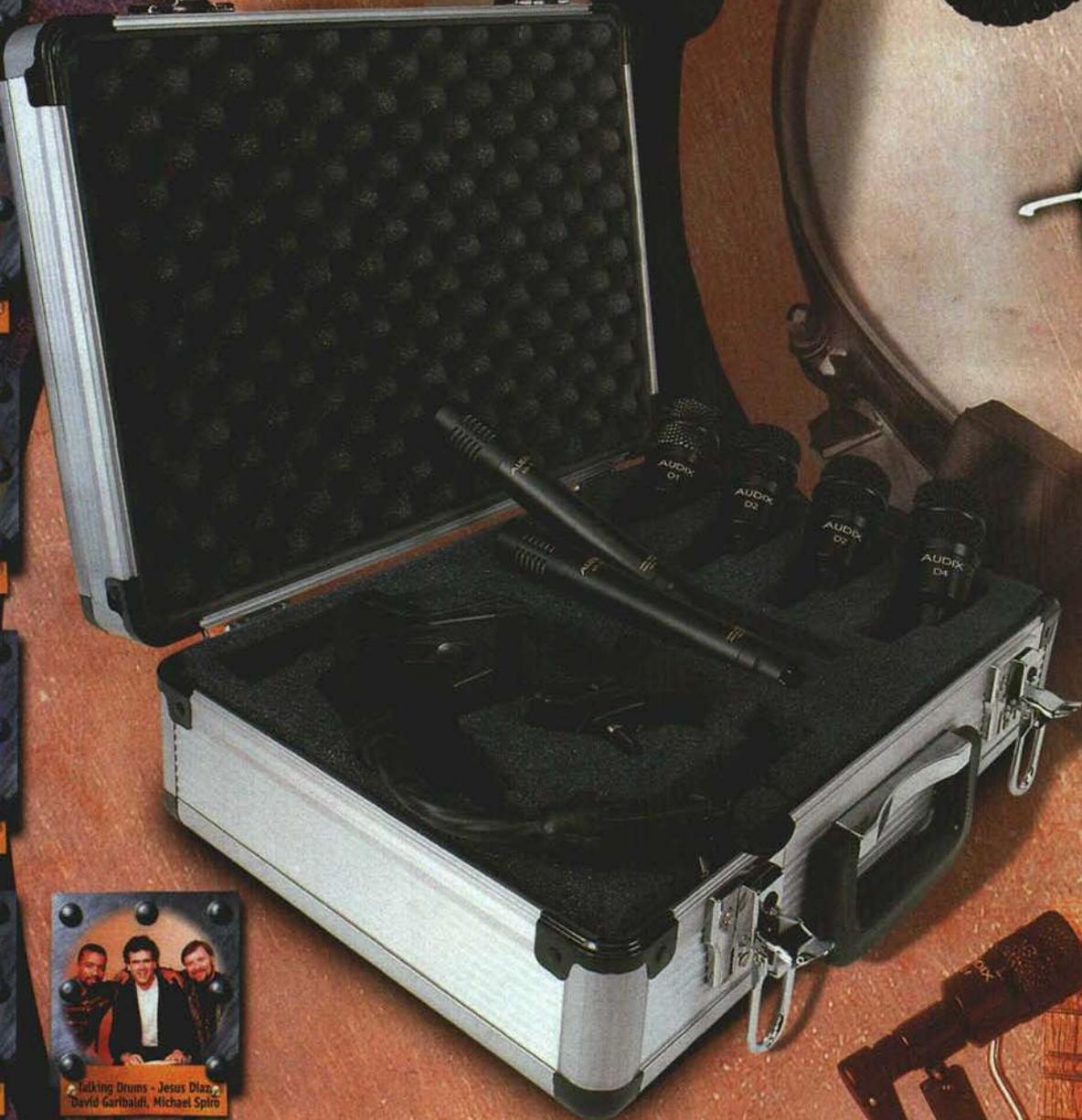
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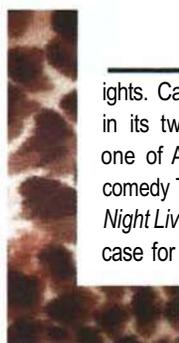
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SHAWN Session Psychology PELTON

story by Ken Micallef

photos by Paul La Raia



Lights. Camera. Action. Now in its twenty-fifth year as one of America's premier comedy TV shows, *Saturday Night Live* has been a showcase for a handful of drummers. The house band has included such heavies as Chris Parker, Buddy Williams, Matt Chamberlain, and Steve Gadd. The show's current (and longest-running) drummer is the floppy-apple-cap-wearing Shawn Pelton.

With his trademark good vibes and evocative body English, Pelton provides a puncturing R&B groove that helps make this version of the *SNL* band one of the best ever. Under the leadership of former Tower Of Power saxophone legend Lenny Pickett, this mini big band can play anything from a Klezmer-addled Christmas standard to a rollicking striptease. Truth be told, with such players as Alex Foster, Steve Turre, Tom Barney, Leon Pendarvis, and Pelton, the *SNL* band is wasted on the TV show.

Sitting behind Pelton at a recent pre-broadcast rehearsal was like taking a lesson in authoritative groove-slammung. The band regularly warms up with a set of blistering R&B, Pelton

laying down a sizzling, edgy beat on his deep-toned DW drums in the friendly fashion we have come to know. But if you think Shawn Pelton is simply a grinning guy with a good groove, you're wrong.

Pelton is one of New York's busiest session players, due to his ability to groove, find the perfect part, and create startlingly original sounds and atmospheres that go well beyond simple 2 and 4. Pelton's resume is evidence of his wild versatility: Buddy Guy, Celine Dion, Joan Osborne, Bruce Springsteen, Billy Joel, The Brecker Brothers, Shawn Colvin, and Luciano Pavarotti are some of the names. A midwesterner who studied heavily with hero Kenny Aronoff, then went on to major in jazz at Indiana University, Pelton is a drummer for whom finding the perfect part remains the goal. In doing so, he's found new and novel ways to approach dyed-in-the-wool drum tactics.

Shawn Pelton's Greenwich Village balcony looks out over Manhattan rooftops. Enjoying the view, he lights up a big stogie and offers this writer the same. Part of his success obviously lies in his natural ability to make everyone around him feel comfortable. This gracious attitude has helped place

Pelton on the first-call list for record sessions and jingles. But beyond that, Shawn is a quick study and a rabid, inventive programmer of sounds.

On records by Shawn Colvin, Kim Richey, and Marc Cohn, Pelton has added not only drums but an array of eerie trip-hop sounds that give this mostly acoustic music greater dimension. Influenced by groups like Portishead, Massive Attack, and Tricky, Shawn carries an array of gear to every session, ready to add ethereal tones and textures as needed.

Pelton's original thinking extends to drumming as well. Not only does he use sticks in session, he also employs all manner of percussion-equipped sticking tools, including egg shakers, BBs, castanets, and many variations of brushes. For a typical song, he might use a Blastix in one hand and a stick-shaker in the other. Or a guiro stick in his left hand and a Blastix in the right—but not actually play on anything with the Blastix, rather just swing it in the air, letting the whirl drift into the mic.

One step removed from the world-oriented sounds of Susie Ibarra and Stephen Perkins, Shawn Pelton is helping expand pop music's borders. Now I bet you didn't know that, did you?



MD: Most drummers would be surprised to learn that you're very much into trip-hop and jungle.

Shawn: Moreso trip-hop, because it has slower tempos and more crossover potential with what can happen with singer-songwriters.

MD: Is it common now for producers to want part-drumming, part-machine?

Shawn: Yeah. That's one thing I'm trying to get together, integrating the live playing with loops. I take a Roland Groove Sampler into sessions along with a laptop

computer and the Sonic Foundry Acid program. That's a loop-based program—it's not MIDI-oriented. I'm also trying to get my head around some of those other loop programs, like Cubase and Recycle.

We try to give the *SNL* theme a more

modern feel, reflecting jungle production sounds. On the theme, which is 153 bpm, the drums are running through a Groove Sampler in the control booth. It's the organic drums, but they're running through some of the patches in the machine. It compresses the sound in a hip way. It's not triggering or playing with samples, it's the real playing being fed into a machine.

There's one patch in the Groove Sampler called Hard Gate that has a compressor, and it really brings out the ghost notes—makes them real loud. It makes the drums very dynamic.

It's really wild how the Groove Sampler affects the drums. I might place a Shure SM 57 mic' overhead, run it into the Groove Sampler, and print that on a separate track. So the verse might be like a black & white look at the drums, and then when the chorus hits it's like Technicolor drums.

MD: So you always take the Groove Sampler to sessions just in case?

Shawn: Yeah. I used it with Kim Richey and Shawn Colvin. Some people dig it, some don't.

MD: Why do you like the Groove Sampler in particular?

Shawn: It's easy to make loops quickly and organically with it. Or you can have the live playing going to the effects section. It has the sampling engine and the effects block as well. It's also a 4-track hard-disc recorder, so you can put a whole tune down. It's a great all-in-one machine.

MD: You're into interesting gear. I noticed that on your *SNL* drum throne you have two small metal speakers on the bottom of the seat.

Shawn: That's the Roc-N-Soc throne. They retrofit it with speakers for more low end—you can actually feel the bass and kick drum. They do it so the bleed into the mic's won't be so great. Playing with in-ear monitors can be a real adjustment at first. It's like listening to your Walkman. It can get loud, but you don't feel the music the same way. That's why the seat is cool.

MD: What are those two Boss foot pedals for?

Shawn: One is a stop/start control for a Tama metronome. You can program a whole set of tempos in there. The other is an advance control for the metronome.

MD: Who determines the tempos?

Shawn: Sometimes we'll get a recording



"There's always gonna be a market for drummers who are real song- and music-oriented."

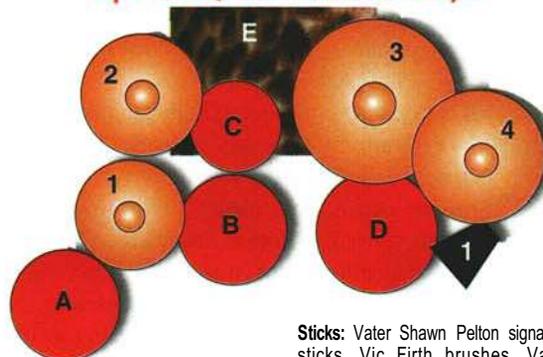


of the original version of the tune we're playing. We might ball-park that tempo or maybe someone will want to change it a bit.

MD: Before you came in today, did you know what the charts were going to be for the show tonight?

Shawn: They always fax me a list the night before. When GE Smith led the band, we'd pull it together the morning of the show. But having subbed on both the David Letterman and Conan O'Brien shows, I know that the *SNL* band is different in that it has charts for everything. With Letterman, only the horn players have charts. The musicians do have a list for a massive number of tunes, and you have to

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be aware of all of them. You might vaguely know a Stone Temple Pilots tune, but you might not know that it has a bridge with a seven-bar phrase and a break in the middle. Pulling all of that together can be a trip. They no longer just play "In The Midnight Hour." When I was first called for the Letterman show it was a lot of work to suss out all of the tunes on the list and get the forms together.

MD: And Paul Shaffer is likely to call any tune from that list?

Shawn: Yes, it's really spur of the moment. If somebody walks out in a blue dress, he might call "Devil With A Blue Dress." He tries to marry the material to the action. I really went over the top



"Getting paid and knowing how to negotiate is a real art in itself."

in trying to get it all together.

MD: And Conan?

Shawn: The Conan band is similar to Letterman. They both have a run-through and they tend to do the same opening set every time. Letterman's band might run through something like Green Day's "Basketcase," then "Dance To The Music," and then into the opening theme. And on Conan, they do Elvis's "Burning Love" and then Conan comes out and works the audience. But for *SNL* the opening set is different every week. Lenny Pickett always pulls out different charts.

MD: Does he ever pull out Tower Of Power charts?

Shawn: At first we were doing tons of

Tower stuff, which was a real kick in the butt. I spent a lot of time getting that together. You could blow off the original drum parts and just play it straight, but a lot of the drumming is so signature to [Tower Of Power drummer] Dave Garibaldi that out of respect I felt I had to cop it.

MD: You play with a lot of body language. You're really moving and grooving. Does that help you to play the grooves?

Shawn: Definitely. That's something I react to when I see other musicians. That whole dance aspect of drumming, from a feel standpoint, is crucial. That's where my head is really at, moreso than having a severe chops thing happening.

MD: Tony Williams said that drummers

can upset the groove if they move around too much.

Shawn: He said that about Jeff Watts—I read that in *Musician* magazine. For me, well, I dig it. Alan Dawson once said that one man's food is another man's poison. Everybody finds their own thing.

MD: What was the audition like for the *SNL* band?

Shawn: Well, Chris Parker had done it forever with GE Smith. Then Matt Chamberlain did it for a year. Then they held auditions, and I heard about them because I knew the bass player. I auditioned for GE Smith, and the timing was right because I was actually playing very aggressively then, doing tons of blues gigs

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Shawn Pelton

with this band in New Jersey called The Fairlanes. That direction was where GE was coming from—he loves Al Jackson, simple and straight-ahead—and I got the gig. I'd been in the city about three years at that point.

MD: Is playing simply the style you bring out for this gig, or is it the style you most like to play?

Shawn: What you bring to the table depends on the situation. It's a strange thing, trying to have some kind of musical identity and how that all comes about. I think you have to be given a context to establish an identity within. *MD* articles talk a lot about that, like Kenny Aronoff developing his thing with Mellencamp or Stewart Copeland with The Police. They had a context in which their style could emerge.

I remember talking to Jerry Marotta about this. He was saying that he's fortunate because he gets called for a lot of the creative stuff where he can project his concept. You really have to be given a chance and a context.

On a lot of the records I've played on, like The Spice Girls or Celine Dion, I was

WHY PELTON WORKS

Jon Leventhal

Producer (Roseanne Cash, Shawn Colvin, Patty Larkin, Marc Cohn)

"I've been working with Shawn a long time, and I've always been drawn to what he does. He creates a compelling groove that has some mystery to it. It's not just, 'There's the bass drum, there's the snare drum.' I love that magical element in the groove, when you're not sure what it is but it feels great. Shawn and I search together for different weird ways to orchestrate that. Plus he'll try anything. The loopy, tripp-hop machine effect has been in the air the past couple of years, and Shawn combines that beautifully with a more organic approach. He's the man for that stuff."

Lenny Pickett

SNL Bandleader, Tower Of Power Sax Legend

"Shawn has fabulous concentration. That's one reason why he works so much. Putting the *SNL* show together is a long process, and there's a lot of time when you can drift away from what needs to be done. Shawn is always *right there* and ready. He's solid, and that's reflected in his playing as well; he's not thinking about anything else but the music. He is very focused."

Kenny Aronoff

Session And Touring Master

"Shawn went to Indiana University after I did, and I gave him some lessons. When he came to me he was a bebop drummer. He said, 'Teach me how to hit the drums hard.' What he saw in me is what he has in himself big-time. He saw me slamming and he saw the passion.

"Shawn always told me, 'Man, your energy is so powerful.' Everybody has a certain talent. Some guys have coordination from age one, like John Bonham or Steve Gadd. My talent is about having spirit and a positive energy. Shawn has that too."



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doing what was called for at the time. It's what the producer needed to have happen. The records I've done with Shawn Colvin, Peter Wolf, Marc Cohn, or Loudon Wainwright have a bit more of an individualized slant. But you can't be hell-bent on creating your thing at the expense of the tune.

MD: But what you do on the show is slamming, unique, and full of personality.

Shawn: That's something that people respond to about my playing. It's definitely a feel-oriented, soulful approach, and it's helped me work a lot. I don't blister my way through music. There's always gonna be a market for drummers who are real song- and music-oriented.

MD: Was that something that Kenny Aronoff stressed when you studied with him, or were you already aware of that?

Shawn: No, it was something that Kenny stressed, and he's been a huge influence. He had a big fusion background, and he was a percussion major too. But when he joined Mellencamp's band he had to totally change his thing, and he did it by listening to tons of Creedence Clearwater Revival records and Charlie Watts.

SIDES OF SHAWN

These are the albums that Pelton says best represent his playing:

Artist	Album
Edie Brickell	Picture Perfect Morning
The Brecker Brothers	Out Of The Loop
Buddy Guy	Live! The Real Deal
Joan Osborne	Early Recordings
Hall & Oates	Marigold Sky
Peter Wolf	Fool's Parade
Shawn Colvin	A Few Small Repairs
Bruce Springsteen	Tracks
Marc Cohn	Burning The Daze
Patty Larkin	Stranger's World
Kim Richey	Glimmer

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

Jim Keltner, Kenny Aronoff, Al Jackson and Howard Grimes with Al Green, Billy Higgins, Bernard Purdie, Rick and Jerry Marotta, Ringo Starr, Steve Ferrone, Charlie Drayton, and Steve Jordan. According to Shawn, "Anybody who ever picked up a pair of sticks has taught me what to do—and what *not* to do."

I started studying with Kenny in the early '80s, right when "Jack And Diane" broke. It was wild, being that young and impressionable and seeing him go through all of that. At the time he wasn't the ses-

sion star he's gone on to become.

MD: What things did Aronoff tell you that really helped?

Shawn: His whole approach to song form is helpful—just knowing what the form is.



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Shawn Pelton

And his fill concept is great in that he really plays what feels right. Also his sound—he gets such a big sound.

MD: What about improving your time? Did you practice a lot with a metronome?

Shawn: Yes, but not right away. Coming up in the '80s, I was a jazz major at Indiana University and playing in a jazz group with Jim Beard and Bob Hurst. I was way into Billy Higgins, Tony Williams, Elvin Jones—all the cats. So I was doing the jazz thing. I also studied with Alan Dawson for a couple summers. It wasn't until a little later on that I got into Al Jackson and Jim Keltner and started to focus on the groove.

MD: Did you think at first that you were going to go to New York City and become a jazz player?

Shawn: I'm happy to have that background. And I miss playing jazz a little bit, but I don't regret what's happened. The life of a jazz drummer is a very hard one.

When I came to New York and got into the singer-songwriter thing, I started to find my own voice. I came to New York in 1988 to take a gig with John Eddie, who was a kind of Springsteen clone who was signed to Columbia. I met him when he was mak-

ing his second record at Mellencamp's studio in Bloomington. When it came time for Eddie to tour, I moved out here to New York to be in his band. I did that for two years, but his record didn't do anything. We then made a record for Elektra, which also didn't do much. But I was in New York, putting out feelers and starting to freelance around town.

MD: That was a struggling time for you?

Shawn: Yeah, in a lot of ways. Just getting the gear around town is a challenge. You have to take a whole set of drums into a fourth-floor walk-up, then park your car, and then be sure to get up in the morning and move it to the other side of the street. It all gets very involved.

MD: You've been on *SNL* for eight years now. What's the biggest challenge?

Shawn: I don't know if I really find it that challenging. I still really appreciate being there. I don't take it for granted at all. But it's really just twenty days out of the year. We start at the end of September and go till the end of May—two weeks on, two weeks off.

MD: And the rest of the time you're doing sessions?

Shawn: The whole record session thing is

really where I'm at.

MD: Were you doing sessions before *SNL*, or did *SNL* lead to session work?

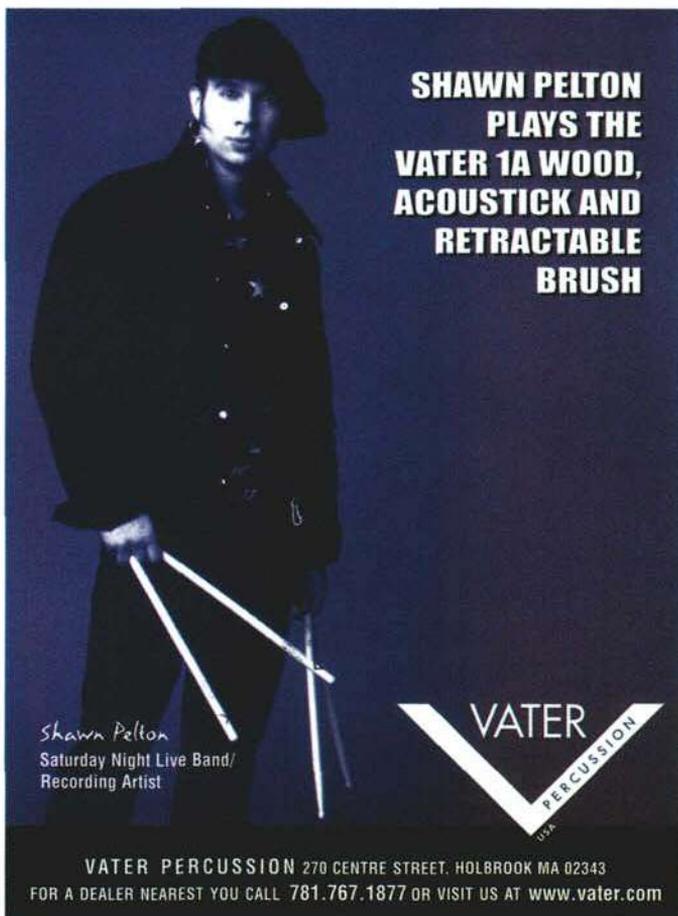
Shawn: I'd been doing a little bit, but *SNL* definitely helped increase it with the exposure. But there have been a lot of musicians who have been a part of the *SNL* band and not parlayed it into consistent studio work.

MD: Playing on your level, do you still come across ego problems?

Shawn: Yeah, definitely. Having a kind of radar and sensibility to that kind of behaviour is a really important survival skill in the studio. Like with bringing in drum machines or loops, there are situations where people love it if you have that slant. But there are other times when, if you sense their ego is tied up in the programming part of the production, it's probably best to let them have it. The same thing goes with ideas. Some producers don't want to hear any ideas, they just want you to play what they're hearing.

MD: You really excel at getting different sounds out of brushes and specialty sticks.

Shawn: Keltner really influenced me on that. [Pelton opens a bagfull of sticks, mallets, and brushes that are all modified with



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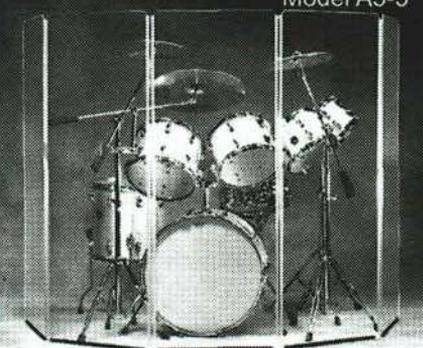
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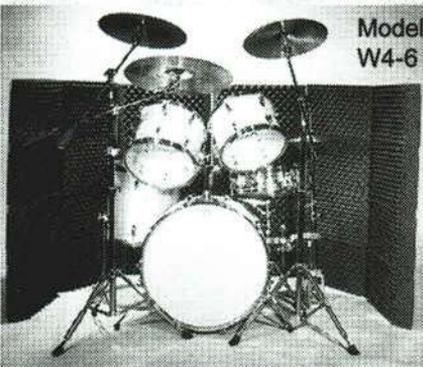
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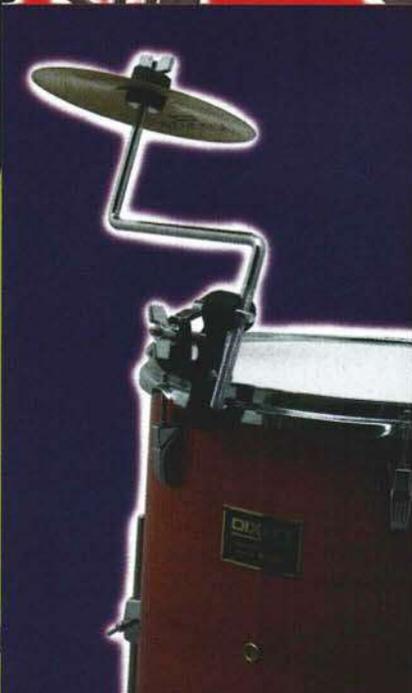
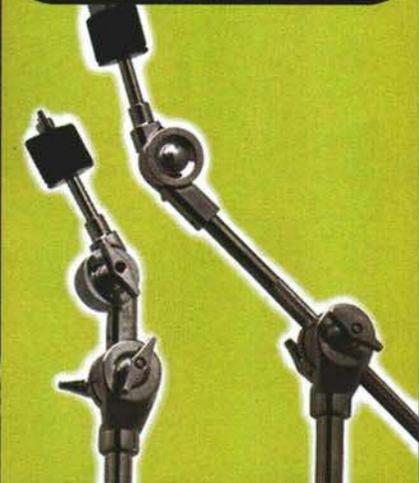
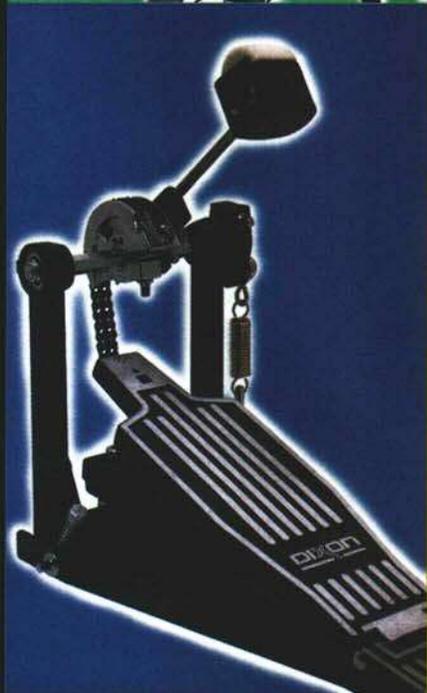
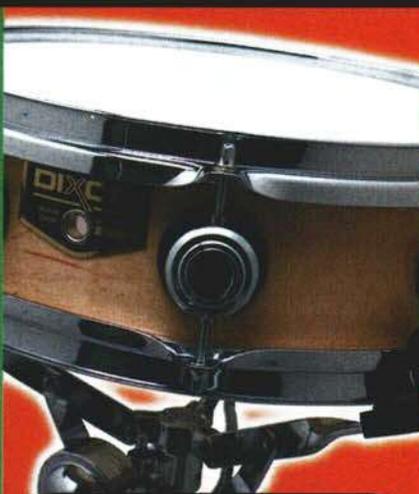
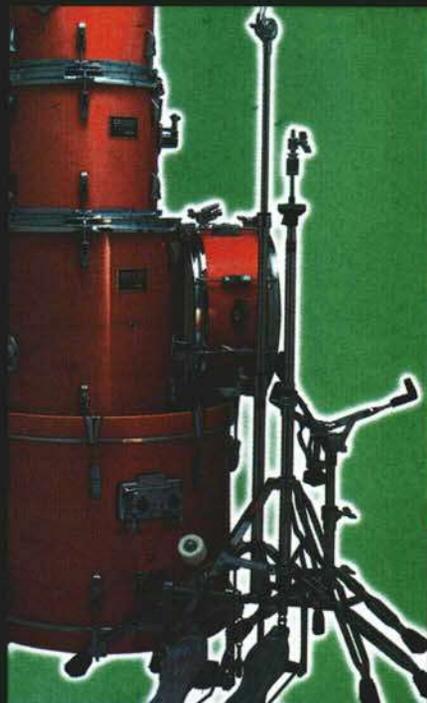
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Shawn Pelton

taped-on aspirin bottles, egg shakers, cigar tubes filled with BBs, and a stick with a row of castanets attached.] I think I have every variation between wire brush and stick. They all record differently, too.

I love these things that Vater makes called AcouSticks. They're like Pro-Mark Hot Rods but they have the plastic sheath. Then there are the guiro sticks JohnnyraBB makes. They're called Rhythmsaws. And under a mic' these Regal Tip Ultraflex brushes sound different from wire brushes. And the Hot Rods speak differently, too.

Of course, you have to be careful with this stuff. Sometimes artists and producers don't want to deal with anything different. Just play the basic drum part. So I've done the intimate things with all of the effects, but I've also been called to just beat the heck out of the drums. I play what the music calls for.

MD: Is part of being successful in the studio dependent on finding a part quickly?

Shawn: Yes, and having experience helps you to know what works sonically. A muted snare drum that's played with Blastix won't bleed the way a wide-open

drum with sticks will. When you deaden a drum it has a more sensuous sound. It's soulful and more like a heartbeat. Knowing what to do in the studio and not having to ask if it's working all the time is important.

MD: Is there a preferred studio drum sound now?

Shawn: Gadd developed a studio sound years ago with Yamaha drums and Pinstripe heads. But now the scene has shifted to coated Ambassadors and wide-open drums. And now that the loop thing has hit and people are looking backwards *and* forwards, it's like the door is completely open. Anything goes.

MD: Does it make any difference in a session whether or not you like the song?

Shawn: It helps if you like it, but when you get hired it doesn't matter if you like it or not. It might cross your mind, but to do a great job you have to let go of that part of it. You're there to do the best you can do. Besides, people can sense if you're not digging it. So it's good to be able to let go of that part of it.

MD: What's a typical week like for you?

Shawn: It's always changing. Tomorrow I

do a session with Randy Brecker, which is a brass quintet—kind of an artistic thing. It includes Mike Davis, who plays trombone with The Rolling Stones. Then I do some jingle stuff later in the week. I did some Carly Simon stuff and a couple of things with Shawn Colvin last week. I have a film date with Howard Shore coming up next week.

MD: What's the session scene like in New York today?

Shawn: Well, that whole romantic notion of 1970s New York with Steve Gadd and Rick Marotta running around doing non-stop record dates is not a reality anymore. There's still some work, though—and a lot of pressure. You have to believe in yourself. But you have to be able to bend to what other people want to hear, even if you're not convinced it's right.

The role of the drummer is to work for someone else. Very rarely are you in charge. It takes a certain type of temperament to be able to take direction. If a producer or an artist wants to hear something, you have to let them hear it.

MD: In an era where there's not as much work and the competition is fierce, how do

Rick Allen

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Shawn Pelton

you decide what to charge?

Shawn: Getting paid and knowing how to negotiate is a real art in itself for anyone who is self-employed. The union has rates that are a guideline—single, double, and triple scale. The jingle scale is a different rate, as is the movie rate. There's a low-budget record rate now, too.

In general, double scale is normally what's paid on a major record date. Scale for a record with a total budget of over a hundred grand is like \$290 for a three-hour block. So if you're double scale and do one track in three hours, that would be \$580. But everyone works differently. Some people try to cut day rates and not deal with the union.

MD: Is that legal?

Shawn: People do it every way that you can imagine. But if it doesn't go through the union you don't get health benefits or social security.

MD: How do you get paid? Do you sign a form at the studio?

Shawn: I think it's more formal in Nashville. They have cards and you fill them out. But it's looser in New York. That stuff isn't as strictly controlled.

Sometimes there are contracts.

MD: Do you do a lot of jingles?

Shawn: I've done them for years—Doritos, FedEx, Coke, Pepsi, AT&T. And you'd be surprised at all of the different styles you have to play on jingles. I've had a lot of calls for brash playing, jazz, blues, and rock 'n' roll, where they need an organic approach. The more styles you know, the more work you'll have.

Jim Keltner said in an *MD* interview that Hal Blaine told him so much of this business is about making the people in charge feel that they are accomplishing something. In the jingle world the playing thing is one element, but you have to have the right personality too. You need to have the ability to be open to clients, even if they want to hear something stupid. You have to be positive. People want to have fun in the studio and feel good about what they're doing. There's an art to doing that. Aronoff is a master at that. He makes you feel really good. Ferrone, too. These are very charismatic people.

I did a jingle with this famous jazz bass player once, and this guy pissed everybody off. I mean, this guy is a legend, but he was

complaining about everything—his phones, his sound, all of it. Everyone was trying to keep things light, but this bassist turned it into a weird scene. It was a textbook example of how *not* to interact in that situation. That's not the way to get called back.

MD: Do you feel like you've made it?

Shawn: If you can have a ten-year run you're doing well. If you're smart you'll save your bread.

MD: What's your long-term goal?

Shawn: Trying to become adept at the machines, programming, and creating the right loops has been a real inspiration. On the playing side, I did a gig recently with Will Lee, Ronnie Cuber, Leon Pendarvis, and Lou Marini at a club. It was a fusion thing, stuff I don't do that often. Frankly, that gig kicked my ass. What I normally do is play for the song and come up with the right part, not try to blow over a 7/8 nani-go. But I want to work on that kind of thing. Striking a balance between live gigs and studio work is a real trick to pull off.



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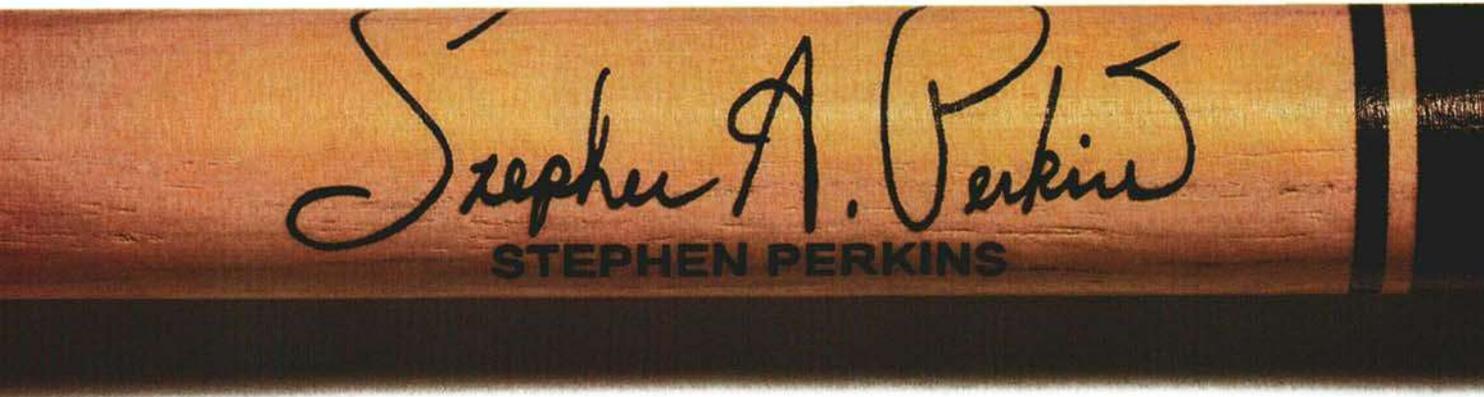
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Evelyn

by Lauren Vogel Weiss

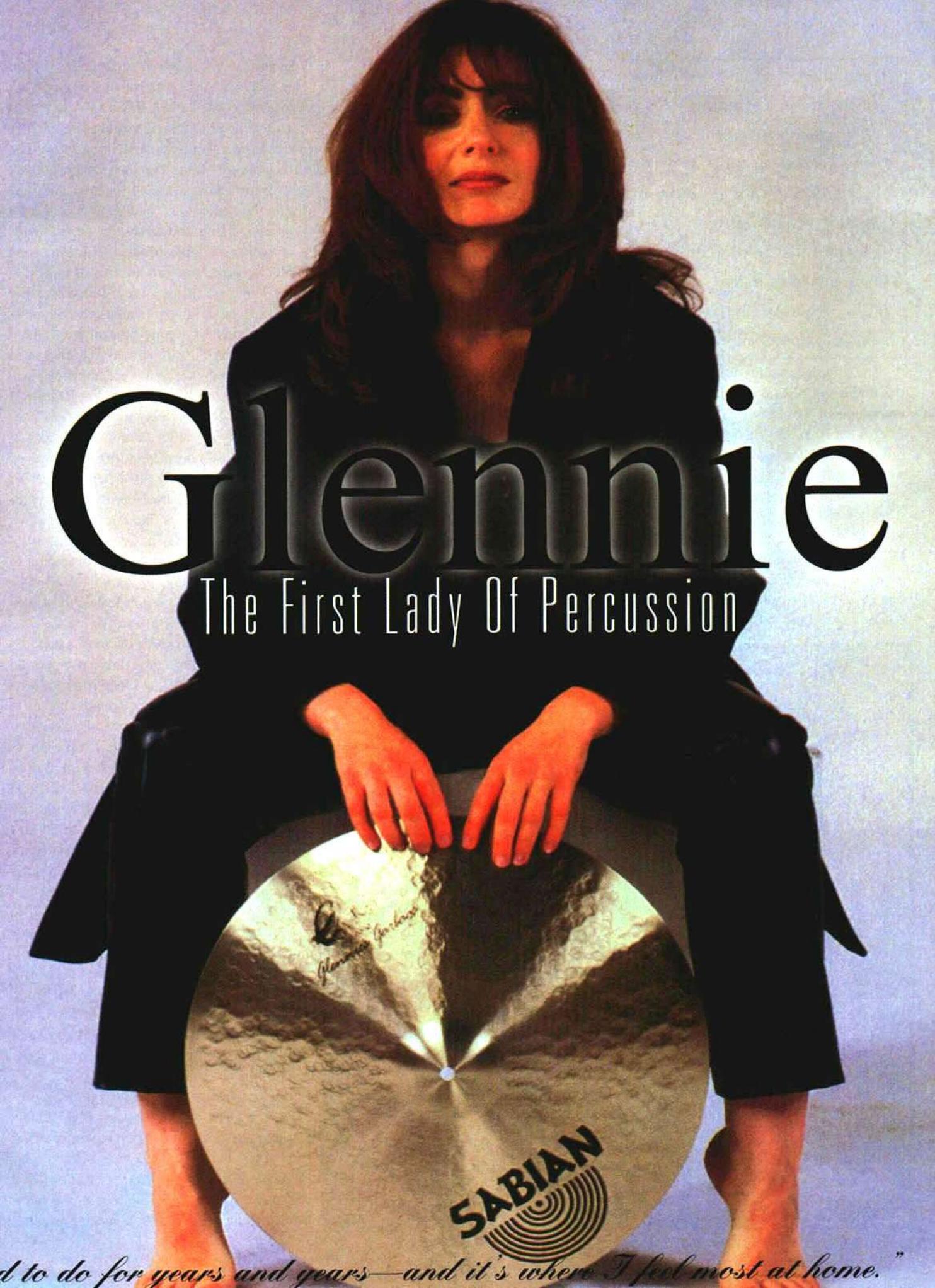
Who is the most famous drummer in the world? Terry Bozzio? Dave Weckl? Dennis Chambers? You could argue for any of these players—or more than a dozen others. But if you were to ask who the most famous percussionist in the world is, the list narrows down to one: Evelyn Glennie, the only full-time solo percussionist in the world.

From her twelve solo recordings to almost ninety compositions written especially for her, from performances on five continents to awards almost too numerous to mention, Evelyn Glennie has taken the world of percussion—and indeed all genres of music—by storm. Bringing in new fans to classical music concerts with symphony orchestras; enchanting young and old audiences alike with electrifying solo recitals; educating readers of her autobiography [*Good Vibrations*]; composing music for movies and television with her husband, Greg Malcangi—Glennie is truly a percussion enterprise.

Glennie's debut recording, *Bartok's Sonata For Two Pianos And Percussion*, with the late Sir Georg Solti, Murray Perahia, and David Corkhill, won a Grammy award in 1989. "The experience of traveling and performing with those gentleman was probably one of the biggest music lessons I've ever had," she recalls with a smile. "I remember every single detail so well. And when the Grammy award actually arrived in the post, the little gramophone needle had broken off, so we spent the morning trying to glue it on again! I think it needs a friend."

Being a solo percussionist is my trademark. It's what I've done.

Being a solo percussionist is my trademark. It's what I've done.

A woman with long dark hair, wearing a black dress, is sitting on a large, shiny Sabian cymbal. She is looking directly at the camera with a neutral expression. The background is a plain, light-colored wall. The cymbal she is sitting on has the Sabian logo and name on it, and a signature that appears to be 'Glennie Geller' on the upper left part of the cymbal's surface.

Glennie

The First Lady Of Percussion

...d to do for years and years—and it's where I feel most at home."

Since then, two other recordings—*The Music Of Joseph Schwantner* with the National Symphony Orchestra (Leonard Slatkin, conductor) and *Reflected In Brass* with The Black Dyke Band—have also been nominated for Grammy awards, in 1997 and 1999, respectively. *MacMillan: Veni, Veni, Emmanuel* with the Scottish Chamber Orchestra (Jukka-Pekka Saraste, conductor) won a Classical CD award, the British equivalent of a Grammy.

Glennie's first solo recording, *Rhythm Song*, was released in 1990. Her twelfth and most recent solo recording, *Shadow Behind The Iron Sun*, was released in Europe last October and in the United States this past March. This project was unique in that it is Glennie's first totally improvised recording.

"The criteria was that we would go into the studio and fill it with all sorts of instruments, and I would basically improvise," Evelyn explains. "We had no idea where or how the music would come about apart from literally just freeing the mind, as it were, in the studio. During the time we were recording, our producer, Michael Brauer [New Radicals' *You Get What You Give*, Bob Dylan's *Manchester '66—Live 1966 "Royal Albert Hall" Concert*] was *The Dead* by Michael Crichton. He found a resemblance between the music and the

book in that a lot of the titles from the book were relevant to the music that was being produced. It's very 'moody' music, and quite atmospheric, so that's where the titles on the CD came from."

What types of instruments were used in the studio for this recording? "Absolutely loads and loads," laughs Glennie. "Everything from conventional instruments like the marimba and the Great Highland bagpipes to children's toys and music boxes. We also had a batonka [an instrument made from plastic tubing], vibra-

phone, and crotales. We had gongs dipped in water, we had waterphones played with violin bows. I even have an instrument called a 'crackmar,' which is basically made up of cracked marimba bars! The bars are all strung together hanging down. You just clunk them all together and they give this enormous 'crack.' We used a lot of scaffolding and trash-type instruments, as well as temple blocks, Chinese wood blocks, gamelan—just all sorts of things!

"The first thing I recorded was a big exhaust pipe, which created quite interesting sounds," Glennie continues. "That's featured on the title track. We also used Philip [Smith, her piano accompanist since 1986] on the long track 'The Land Of Vendon.' He was playing the piano conventionally as well as hitting it, slapping it, tickling it—literally doing all sorts of things just to create all different types of sounds. Some of the sounds sound electronic, but there's a fine line between what was acoustic and what was enhanced by using electronic sounds as an extension to the acoustic sounds."

Recording is but one aspect of the multi-faceted percussion empire of Evelyn Glennie. She also performs over a hundred concerts a year, traveling all over the world, and averages less than forty nights a year in her own bed in Cambridgeshire, outside of London.

A recent US tour last fall took her to Baltimore, MD; Newark, NJ; Fort Worth, TX; St. Louis, MO; Ann Arbor, MI; and Chicago, IL in a joint concert with The King's Singers. "This musical collaboration began in the United Kingdom," Glennie explains. "We share the same agents in the UK, and they suggested that perhaps we'd want to collaborate. I've been a big fan of The King's Singers for many years and they obviously knew of me, so we decided to give this a go. But before we recorded *Street Songs*, we had to get repertoire written for us. So we chose two composers—Steve Martland and Peter Klatzow—who both wrote pieces for marimba and voices."

In addition to these two songs and pieces featuring The King's Singers only, Glennie played several multi-percussion pieces: "Taiko Tango" by Farr, "Frum" by Masson, and "The Castle Of The Mad King" by Zivkovi9. The concluding number on the concert was a special arrange-



Eric Richmond

A Glimpse Of Glennie

Born in Aberdeen, Scotland, Evelyn Glennie began to study percussion and timpani at the age of twelve—the same age that she was discovered to be profoundly deaf. Thanks to her lilting Scottish accent, deft lip-reading skills, and incredible musicianship, she has overcome any preconceived notions of her impairment. She successfully completed an Honours Degree from the Royal Academy of Music in London, where she had the opportunity to study with a legendary British percussionist, the late James Blades.



In 1984, Evelyn was the subject of the BBC television documentary *A Will To Win*. Since then she has been in several other productions, including *Good Vibrations* and *Evelyn In Rio*, as well as the *Soundbites* and *Great Journeys II* series.

Glennie began her solo percussion career in 1985 and today performs in more than twenty countries each year—from Brazil to Japan, from Norway to New Zealand. She also devotes almost one-third of each year to recitals, concerts, and masterclasses across North America. She has premiered over eighty percussion pieces written especially for her, including James MacMillan's *Veni, Veni*,

Emmanuel, which she debated at the BBC Proms in 1992, and Michael Daugherty's *UFO*, which she premiered at the National Symphony Orchestra's Percussion Festival in 1999. Going beyond traditional percussion technique, Glennie communicates her ideas through interpretation, both musical and visual. An unusual aspect of her concerts is that she performs barefoot so that she can "hear" the vibrations through her body.

Glennie has collaborated with indigenous musicians throughout Britain, Ireland, and India, and has performed with Gamelan orchestras in Indonesia and samba bands in Brazil. She has also performed with artists as diverse as the Brazilian percussionist and vocalist Nana Vasconcelos and the highly acclaimed Icelandic vocalist Bjork.

The *New York Times* has called Evelyn "the percussion world's Segovia or Rampal," and stated that "her musicianship is extraordinary. One has to pause in sheer wonder at what she has accomplished. She is quite simply a phenomenon of a performer." And in the words of Leonard Slatkin, music director of the National Symphony Orchestra, "She has done for percussion what James Galway did for the flute and Richard Stolzman for the clarinet." ●

ment of "The Lion King" featuring Evelyn on a multi-percussion setup featuring bongos, congas, tom-toms, and other instruments. "The layouts of the instruments can vary from piece to piece," Glennie elaborates. "I play a lot of multi pieces where things are layered. I have the tom-toms closest to me, then above those are perhaps congas or timbales, and above those are bongos and so on." Glennie often plays a bass drum with a pedal from a standing position—quite different from a "traditional" drumset player. "I suppose it's rather unusual," she admits with a grin. "But I do it so much that for me it's pretty normal! I perform a lot of my multi pieces standing up. I don't know why—it just seems to provide more freedom for me.

"Each setup is for the actual piece of music and depends very much on how the composer has notated the score," Evelyn elaborates. "I usually try to encourage composers to notate the unpitched percussion as they would a keyboard, so the bass drums and low toms are in the bass clef or the lower part of the staff. Then you work upwards, so then everything is from left to right—which also means kicking the bass

drum with your left foot sometimes. When I'm playing a drumkit in a normal situation, I would play the bass drum with my right foot and the toms would be high to low going from left to right—just a fairly normal right-handed kit. So each setup can vary quite a lot, depending on the piece. Often, the toms and everything are curved into a half-moon shape—sort of in keeping with how I might play a marimba. It just feels natural for me to do that."

In addition to special collaborations—like the tour with *The King's Singers*—Glennie performs as a guest soloist with orchestras about two-thirds of the time, with the remaining one-third of her performances devoted to solo percussion recitals. "I think I prefer playing concertos with the orchestra," she contemplates after a pause. "I like the teamwork. The audiences obviously are followers of the orchestra, so it's always interesting to experience their reaction. Very often, it's the first time many members of the audience have experienced a percussion concerto. I try to play more than one piece with each orchestra so that I can build up some kind of rapport with the audience.

"The beauty of solo recitals is that you can actually control the pacing of a concert—the moods and the different emotions and so on—by juggling about with the programming. And that's very important. I just need the variety."

What's life like on the road for the "First Lady" of percussion? "Nothing is typical," laughs Glennie. "Sometimes I fly to venues; sometimes I go by road. When we're in Europe, the instruments travel by truck. For example, tomorrow we have a concert in London, and the day after that, Daz [Darren Brown, her full-time technician and traveling companion] packs the instruments for concerts in Germany. He leaves the next day and then I leave the following day. So the instruments always leave at least one day before I do. Sometimes it's several days if Daz drives the truck. When the instruments go further afield—like to the Middle East or to the Far East—then, of course, they have to be flown at least one or two weeks before the actual concert." And that can mean shipping nearly forty flight cases!

During her recent tour of Germany,

Evelyn Glennie

Glennie performed a variety of concerts, including three different concertos for percussion and orchestra: MacMillan's *Veni, Veni, Emmanuel*, Rouse's *Der Gerettete Alberich*, and Milhaud's *Concerto For Marimba And Vibraphone*. She also played several recitals featuring pieces for solo percussion. A seven-ton truck had to be packed with over a hundred instruments to accommodate the repertoire on this tour alone. Brown is responsible for getting the equipment from point A to point B, setting it up and making sure all the instruments are cleaned, tuned, and functioning as they should.

All of the logistics of the equipment are handled by Glennie's office staff, headed by Derren Seager, her business coordinator. They do keep one marimba in Japan and over one hundred instruments in New Jersey to cover tours of the United States and Canada. "As you can see, the whole logistical aspect is a real challenge," Evelyn says. "It's one of those things that we've had to learn as we go along, because there haven't been other people who we

Evelyn On Record

Rhythm Song (RCA Victor 60242-2-RC)

with the National Philharmonic Orchestra, Barry Wordsworth, conductor
Light In Darkness (RCA Red Seal 60557-2-RC)
with Philip Smith on piano

Dancin' (RCA Victor/BMC Classics RD60870)

with the National Philharmonic Orchestra, Barry Wordsworth, conductor
Rebounds: Concertos For Percussion (RCA Red Seal 09026-61277-2)
with the Scottish Chamber Orchestra, Paul Daniel, conductor

MacMillan: Veni, Veni, Emmanuel (Catalyst 09026-6916-2)

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Drumming (Catalyst 09026-68195-2)

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with The King's Singers

Reflected In Brass (RCA Red Seal 09026-63234-2)

with The Black Dyke Band

Shadow Behind The Iron Sun (RCA Victor, new)

at home, it really can be quite hectic and busy because we have the office there. We certainly need more than twenty-four hours in a day!"

When Evelyn's at home, there's often little time to practice because of the demands of her career. "It's hard having the freedom to find the time to play at home because there are always so many things to do and deal with," she says with a sigh. "Because I'm home so rarely, there's a lot of catching up to do in the office. Practice time can range from nothing to maybe three or four hours a day. On tour, there's no system. When the equipment is in the hall, then I might get an hour or two in. It really depends."

could ask how they did it."

Despite the logistical pressures of traveling and performing in different cities all the time, touring offers Evelyn a chance to catch up on her reading. "Believe it or not. I can actually get some time to myself," she confides. "It's time where I can really think—about the future, about musical ideas, about all sorts of things. When I'm

How does Glennie warm up before a performance? "Basically, it's just slow and deliberate, where I'm thinking about sound within myself," she explains. "I always use my practice pad, but it's really very slow—nothing too fancy. It's just literally easing the muscles in but always creating strokes where you can produce a good sound. So it's not just warming up the muscles for the sake of



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warming up the muscles, it's actually warming up your brain as well—thinking what type of sound you might want to produce even if it's on a practice pad. I create exercises from the pieces I play."

Another important part of Evelyn Glennie's career is the recording studio she and Greg Malcangi built on the grounds of their home in Cambridgeshire. Heritage Studio was designed for two purposes: to provide Evelyn with a private rehearsal facility, and to enable Evelyn and Greg to produce high-quality music for television and film.

"The whole studio is based around Digidesign's Pro Tools MIXplus with a ProControl," explains Malcangi. "It's a computer-based hard-disk recording, editing, and mixing system. In addition to stereo, the studio is designed for Surround Sound, both 5.1 Surround for movie theaters and Dolby Pro-Logic for TV broadcast. The live room is about 33' x 16' and the control room is roughly the same size." Specific details about the studio can be found on Glennie's Web site (www.evelyn.co.uk).

Recent projects Evelyn and Greg have

done together include their first attempt at creating music for a television drama—Lynda La Plante's *Trial & Retribution*, which resulted in their nomination for a BAFTA Award (British Academy of Film and Television) in 1998. "La Plante Productions wants us to make a CD of the music from *Trial & Retribution I, II, and III*" Malcangi elaborates. "And I've just been commissioned for *Trial & Retribution IV and V*. We also did the music for a big TV film—like a mini-series—called *Bramwell*, which was quite highly acclaimed. And last spring we completed the music for our first feature film, *The Trench*, which was written and directed by William Boyd." The pair are also well-known for a series of Mazda car commercials that aired in Britain in 1994, as well as various high-profile documentaries for the BBC and for independent television companies.

"I do the vast majority of the composing," Malcangi continues, "although Evelyn does help with that. She does the majority of the playing, as all of my scores are very percussion-based. I do all the recording, editing, and producing. And

Evelyn does all the nagging!" Greg laughs as he glances at Evelyn's pretend annoyance.

Another part of "the company" that Malcangi is quite involved in is Evelyn's Web site [www.evelyn.co.uk]. Glennie was one of the first performers to have a dedicated site, which Malcangi originally designed in 1994. "At that time it was just a little bit about Evelyn and a picture. The Web really wasn't capable of a lot more. In '95 I changed it completely, and we still improve upon it every so often. The site contains quite a lot of information now. There's a virtual masterclass that we made in conjunction with a TV company. If you log on to it, you come up with a picture of Evelyn sitting in a studio surrounded with some instruments. As you move your mouse around the screen, various instruments become highlighted and a little bit is played to you on that instrument. You can click on the instrument and it will download video of Evelyn playing it along with a little bit of text about that instrument. In addition, Evelyn's concert schedules are up there, as well as her biography, a listing of CDs, and merchandise. There's also quite

Garbage Collection

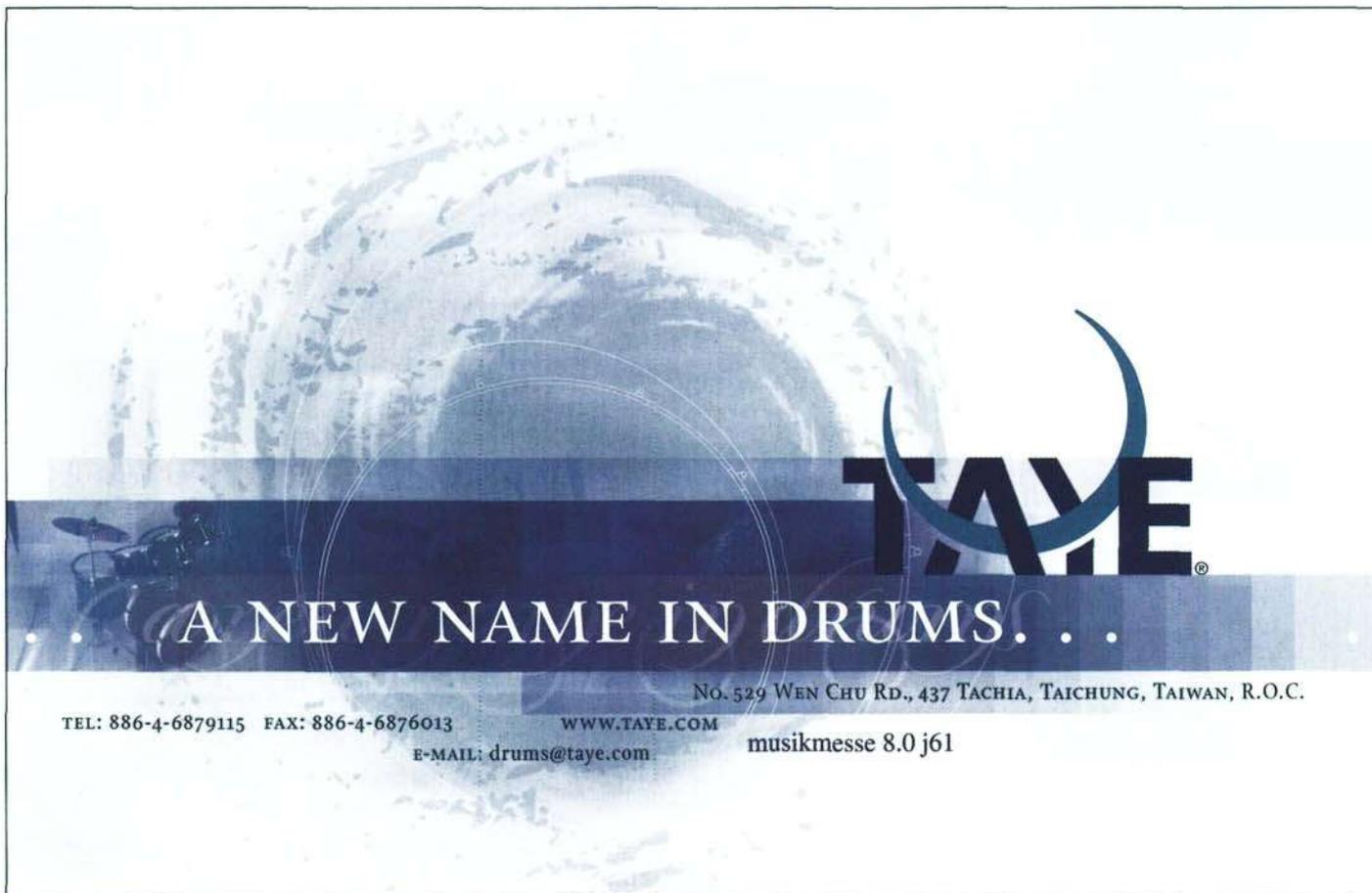
Glennie's instruments

Since Evelyn Glennie's setup changes from piece to piece depending on the instrumentation, it's impossible to show a diagram of her equipment—or even to list all the one thousand-plus instruments she uses in her musical performances. But in addition to traditional instruments and unique ones that she has discovered all over the world, Glennie is responsible for designing some new ones, which are available for everyone.

Through Sabian, Evelyn designed a signature line of cymbals called Glennie's Garbage. Available in 6", 8", 10", 12", 14", 16", and 18" sizes, these thin, heavily hammered cymbals made of a nickel/silver blend deliver mystical timbres and interesting melodic intervals. They can be heard on "Attack Of The Glow Worm" and "Land Of Vendon," two tracks from her latest CD, *Shadow Behind The Iron Sun*.

Another product that Glennie designed is a line of sticks and mallets produced by Pro-Mark. The snare drum sticks—model 739 is a 5A diameter for delicate passages while model 740 is a 2B diameter for producing more volume—were specifically created for her dexterity and style of playing. The keyboard mallets—EG1 (medium soft core), EG3 (medium core), and EG5 (hard core)—feature extra-dense heads that accentuate the fundamental tone of the bars without sacrificing desirable overtones. Glennie uses all of the sticks and mallets in both practice and performing environments.

Evelyn also uses and recommends Malletech marimbas, Page drums, Arbiter drums, Grover and Toca percussion, and Mike Balter Vibra-Sticks. But unlike many "celebrity endorsers," she is a paying customer and buys and uses only the products she personally selects.



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Evelyn Glennie

an interesting essay regarding Evelyn's hearing." There have been over one million visitors to the site, averaging five hundred visitors per week!

From being a composer to selecting a composer, Evelyn Glennie combines all of her knowledge and talents into increasing the repertoire for percussion. "My system of selecting composers is really quite simple," she explains. "I just have to be a fan of their music! Then I simply ask if they would be interested in writing something for me. Very often, composers will come to me and say they would like to write something for me. And sometimes orchestras ask if I would be interested in such-and-such a composer. Ideally, I like to meet with the composers and show them the instruments in the studio. We discuss the type of piece, the type of conceit it would be suitable for, whether it's practical, and so on. I do have input as far as the instrumentation and style and things like that. But usually when I ask a composer to write something, it's because I like *their* particular voice, so I'm quite happy if they just write what feels natural to them.

"What *is* important for me is that once the

piece has been written, I try to play it as often as I can so that the composer really feels supported. For example, 'Veni, Veni, Emmanuel' is coming up to its 200th performance. That's a good feeling."

Another good feeling is an honor that Glennie received in 1993: being designated as an Officer Of The British Empire (OBE). It's extremely rare for a musician under the age of fifty to get this title—and Glennie was only twenty-seven when she received it. "It was important for me as a musician," recalls Evelyn. "And it was important for the world of percussion. I was very pleased to receive that honor." That same year, Glennie garnered more votes than Luciano Pavarotti when she was named "Personality Of The Year" by the International Classical Music Awards. She was also voted Scots Woman of the decade in 1990.

With so many accomplishments, where does Evelyn Glennie see herself in five or ten years? "I'm very lucky to be where I am," she states. "There has been a lot of very hard work involved in all this. And there's been a lot of experimenting; some things have worked and some haven't. I'm just very happy that I've been able to sus-

tain this type of career. That definitely is the aim—to keep the interest going, to keep the new pieces and the recordings happening. I want to keep all this bubbling away and to continually think of new projects and ideas. You have to keep up the level of enthusiasm, even when you have lulls. Sometimes you wake up and think you just don't want to do this or sometimes the tours can become so long that all you want is to be at home—but you have to remember all the good stuff that's happening.

"Everything that's happening at the moment can obviously be developed and improved. Many ideas that we're working on are often long-term ideas—various types of projects as opposed to just concert dates. I would like to do more collaborations, but there always has to be the focus on solo percussion. It's my trademark. It's what I've wanted to do for years and years and it's where I feel most at home.

"The more you progress, the more your imagination plays a part of it. We can all play the instruments, but that isn't really what it's all about. It's really about using the imagination."



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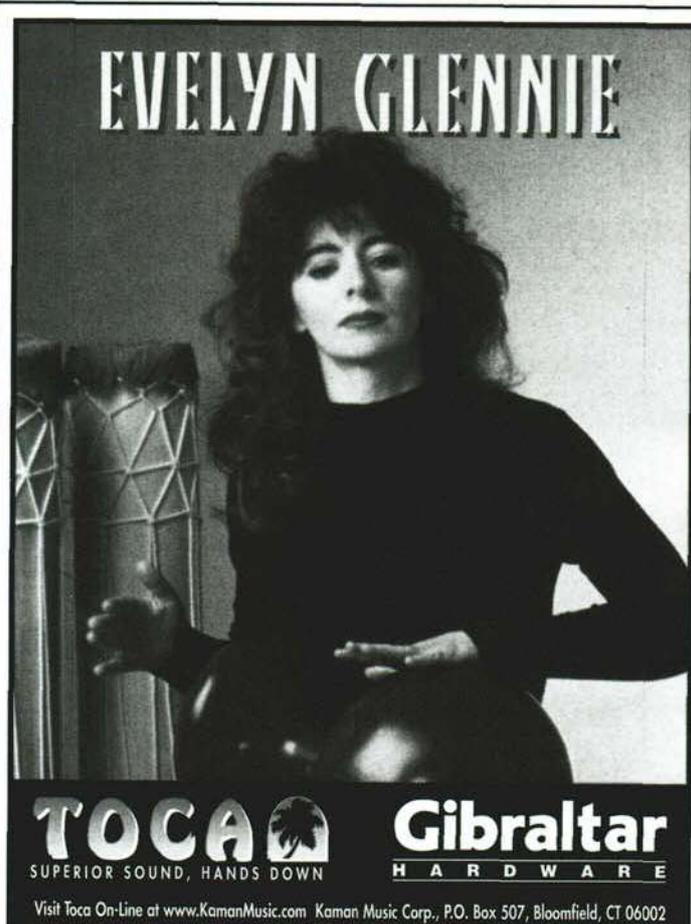
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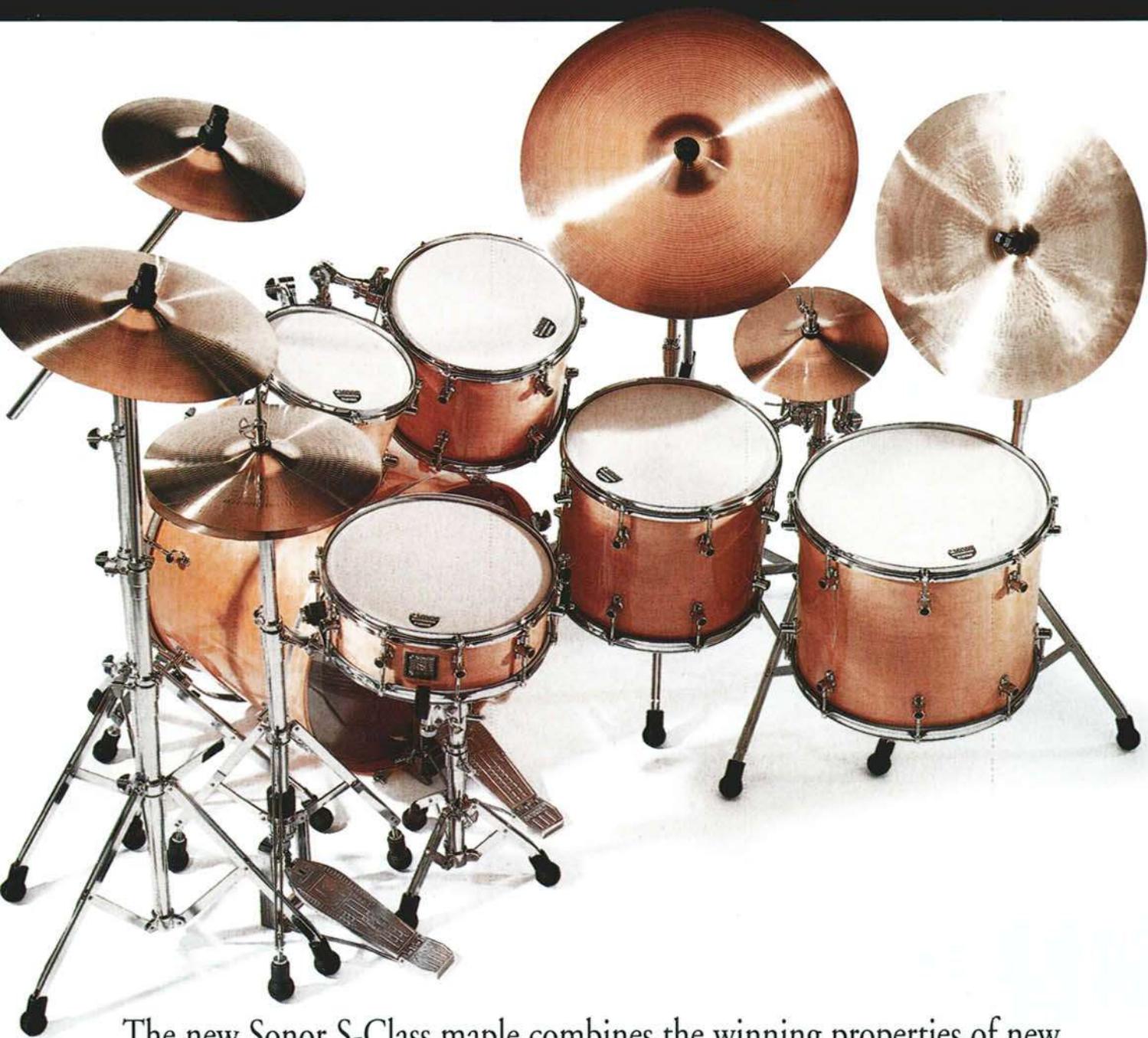
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Dianne Reeves

by Eric Wechter

Supporting The Songstress

Dianne Reeves' expressive singing style requires equally expressive musicians. Here are some of the drummers she's called on for her records and performances.

Brian Blade

Terri Lyne Carrington

Ndugu Chancier

Kenwood Dennard

Joey Heredia

Billy Kilson

Ricky Lawson

Herlin Riley

Tony Williams

Dianne Reeves is a singer whose concept of the drums is truly enlightened. Normally, if one wants to create a musical image that captures, say, springtime in the desert or a fragile flower bowing to the wind, he or she will first think of the piano, or violin, or maybe the guitar. For Dianne, the expression of such scenic moments often begins with the drums.

Over the years, some of Dianne's most vivid musical pictures have been "painted" by drummers such as Joey Heredia, Kenwood Dennard, Tony Williams, Carlos Vega, Ricky Lawson, Terri Lyne Carrington, Marvin "Smitty" Smith, Billy Kilson, Abe Laboriel Jr., Herlin Riley, and Brian Blade.

"Most of the lyrics I sing," Dianne says, "are lyrics with pictures... tangible things. So when I start working with someone, I don't tell them how I want them to play. Instead, when we do 'Morning Has Broken,' for instance, I'll say, 'I want you to create the morning.'"

“I like working with people who can go to different places at a moment’s notice, even if they’re not familiar with those places. They still make an attempt.”



Dianne Reeves

On her latest Blue Note release, *Bridges*, the role the drummer plays to "create an atmosphere that really brings people in," as Dianne describes it, is evident throughout. Songs range from stunning interpretations of Leonard Cohen's "Suzanne" and Peter Gabriel's "In Your Eyes" to empowered originals such as the bluesy "Mista" and the haunting "Olokun." (The latter is named after the Yoruban god of the deepest ocean, and is sung in homage to Africans who gave their lives during the middle passage.) And on her eight other releases to date, including the Grammy-nominated *That Day* and *Quiet After The Storm*, Dianne's drummers can be heard exploring an astonishing variety of styles and textures in order to achieve the particular mood each song strives for.

Reeves was raised in a close musical family. Her father, who died when she was two, had a passion for singing. Her uncle, Charles Burrell, played bass with The Colorado Symphony. Her cousin is noted composer, producer, and keyboard player George Duke.

At the age of sixteen, while singing with her high school big band, Dianne caught

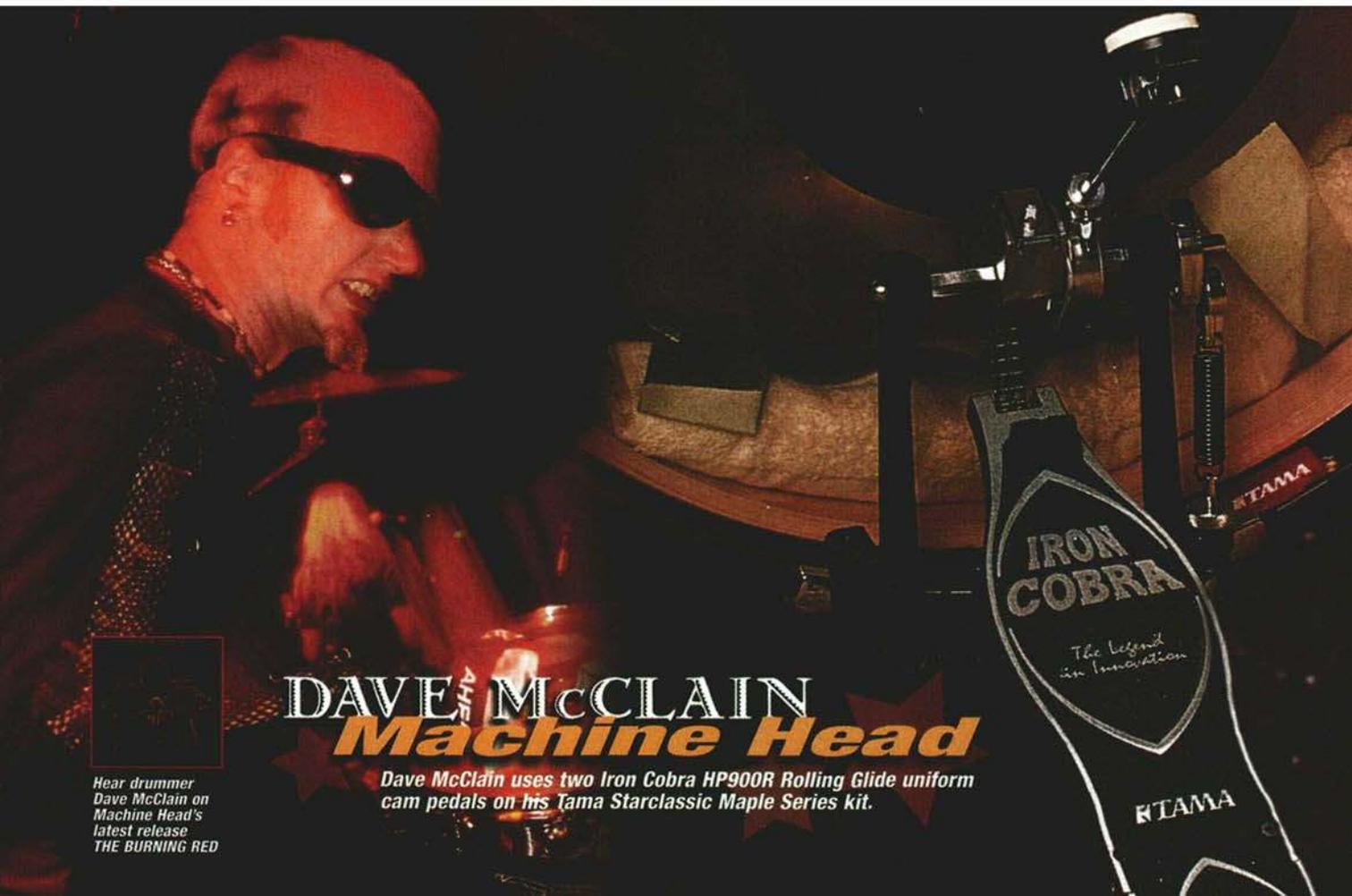
the eye of Duke Ellington alumnus Clark Terry. He invited her to perform with his all-star groups featuring Tommy Flanagan and Eddie "Lockjaw" Davis—as well as drummers Louie Bellson, Grady Tate, and a very young Terri Lyne Carrington.

By the time she was nineteen Dianne was out on her own, with an experimental band called Night Flight. The band included drummer Joey Heredia and percussionist Luis Conte. The energy and attitude of this group was an important influence on Dianne. It formed the blueprint for what she has looked for in a drummer ever since. "It was great," Dianne says. "We worked a club in Venice Beach where they basically passed a hat to pay us. But for us it was all about the experience.

"With Joey in the band, it was amazing. It wasn't anything we really talked about, but there was a feeling between us. Everyone would feed each other all these different ideas. Joey would play something, and I would sing it. Or we would be vamping on a certain rhythm and I would change it suddenly, and he would jump right on it. Sometimes it was very subtle, and it would lead the music to a whole different place.

"Joey is well-versed in Latin rhythms, especially the newest things coming out of Cuba," Dianne continues. "He knows about all different kinds of rhythms, and what he doesn't know he still plays with his heart. Billy Childs would write music around Joey's ability to play many different styles. As my concepts were starting to develop, there were certain patterns that I would sing that he would play. I came to improvisation more from a rhythmic standpoint. The music was very exciting. We never knew where it was going to go, and I think that in a lot of ways, the driving force for that excitement was Joey Heredia."

More and more, Dianne's music began to reflect the spectrum of influences she was experiencing. A world tour with Sergio Mendes immersed her in Brazilian music, and a three-year stint with Harry Belafonte introduced her to world music. She took these different colors to the studio to record *For Every Heart*, with drummer Kenwood Dennard. "I was introduced to Kenwood by his cousin Richard Cummings, who was Harry Belafonte's musical director," Dianne recalls. "He told me to check out Kenwood because of how



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"My first experience working with Kenwood was when we recorded. It was very comfortable because he's such a versatile, confident drummer. But at the same time he's about trying to connect and make the music work. For example, instead of describing the rhythms I wanted from a technical standpoint, I would talk in terms of what the feeling was—what the song meant for me. Kenwood brought his own unique ideas and possibilities. We would be doing Caribbean music or some Yoraban chants, and he just fulfilled everything."

Of her Blue Note debut, *Dianne*, Reeves says, "That record was to let people know where I'd been and where I was going. I thought in order to do this, it would be nice to have different people who specialize in different things so that they could play freely." Given this concept, it's no surprise that groove masters Ricky Lawson and Leon "Ndugu" Chancier were enlisted to play the funkier tunes. But it *is* a surprise—a very pleasant one—that Tony Williams was called for a soft swirl of the brushes on a beautiful version of Duke Ellington's

"I've Got It Bad."

"I was thrilled just to have Tony on my record," Dianne enthuses. "Being Tony, he could have played whatever he wanted. Instead, he asked me what *I* wanted. I asked him specifically to play brushes on the ballads. He looked at it as a wonderful opportunity to do that, and it was special.

"Working with Tony was easy," Dianne continues. "At one point I realized that maybe we should have him do everything, and I think he would have been open to that. I like to do other people's records because it's interesting to see how they perceive me—which is shown by the kinds of songs they select for me to sing. Often they're songs I wouldn't even think about for myself. But always after doing them, it opens me up to something different. I think Tony was looking at it that way, too. I only wish that I had an opportunity to work more with him in a live setting."

One of Dianne's richest and longest musical relationships is with drummer/producer Terri Lyne Carrington. They met through Clark Terry when Carrington was ten years old! "Even *then* her knowledge and understanding of the music was amaz-

ing," Dianne enthuses.

Terri has played on five of Dianne's albums, handling everything from sensitive ballads, to whimsical treatments of standards, to deep-pocket grooves. "I view her as my little sister," Dianne says. "I like the way she has defined the drums for herself. She has another kind of approach. It's not masculine, it's feminine. It's hard to expound on that because...it's just different, another understanding."

Dianne also cites shared music influences and similar family guidance as further reasons her musical kinship with Terri Lyne is so strong. "For me, coming up in the '70s, fusion music was a really powerful expression. It was daring music. It also had the potential back then to draw large crowds, so you could be a jazz musician in a kind of rock 'n' roll setting and enjoy a musically rich experience. I think that was important to Terri, as was maintaining a deep understanding of the tradition of jazz drummer—which I don't think a lot of people from her generation have. A lot of that came from her father, while for me it was from my uncle. So we came together in that way.

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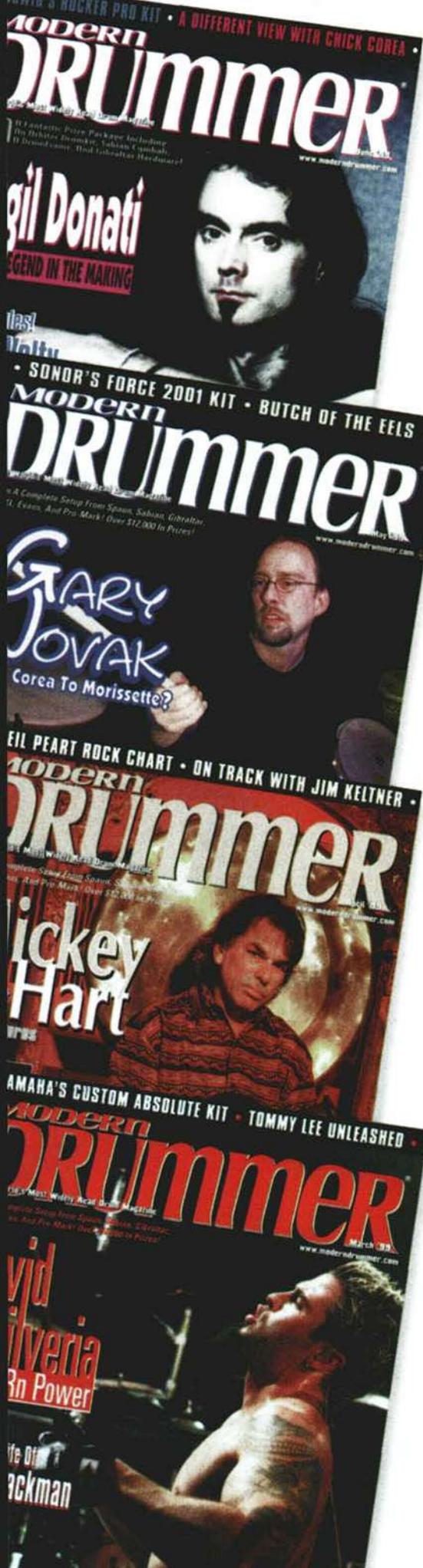
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Dianne Reeves

"Terri hears things differently," Dianne continues, "and I always find myself getting into *her* world because I enjoy the way she perceives the music. To me she doesn't sound like anybody else. It's evident she understands the traditions but clearly has her own approach. She loves to sing, and, as a singer, I can hear that in her playing. Singing over the top of all that makes for an exciting musical experience."

Another one of Dianne's most sympathetic musical relationships is with drummer Billy Kilson. "He has an amazing ability to play dynamics around me," Dianne says. "It's like one mind; he just knows where I'm going to go."

As a result of this synergy Dianne has often relied heavily on Billy to shape the direction of her music. "When we did *Quiet After The Storm*, I had Jacky Terrasson on piano. I didn't tell him what I needed because he's a very spontaneous player. So on 'Detour Ahead' he started playing. But the arrangement, the feel of it came from Billy Kilson. When I was telling Billy what I felt the lyrics were about, I described a drive I'd just taken

from LA to Colorado. I told him how beautiful it was, how broad. The colors of spring in the desert: lilacs, light blues, minty greens. And the golden hour when the sun was going down. From that Billy came up with a triplet feel that was perfect for the arrangement."

It's important to Dianne to establish this level of communication with her drummers. The right rhythmic feel often enables her to more convincingly express the emotions and pictures she is singing about. As an example, Brian Blade was able to capture the mood she was looking for on a recent track from *Bridges* by playing a simple beat using just the open snare drum and bass drum.

"For the song 'Good-bye' I wasn't sure what I wanted," explains Dianne. "Over the mic' I was saying to George [Duke], 'This song has a certain urgency. It's about being in a relationship where your heart says yes, but your soul says no.' And while I'm talking to George, Brian starts playing this...heartbeat, and I just started singing over the top of it. I said, 'That's it! That's it!'"

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Dianne Reeves

Dianne goes on to describe Brian as a "quiet fire." "He has the ability to be a driving force, but in a subtle way. He's hypnotic. I always thought he would be good with Billy Childs' arrangements because Billy is so rhythmically oriented and harmonically rich. The drums play an impor-

tant role in building certain dynamics in his music—for instance, on a song like 'Suzanne.' We finished that in one take."

Dianne also attributes much of Brian's recent acclaim to his broad understanding of different kinds of music. "He has defined his way with the tones of his drums

and is such an emotional player," she says.

With such an emphasis on expression from the drums, one may wonder what Dianne's views are on playing time. "The time is important to me," she says. "I sing very much behind the beat, especially on ballads, so I need the time stated in some way. I like to have texture and space, and yet at the same time for the groove to be there, if only implied. From the very beginning I tell my drummers that each song has its own personality, and should be treated as such. I've been fortunate to work with drummers who are creative, intuitive, and spontaneous. I generally trust *their* interpretations. I might say, 'In this section I need you to play space,' but the rest I leave up to them."

The relationship Dianne shares with her drummers also extends to her percussionists. "A lot of times when I want a certain texture, I rely on the percussionist to create the ambiance, acting like a second pair of hands for the drummer.

"Because I've worked with Munyungo [Jackson] for so many years, there is an amazingly quick link between him and most drummers I've worked with. Munyungo also studied classical piano, and he creates tones with his percussion instruments that I can sing an entire song around. And there's another thing I love about Munyungo. Percussionists are often the Showstoppers with what they do. But I always insist that whatever we do, it stays within the music. It must be true to the art of improvisation—true to the moment.

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Munyungo has the ability to go deep within the song with what he does without playing any cliches for entertainment value."

The splendid sunsets and deep emotions Dianne tries to capture on her records are not meant to be duplicated live. "That was how to get it down, how I was hearing it at that time," she says. "I feel the recording process is a jumping-off point. I would never tell any of the musicians on a live gig to play it like the record. That was how the particular people on that date could play it. Now I say, 'What can *we* do with it?'"

"I live very much on the edge when it comes to performing," Dianne continues. "It's the best thing for me. That's why I love a drummer like Herlin Riley. He's amazing. He comes out of New Orleans, which I call the Caribbean of the US. It's probably one of the few places in the US where people have kept their traditional music. So although Herlin does not come from Brazil like [guitarist] Romero Lumbumbo, he'll play as if he is from there. I believe the link is that he grew up in a setting where the music of the people relates to any kind of music or people, and

with it comes this authenticity in anything he plays. I like working with people who can go to different places at a moment's notice, even if they're not familiar with those places. They still make an attempt."

Dianne comments that she is always looking to grow, and she'll pick drummers who are "superior rhythmically" as an opportunity to "catch up." "I am very excited about my current drummer, Rocky Bryant," she says. "He encompasses all the elements most important to me: inventiveness, spontaneity, and 100% effort every night."

With all the musicians Dianne works with, she looks to discover who they are as players. "We all have a voice," she says. "To play any instrument, whether it be drums or whatever, you have to have the tools to make it work. But the voice is something that comes from deep within yourself. That's what I want to hear drummers play. Not their technical ability, but *why* they play the drums, and who they are behind their instrument."



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Exploring The Swiss Army Triplet Part 1

by Chet Doboie

Born out of the rich tradition of Basel drumming in Switzerland, the Swiss Army triplet is a flexible and versatile rudiment that is an effective tool for building chops. It's also a great resource for creating exciting syncopation ideas.

The Swiss Army triplet is a cousin to the American flam accent. Both of these rudiments are simply defined as flammed triplets. The difference between them is their sticking assignments. The flam accent is built by flammings alternate-slicked triplets (RLR, LRL, etc.), while the Swiss Army triplet is a combination of a flammed double and a single (RRL, RLL, etc. or LLR, LLR, etc.).

The real strength of the Swiss Army triplet's sticking pattern is that it enables the performer to develop the rudiment to a fast, roll-like effect, whereas the flam accent is far more limited for developing speed. The Swiss Army triplet also presents a flowing and "drummer friendly" pattern. It's particularly effective when voiced on multiple surfaces.

I find it helpful to view the Swiss Army triplet from several

perspectives. First, this rudiment can simply be thought of as a flam tap combined with a tap. We can also conceptualize it as an "out of sync" roll (LRLLRRL). To better understand this concept, notice how the grace notes come into play. (Check out the notation for the Swiss Army triplet below.) The first grace note is a single left, and thereafter the Swiss Army triplet (including the remaining grace notes) is built on doubles (RLLRRL). The timing of the grace notes is what makes the roll stutter or seem "out of sync." So the good news is, if you have a happening double-stroke roll, you should be able to easily adjust the timing of your doubles and get your Swiss Army triplet really cranking.

To perform the Swiss Army triplet, play a flam and tap with your lead hand—in other words, play a flam tap rudiment. (The key here is to create the tap from the rebound off the flam. Keep movement as tension-free as possible.) Then add a tap with your other hand. *Voilà!* A Swiss Army triplet.

Swiss Army Triplet

Here it is. Work the following measure up from the right and then the left. Start slowly, stressing accuracy and clarity.

Practice tips: 1. Run down the Swiss Army triplet from slow to fast (*accelerando*). 2. Using the metronome, work this rudiment from quarter note = 60 on up. Keep your performance relaxed, and groove from both the right and left sides.

Movin' The Swiss

This exercise contains variations on the Swiss Army triplet theme. The rearrangement of notes within a rudiment or pattern is called an invert or permutation. Once you have this exercise happening, shift your orientation to cut time and work at speeding this up to a roll-like effect.

Swiss With Accents

This exercise is one of my favorites. It really highlights the power of the Swiss Army triplet to create some cool syncopated stories. If you're not proficient at accenting the second note of a double (as in the third, eighth, and tenth measures), this could be a challenging yet effective exercise. Important: When repeating this exercise, reverse the sticking assignments. Be patient with this one.

The exercise consists of six staves of music in 4/4 time, each starting with a triplet of eighth notes. The sticking assignments for each staff are as follows:

- Staff 1: R R L R R L R R L R R L | R R L R R L R R L R R L
- Staff 2: R R L R R L R R L R R L | R R L R R L R R L R R L
- Staff 3: R L L R L L R L L R L L | R L L R L L R L L R L L
- Staff 4: R L L R L L R L L R L L | R L L R L L R L L R L L
- Staff 5: R L R R L R R L R R L R | R L R R L R R L R R L R
- Staff 6: R L R R L R R L R R L R | R L R R L R R L R R L R

Mixing It Up

So much can be done to create interesting and exciting Swiss Army triplet phrases. Here's something I put together to demonstrate some of the depth of this powerful rudiment.

The exercise consists of four staves of music in 4/4 time, each starting with a triplet of eighth notes. The sticking assignments for each staff are as follows:

- Staff 1: R R L R R L R R L R R L | R L L R L L L R L L R L L L
- Staff 2: R L R R L R R L R R L | R L L R L R R L R L L L
- Staff 3: R L R L L R L L R R L | R L R L L R L L L R R L
- Staff 4: R R L R L L R L R L L R | L R R L L R L R L

Wrap Up

Once you have a handle on these exercises, the next important step is to create, "cut and paste," and discover how you can put together these ideas to speak with your own voice. Next time we'll explore the Swiss Army triplet in the context of 16th notes.



Learning To Play Jazz, Part 1

by Mike De Simone



Jazz has always been somewhat of a mystery to rock and pop players, who can often be heard saying things like, "I like jazz, but I can't play or understand it."

In rock, once you learn the basic beat of the song, you pretty much have it. Drummers who try to learn jazz usually struggle with the fact that the drum beat seems to constantly change. Indeed, jazz has its own vocabulary, and by nature calls for variations of the beat. But at its heart, jazz does follow basic musical principles that all musicians know, and it *is* based in a very specific rhythm. Once you learn that rhythm, then you can learn how to vary it in musical and exiting ways.

Basic jazz drumming is rooted in a 2-and-4 backbeat and a swing feel in the lead hand (quarter notes on 1 and 3, triplets with the second beat removed on beats 2 and 4).



If you're comfortable playing a 2-and-4 backbeat, then you can learn to play jazz.

Song Form

The art of jazz demands that all of the musicians learn the music. The melody and harmony can't be properly supported if you don't know the form of the tune. The thing that defines jazz is improvisation, but what supports this is the structure of the tune. It's up to you as the drummer to know the form so that you can lead the way.

The importance of knowing the form of a tune is made particularly clear when a soloist trades "fours" (four-bar breaks) with the drummer. This is something that you must learn to feel. The soloist can also throw the entire solo to you, where you have to play the form unaccompanied and are expected to come in at the right spot.

The best place to begin learning song form is with the blues. The blues in the jazz idiom is slightly different from the blues as played by B.B. King, Eric Clapton, or Led Zeppelin. While both styles involve twelve bars divided into three four-bar phrases, a jazz blues is played with a swing feel rather than a straight feel.

In jazz form the "head" (melody) is generally stated twice, then the solos are played over a repeating twelve-bar, three-chord cycle. If the soloist plays two choruses, then he's gone through the twelve-bar cycle twice. After the solos, the head is usually restated

twice, ending the song. (We'll discuss other forms in future articles.)

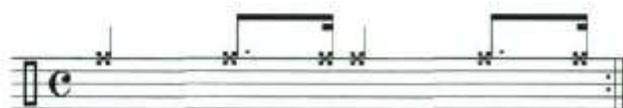
The best way to learn the blues is to get a jazz recording with a number of blues tunes on it. Count Basie's *Basie In London*, which features the great Sonny Payne on the drums, is an excellent recording currently available on Verve. A good track to start with is Frank Foster's "Blues Backstage." The tune is based on a "dyed in the wool" blues melody, which is very simple to learn. Listen to the tune once, then again, this time counting the bars (up to twelve) each time. Try to feel where the top—or beginning—of the chorus is. After that, try playing along to the track.

Playing Time

A common misconception that most new players have is that jazz drumming is a constant array of offbeats. But nothing could be further from the truth. The backbeat is the heart of a basic, swinging jazz feel, just like it is in rock and other forms of American music. Two of the nastiest backbeat players in jazz were Sam Woodyard (with Duke Ellington) and Sonny Payne (with Count Basie). If you listen to these gentlemen, nothing more need be said about the necessity to play the backbeat.

Attitude is another necessary aspect of jazz, because it provides you with an approach and a concept. The best way to develop a jazz attitude is to practice quarter notes at a slow tempo and verbalize the word "long." The next step is to begin playing the triplet on 2 and 4 using the verbalization "lang, spang-a-lang, spang-a." By using this method you'll begin to play the music correctly because you'll be approaching it with the correct attitude. You should practice this every day. Time should also be spent playing along with recordings.

The swing rhythm on the ride cymbal can appear several different ways in a drum chart or instruction book. The most common notation is quarter notes on 1 and 3 and dotted 8ths and 16ths on 2 and 4, like this:



But don't play it this way. As we stated earlier, the ride pattern should consist of triplets. The triplet grouping allows three 8th notes to fit into a space that is normally occupied by two 8ths. If you multiply the triplet grouping by four beats in the bar, you'll get 12/8, which is how most jazz players hear the beat. Simply put, the triplet feel allows for the proper space between the notes,

creating a good swing feel.

The focal point for jazz drummers is the ride cymbal, and this is where the challenge comes for most drummers who are trying to learn jazz. Most rock, pop, and fusion rhythms are centered around short sounds played on the hi-hat. But in jazz, it's about long, flowing, "legato" sounds played on the ride cymbal.

An important aspect of dealing with the ride cymbal is the attack. Achieving a legato sound is a matter of technique and feel. First, you have to "feel the cymbal out" to find the various sweet spots that are going to deliver the sound that's most pleasing to your ear.

The second step is to play the cymbal with a proper grip. In this case you should hold the stick with your thumbnail facing up. This will give you a good line from your shoulder, which will decrease any feeling of tension in your arm.

You should begin to play the cymbal with a light stroke, playing simple quarter notes at a slow tempo. This will allow the cymbal to vibrate and build up overtones. (Each stroke will contribute to the buildup.) Once you're comfortable with this, add the triplets on 2 and 4, play the bass drum on all four beats, and play the back-beat on the snare along with the hi-hat. You're now playing a basic swing beat.



Listen To The Music

In order to play jazz you really need to listen to it. It's the only way to learn the repertoire and the history of the music. Recordings also open the door to the performances of the great drummers who have played and who are *still* playing the music.

Just a few of the leaders (and their drummers) whose work you should begin to listen to are Duke Ellington (Sonny Greer, Sam Woodyard), Count Basie (Papa Jo Jones, Sonny Payne), Miles Davis (Philly Joe Jones, Jimmy Cobb, Tony Williams), The Jazz Messengers (Art Blakey), and The Thad Jones-Mel Lewis Jazz Orchestra (Mel Lewis). You should also check out anything that features Gene Krupa, Buddy Rich, Billy Higgins, Max Roach, Ben Riley, and Shadow Wilson.

Get Help

Finding a teacher who has actual jazz experience is always a good idea. Instruction books can also be very valuable sources of information. I would recommend *Drum Concepts And Techniques* by Peter Erskine (Hal Leonard) as a primer and *The Art Of Bop Drumming* by John Riley (Manhattan Music). These two books are comprehensive and will give you a very good taste of how two top players approach the craft.

Lastly, go out and hear as many live jazz performances as possible. This is the best way to experience the immediacy of the music.

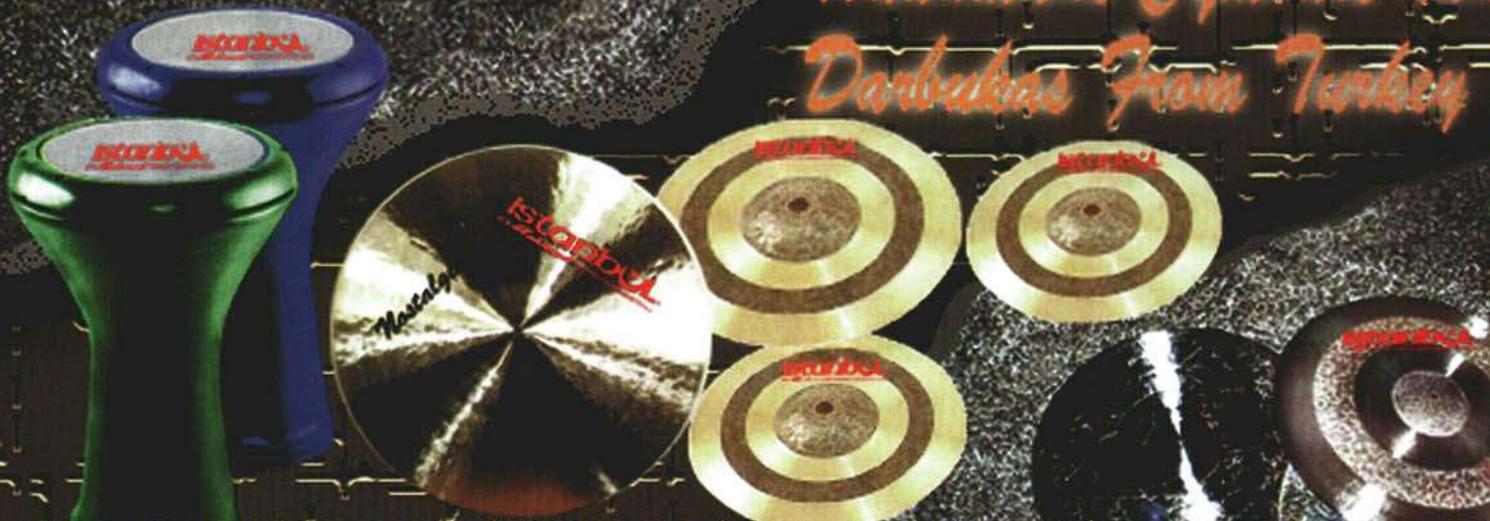
Next time we'll take a look at different song forms and playing "standards." See you then.



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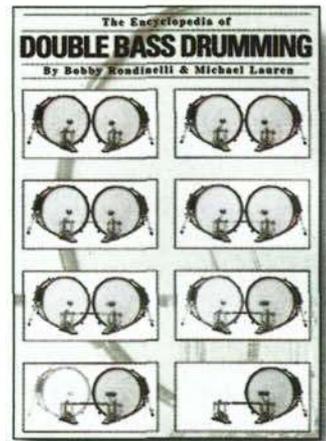


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Building Your Double Bass Chops

A Progressive Approach

by Bobby Rondinelli and Michael Lauren

Editor's note: The following article is excerpted from The Encyclopedia Of Double Bass Drumming, a new book by Bobby Rondinelli and Michael Lauren.

MUSIC KEY

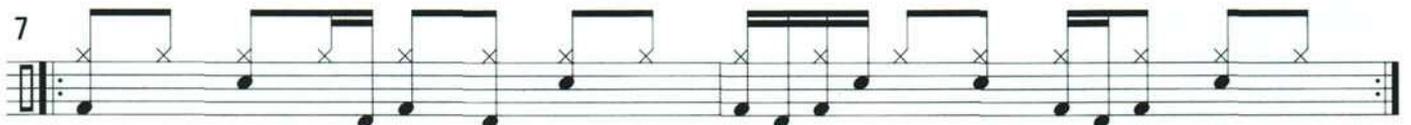
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- B.D.1 ●
- B.D.2 ●

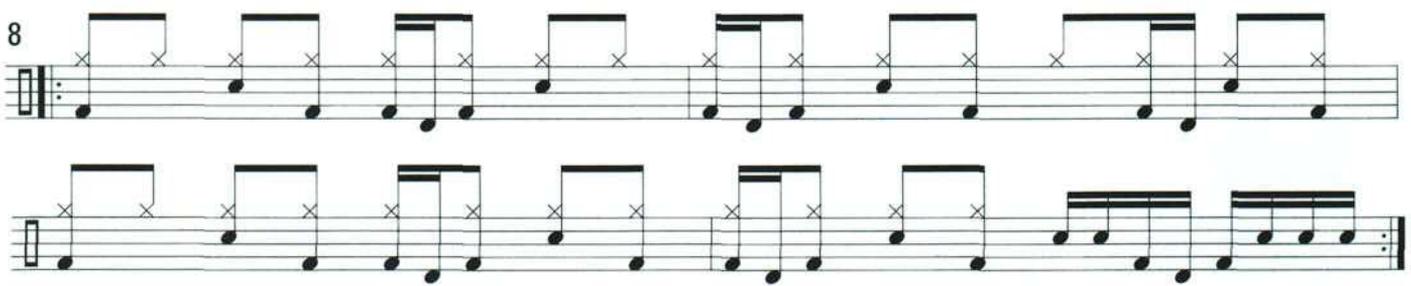
The *Encyclopedia Of Double Bass Drumming* takes a step-by-step approach to developing double bass technique. Each chapter starts simply with basic warm-up exercises, beats, and fills, which gradually become more difficult.

For this particular article, we'll focus on duple rhythms, starting with some simple exercises and progressing from there. (Triplet beats, fills, and linear cross-rhythms will be presented in later issues.) We recommend that you practice all of the following examples at a variety of tempos and with a metronome or drum machine.

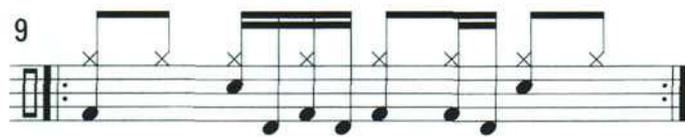
Examples 1-4 start simply with bass drum patterns that feature two consecutive 16th notes. Although two-note ideas can be played with one foot, the ability to play two notes evenly and powerfully between two feet should be developed and is a good starting point. Example 4 is a two-measure beat with a two-measure fill.

Examples 5-8 demonstrate bass drum patterns with three consecutive notes. Example 7 is a two-measure beat. Example 8 is a two-measure beat with a two-beat fill.

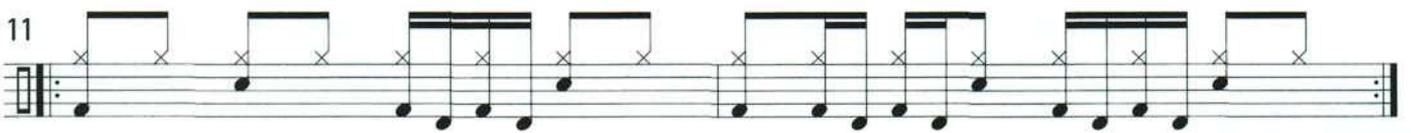
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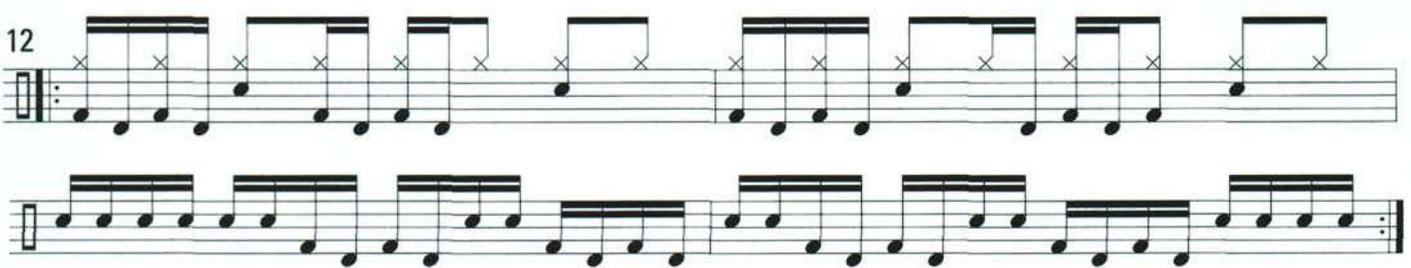
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Examples 9-12 feature bass drum patterns with four consecutive notes. Example 11 is a two-measure beat. Example 12 is a two-measure beat with a two-measure fill.

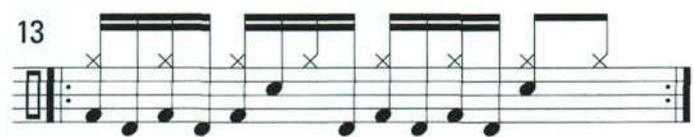
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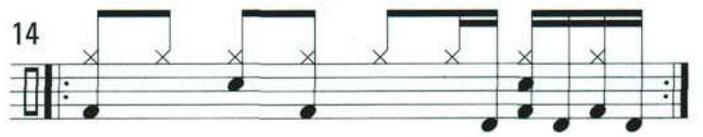
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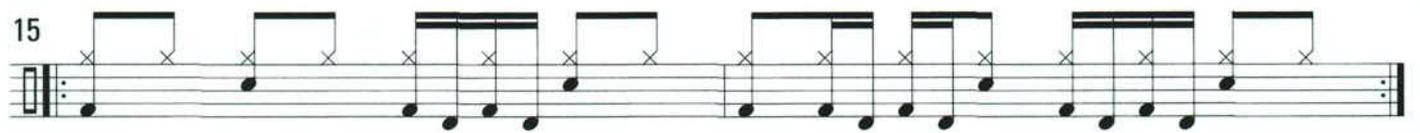
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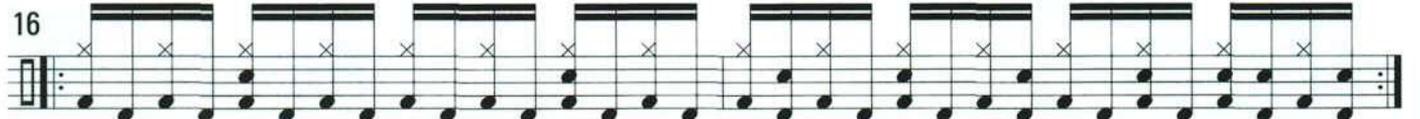
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The following examples demonstrate double bass drum patterns with five or more consecutive notes. Example 15 and 16 are two-measure beats that show how funky double bass can be.

13 

14 

15 

16 

Finally, here are a few examples that demonstrate 32nd-note patterns. These beats are rhythmically challenging.

Bobby Rondinelli is a recognized double bass expert who has performed with Rainbow, Black Sabbath, and The Scorpions. He is currently a member of Blue Oyster Cult. Michael Lauren has performed with Paul Anka, Chuck Berry, and Popa Chubby. He is a senior faculty member of Drummers Collective.



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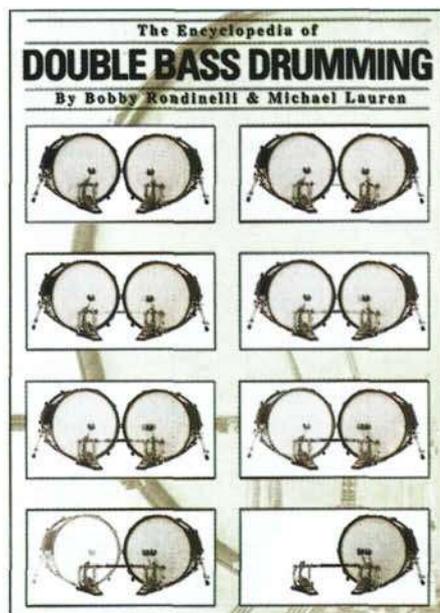
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Reach And Rebound

How The Physics Of The Drumset Affect Your Time

by Lome Entress



Continuing in our adventure to identify and demystify the elements of drumming that challenge steady time, we arrive at reach and rebound. Although two separate concepts, they're related in the sense that they both refer to the physical nature of the drumset:

how far apart surfaces are spaced, and the characteristics of those surfaces.

Reach

Keeping time while utilizing an entire drumkit can be very difficult. Just as it's difficult for a guitarist to smoothly execute melodic runs that require large leaps along the fretboard, negotiating extended reaches on the kit puts your meter to the test. This is especially the case for drummers who play particularly large kits. Remember, the most awesome multi-tom fill is instantly sabotaged if its reach requirements pull you out of the groove.

Even the simple task of moving from hi-hat to crash can take a slice off the time and move the pocket. Deep concentration on your internal pulse is as important when you're maneuvering around the set as when you're locked into a groove.

Rebound

Have you ever noticed that some drummers rush or drag when switching from riding the hi-hat to the ride cymbal? Why is

that? As we just discussed, it could be that they're straying from the pulse when reaching for the ride, resulting in a glitch in the meter. But what would account for the tempo actually changing? The answer is in the physical makeup of the drumset.

Every sound surface on your drumset has a different rebound characteristic. For example, the loose head of a large tom forces you to work much harder than a tightly tuned snare head does. When you move from one surface to another, you're constantly making physical adjustments to account for the variations in rebound of each drum and cymbal.

Some adjustments are small, such as when you move from a 10" tom to a 12". Others are very noticeable, such as going from the floor tom to the ride cymbal bell. Some instruments, such as the snare drum and hi-hat, have multiple rebound characteristics, depending on how and where they're struck.

Is This Really Necessary?

You're probably saying, "Do I really need to worry about this? Don't my hands and brain make automatic adjustments?" To a large degree, yes. But if your devotion to the pulse is the least bit lax, the variations in rebound will pull you into straying tempos; and rather than *you* playing the *drums*, the drums end up playing you! If there's one thing we need to remind ourselves of, it's that a minor flaw can become a major stumbling block when attempting to lay down a solid groove.

Exercises

The following exercises will help you hold the time steady despite the various distances and rebounds inherent in the drumset. Use your metronome.

1. Distributing sticking patterns, such as those found in George Lawrence Stone's book *Stick Control*, between the snare drum and floor tom provides a challenging rebound exercise. Work this approach into your daily sticking regimen.



2. Alternating between rimshots and standard strokes on the snare requires great muscle control and focused attention to your internal clock.



3. The constantly changing rebound characteristics found in this hi-hat exercise force you to focus on your internal pulse.

← gradually open and close the hi-hat over the span of these two measures

4. In this exercise, no two ride surfaces are the same, but the pulse should remain constant.

5. Make the leap from tom to snare as smoothly as possible, using patterns from *Stick Control*.

6. This exaggerated move to the crash cymbal is quite a reach!

Crash on left side of kit

7. This intentionally awkward exercise gives your riding hand a real workout.

Right side crash

8. Sure, this looks simple. But can you execute it with smoothness and precision?

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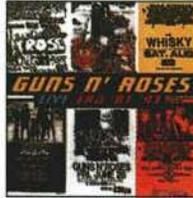


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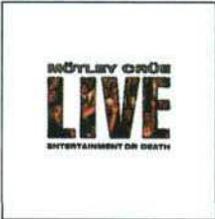
6 Guns N' Roses Live Era: '87-'93

Steven Adler, Matt Sorum (dr), Axl Rose (vcl), Slash, Izzy Stradlin, Gilby Clarke (gtr), Duff McKagan (bs), Dizzy Reed (kybd)



7 Motley Crue Live: Entertainment Or Death

Tommy Lee (dr), Vince Neil (vcl), Mick Mars (gtr), Nikki Sixx (bs)



Seeing as both Crue and G N' R emerged from the Hollywood glam metal scene of the '80s, it seems fitting that these two double-live discs are remarkably similar. Both serve up faithful renderings of studio tracks, only with more cursing. Both contain a couple of sappy ballads and bloated extended numbers. Both could easily have been issued as single discs. But let's be clear: Both *rock*.

Listening to vintage Guns, it's nice to be reminded of the long lost Steven Adler. Before his unfortunate downfall, Adler was a prime example of a slamming rocker—big backbeat, no b.s. His cowbell and tom-tom beats are still the stuff of legend. Matt Sorum also makes a few appearances here, but if Sorum's slicker, Adler's badder. (Geffen)

And then there's Tommy. Just as the Crue's offering (spanning '82 to '99) is more "live-sounding" than Guns', Lee is a more adventurous drummer onstage. His spidery arms slashing at the hi-hats, his feet ready to bust into a double-bass gallop, Tommy plays directly, but with loads of pizzazz. He should never have left. (Motley Records/Beyond Music)

— Michael Parillo

10 Benny Goodman

At Carnegie Hall-1938: Complete

Gene Krupa (dr), Benny Goodman (cl) with big band



A landmark in jazz and drumming history, Goodman's '38 date is now available in its entirety on two CDs, featuring a meticulously upgraded remastering with previously "lost" songs and solos. At the time, it was unseemly for a swing dance band to play a "legit" concert venue such as Carnegie. But the show's huge success brought an elevated recognition to jazz. Featuring the clarinet virtuoso's orchestra, quartet, and trio as well as guests from Count Basie's and Duke Ellington's bands, the concert was powered by mighty bad boy Gene Krupa. On this fateful night, Krupa leaned into his calf-skin floor tom, and the twelve-minute version of "Sing, Sing, Sing," with extended drum solo, was born. The crowd went berserk. It was the tom heard 'round the world, and Krupa led the charge: "Drummers to the fore!" (Columbia/Legacy)

— Jeff Potter

9 Beck Midnight Vultures

Joey Waronker (dr), Beck Hansen (vcl, kybd, gtr, pno, perc), Smokey Hormel (gtr), Roger Joseph Manning Jr. (kybd, perc), Justin Meldal-Johnson (bs)

Joey Waronker follows his leader, the slithery, booty-shaking Beck, all over the musi-

cal map on *Midnight Vultures*. Beck has arranged and produced a brilliant party-'til-you-drop album worthy of George Clinton, Sly Stone, or Prince, and absolutely everything drives the listener out of his seat. Beck's genius is in melding banjos and clavinetts with horn sections and scratch tracks...all while keeping the groove sacred. Waronker plays off the funk jams, programmed synth drums (the classic TR-808 is in the house!), and wondrous arrangements to pop perfection. It will be tough to leave this one off the Booty Shaker Of All Time list. (DGC)

— Ted Bonar

7 Phish Hampton Comes Alive

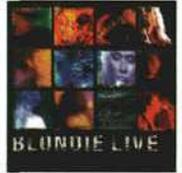
Jon Fishman (dr), Trey Anastasio (gtr), Page McConnell (kybd), Mike Gordon (bs)



Two days in the life of a jam band. Known in the early '90s as goofballs with a prog streak, Phish has lately been concerned with adding some booty to its brains. This unedited five-hour, six-CD snapshot showcases dozens of live staples, many of which appear on LP for the first time. Just don't look to the mixed covers for satisfaction. Phish shines brightest when burning through their own far-reaching repertoire. Observing Jon Fishman over four straight sets reveals an

SIGNIFICANT OTHERS

Roaring out of the gate with the orgasmic "Dreaming," on *Blondie Live Clem Burke* proves he hasn't lost an ounce of energy since the band's '80s heyday. Keep your fingers crossed this reunion isn't a one-off. (BMG)



Like their contemporaries Stereolab and Tortoise, Seely exhibits a strange mix of calculated cool and stirring emotionalism on *Winter Birds*. Also like those influential groups, Seely is expert at balancing various elements, from dance to rock to ambient to pop. Drummer **Eric Taylor** doesn't merely adapt to the style shifts, but instigates them. A very cool disc. (Koch)

Featuring members of the crafty German band Notwist, Tied & Ticked Trio proposes an alternate definition of "fusion." On *Ea 1 Ea 2*, the band makes their most powerful statements when placing stand-up bass and wailing horns against filtered odd-meter drum machine rhythms. Drummers **Markus Acher** and **Christoph Brandner**, electronicist **Martin Gretschnann**, and percussionist **Bibul** never scream "Look at me!" but make bold statements anyway. Steal these ideas. (Drag City)

The powerhouse fourteen-piece band Guaco is well-known in their native Venezuela. In a twenty-seven-album (!) career, their sound has progressed, infusing traditional Venezuelan styles with salsa, funk, dance-pop, and jazz. Their latest, *Como Era Y Como Es*, will drive dancers to a frenzy and send musicians' jaws a-dropping with its astonishing grooves. Hats off to drummer **Fernando Valladares** and marvelous percussionists **Yonis Flores**, **Alex Moreno**, **Julio Rivera**, **Nestor Perez**, and **Fransisco Lujan**. (Allegro)

Brooke Sofferman is a bright new face from Boston's jazz scene. The drummer/leader/composer's indie debut, *Modesty's Odyssey*, showcases his colorful, creative kit work with a quartet boasting Boston tenor titan Jerry Bergonzi, guitarist Norman Zocher, bassist Thomas Kneeland, and vocalist Abby Aronson. The ensemble sounds fresh, and Sofferman's unpredictable tunes make exciting, unpretentious use of odd meters. (YOB01, skangadang@aol.com)

incredibly versatile drummer who can milk mid-tempo funk and sizzle fast Sth-notes for ten minutes without fracturing the feel or getting pooped. His inventive phrasing, impish sense of humor, and, above all, sensitive interplay with the other bandmembers mark a guy who works hard but still knows how to party. (Elektra)

— Michael Parillo

9 Michael Brecker Time Is Of The Essence

Elvin Jones, Bill Stewart, Jeff "Tain" Watts (dr), Michael Brecker (tn sx), Pat Metheny (gtr), Larry Goldings (kybd)

The old-school bebop drumming of Elvin Jones goes head to head with two of today's top young guns of the new bop era, Jeff "Tain" Watts and Bill Stewart. Who wins?



Michael Brecker, as he utilizes three of the finest improvisational drummers of our time. Elvin continues to amaze with his musicality, proving that age means nothing more than getting another chance to express himself. His performance on "Outrance" is stunning. The rest of the material allows Stewart and Watts to show sensitivity and emotional improvisation yet sound refined and articulate next to Elvin's loose, open-tone approach. All three drummers play beautifully, but in the end, it's Elvin that sets a new standard in a drumming style he helped to define decades ago. (Verve)

— Mike Haid

8 The Roots The Roots Come Alive

Ahmir "Questlove" Thompson (dr), Black Thought (vcl), Scratch, Rahzel The Godfather Of Noyze (vcl, turntable), Kamal (kybd), Hub (bs)

The lack of real instruments and the sampling of existing grooves has kept hip-hop from getting its just due in some rock circles. The Roots take those perceptions



and toss them into the garbage. With the very live drummer Questlove at the helm, The Roots lay down one tight groove after another on *Come Alive*. Dedicated to playing original sounds rather than relying on sampling, Questlove has a tight, crisp snare

and hi-hat. The Roots understand that live rap music doesn't have to try too hard (a common mistake in the rock/rap world). Questlove is a brilliant musician with a unique voice and touch on the drums, a player who needs to be heard. (Okay Player/MCA)

— Ted Bonar

6 Mudhoney

March To Fuzz (Best Of And Rarities)

Dan Peters (dr), Mark Arm (vcl, gtr), Steve Turner (gtr), Man Lukin (bs)

Some might say Seattle grangers Mudhoney know only two styles of music: fast and faster. Listening to this 50-song, two-CD compilation bares out this truth, but also proves drummer Dan Peters is full of surprises. Peters keeps "Ounce Of Deception" sliding along with his own punk twist on a Latin beat, and he sets "You Got It" into throbbing motion with blazing double strokes and rolling ride-cymbal accents. He even whips out a marimba for "Baby O Baby." Take Peters out of the mix and the music might be a murky amalgam of boundless guitar distortion and off-key bellowing courtesy of singer Mark Arm. No, Peters' technique is far from genius. No matter. His playing has helped to solidify and galvanize a garage-band sound that now defines grunge. (Sub Pop)



— Will Romano

9 Dom Um Romao

The Complete Muse Recordings

Dom Um Romao (dr, perc), Joe Beck (gtr), Joao Donate, Dom Salvador (pno), Stanley Clarke (bs), Eric Gravatt (conga), Portintio (perc), others

Dom Um Romao was the first percussionist/drummer to bring Afro-Brazilian rhythms to the US. Without Romao you literally might not have bossa nova, songo, mambo, or the current fascination with tropicalia. The drummer who taught Airto, Romao recorded with Sinatra, Jobim, Sergio Mendes, and Weather Report, among many others. *The Complete Muse Recordings* covers his two 1973 solo



FROM THE EDITORS' VAULT

Rediscovering drumming's dusty gems

8 Pink Floyd Ummagumma

Nick Mason (dr, perc), David Gilmour (gtr, vcl), Roger Waters (bs, vcl), Rick Wright (kybd, vcl)

Pink Floyd is known for creating a unique vibe, rather than being a platform for soloing. (Complex drum beats or fills would just sound silly on "Money" or "Comfortably Numb.") But in the late '60s, the band created some crazy psychedelic workouts that gave the underrated Nick Mason plenty to work with. *Ummagumma* contains four long live tracks, plus "solo" studio cuts featuring each of the bandmembers. On the live cuts, Nick's command of dynamics drives the whisper-to-a-scream "Careful With That Axe, Eugene," his off-beats on "Astronomy Domine" recall Keith Moon, and his mantra-like approach to "Saucerful Of Secrets" perfectly sets the mood. In the studio, Nick wisely chose to create the psycho avant-garde "Grand Vizier's Garden Party" rather than try to flex his limited chops. In the end, the track—and Mason's playing in general—holds up better than much of the drumistic wanking of his peers. (Capitol)



— Adam Budofsky

albums, *Dom Um Romao* and *Spirit Of The Times*. Overdubbing zesty percussion, Romao's drumming is a marvel of feel, ingenuity, and native Brazilian grooves. His drumming is pure, unaffected by rock, R&B, or even jazz. Whether playing a light bossa, a paucous street samba, or an explosive pattern of snare drags, cymbal bell, and tom accents, Romao's touch is so organic and elegant, it gives the music a brilliant roughness. Prepare to groove. (Muse)

— Ken Micallef

What In The World Hot drumming from the far reaches of the globe

7 Drummer Mor

Thiam has a real blast on the trio recording *Join Us*, also featuring Hamiet Bluiett and D.D. Jackson. Thiam's three original tunes perfectly balance the set, which is all about camaraderie, freedom, and joy. Each musician stretches the vocabulary of his instrument. (Justin Time, www.justin-time.com)



8

With *Quest*, Amir Koushkan and Houman Pourmehdi, Persian master musicians from Tehran, have created an exquisite album. This Sufi-inspired collection of tunes radiates from a symbiotic pairing of tar (lute) and tombak (drum). Serious buzz rolls should delight most hand drummers. (Songlines, www.songlines.com)

9

Another masterpiece from producer Nick Gold (Buena Vista Social Club), Ali

Farka Toure's latest release, *Niafunke*, was recorded in (and named after) the guitarist's village in rural Mali. With a real connection to the land and people, these tunes are warm, hypnotic, and heartfelt. Sparse but wonderful percussion is provided by Souleye Kane, Hammer Sankare, and Oumar Toure. (Hannibal)

— David Licht

6 Stephen Rigert's Talking Drums, Vol. II Different Colors

Kaspar Rast (dr), Mare Sanogo (djembe), **Stephan Rigert** (perc), Oumou Kouyate (vcl), Gunther Doblies (gtr), Christoph Stiefel (kybd), Ali Wague (fl), Ian Gordon-Lennox (trp), Thomi Geiger (tn sx), Leon Duncan (bs), Maryam Syall (vcl), Moriba Koita (n'goni)

Different Colors features Swiss percussionist/arranger Stephan Rigert and Malian singer Oumou Kouyate fronting a twelve-piece Afro-Swiss pop-jazz band. The ensemble is certainly working in new musical turf, and the fusion largely succeeds. Hearing one of Mali's most gifted singers in an environment rich in horns and Euro-funk is a particular treat. Unfortunately, though Stephan Rigert is credited with arranging all the percussion, his work can be appreciated on only a couple of selections. For example, a traditional drum solo for djembe and dundun, "Doundoumba," fails to highlight trap drummer Kaspar Rast (whose roll is key in a band like this), and the very skilled traditional percussionists struggle to be heard.

(TCB, www.tcb.ch)



— Bill Kiely

6 The Tone Sharks Cave Sleepers

Dave Storrs (dr), Brent Heyne (bn. vcl), Tom Bergeron (bar sx, al sx, perc), Steve Willis (gtr, perc), Page Hundermer (bs)

The Tone Sharks are an ambitious ensemble committed to spontaneous improvisation. Dave Storrs is an accomplished drummer, with tone, touch, and finesse to spare. He handles sticks and brushes equally well, and has great ears. And The Sharks manage to convey some obvious joy with their impulsive jamming. Unfortunately, as so often happens with music as esoteric as this, these moments are too few and far between on *Cave Sleepers*. Storrs has to wait around a bit too long before reacting

to music in need of his worthy support. (Louie Records, 644 SW 5th, Corvallis, OR 97333, Louierec@peak.org, www.peak.org/~louierec)

— Ted Bonar

8 Angel David Mattos Preludio

Jose (Pepe) Jimenez, Hector Matos (dr), Julio Lugo, Paoli Mejias, Freddie Camacho (perc), Jorge Laboy, Chebi Rodriguez (gtr), Angel David Mattos (kybd), Edgardo Sierra, Sammy Morales, Ramon Vazquez (bs), Jose Encarnacion, Marco Muñoz (sx), Jochi Rodriguez (trp)

It's sad to think that this style of sophisticated electric Latin/funk/jazz has become all but extinct heading into the new millennium. Mattos' excellent compositions reflect the heyday of LA fusion, as well as Chick Corea's best moments with his Elektric Band. The drumming of Puerto Rican Jose (Pepe) Jimenez is ideal for this type of funky yet complex style of music. His timing is spot-on, and his Latin technique is loose and soulful. His interaction with the percussionists as well as his thoughtful statements prove that he is a musical listener. And he orchestrates his sounds well within the arrangements and among the voicings of the other instruments. (VAT Productions, [787] 785-3696, angel.david@tropicweb.net)



— Mike Haid

7 Eels Daisies Of The Galaxy

Butch (dr), E (various instruments)

The beautiful arrangements brought together by eels songwriter E required a drummer capable of not just knowing and learning the songs, but possessing the ability to become *part* of the songs. E lucked out with Butch, a far-from-average pop drummer in an above average pop band. Butch is one of those rare all-around guys who can orchestrate percussion in a symphonic manner while using a regular kit, *and* do it all with skill. Butch sets up some neat

sounds right from the start, bringing together a host of known and unknown percussive tools on "Sound Of Fear" to fuel a style that is deceptively simple. Everything he serves up takes on a classical feel—even when playing this perky pop song complete with xylophones, bongos, elusive samples, and heaven knows what else. He's equally capable of switching it up to a brush shuffle accented by Christmas bells on "A Daisy Through Concrete," a jazz tune that shows off his delicate touch. A mellow star in a bright sky, Butch anchors eels' universe. (Dreamworks)

— Fran Azzarto and Lisa Crouch

6 Billy Martin/G. Calvin Weston Percussion Duets

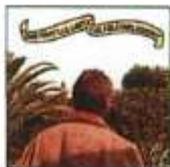
Billy Martin, G. Calvin Weston (dr, perc)

Part of the magic of this music is that the melodic aspect of percussion instruments really leaps out when uneclipsed by guitars and keyboards. At times on *Duets*, low-tuned drums create basslines, even the subtle illusion of an actual bass player. The flip side is that some tracks sound unfinished, like free jazz rhythm beds begging to be augmented with tonal overdubs. Be patient; the record gets cooking as it moves along. Martin and Weston have played together before (*Lounge Lizards*, etc.), so they know how to lock in and pass the baton back and forth effortlessly. *Duets* features a ton of different patterns played on many instruments (kit, hand drums, kalimba, mallet devices). But the pieces, drawing from African, Latin, and jazz drumming, are still of a set. A loose vibe, placing feel high above technique, ties it all together. (Amulet, [718] 624-5941)

— Michael Parillo

Kickin' Out The New Hot Releases From Tomorrow's Heroes

7 Like a couple of mad inventors, Folk Implosion's **John Davis** and producer/percussionist **Wally Gagel** have collaborated with singer/songwriter Lou Barlow to create a complexly quirky album that evokes all the inventive charm of a Rube Goldberg machine. The star of *One Part Lullaby*, "Free To Go," chugs along a 2/4 kick and snare track, while the sounds of a glockenspiel, cookie sheets, sampled wood blocks, water glasses, and a host of percussive toys twitch and twirl—all to craft a stylishly engaging pop song. (Interscope)



8 Put *The Velvet Touch Of Los Straitjackets* in your disc changer and...cowabunga!

Los Straitjackets' surf-styled insanity rattles your speakers. On "Kawanga!" drummer **Jim Leste** charges out of the gate, soloing every twelve bars, whipping around the kit, cramming more strokes into every second than seems possible. This isn't about the groove—it's about excitement.

6 Heavy on style and finesse, but far from a heavy hitter, on *White Out* Boss Hog's **Hollis Queens** shows a deft feel for delicate drumming with groovy overtones. The creative Queens mixes up a wide assortment of beats on this album. A singing drummer, she plays the kit in a manner that's more focused around the vocal line, staying away from 2/4. Clean drumming is the signature here. (Red)

— Lisa Crouch and Fran Azzarto

VIDEOS

9 The Commandments Of R&B Drumming, Vols. 1-3

by Zoro, with Russ Miller

level: beginning to advanced, \$24.95 each

At once entertaining and enlightening, these three videos are the perfect companion to Zoro's definitive book, *The Commandments Of R&B Drumming*.

Volume 1's focus is the evolution of soul, from gospel through blues through early R&B, New Orleans, and Motown sounds. Zoro faithfully re-creates important grooves by The Meters, Aretha Franklin, and The Four Tops, among others. Volume

2 gets into the masters of funk, Starks & Stubblefield (James Brown) and James Gadson. Here Zoro discusses the feeling behind the 8th- and 16th-note hi-hat grooves, as well as the difference between making it sit "fat" in the pocket and what he jokingly calls the "anti-funk" way of playing, where the downbeats are over-accented. Volume 3 is devoted to the hip-hop groove, from rap through go-go, new jack swing, and contemporary urban R&B. Zoro breaks down his favorite 32nd- and 64th-note single-bass-drum patterns, and demonstrates the relationship between jazz and hip-hop by dissecting songs by Chuck Brown, The Time, and Janet Jackson.

Throughout these tapes, Zoro exhibits a relaxed but serious style, with spry and precise beats. He's clearly into the fun of it, but once he's playing a groove, he's all business. His knowledge and enthusiasm comes across clear as a bell, making this series well worth the investment (Warner Bros.)

— Robin Tolleson

BOOKS

8 Funk Grooves For Drums by Fernando Martinez

level: intermediate to advanced, \$24.95 (CD included)

Fernando Martinez' book, with English and Spanish translations, is a fine look at the relationship between drums and bass. It's also a comprehensive study of contemporary rhythms of many sorts. "Sometimes we're so wrapped up in playing and/or learning licks and fills," Martinez writes, "we don't focus enough on executing a really consistent groove. Yet this is what we get paid for."

Martinez discusses the great rhythm sections, including David Garibaldi and Rocco Prestia, Mike Clark and Paul Jackson, and Steve Gadd and Anthony Jackson. He talks about playing behind, on, and ahead of the beat, and includes some interesting comments from "name" players about groove. For instance, David Garibaldi: "Repetition is the mother of learning. You practice things over and over until you are sick of it, then you do it some more." Or Paul Wertico: "A lot of grooves come from the tension between two instruments that aren't playing exactly in sync."

The author stresses the importance of practicing along with a suitable click track, drum machine, or sequencer of some kind, and of working on grooves at slower tempos to let muscles memorize the move-

ments. He also presents grooves suggesting specific styles and drummers. (A hip-hop feel is dubbed "Swanky S.J." after Steve Jordan, "Tribute To Miles" is like something off the trumpeter's Marcus Miller-produced *Tutu* album.) And he explains samba funk and second-line funk, James Brown and Me'Shell Ndegeocello-type grooves, the use of ghost notes, and how to connect paradiddles in different ways.

The accompanying CD has full-band grooves with drums, grooves without drums (for play-along), and slowed-down drums-only and bass-only tracks. This book covers a lot of bases, bringing important insight to form, feel, tempo, dynamics, and mood (Advance Music, www.advancemusic.com)

— Robin Tolleson

8 Time And Drumming by Lorne Entress

level: beginner to advanced, \$7.95

Here's a quick (38 pages) study about one of the most basic yet under-valued facets of drumming: time. Time is something many drummers fret about, even if they can rip off the most difficult rudiments and feats of independence on demand. Entress dissects the topic in the most technical sense, and in the abstract as well. He discusses syncopation and simultaneity, and covers the importance of the limbs playing on the off-beats as well as striking together. And in an excellent chapter on subdividing beats, he makes the point that drumming is actually a sophisticated, artistic process of dividing time.

Entress includes exercises to help you keep your meter consistent over different dynamic levels, and estimates the effect of reach and different drum-rebound characteristics on the job. He lists classic rock songs and their beats-per-minute to give drummers a reference guide for estimating tempos, and even has hints about a job that usually (and rightly so) falls to drummers: counting tunes off.

In a chapter about the nuances of feel, Entress defines playing behind and in front of the beat, and lists examples of recorded drumming that steps over and around strict musical notation. This light fare is nonetheless good food for thought. (Mel Bay)

— Robin Tolleson

8 Understanding Drum Techniques by David Hughlett

level: all, \$7.95

Geared more toward the educator than the student, David Hughlett's *Understanding*

Madness Across The Water The Latest, Most Burnin' Import Drum Releases

Recommended by Mark Tessier of Audiophile Imports

Allan Holdsworth *The Sixteen Men Of Tain*. Genius of the electric guitar returns after a four-year absence, with Dave Carpenter on bass and Gary Novak on drums. Also features Walt Fowler and Chad Wackerman.

Mark King *Live 1999*. Level 42 bassist King leads his new band, featuring guitarist Jakko Jakszyk and drummer Gary Husband, through a smokin' set recorded live in London.

Mike Terrana *Shadows Of The Past*. Debut instrumental solo project from drummer known for his work with guitarist Tony MacAlpine. Guitarist Steve Lukather plays on a few tracks.

Mino Cinelu *Self-titled* album from the drummer/percussionist who has performed with just about everyone. Features Mitch Stein (The Hermanators) and bass phenom Richard Bona.

Wolfgang Schmid's KICK *Kick Off*. German bassmeister known for his work with Passport and Billy Cobham, joined by drummer Marco Minnemann (MD Fest '99), guitarist Peter Wolpi (Cobham), and Guido May (Maceo Parker).

To order any of these releases, contact Audiophile Imports at (908) 996-7311, www.audiophileimports.com.



Drum Techniques is designed to help a drummer master the movement of both the body and the stick. Each page (32) is full of meticulously drawn illustrations on how the hands, the wrist, and the arm should hold the stick as well as strike the drum. It's all about achieving the ultimate technique. And what does that technique involve, you ask? Well, Hughlett goes on to demonstrate the importance of a firm fulcrum and smooth wrist movement, as well as making good use of the forearms. Several simple exercises for the snare help students focus on the muscles in the related areas.

It feels a little strange for an experienced player to try to adjust his or her technique to the exercises here. But the results can be mind-boggling. Short and informative, this book is a must-have for anyone who wants to teach or study drumming. (UDT)

— Fran Azzarto



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A Matter Of Taste

Finding That Place Between Excitement And Annoyance

by Hal Howland

Over the years, drummers have been accused of a lot of tasteless things. Among these, probably the most common—and most justified—is the crime of playing too loudly.

Since long before the birth of amplified music, drummers in every context from jazz clubs to concert stages have been told to cool it, often with good reason. Our instrument has more dynamic range, from a whisper to a roar, than any other, and it's our responsibility to match our volume to the situation. That situation includes not only the style of the music, the acoustics of

the venue, and the proximity of the audience, but also the personal preferences of the people we're working with. Some leaders like a drummer to be seen (or felt) but not heard. Others want you to come out of the gate with everything you've got.

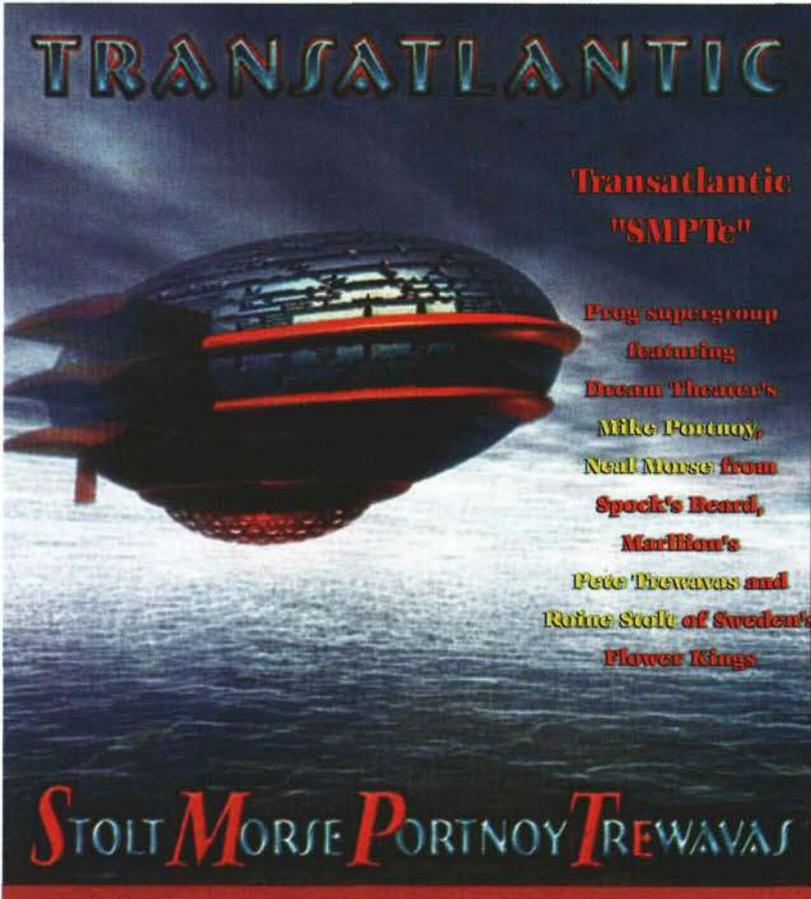
The Evolution Of Drum Volume

In classical music and pre-bebop jazz, the drums and percussion were treated primarily as background instruments, coming forward only for brief solos. With the demise of the swing bands and the evolu-

tion of small, aggressively creative bop groups, the drums took on a more prominent, textural role.

This prominence continued with the emergence of rhythm & blues, rockabilly, and early rock. It culminated in the 1960s, when it became necessary to mike the drums to retain their power in the face of towering competition from guitarists, organists, and bass players.

By the 1980s, the drums became the loudest thing in the band. Today, when one of my teenage students begins playing the previous week's lesson as though my little



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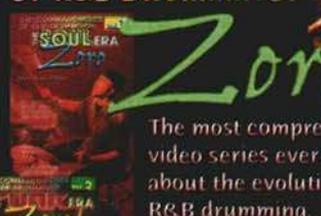
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studio were Madison Square Garden, I'm torn between showering praise and fleeing for my life.

I'm all in favor of solid, interactive drums in a jazz band, clear, ceremonial timpani in an orchestra, an irresistibly danceable groove in classic rock and soul, and a forceful backbeat on an alternative rock tune. But in each case, we

can never forget that drums, like basses, bassoons, tubas, and other building blocks, are instruments of accompaniment. They are there to support, decorate, and perhaps even glorify a musical work to its full potential. We don't need to solo or trade fours on every tune. And we shouldn't lord it over the music as though nothing in the composer's mind could be as important as our backbeat and our catalog of fills.

Playing at a tasteful volume can backfire on you, though—particularly at rock auditions. Many rock bands (and club owners auditioning rock bands) expect a drummer to have one volume level for all occasions: *loud*. Fortunately, there are players who know how to rock, anytime and anyplace, without peeling paint off the walls. You may have to look around to find them, but the future of the music (and of your health) demands that you do.

With some drummers, only certain parts of the kit are too loud, while other parts are too soft. There's no logical *balance*. Since jazz and rock represent two nearly opposite dynamic concepts, let's examine them separately.

The Backbeat

In modern jazz, the focus of the time is on the cymbals—primarily the ride cymbal, with the hi-hat close behind. The drums are kept in the background except for important kicks and solos. Even then they don't usually reach the level of rock playing. All the drums, including the snare and bass, function more for color than for timekeeping. A backbeat is rare, occurring in Dixieland out-choruses, blues shuffles, and similarly rootsy settings. An audible steady bass drum is equally rare, showing up in the aforementioned styles and also in big-band swing, but *lightly*—just enough to add weight to the stand-up bass. (The

"Today, when one of my teenage students begins playing the previous week's lessons as though my little studio were Madison Square Garden, I'm torn between showering praise and fleeing for my life."

heavy pounding often heard in school jazz ensembles, with the blessing of misinformed band directors, is inexcusable.)

In rock, of course, the snare-drum backbeat is paramount. It should be solid, consistent, and in the pocket. The bass drum should have similar presence. However, to prevent the groove's becoming bottom-heavy and plodding, the volume of the bass drum should be a bit less than that of the snare. You want to hear "1,2,3,4," not the reverse. This perspective is often distorted by sound engineers who don't understand groove, and by drummers who forget that their bass drums are facing straight at the audience. As a result, some rock groups end up sounding like marching bands.

Cymbals

The treatment of cymbals in rock has historical relevance. From early 1950s rock through the shimmering British Invasion and on to the '70s, a splashy, half-open hi-hat and big, sustained crashes were in vogue (brought over from jazz). Later, the tighter, cleaner rhythms of funk and fusion required more controlled cymbal playing. In general, the prominence of the cymbals has decreased throughout the history of rock as that of the drums has increased. Today the drums do nearly all the talking while the cymbals merely insinuate.

Fills

Some drummers could probably edit out more than half the fills they dream up, and still be overplaying. A fill should perform a musically important function. It should point the way to the bridge or the chorus, reinforce a critical rhythm, or signal a mood change. It should not be an excuse for a bored drummer to relieve tension or display suppressed chops.

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Record yourself on a gig some time, and see how many fills you play that the music might be better off without. If you find yourself playing a fill every four or eight bars, cut it back to every sixteen or thirty-two, then back even more. Try playing a whole song with no fills at all—just a killer groove. Make those moments mean something.

Never forget to listen to the melody and the lyrics. Wait for the singer or the soloist to complete a thought before blazing around your tom-toms. Experiment with rearranging your pitches. Instead of always going from high to low, try the reverse, or create a little tune. Also, allow some space. Let one well-placed note do the work of a whole handful. (Some figures that sound crystal-clear to you at the kit come across to the audience as a noisy blur.) A good rule of thumb is: *If in doubt, leave it out.*

Song Form

Song form is another area where most drummers could be more sensitive. You don't need to come in blasting from the first note. Sometimes it's nice to layer in the drums: Don't play anything at all for half a verse. Then bring in some light hi-hat, followed by a bit of soft bass drum, and then a sparse pattern with a snare rim-click for the bridge. Finally, open it up with a stylish little fill and a solid backbeat. If you're playing with brushes, try leaving out the hi-hat foot for the first couple of choruses. In any case, be sure you know

the form of the tune.

An ancient and honorable musical tradition is the call-and-response. This is where one voice generates an idea, and others in the group answer, complete, or embellish it. Unfortunately, drummers are at times guilty of driving this technique into the ground, slavishly imitating every attractive rhythmic figure one of their comrades plays. Often it seems merely to prove that the drummer is listening. Well, on behalf of the front-line soloists of the world, knock it off! Each instrument has its role. If a little rhythmic conversation presents itself now and then, by all means, explore it. But know when the idea has run its course, and get back to your job: timekeeping. Imitation can be the silliest form of flattery.

Timekeeping

In jazz, the ride cymbal is the central thread in the musical tapestry. If you pull on it too hard, the whole thing unravels. Many drummers change ride cymbals indiscriminately in the middle of solos, choruses, or even verses. While in free jazz this skittishness may sometimes have its place, it generally communicates fragmentation and a lack of commitment.

Choose a cymbal that complements the soloist's tone or the musical environment in general, and stay on it throughout that solo or chorus (or at least until the bridge). Do change cymbals for each new soloist or at other important signposts, if it seems

appropriate. But *don't* deny the melody and the person trying to work with it a solid foundation on which to build.

Wait until after the gig to give the drummers in the audience a guided tour of your cymbal collection. (Tony Williams made more music on one cymbal in five minutes than most players ever will in their whole lives.)

The Finish

Perhaps the most overworked device in contemporary music is what I call the "bash ending" (or Hell's Fermata). This is where the other players hold the final chord while the drummer plays all the obnoxious stuff that would never have been tolerated during the song itself, then finally cuts off the band with a deafening, two-fisted cymbal crash.

The purpose of the bash ending is, of course, to inform the members of the audience that the song is indeed over and now it's time for them to erupt in wild applause. The bash ending serves this purpose so admirably that today many groups use it to terminate *all* their songs.

How about this as an alternative: Every once in a while, just for fun, strike the chord and *let it ring*. Or *decrecendo* to a profound silence. The masses may not respond as noisily as usual, but the discerning few will appreciate your sensitivity. If nothing else, it will give your show a little contrast.



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Jae Sinnett

On Music And Marketing

by Robin Tolleson

Jae Sinnett enjoys both of his gigs. He's a full-time jazz DJ for WHRV radio in Norfolk, Virginia, and a drummer/bandleader with five CDs to his credit (including the recently released *The Better Half*). "It's an interesting position to be in," he comments. "I've been a producer and announcer for jazz public radio for ten years now, and I'm one of the few full-time announcers *and* actual recording artists in jazz radio. A lot of drummers call me and say, 'I'm interested in doing a record, what kind of advice would you give?' A friend of mine sent me a record that was fabulous, but he opened it up with a five-minute drum solo. That's how to kill your record in radio.

"The two things that will drive programmers crazy are drum solos and bass solos," Jae continues. "For one thing, you usually can't hear bass solos on radio unless you turn them up. And people can't hum drum solos. It's the 'follow the bouncing ball' kind of mentality. People become disoriented when they hear drum solos on the radio. I'm old enough to remember when commercial radio played drum solos in pop music—when the audience loved to hear Bonham play 'Moby Dick.' But I've learned a lot about programming since then."

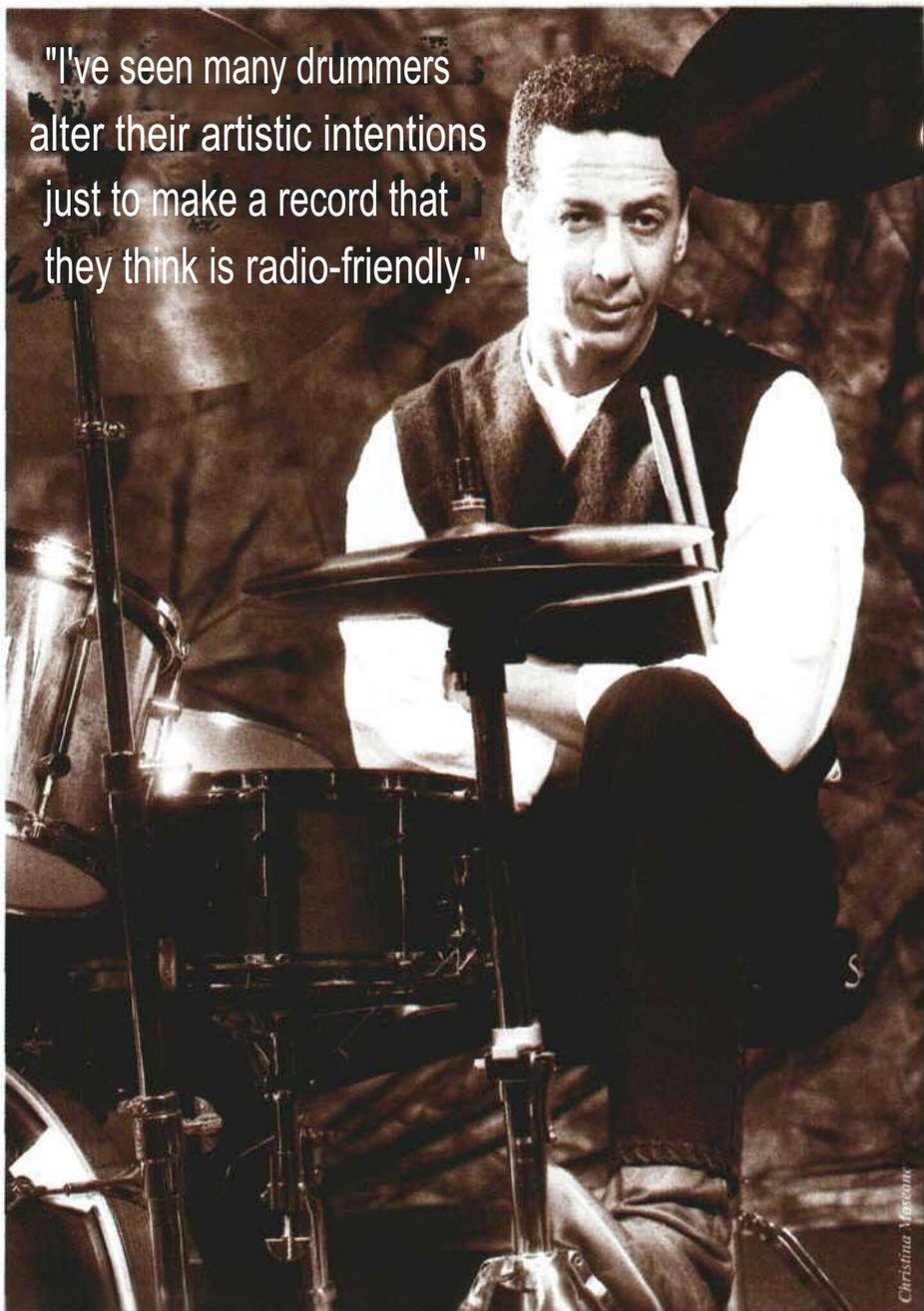
Sinnett grew up in the Chesapeake area in the 1960s and '70s, playing old-school R&B. He was a music education major at Norfolk State University when a friend got him interested in jazz. "I knew what swing was in R&B music," he says. "I knew how that felt from listening to Clyde and Jabo, the drummers with James Brown. And I heard how you could groove and swing at the same time. But I never thought about it in terms of jazz."

Sinnett fell in love with straight-ahead jazz, and began a serious jazz education. His first four releases, *Blue Jae*, *House & Sinnett*,

Obsession, and *Listen*, were modern post-bop brews. They showcased the drummer's writing and ensemble playing, and featured guest

artists like pianist Cyrus Chestnut, saxist Steve Wilson, and bassist Clarence Seay. *House & Sinnett* received a four-star review

"I've seen many drummers alter their artistic intentions just to make a record that they think is radio-friendly."



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in *Downbeat*, and *Listen* made it to Number 1 on the Gavin jazz charts.

As his recording career has progressed, Jae has come to know how the marketing game is played. "Ninety-five percent of the jazz records released in this country sell between 500 and 5,000 copies," he says. "In a country of 267 million people, that's a flat line. And in a lot of cases record stores won't even carry your product unless you're on a major label. A lot of musicians automatically think that distribution is the problem. But the record companies distribute the records to the stations, and their distributors do their best to get the records in the stores. But the stores decide which ones they'll carry, and they're basically not carrying jazz products because the records aren't selling.

"*Listen* went to Number 1 on the jazz radio charts, but that didn't really help the sales," Sinnett claims. "What it did was help me get a few gigs. Yes, it's better to have your records played. At least you open up the possibility of people hearing your music. But I would say that if your artistic intentions don't favor radio airplay, don't worry about it. Look at Dave Weckl:

His records sell more than 90% of the records that are on the straight-ahead jazz radio charts, yet he hardly gets any airplay. Dave will get a cover story in *Modern Drummer* too, which certainly helps, so he doesn't need the airplay. But someone like me, I need as much exposure as I can get. The overwhelming majority of drummers have to find a host of avenues to try to market their music.

"Just being a drummer puts a big mark against you in media circles, electronic and print. I see it firsthand. For instance, Tony Williams' trio record with Mulgrew Miller [*Young At Heart*] is one of Tony's best records over the past twenty years. Yet it barely cracked the Top 20 in jazz radio. And that was shortly after Tony died. Radio still couldn't warm up to it."

Sinnett's advice to drummers who want to lead their own band is simple. "Follow your artistic intentions, and don't get caught up worrying about your record being played on the radio. Ultimately it's not going to help you sell that many records anyway. If you want to play creative music, the only thing you can hope for is word of mouth, or getting a good publication to give you some

print. I've seen many drummers alter their artistic intentions just to make a record that they think is radio-friendly. They wind up having a record that *is* radio-friendly, and then they're thinking, 'This is not really what I wanted to do.' Then, when fifteen stations are playing it and they still don't see any sales, they think they lost all the way around."

Rather than get hung up in that catch-22 on *The Better Half*, Sinnett decided to write music around the drum grooves he was most interested in and comfortable with. "I was gradually getting away from straight-ahead drumming," he says. "I went back to a larger kit, with two floors, two mounted toms, and double bass pedals. I was hearing it that way. From a marketing perspective I figured, okay, people who wouldn't buy my record before may buy this one, and it has happened. There's been some crossover."

The Better Half is the first record that Sinnett has done with the expressed purpose of reaching drummers. It features more contemporary instrumentation and arranging, but it's not an attempt to get on smooth-jazz radio. The record is a series of

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tributes, many of them in odd times, to musicians who have influenced Sinnett most. It includes a tribute to Terry Bozzio and Will Kennedy called "Bozzio's Jackets," a tribute to Tony Williams called "Tony's Hop," one to Maria Schneider, and one to Steve Coleman, using one of his rhythmic chants in 10/8.

"On *The Better Half* I've come in from the rhythm up, as opposed to from the harmony and melody down to the rhythm," Sinnett says. "A lot of times drummers are insecure around other musicians, particularly in the jazz setting, where you're dealing with so much harmony and improvisation. So a lot of drummers who wanted to become leaders really started writing their music to showcase that. I hear so many drum/leader records where you can't tell who's leading the band. The belief is that the leaders play the melody, so drummers and bass players have a rough road in terms of leading bands. Plus there's a belief that you can't market a drummer or bass player from a record industry standpoint.

"So on *The Better Half* I actually worked out drum things," Jae explains. "I was really into the drums, writing out rhythms.

There's a melody and a form, and I improvise over the form. In a lot of cases there's an ostinato to solo over for time purposes. On 'Bozzio's Jackets,' for instance, I took Terry's idea of the Swiss triplet feel, worked the rhythms up, and built the composition around that. On 'Chris Cross' I took the 7/8 pattern that I'd been working on and played a straight quarter-note-type bell pattern across the bar line...almost like a Vinnie-type thing. I worked on that groove with an open/closed hi-hat part that crosses the bar line, looping itself over the bar. It creates a 4/4 feel. I wrote out that rhythm, then wrote out the bass line, and gradually worked up to the melody.

"I also wrote while consciously thinking about the concept and mood that certain keys create. The key of E flat worked well there. That's what I mean by working from the bottom up. I had never written like that."

Sinnett has always used "name" musicians on his albums. "A lot of that was for marquee value, trying to get airplay," he admits. "But as producer of my records, I also wanted people who were compatible with the music." On *The Better Half* he uses pianist Allen Farnham and bassist

Terry Burrell—his working trio of three years—and hot sax property Chris Potter. Potter got a real workout on Sinnett's 5/4 arrangement of Benny Golson's "Stablemates." "Chris is amazing," Sinnett says. "His sense of interpretation out of the gate is like nothing I've heard before; it's instant. And it doesn't make a difference what key you're in, what meter you're in, or in what tempo you play.

"My thinking as I was doing *The Better Half* was, How can I do something different enough that I can bring in new listeners, but without scaring off the serious jazz listeners?" Sinnett says. "I have to confess, I played my record on the air when I first got my demo tape, and I didn't tell people who was playing. I got positive phone calls on it, because it was different. I've learned a lot about the whole philosophy of connecting with the listener. Ultimately you've got to have something there that can reach people. There aren't many opportunities to play with the high-powered leaders, so a blue-collar player like me has to do it the hard way: Keep writing music, and hopefully people will talk about it."



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Brian Kelley



Twenty-six-year-old Brian Kelley has been playing and teaching professionally since the early 1990s. The Braintree, Massachusetts native's favorite musical styles include jazz, funk, R&B, soul, and blues. He plays an

average of three gigs a week and teaches thirty-five private students weekly.

Brian's musical philosophy stresses "playing for the music, with a strong emphasis on feel, form, sound, melody, and groove." His ongoing approach is "to learn what drummers have played in the past, then try to interpret it in my own way."

As for drum heroes, Brian says, "I can't list them all; there are too many. But the guys who had the greatest impact on me are Tony Williams, Philly Joe Jones, Steve Gadd, Bill Stewart, David Garibaldi, Zigaboo Modeliste, and John Bonham." This eclectic mix serves Brian well on his current gig with The Part-Time Lovers, an "R&B, soul, funk, blues, and jazz" group that just released a self-titled CD. He can also be heard with his own group, The Brian Kelley Quartet.

On Brian's demo tape he swings *hard* on a straight bop tune, drives a horn band through a hot rendition of the soul classic "Knock On Wood," and lays down a nasty groove on "Boogie With You Baby." He does it all on Gretsch drums and K Zildjian cymbals.

In the future, Brian says, "I want to continue to learn more and grow musically, with hopes of passing on my knowledge through teaching. I also hope to continue playing and listening to as much music as possible, so that I can develop my own concepts based on the history of drumming."

Jeff Thal

Initially inspired at the age of nine by KISS, New York's Jeff Thal has been writing and performing since his childhood years. By the age of ten he was already doing shows, taking his first drum solo in front of an auditorium full of kids. From that moment, he was hooked.

Jeff studied formally for eight years, developing his chops, reading skills, and musicality. At the age of fifteen he dove headfirst into the progressive scene. He became obsessed with odd-time playing, rudimental studies, and double bass drumming. Today, at the age of thirty-two, Jeff takes an avant-garde approach to rock, funk, and jazz. The result is a solid yet sometimes unorthodox style all his own.

The most recent expression of that style is on *Hands*, a CD by a group called Bumblefoot. "The band's music is a result



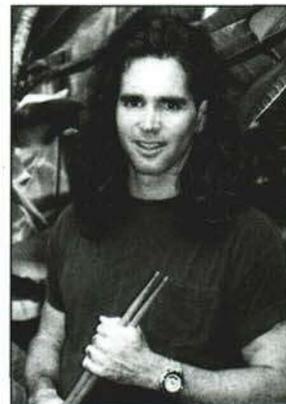
of what happens when you put Frank Zappa, the Chili Peppers, and Rage Against The Machine into a blender and set it to liquefy," says Jeff. Call it what you will, the music showcases Jeff's blend of blazing technique, creative musical ideas, and sense of groove.

Jeff credits childhood drum teachers Alan Wilcov and John Sarracco as major influences, along with Neil Peart, Bill Bruford, Alan White, and Steve Gadd. He lists Dave Weckl, Dennis Chambers, Mike Portnoy, and Carter Beauford as current favorites, with Buddy Rich as his all-time favorite. He plays on a Tama Superstar kit with Zildjian cymbals and DW pedals.

Rob Ferrell

Rob Ferrell has been playing drums for as long as he can remember. But after moving from the Midwest to Southern California in the mid-1970s, Rob began to get serious. Armed with a background of private instruction from Roy Burns, Tony Pia, and Chuck Silverman, Rob decided to make the drums his career.

Citing the influences of Stewart Copeland, Dave Weckl, Vinnie Colaiuta, and Gregg Bissonette, Rob prides himself on his ability to play a multitude of musical styles. This versatility has helped him to achieve several of his musical goals. He appeared in a Warner Bros. country music video, and garnered the California Country Music Association's 1995 "Drummer Of The Year" award. He has also toured regionally and nationally with original hard rock and alternative rock acts, including Liaison, a contemporary Christian rock group. "The Liaison gigs were a great experience for me," says Rob. "They had used Jeff Porcaro, Vinnie Colaiuta, and Gregg Bissonette for their recordings, so I had some major shoes to fill."



Rob is currently playing with Scotland Yard, whose music blends '80s new wave with a '90s edge. They've opened for such acts as Berlin,

Missing Persons, Dramarama, and Martha Davis, and have just released a CD called *24/7* on Interpol. (Check it out at www.scotlandyard.net.) The recording displays Rob's skills at blending pop sensibilities with techno styles—and no small amount of tasty chops as well. He plays Yamaha drums, Zildjian cymbals, Roland V-Drums, and a drumKAT.

Rob would like to see Scotland Yard added to the list of successful groups to come out of Orange County. He hopes to tour in support of the new CD and see the band attain major status.

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 or 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.



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Chris Parker

From **Saturday Night Live** To **Saturday Night Fever**

by Cheech Iero

In 1986, Steve Ferrone was the drummer on TV's *Saturday Night Live*. But Steve was entertaining an offer from rock group Duran Duran, which obviously meant leaving the show. A call went out to experienced session drummer Chris Parker to see if he'd be interested in auditioning for the popular TV show. G.E. Smith, the bandleader at the time, hired Parker right after the audition. Chris ended up staying on until 1992.

"It was great fun," says Parker.

"One night a week, a dress rehearsal, and then the actual show. Sometimes we had to pre-record, but that only took a couple of hours here and there. Plus, it was a great band: T-Bone Wolk on bass, Leon Pendarvis on keyboards, Earl Gardner on trumpet, Alex Foster and Lenny Pickett on saxes, Steve Turre on trombone, and percussionist Valerie Naranjo."

So how did Parker get from *Saturday Night Live* to *Saturday Night Fever*, Robert Stigwood's stage musical based on the 1977 movie that prompted a cultural revolution and spawned the biggest-selling soundtrack in history? "Tenor sax player Bill Meade, who is also the contractor for the show, called me in May," Parker explains. "He knew me from my work with The Encyclopedia Of Soul, which was the predecessor to [Parker's early New York fusion group] Stuff. He asked me if I'd be



interested in doing the show and I said yes. A week later I got a call from Phil Edwards in London. Phil told me they had various problems with other drummers on the London show. Although they were all good players, they didn't have the authentic 'feel' the producers wanted.

"Phil was familiar with my playing, and he began naming records I was on from the '70s and '80s. Things with Barry Manilow, Ester Phillips, R.B. Greaves, and Stuff. We set up an audition, and there I met bassist Tom Barney, keyboardist John Samorian, and finally Phil Edwards himself. They gave me a few pieces of music, and we just went for it. After about two bars Phil said, 'That's it. That's exactly what we're looking for.' It was the shortest audition of my entire career."

Once final arrangements were made, Chris was shipped a complete set of

Roland V-Drums, which he uses for the entire show. "I had them for the whole summer so I could get used to them and do some programming," states Chris. "I had them in my studio, and I'd go down there for six or seven hours a day and burn out. I was trying to duplicate what I knew I was in for: eight shows a week, each two and a half hours long. So I'd go down and play non-stop for two and a half hours. I'd just pick a tempo and stay right with it.

"They sent me the charts for 'Stayin' Alive' and 'You Should Be Dancin',' along with a tape of the London production cast album. So I had all the tunes to listen to. Later they sent me a tape of just the bass and drums from the original production so I could hear exactly what the bass player was doing. I could also hear what the London drummer got out of the set, and what sounds he selected for the tunes. On

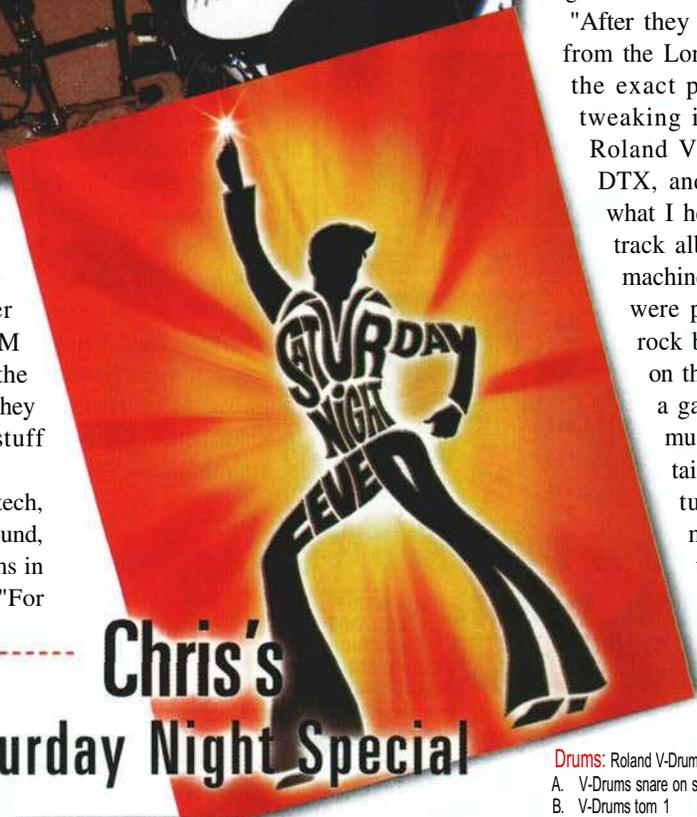


some of the numbers there's a really high-pitched snare drum that sounds incredible. Then there's this fat, tubby-sounding snare that I use on another song. Some of the sounds are on ROM and can't be altered, so I was sent the memory cards for the suggested kits. They said they had to go with certain stuff because of sonic placement.

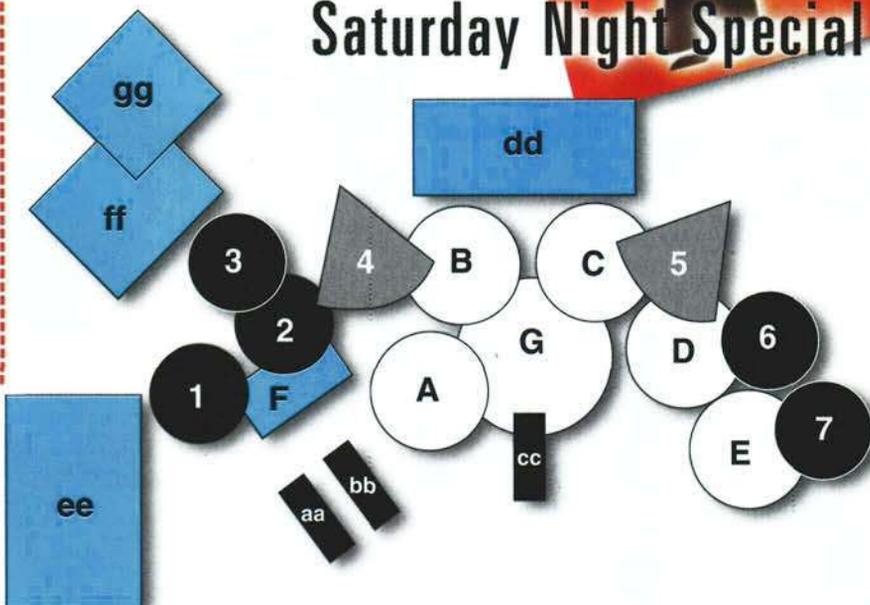
"Because this production is so high-tech, Mick Potter was hired to design the sound, mix the instruments, and keep the drums in a certain range," explains Chris. "For

example, the opening scene takes place in a disco, with forty-three people in the cast. Forty of them are dancing, while the rest are involved in conversation—with music in the background. Clearly, they can't present a Broadway show with the cast shouting to be heard over loud music and dancers all over the place. All of the elements on stage and in the pit must be balanced so the audience can hear the dialog clearly. Since everyone's playing electronic instruments, the sound engineers can pull everything down while the actors are speaking, and then push it back up again. There's no leakage from the pit, and all the actors have body mic's for singing and dialog.

"After they sent me the memory card from the London show, which included the exact programming, I ended up tweaking it just a bit. I MIDI'd the Roland V-Drums with the Yamaha DTX, and then I tried to duplicate what I heard on the London soundtrack album. A lot of it was drum machines and loops, so the sounds were pretty modern. For the big rock ballads I use lots of reverb on the toms. Those ballads have a gargantuan drum sound. The musical supervisor wanted certain sounds, so we did it on a tune-by-tune basis, adding more bottom to this, more top to that. I did a lot of programming.



Chris's Saturday Night Special



Drums: Roland V-Drums and Yamaha DTX

- A. V-Drums snare on stand
- B. V-Drums tom 1
- C. V-Drums tom 2
- D. V-Drums tom 3
- E. V-Drums tom 4
- F. DTX bass drum
- G. V-Drums bass drum

Cymbals: All electronic pads

- 1. Roland hi-hat
- 2. Yamaha hi-hat
- 3. Roland crash
- 4. Yamaha crash
- 5. Yamaha cymbal (bell)
- 6. Roland ride
- 7. Roland crash

Hardware: Roland V-Drums rack and:

- aa. Roland electronic hi-hat pedal
- bb. Yamaha bass drum pedal
- cc. DW double bass drum pedal
- dd. music stands

Electronics:

- ee. Formula Sound Que-8 Stereo Foldback System
- ff. Roland V-Drums brain
- gg. Yamaha DTX brain

Chris Parker

"What I *don't* like about the electronic set," Chris continues, "is the limited dynamic range. With acoustic drums you can start at *ppp* and do a press roll, like Art Blakey. You can begin with the swipe of a cymbal, or use the shoulder of the stick on the edge. It's an *instrument*. You can't do some of those things on electronic drums. The sounds are good, but they don't change with your stroke or by head tuning. With acoustic drums you can apply pressure to the head and change the tonality of the drum. You can

loosen the snares for a different effect. To achieve a cross-stick effect on the electronic set you have to play it on a different pad. Theoretically you could turn the stick over and play the rim of the electronic drum that way, but it really doesn't work. It actually sets off the snare, because the other end of the stick is still on the pad. So you have to use a separate pad. Those are a few of the things that have taken some getting used to.

"However, you do have lots of drumkits to select from. There are so many possibilities with all these cool samples: different-size sizzle cymbals, dark rides, bright rides, wooden or metal-shell snare drums with or without dampening, coated heads, non-coated heads. It's a very user-friendly setup, especially when combined with the Yamaha DTX pads, triggers, and brain."

Although Chris has played on countless jingles, recording dates, movies, TV shows, tours, and club gigs, Broadway was an area he hadn't conquered. "I've *subbed* on Broadway shows before," says Chris, "but I've never actually been at ground zero of a new production. This time I had an opportunity to see a show evolve. And the rehearsals were quite intense, running from nine in the morning till eleven at night. But that also gave me the chance to really work with the conductor and develop a genuine rapport with him."

When asked if he feels any creative restraints due to playing the same music night after night, Chris replies, "First of all, *Saturday Night Fever* is a fun show to play. The music really grooves, and that makes it incredibly enjoyable. Plus, I love steady gigs, and from what I understand, the show already has \$20 million in advance sales. This could very well be my gig for the next few years. It's also great to be in town at that hour. The show actually finishes up at 10:45 P.M., so I can still take an 11:00 club gig. As a matter of fact, I've already booked myself for three or four gigs after the show. For me, it's the best of both worlds."

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 Curt Bisquera (r) from Mick Jagger and Tom Petty's band, with DW customer service rep Gary Patterson.	 Greg Bissonette, (l) from the Steve Vai Band talks with one of our friendly staff members at West L.A. Music.	 Peter Erskine (l) noted jazz drummer in a vintage photo with a West L.A. Music staff member.
 Mikkey Dee, (r) drummer for Motorhead backstage with West L.A. Music Drum Manager Glenn	 Shelly Manne, the late legendary jazz drummer, in an archive photo at West L.A. Music.	 Trilok Gurtu (r) after a music clinic at West L.A. Music, talking with Drum Manager Glenn Noyes.

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Developing Strong Feet

I was cleaning my room one day and came across a pair of ankle weights. I put them on as kind of a joke, then finished cleaning. Later, when I went to play my drums, I realized that the ankle weights were still on my legs. I had accidentally discovered a way to develop strong feet!

My suggestion to anyone who wishes to use this method is to put them on when you practice, and when you warm up before a gig. (Obviously not *on* a gig.) By the time you play your gig you should feel a difference in your foot strength and control.

Derek Dobson
Selinsgrove, PA

A Quick And Easy Music Stand

The easiest and least-expensive music stand a drummer can have (short of sacrificing a floor tom) is a piece of plywood held in an extra snare-drum stand. A small piece of wood or metal can be attached to one edge of the plywood to keep pencils from rolling off. I've also found that the basket/arms of a snare stand hold a binder or book quite well, even without the plywood.

As an extra tip: When playing an outdoor gig in windy conditions, put a piece of clear Plexiglass (roughly the size of the chart) over the music.

David Rundle
St. Charles, MO

And Once You Have That Stand...

You're on a gig where someone hands you a stack of charts. The previous drummer has hastily penciled in notes, changes, cuts, new rhythms, etc., leaving you to make sense of this sloppy mess. (Cruise-ship gigs and theater shows are notorious for this

sort of thing.) I've found that a good solution is to carry a small bottle of White Out in my stick bag. It's much easier to "wipe the slate clean" and start over again than to try to erase—or worse yet, write over—somebody else's chicken scratches. Just make sure to ask the owner of the charts if it's okay first!

Brian Mikulich
Denver, CO

A Brush With Bongos

Here's a tip for drummers and percussionists who are tired of the same old tricks. Buy a pair of nylon brushes, and use them to play a set of bongos tuned to a lower pitch than usual. You'll get a "swishy" sound that's unlike anything else you've heard. It's perfect for low- to medium-volume gigs. I did this during a recent live radio show, and I lost count of the jaws dropping!

Paulo Vinicius
Sao Paulo, Brazil

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Lock 'Em Up

If you ever have to leave your drums in a less-than-secure environment, here's some inexpensive insurance. Buy a couple of vinyl-covered steel cable bicycle locks of varying lengths. If your kit is packed up in cases, run the cables through the handles, and attach them to something stationary, such as a pipe or a very heavy speaker cabinet. If the kit is not in cases, or is set up, run the cables between the tension rods and the shells, and through the bases of all the tripod stands. Keep the key to the padlock on your personal keyring or in some other place where it can't be lost.

These measures won't stop a determined thief. But they should deter the casual passerby with "sticky fingers."

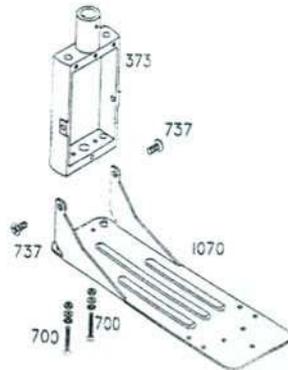
Mike Demers
Maiden, MA

Compact Pedal Setup

After I purchased a Drum Workshop Low Boy remote hi-hat, I found I was disappointed with the stability of the legs attached to the foot pedal. I also found that when I used the Low Boy in combination

with my standard DW 5500 hi-hat, the two pedals could not be positioned together as closely as I wanted. To correct these problems, I made the following alterations. (Please refer to the illustration below.)

I first removed the legs from the Low Boy. Then I removed the inside top screw and nut (part #737) that secures the plate (part #1070) to the casting (part #373) of both the Low Boy and the 5500 hi-hat. With all the other screws in place the stability of the pedal assemblies remained intact.



I positioned the two pedal plates flush with one another, then attached a Cannon Percussion multi-clamp between the pipes of each stand. The result is that the Low



Boy is much more stable, and the two pedals are positioned closely side-by-side.

Bruce Trimble
Santa Fe, NM

Note: The tips presented in Drumline are suggestions based on the personal experience of individual drummers, and are not necessarily endorsed or recommended by Modern Drummer magazine. Modern Drummer cannot guarantee that any problem will be solved by any Drumline suggestion, and cannot be responsible for any damage to equipment or personal injury resulting from the utilization of any such suggestion. Readers are encouraged to consider each suggestion carefully before attempting to utilize any Drumline tip.



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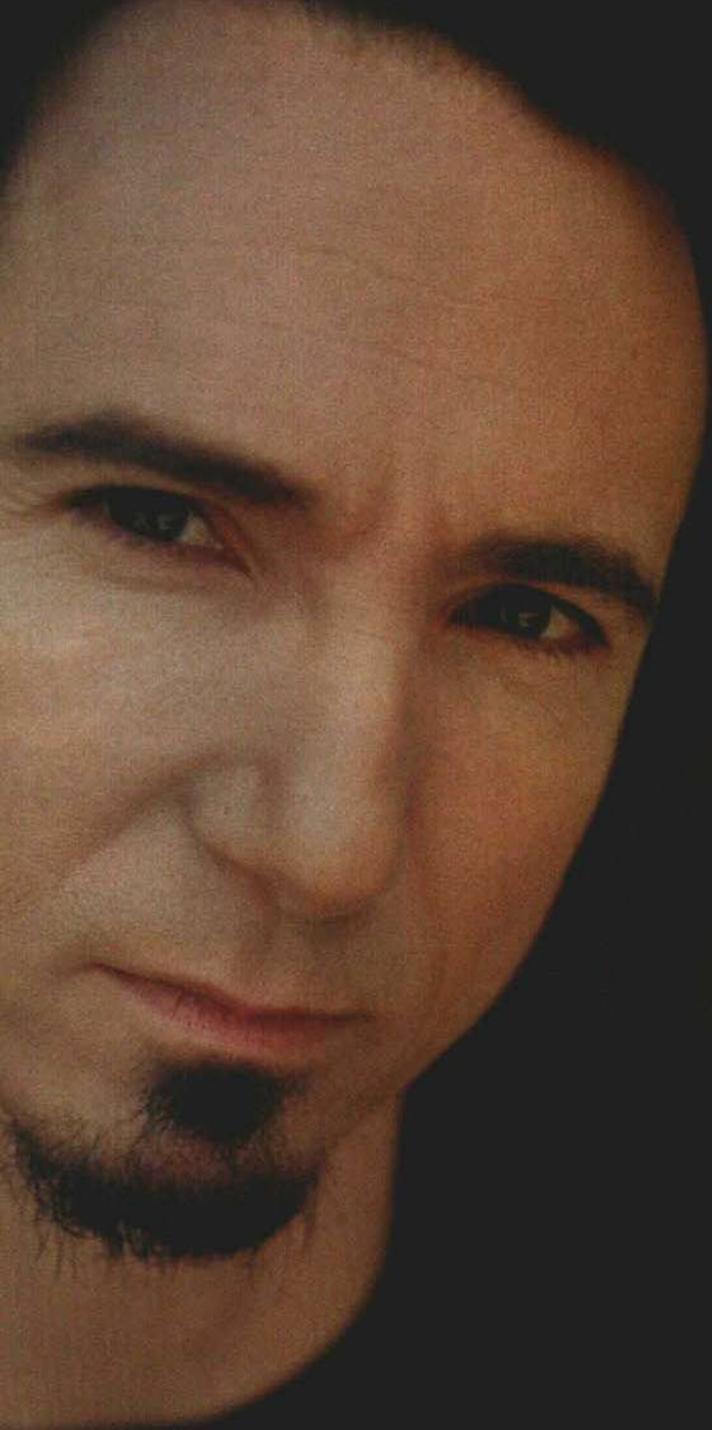


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science or fiction?

there is a popular myth about drumheads.

it goes something like this:

before buying a head, take it out of the box

hold it by the rim and tap it to see if it sounds good

by itself...if it sounds good off the drum

it's bound to sound good when it's on, right?

well, consider this...

a drumhead's film is much like a guitar string in nature.

they're both stretched over a bridge, nut or bearing edge,

and when struck or plucked, vibrate at a certain frequency

which we perceive as pitch.

most other drumheads have a sharp collar,

heat formed into the film which does two things:

it pre-tunes the surface of the head indiscriminately...

and, it creates a node (or dead spot).

more often than not, this collar is not quite centered,

and worse, it forms the surface of the head at an angle to the rim.

then the counter hoop and head sit on the drum crooked.

when you try to tighten it down evenly,

you pull the node into the playing surface,

and pull the playing surface across the edge.

a head like that will never tune up,

no matter how it sounded off the drum.

think of a guitar string, pre-bent at the bridge and nut.

when it's tuned the bend forms a dead spot.

neither string nor head will vibrate freely.

attack heads have a subtle rounded collar.

this puts no pre-tuned false pitch on the drumhead,

no node or dead spot,

and no crooked surface to prevent proper alignment and tuning.

they marry perfectly to any shape of bearing edge.

would you check a guitar string off a guitar to see if it sounds good?

attack heads are loose and slack out of the box

in order to tune correctly when stretched across a bearing edge.

just like a guitar string!

Photo ©1999, Todd V. Wolfson

ATTACK
drumheads

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TERRY BOZZIO



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In Memoriam

R. J. Vealey

R. J. Vealey, drummer for The Atlanta Rhythm Section, died November 13, 1999. He had just finished performing with the group at the University of Central Florida in Orlando when he collapsed, the victim of a heart attack. He was thirty-seven.

Vealey was a right-handed player who played open-handed. His ambidextrous playing style and setup gave him a technique that friends described as "smooth and frighteningly fast." He studied music at West Virginia University, toured Japan as a member of Percussion 80, joined ARS in 1995, and had recently been inducted into the Georgia Music Hall Of Fame. He leaves behind a wife and two children. Memorial contributions can be made to the R. J. Vealey foundation, Account 41-761-559, c/o South Trust Bank, Atlanta, Georgia.

William Schaffer

William Schaffer, a veteran percussionist, teacher, and owner of Bill Schaffer's Drum Shop in Flushing, Michigan, died recently, the victim of cancer. In addition to a long career with symphony orchestras throughout the US and Europe, Bill played studio dates in New York, Chicago, and Detroit. He also played shows, backing such artists as Bob Hope, Andy Williams, Carole Channing, Joan Rivers, and Jerry Lewis. His teaching career covered private students, public schools, and colleges. Former students include Chris Lamb (New York Philharmonic) and Greg Rinehart (University Of North Texas, Denton). Bill was also a major influence on Detroit-area drummers as the founder and owner of one of Michigan's premier drum shops.

George "Dude" Brown

George "Dude" Brown, a Washington, DC jazz drummer who began his career as a teenager playing with pianist Jelly Roll Morton and who later toured with Louis Armstrong, died August 19, 1999. He was seventy-nine.

In addition to Armstrong, Brown toured with Sonny Stitt, Lionel Hampton, Illinois Jacquet, and many other jazz greats. A superb drummer who loved to perform, Brown also had staunch opinions, and would walk away from a job if displeased. Such an episode reportedly occurred when he was touring with Armstrong in the late 1940s. Brown had become part of the militant bebop movement. When Armstrong asked him to play a part in a more traditional fashion, Brown is reported to have replied (while packing up his drums in mid-set): "Dude, I don't play that way."

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MD Giveaway Winners

The Grand Prize winner in the recently concluded DW/Joey Kramer It's About Time Giveaway is Kevin Kelly of Colorado Springs, Colorado. Kevin's entry was drawn on November 10, 1999 in accordance with the official rules published in the September, October, and November 1999 issues of *MD*. He will receive Joey Kramer's *Armageddon* DW drums, pedals, and hardware, as well as a selection of Zildjian cymbals and sticks. Twenty-three runners-up will receive *It's About Time* videos and DW or Zildjian T-shirts. Congratulations to all the winners from Drum Workshop, Zildjian, and *Modern Drummer*.

Indy Quickies

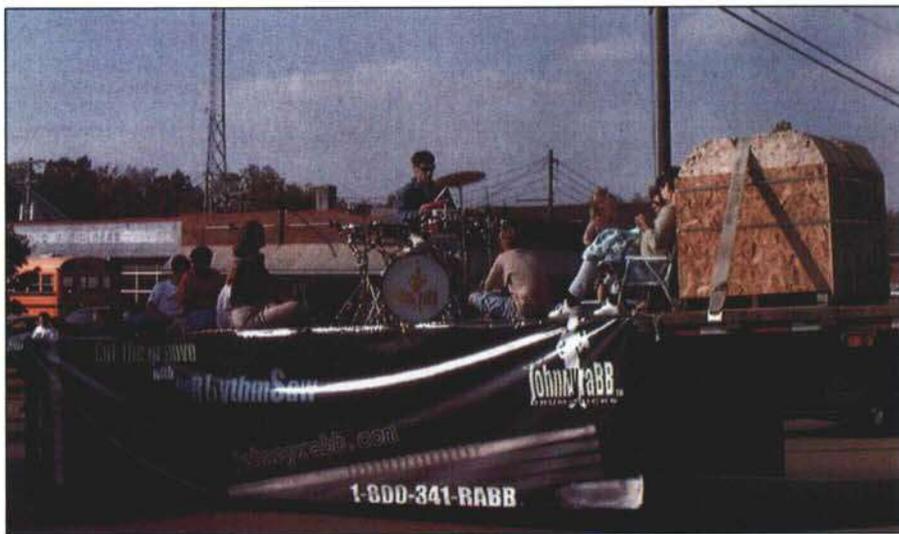
Custom drum builder Lee Smith (Drumsmith Custom Creations) has teamed with well-known LA drum tech **Paul "Jamo" Jamieson** as a partner in Paul Jamieson Studio Cartage & Rentals. The two plan to work together to expand the company's efforts in custom drum building

and teching, studio rentals, cartage, and backline support. The company's current roster of clients includes Gerry Brown, Alex Gonzales (Mana), Denny Carmassi (David Coverdale), and Gregg Field. Paul Jamieson Studio Cartage & Rentals, 4513 Draft St., Studio City, CA 91602, tel: (818) 762-5759, fax: (818) 762-7585.

The **johnnyraBB Drumstick Company** recently participated in the Tennessee Forest Festival, held annually in Bolivar, Tennessee to showcase businesses in the

forestry industry. JohnnyraBB CEO **Gerald Cooper** was grand marshal of the week-long event. The drumstick company also entered a float in the festival parade, showing the production process of drumsticks from hickory logs, to dowels, and finally to **Johnny Rabb** himself playing the drums. The float won "best of show."

Grover Pro Percussion recently acquired the assets of **Silver Fox Percussion**. The entire production operation of Silver Fox, known primarily for march-



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ing percussion sticks, mallets, and accessories, has been moved from Ft. Myers, Florida to Grover's manufacturing facility in Woburn, Massachusetts.

New contact information for **The Duallist** double-action single bass drum pedal is: The MacRobert Corp., 204 John Finnie St., Kilmarnock, KA1 1BB, Scotland, tel: 011-44-1563-555-999, fax: 011-44-1563-573-365, info@theduallist.com, www.theduallist.com.

Alternate Mode is conducting the **KAT Composition Contest**, soliciting compositions for solo malletKAT, solo drumKAT (textural drumming), and ensemble for malletKAT, drumKAT, and percussion. All musical genres are acceptable. Each composition must be fifteen minutes or longer. Complete musical notation must be included, along with controller setups and sound mod-

QUICK BEATS: MICKEY CURRY (BRYAN ADAMS, HALL & OATES)

What's your favorite recorded groove?
Bernard Purdie on Steely Dan's "Haitian Divorce."

What's in your CD player at the moment?
Right now I've got the first two Chicago albums in my CD player. Danny Seraphine is the guy! If it wasn't for him, I'd probably not be playing drums. He was so inspirational when I was growing up.

What other drummers inspired you?
John Bonham, Jeff Porcaro, Steve Gadd, Tony Williams, Jo Jones, Billy Cobham, and a million other guys!

What ride cymbal are you using at the moment and why?
I'm using a 21" Zildjian Sweet Ride right



now because I can get lots of "wash" when I really cream it, but it also has a great bell.

ule setups. Applications must be submitted to Alternate Mode no later than June 30, 2000. Winners will be announced at PASIC 2000. For further information contact Alternate Mode Inc., 53 First Ave., Chicopee, MA 01020, tel: (413) 594-5190, fax: (413) 592-7987, altmode@earthlink.net, www.alternatemode.com.

Call For PASIC Proposals

The Scholarly Paper Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC 2000, November 15-18 in Dallas, Texas. Proposals will be selected for either oral presentation or as research posters.

Prospective participants for either format should request an application. A completed application must be submitted, in addition to three copies of an abstract of approximately 750 words that provides a concise yet thorough summary of the research project. Send application and three copies of the abstract 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, email: Kathleen.Kastner@wheaton.edu).

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Ayotte Custom Drums have launched their official e-commerce site at www.ayottedrums.com. The site offers direct sale of the full line of Ayotte prod-

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5/22-28 — Performance, Sao Paulo, Brazil. For info surf to personals.iddeo.es/ret008eo

Columbus Percussion Drum Daze
3/19 — Fifth annual event, Columbus, Ohio. For info contact (800) 776-PERC or www.columbuspercussion.com.

Drums & Sounds 2000
4/22-23 — Drum Festival by Drums Only Germany. Featuring The Dave Weckl Band, Vinnie Colaiuta, and Simon Phillips. Contact 0261-83011 or www.drumsonly.de.

Ethos Percussion Group
3/24 — Daily Community Auditorium, Oskaloosa, IA, (515)672-0190
4/18 — Hancher Auditorium, University of Iowa, Iowa City, IA, (319)335-1160
5/2 — Washington Square Church, New York, NY, (718) 661-3334
5/12 — Cumberland County College, Vineland, NJ, (609)691-8600

4th Annual Northeast Custom & Vintage Drum Show
3/26 — Free Admission. Eames Drum Raffle. A custom hand-made 50th Anniversary Eames Master Model snare drum will be raffled off. Vintage Drum Museum on display with Mark Kohler. Bring your old drums. Sell, trade, memorabilia, and more. Elks Club, 190 Main Street, Meriden, CT. Contact Rick Mines, (203) 237-5694, ricknjac@mail.snet.net or John Shaw, (781)405-4477, shaw@alphatech.com.

Hollyhock Percussion Workshop
7/19-24 — Afro-Cuban Percussion featuring Armando Peraza & Trevor Salloum. Co-sponsored by LP Music Group, Cortes Island, Vancouver, BC. Contact Hollyhock, (800) 933-6339 or www.hollyhock.bc.ca/main.html.

Steve Houghton
3/18-20 — Philadelphia Pops Orchestra, with Maureen McGovern, Philadelphia, PA
3/21 — Lock Haven University, Lock Haven, PA, (570) 893-2263
3/23-25 — Oklahoma Symphony Orchestra, with Maureen McGovern
5/7-8 — Spokane Symphony, with

Maureen McGovern, Spokane, WA
5/12-13 — with Maureen McGovern, Bartlesville, OK
5/16-21 — Musicfest Canada, York University, Toronto, ON

Interactive Music Expo
10/3-4 — Keynote/Conference, Exhibits, Los Angeles Convention Center, Los Angeles, CA. For info & registration call (203) 256-5759 or surf to www.imusicxpo.com.

KoSA International Percussion Workshop
7/31-8/6 — The fifth edition workshop will feature Glen Velez, Dom Famularo, Aldo Mazza, Marco Lienhard, Gordon Gottlieb, George Gaber, Paul Picard, Giovanni Hidalgo, Repercussion, Efrain Toro, Frank Belucci, Walfredo Reyes Jr., Adam Nussbaum, Rick Gratton, Rick Van Horn, and Leigh Stevens. KoSA is a hands-on intensive percussion camp that covers a diverse range of styles of drumming, including rock, jazz, Latin, funk, classical percussion, Brazilian, Arabic frame drumming, electronic/MIDI percussion, Afro-Caribbean rhythms, Japanese Taiko drumming, solo marimba, timpani, snare drum, and percussion ensemble. For more

information, contact Aldo Mazza, (800) 541-8401 or email kosa@istar.ca.

Music Teachers National Association
3/25-29 — Hyatt Regency and Regal Hotels, Minneapolis, MN. Contact, www.mtna.org.

Pro-Mark Online Chats
www.promark-stix.com
3/21 — Morgan Rose
4/18 — Tony Fagenson
5/16 — Dave Lombardo
6/20 — Herman Matthews
7/20 — Steve Ferrone

Skidmore Jazz Institute
6/24 - 7/8 — Two-week intensive workshop for jazz students of all ages. Guest artist & master classes featuring Ed Shaughnessy. Contact Skidmore College, Saratoga Springs, NY, (518) 580-5590 or www.skidmore.edu/administration/osp.

Vintage & Custom Drum Show
5/20-21 — Dealers buying, selling, and trading. Exhibits, giveaways, and more. Kane County Fairgrounds, St. Charles, IL. Contact Rob Cook, (517) 463-4757 or email rebeats@rebeats.com.



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QUICK BEATS: MICHAEL SHRIEVE (ORIGINAL SANTANA DRUMMER)

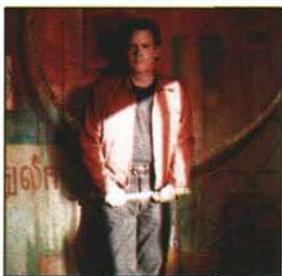
What's your favorite recorded groove?
Elvin Jones on the tune "Las Vegas Tango," from *The Individualism Of Gil Evans*.

What's the best concert you ever attended?

Miles Davis at the "Both And Club" on Fillmore Street in San Francisco, around 1968. Tony Williams was drumming, and I was this kid standing outside on the street looking in the window. The whole experience was unbelievable, watching this young kid play with the command of a master. And there was Miles, just beaming!

What drummers have inspired you the most?

Earlier in my development it was Gene



Krupa, Buddy Rich, Sonny Payne, and big band music. After that it was Max Roach, Philly Joe Jones, Roy Haynes, and bebop/small group material. Then Tony Williams and Elvin Jones changed me forever.

new features, including "In Session," a live chat with Pro-Mark endorsers scheduled for the third Tuesday of each month at 7:00 P.M. Pacific Time. There are several other new interactive areas. Surf to www.promark-stix.com.

Musicians Contact referral service offers job opportunities on the internet. Listings come in by email and are posted online daily.

Musicians can log on and contact band leaders and employers directly, in addition to filling out an online resume enabling others to contact them. Check it out at www.musicianscontact.com.

Vic Firth Inc. has a new site at www.vicfirth.com. The site includes a complete product listing with a searchable database and "helpful tips for finding the perfect stick." It also features a Signature Artist section, complete with photos, bios, and links.

Drum Workshop's Web site (www.dwdrums.com) has been expanded with more images and product information, greater coverage of DW artists and educational activities, and online shopping for DW DrumWear, posters, and promotional items.

The new site for **Lee Custom Drums** is www.leecustom.com.

Endorser News

It's been quite a while since we've run an "Endorser News" item, so we have some catching up to do. Accordingly, we're streamlining the format of this month's announcements. Each company is presented alphabetically, along with a list of their new artists.

AQUARIAN: Tyler Stewart (Barenaked Ladies), James Kottak (Scorpions), Nigel Olsson, John Vidacovich (Astral Project), Mike Kowalski (The Beach Boys), Eddie Travis (Chlorine), Jon Wurster (Superchunk), Mitch Marine (Smash Mouth), John Lewis (Melissa Manchester, 5th Dimension)

AUDIO-TECHNICA: Kevin Miller (Fuel)

ucts over the internet. The site will offer drums, sticks, clothing, hardware, and accessories at 45% below list price. The company expects that direct ordering will also cut processing time for custom orders from eight weeks to four.

Yamaha's Web site has been totally redesigned, and is now located at www.yamahadrums.com. The site includes shockwave audio files of all drum series for quick comparison.

Pro-Mark's site has been expanded with

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AUDIX: Sal Rodriguez, Luis Conte, Mauricio Guerrero, Alex Acuna, Marcos Reyes, Richie "Gajate" Garcia, David Leach, Greg Errico, Victor Loyo, Armando Tavares

DW DRUMS: Gina Schock (Go-Go's), Tommy Stewart (Godsmack), Tony Royster Jr., John Lewis (Melissa Manchester, 5th Dimension)

DW PEDALS: Cindy Blackman (Lenny Kravitz), Sylvester "Sam" Bryant (Kenny Wayne Shepherd), Kurt Sodergren (Big Bad Voodoo Daddy), David Lauser (Sammy Hagar), Scott Churilla (Reverend Horton Heat)

EMMITE DRUMSTICKS: Jerry Leoni (The Lettermen), Roger McHugh (Walt Disney World), John Dominas (Albert King, Buddy Guy)

EVANS: James Cambell (percussion educator), Thom Hannum (percussion clinician), Mark Holub (marching percussion specialist)

J&J CUSTOM DRUMS: Pancho Donato (Incognito), Terry Hand (The Turtles), Eric Fawcett (SPYMOB)

LP: Rudy Bird (Lauryn Hill), Cindy Blackman (Lenny Kravitz), Jamie Haddad (Paul Simon), Joe Finger (Brian White)

MAPEX: Jim DiSpirito and Jim Donovan (Rusted Root), Mitch Marine (Smash Mouth)

MEINL CYMBALS: Johnny Rabb (independent), Adolfo "Fofi" Lancha (Tito Puente, Celia Cruz), Bill Ray (Larry Mitchell, Mary Dolan), Jason Bittner (Stigmata), Al Webster (Amanda Marshall)

MEINL PERCUSSION: Nick D'Virgilio (Spock's Beard), Julio Figueroa (Julio Iglesias), Martin Verdonk (Steve Winwood, Dutch TV), Javier Solis (Jaci Velasques), Roland Peil (Fantastische Vier)

MIKE BALTER MALLETS: Raynor Carroll (Los Angeles Philharmonic)

MONOLITH CARBON FIBER DRUMS: Randy Cook (Kim Mitchell, Sass Jordan, Rik Emmett)

MOUNTAIN RYTHYM PERCUSSION: Rick Shadrach Lazar (Montuno Police, Loreena McKennitt), Vinx (Sting, Peter Gabriel, Branford Marsalis), Steve Reid (Bamboo Forest, Rippingtons)

NOBLE & COOLEY: Dane Clark (John Mellencamp), Frank Bua Jr. (The Radiators), John Reynolds (The Indigo Girls), Keith Foster (Full Devil Jacket),

Anthony J. Resta (independent), Keith Arcari (Believer)

PAISTE: Matt Johnson (Beth Orton), Danny Schuler (Biohazard), Jamie Wollam (The Tories), John Sullivan (Loudmouth), Jeff Plate (Savatage), Sid Bulkin (jazz independent), Todd Michael Burr (Substance D), Sam Loeffler (Chevelle)

REGAL TIP: JoAnn Blondin (Cirque du Soleil), William "Bubba" Bryant (Backstreet Boys), Frank Funaro (Cracker), Steve Gillis (Filter), Maria Martinez (independent)

REMO: Airtro (percussion legend), Scott Johnson (Blue Devils Drum & Bugle Corps), Christine Stevens (music therapist/drum facilitator), Michael Baker (Whitney Houston), Cindy Blackman (Lenny Kravitz), Jim Bogios (Sheryl Crow), John Otto (Limp Bizkit), Joey Waronker (R.E.M.), Billy Ashbaugh ('N Sync), Dale Baker (Sixpence None The Richer), Travis Barker (Blink 182), Paul Bostaph (Slayer), Dane Clark (John Mellencamp), Greg Eklund (Everclear), Shane Evans (Collective Soul), Tony Fagenson (Eve 6), Stan Frazier (Sugar Ray), Steve Gillis (Filter), Devin Glen (Buckcherry), Danny Gottlieb, Daren Hahn (Ani DeFranco), Marvin Hammett (Britney Spears), Brad Hargreaves (Third Eye Blind), Tom Knight (TLC), Paul Legaspi (Everlast), Scott Phillips (Creed),

Joe Sirois (Mighty Mighty Bosstones), Joey Shuffield (Fastball), Kurt Sodergren (Big Bad Voodoo Daddy), Butch Vig (Garbage), Ron Welty (Offspring)

RHYTHM TECH: John Lewis (Melissa Manchester, 5th Dimension)

SHURE: Chad Smith (Red Hot Chili Peppers), Karl Perazzo and Raul Rekow (Santana), Paul Leim and Eddie Bayers (Nashville studio), Tony Royster Jr.,

Chris McHugh (Garth Brooks), Michael Baker (Whitney Houston), Alex Gonzalez (Lava & The Hot Rocks), Danny Gottlieb, Carmine Appice

SONOR: Gota Yashiki (Simply Red), Richard Thair (Red Snapper), Mark Panek (Chris Woodward)

TAMA: Gary Husband (Alan Holdsworth, solo artist)

VATER: David Silveria (Korn), Stefanie Eulinberg (Kid Rock), Mike Levesque (David Bowie, Natalie Imbruglia, Dave Navarro), Allen Schellenberger (Lit),

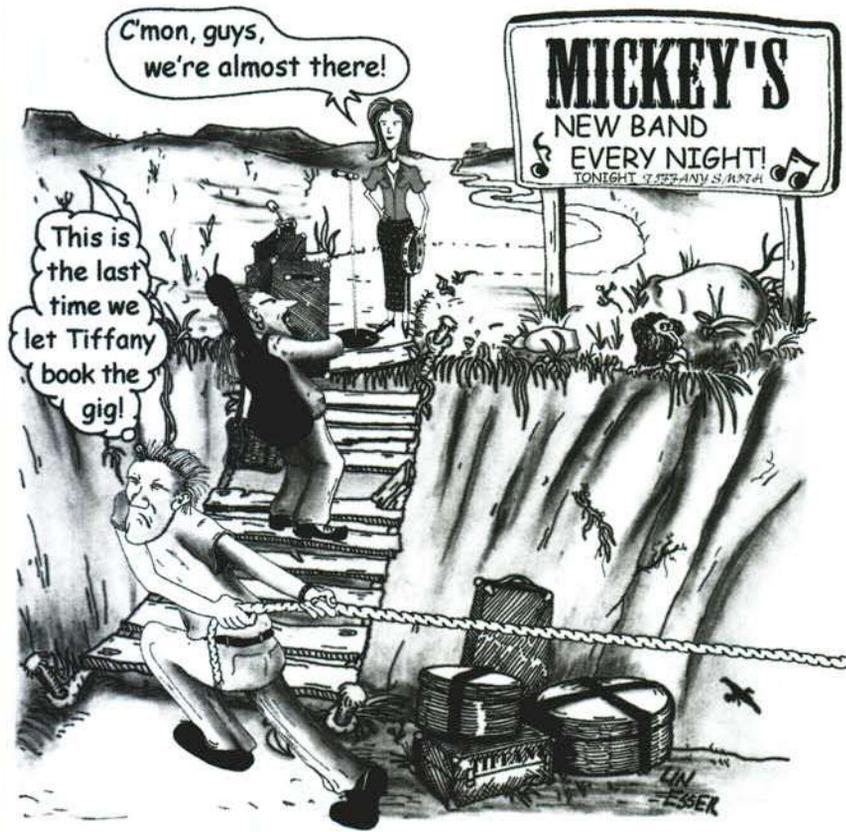
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Mike Froedge (Doubledrive), **Geogg Kinde** (Atomic Fireballs), **Matt Finn** (Mars Electric), **Tommy Rich** (Donnie Iris) **VIC FIRTH: Jimmy Chamberlin** (Smashing Pumpkins), **Jo Jo Mayer** (independent), **Scott Churilla** (Reverend Horton Heat), **Alex Gonzalez** (Mana), **Sam Formell** (Los Van Van), **Brendan Buckley** (Shakira), **Preston Nash** (Dope), **Matt Coves** (The Ernies), **Kevin Hupp** (Rufus Wainwright), **Winston Butts** (Barry White), **Vince Votta** (Tyris), **Wilson Laurencin** (Mike Bullard TV Show), **Steve Seleznirov** (Pop Mafia), **Carter McClean** (One Flight Up), **Guy Frometta** (Santo Domingo), **Susie Ibarra** (NYC jazz independent)

YAMAHA: John "JR" Robinson, David Throckmorton (Maynard Ferguson, electric eel service)

ZILDJIAN CYMBALS & STICKS: John Lewis (Melissa Manchester, 5th Dimension)

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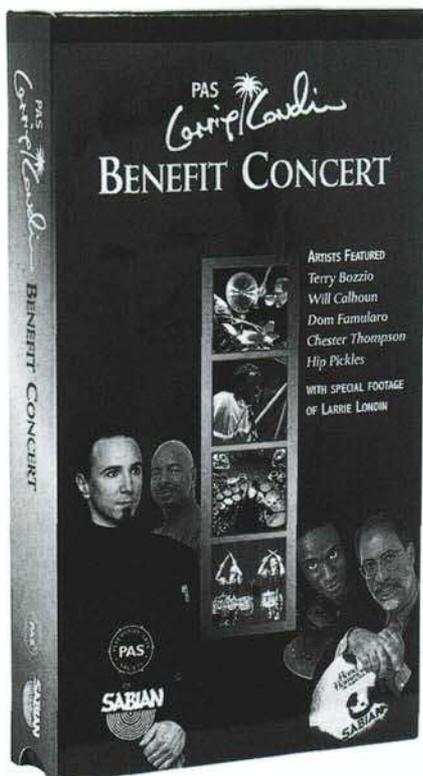
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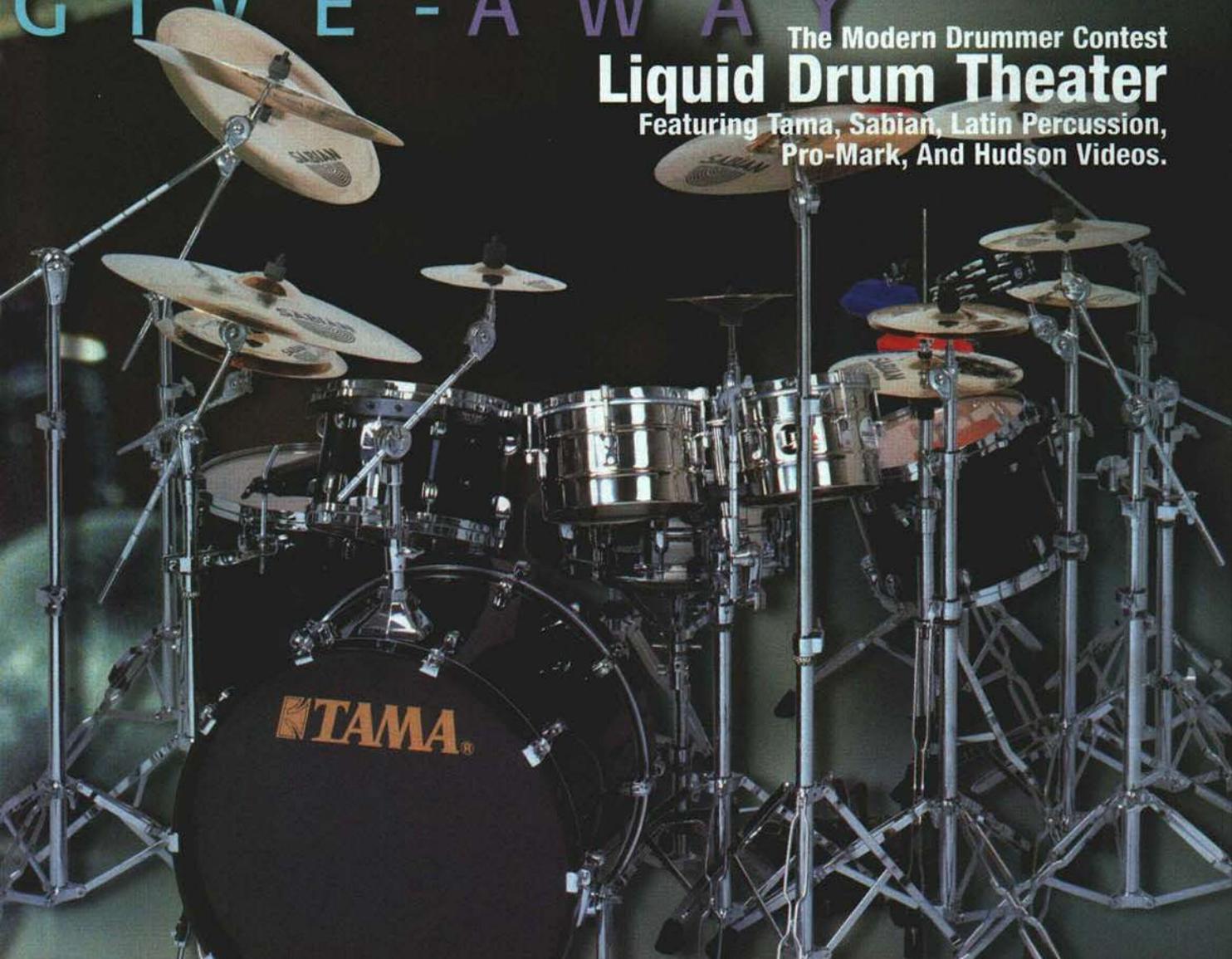
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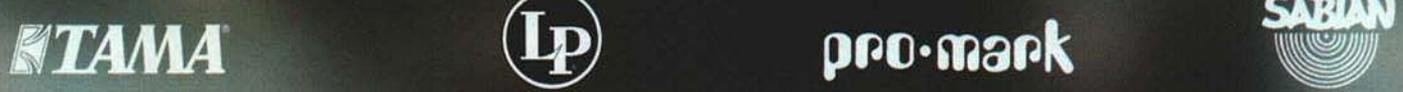
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Drummer: Terry Bozzio

Studio: Stagg Street Studio, Van Nuys, CA

Artist: Bozzio, Levin, Stevens

Last December the super trio responsible for the success of *Black Light Syndrome* (Magna Carta)—Terry Bozzio, bassist Tony Levin, and guitarist Steve Stevens—recorded a follow-up. This time they had a generous two weeks in which to rehearse/jam and arrive at compositions.

"For me," says Bozzio, "the main thrust of a band like this is that it's three guys who can play really well, and *this* is how they play, interacting with the chemistry of each other." So don't go looking for extensive Pro Tools doctoring or digital editing.

Inside Scoop: To accommodate Bozzio's huge setup (that's right, he used the "big kit"), a small gym would have been nice. In fact, the room was modest in dimensions. Ceilings were high and angled, with a skylight, and the hardwood floor measured about 20' x 12'.

"We were all in the main room," recalls Terry. "To my left was a booth with Steve's amps, and Tony stood to my right with his amps in a smaller booth. There wasn't much leakage. In my headphones I had very little drums—maybe a click of the stick on the hi-hat and a little *point* on the bass drum, just to perceive where my attacks were lying, as opposed to the sound

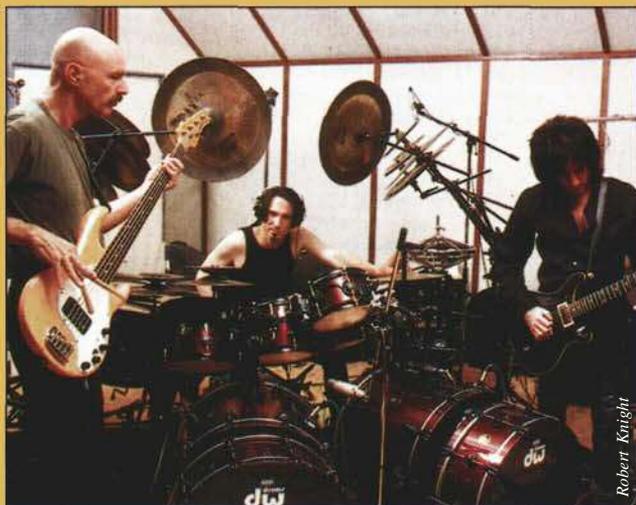


Robert Knight

of a bass drum coming off the wall—that low, enveloped *whoomph*, which can be deceptive.

"There are two or three songs with *whipping* melodic stuff," continues Terry. "On one flamenco tune, I take a piccolo tom solo with an ostinato underneath. On another, on toms I play these arpeggiated

changes with Steve and Tony. The rest is a more typical approach to the drumset, coming from the feels and grooves that Steve came up with. When I go out and play solo drums, I feel compelled to make a musical statement all by myself. With a band, I don't *have* to do that. You don't have to use *all* of it *all* the time."



Robert Knight

Session Gear

Drums: Terry's "regular" DW setup, with fourteen toms, a regular snare, a piccolo "foot snare" played by pedal, two bass drums with DW Woofers, and two narrow-shell bass drums at Terry's sides.

Cymbals: Sabian Radia—forty-eight of them. Cymbals and bells varied slightly, track to track.

Heads: Attack Terry Bozzio signature series

Sticks: Vic Firth Terry Bozzio signature models

Miking & Tuning: Two overhead stereo mic's "looking down" at the toms. Six mic's "shared by toms, placed outside and underneath the drums." Internal mic's in bass drums (AKG D12 with May mounts). Additional room mic's, close and distant, "blended for a holistic sound." A dedicated snare mic' (AKG 419) was added for backbeat-style tunes. Drums tuned to pitches and wide open.

T. Bruce Wittet



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Modern Drummer's Electronic Percussion Supplement

The very first article I wrote for *Modern Drummer* back in 1991 was called "Taking The Plunge Into Electronics." After a somewhat chilly spell, the electronic percussion waters have warmed considerably, and the pool of electronic players has grown.

Why the tide change? It's partly cultural. The grunge/alternative backlash against overly produced '80s music—and all the trappings associated with it—has mellowed a bit. Musical styles that have sprung up (drum 'n' bass), survived (techno, house) flourished (rap, hip-hop), or been resurrected (disco—*gulp!*) all use the technology to great artistic and commercial advantage.

Time has also played a role. Just as most guitarists and piano players didn't immediately embrace the plugged-in versions of their instruments, drummers have taken a while to accept electronic drums. But by using electronics in high-profile gigs, a few brave e-pioneers have chipped away at the herd aversion to "those strange drum pad things." (See the feature on Omar Hakim on page 46.) So have "lower-profile" pad players, at simple weekend gigs in small towns everywhere. Together, they've nudged electronics a little closer to the banks of mainstream drumming.

But the biggest reason for electronics' recent "power surge" is the evolution of the gear itself. More powerful, less expensive, and easier to use than ever, today's electronics are now much more attractive and within the grasp of a larger segment of the drumming community.

And so as the new millennium dawns, *Modern Drummer* thought it would be fitting to ask "What's the buzz" about electronics? We'll hear from celebrated players who are defining the image of electronic percussion from major concert stages. We'll talk to a couple of weekend warriors who are plugging in in the small-venue trenches. We'll help you decide what kind of system might be right for you, and show you the basics of setting it up. We'll take a look at the best electronic drumming products the industry has to offer. And because electronics represent uncharted waters for some drummers, we've thrown in a glossary of electro-lingo to keep you afloat through it all.

More than ever, electronic percussion presents a big, dynamic ocean of possibilities. Ready to dive in?

Rich Watson
Associate Editor

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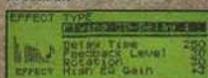
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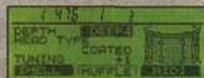
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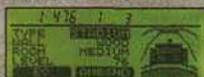
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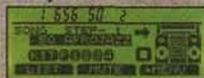
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Living Large With Electronics

by Rich Watson

Once there were three flavors of ice cream. Vanilla, chocolate, and—for the truly daring—strawberry. Today there are hundreds. Once there was one radio station. Now, across the globe, there are thousands. Once there were basically three American drum manufacturers. Now? Who knows? Our society is facing more choices every day.

Electronic drums are all about choices. They're about having

vanilla, chocolate, *and* strawberry—plus a thousand other sonic "flavors" at our fingertips. They allow us to fine-tune our basic kit sounds for particular styles of music—even for particular songs. They encourage us to spice up our performances with ethnic, orchestral, and melodic percussion. And they give us the ability to redefine our musical role with access to horns, strings, brass, woodwinds, and a multi-

tude of sound effects. Unlike the acoustic instruments they simulate, their sound isn't dictated by their size and shape, so we can fit a symphony's-worth of gear into a comfortable playing setup. In short, electronics can dramatically expand a drummer's musical world by providing options that are unaffordable, impractical, or downright impossible in the acoustic drumming realm.

Flavorful Drumming

No matter how fantastic your acoustic kit sounds, at any given performance it probably sounds pretty much the same from your opening fill to your final thrash-flail ending. This is one of the main reasons drummers are exploring electronics.

Saskatoon, Saskatchewan drummer Barry Morozoff uses an electronic kit with Prairie Stardust, a cover band that plays nearly every weekend at weddings, anniversaries, cabarets, rodeos, and occasionally clubs.

Electronics allow him to replicate sounds heard on hit recordings, just as keyboardists and guitarists have been doing for years. "Whatever people want to hear, whether it's a Cher tune or a Ricky Martin tune, my electronics allow me to play it authentically. That's what we're hired to do, and I've got more than enough sounds to cover everything on our set list. I use different basic kit sounds, such as snares that are nice for doing

rolls, some high, 'cracky' piccolos, and some big ol' 'burf-n-dorf' country snares. I also use a fair amount of Latin percussion, such as congas, bongos, timbales, cowbell, shakers, guiro, Vibra-Slap—that kind of thing. Sometimes I run percussion loops with conga or bongo parts, and maybe some tambourine. It's amazing how much that fills out the rhythm section."

In a very different musical setting, Ted Mockrish uses an acoustic/electronic hybrid kit on the New York City club scene. He describes his main musical project, V-Disc, as a "cinematic, trance-groove rock band." Since V-Disc's guitarist, keyboardist, and even bassist all use MIDI, it wasn't much of a stretch when Ted added an integrated multi-pad controller and a sound module to his setup. "The music we play calls for sounds that can't be produced on a traditional kit. Since I added the MIDI gear, my parts haven't changed

drastically. I just play them with a wider spectrum of sounds."

This "wider spectrum" is quite different from Barry Morozoff's. "I wasn't looking for a lot of variety in basic kit sounds," Ted explains. "Although I use some of the more electronic-sounding drums and 808 (early Roland drum machine) sounds for certain tunes, I'm more into using metallic percussion, industrial noises, and everyday sounds you might not associate with music, like ripping paper and smashing glass. I walked across the Brooklyn Bridge one night. A road crew had removed the tar, and the car tires going over it made this *amazing* sound. I'd like to sample that into a loop that I can play as whole notes, or half notes, or even as 8ths, so that it's a kind of wash, but with a pulse to it. When you put an everyday sound into an entirely different context, it takes on a new meaning. That can add some really cool, creative elements to your music."



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Barry Morozoff

A bigger, stranger sonic palette also drew me to electronic drumming. I first explored electronics while playing with Orson Welk, a quirky folk/jazz quartet. Orson's eclectic blend of original music inspired me to plumb the depths of my sound module and sampler. In addition to every "standard" percussion instrument from timpani to tabla and pan to pandeiro, I sampled a really cool, squeaky ratchet, and wacky stuff like siren whistles, train whistles, and slide whistles. (Hey, it was that kind of band!) I also experimented with radically tuned and modified sounds. A detuned and gated taiko drum made a great '40s-type bass drum. A delayed, doubled, and detuned gated tom became distant cannon fire. The aforementioned ratchet played at three different pitches followed by a way-detuned triangle suggested the

winding and chiming of a grandfather clock. And on and on. Electronic percussion invites experimentation. The reward? More choices*.

The most basic choice, of course, is when to use electronic drums at all. "For me, it's like choosing when to use brushes and when to use sticks," says Barry Morozoff. "The style of music, the people I'm playing with, and the venue all determine whether I use electronic drums, acoustic drums, or a combination of both. It's a matter of using the right tool for the job."

Huge improvements in the quality—as well as the quantity—of sampled drum sounds have made electronics a viable choice in a larger number of situations. As a salesperson at the Saskatoon Long & McQuade Music store, Barry is exposed to a lot of great equipment, including state-of-the-art acoustic drums. "I love acoustic drums, particularly vintage drums," he says. "But for my gigging I've been playing electronics almost exclusively for about two years."

Having reliable yet easily alterable drum sounds is especially valuable in recording session work, where studio time is money—lots of money. Barry discovered this when he used a set of

Roland V-Drums for a recent CD project.

"It was just amazing," he says. "It took us maybe half an hour to get the drum sounds. And if in the middle of the session we decided that the sounds weren't exactly what we wanted—say, the toms' pitches weren't

"Sometimes just by experimenting you can create really smokin' sounds out of what initially sound like mundane samples. You're only limited by your imagination with these things."

Barry Morozoff

quite right—I changed them in an instant. The timesaving was unreal. Also, it allowed me to make on-the-spot instrument changes, like exchanging a regular snare with a piccolo snare, without having to bring twenty different drums to the studio."

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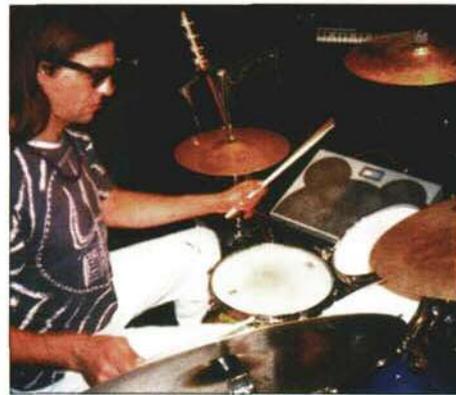
Then there are those gigs where you just can't play quietly enough. You trade in your 5Bs for a pair of Rods, then brushes—then Q-Tips. And the harder you try to bring down the volume, the more your drums sound like doggie poo.

Amplifier speakers project sound directly at the audience. Because this path is so direct, the sound is less affected by room acoustics than is the sound of your drums, which emanates more like ripples caused by throwing a rock into a pond. And drum sound almost always originates well behind the PA speakers, so to the audience the other instruments are literally more "out front" than the drums. If the club lets you, you can mike your drums. But then you often wrestle with feedback, stage volume—and sometimes your guitarist and vocalist, who think your kit was already too loud.

Volume control was the goal that first caused Barry Morozoff to investigate electronic percussion. "We play a lot of gigs where we have to keep

"When you put an everyday sound into an entirely different context, it takes on a new meaning. That can add some really cool, creative elements to your music."

Ted Mockrish



Ted Mockrish

the volume down at least part of the time," he recalls. "Playing an acoustic kit in those situations was pretty uncomfortable. It was impossible to make the drums sound authentic on the rock tunes at a low volume. If you want to get the right sound out of your snare drum on an AC/DC tune or a '70s rock classic, you can't be a salad-tosser—someone who just tippy-taps on the drums. You have to lay into it.

"Just as an experiment, I grabbed a Roland SPD-11 from the store and started fooling around with it. When I took it to the gig, it sounded really good, and suddenly the volume wasn't a problem."

Since that introduction to electronic drumming, Barry has upgraded his gear a lot over the years, and his appreciation of its strengths has grown. "I like the fact that the audience is actually hearing the sound I've worked to create, as well as more of what I'm playing. Often with acoustic drums, even when they're miked, all you hear is the 2 & 4 crack. With electronics, even your ghost notes make it out front."

Barry's Prairie Stardust bandmates were "all for" his conversion to electronics. "Control over the volume didn't only satisfy the audiences, it allowed everyone to hear their parts better," he says. "That was especially true because all the instruments in our band run directly into the board, so there's very little sound on stage. The electronic drums fit in with that perfectly. You can play screaming rock songs that are really pounding out of the main speakers, and yet the stage volume is low enough to carry on a

normal conversation. You can really clean up your sound—not to mention your vocal parts—when you're not trying to play over another instrument."

Ted Mockrish faced an additional mixing challenge with his hybrid kit. "I had to work with the mixes between the electronic kits from one song to the next, and between each electronic kit and the acoustic drums. You don't want to have to beat the hell out of your acoustic drums to keep up with the electronics, or change your module's volume with one hand while you're maintaining the groove with the other. You can do it, but it's better if you get your mix worked out ahead of time."

Being heard by the audience and your bandmates is important. But nothing is more important than being able to hear *yourself*. Except in concert situations, most drummers don't have trouble hearing their own acoustic drums. But it's a different story with electronics. Because the pads generate little noise, you have to rely on some sort of amplification to hear what you're playing. If you don't address this need seriously, you're almost sure to be turned off to electronics in a hurry.

With Orson Welk I ran directly from the headphone output on my mixer into a pair of bud-type earphones. They were adequate because that band's stage volume was usually pretty moderate. But during a period when I played my e-kit with a ten-piece show band, I needed a powerful amp pumping everything through a three-way cabinet with a fifteen-inch woofer. At times, even that system was barely enough.

Barry Morozoff began his electronic drumming experience with a floor-wedge monitor. Later he and the rest of his band adopted the in-ear system (nothing like my cheapo ear buds). All of Prairie Stardust's instruments and mic's run through the same mixer. Barry runs a full-band monitor mix from the board through an Alesis Nano-Compressor, to a two-channel headphone mixer, and then to his in-ear monitors. "I basically use the compres-

or as a limiter," he explains. "If someone accidentally unplugs an instrument, or an audience member yells into a mic', that keeps me from getting fried through my in-ear monitor."

Barry stresses the importance of using isolation-type headphones or earphones in situations with typical stage volume. "Because they cut out external sounds, your monitor volume doesn't have to compete with the guitar amps, crowd noise, and so on," he says. "They're great for taming rooms with poor acoustics. With conventional open-ear headphones, you have to turn them up to the point that you can damage your hearing. If you don't have a good set of headphones, it's safer to use a floor wedge monitor."

Hey, Knock It Off Over There!

Control over volume isn't only an issue at the gig. For many drummers, especially apartment dwellers, finding time to practice (without risking a visit from the local police) is a major struggle. "There's a whole new market for electronics emerging," explains Hart Dynamics sales manager Brian Peet. "It's made up of guys who have never played drums before, or who quit playing years ago because they live in apartments or their family situation doesn't allow them to make a lot of noise. Suddenly they've found a way to express themselves and still keep the peace."

Barry Morozoff was fairly new to electronic drums around the time that his daughter was born. "Electronics allowed me to practice without waking her, and without disturbing my wife or the neighbors."

Some pad playing surfaces produce less stick noise than others. For example, rubber pads and the relatively new mesh-head pads are quieter than pads with standard plastic heads, whose noise level is comparable to practice kits with a similar pad design. But all are far quieter than a set of acoustic drums. And most drummers find practicing electronics with headphones much more satisfying than playing on a practice pad kit, because they get the full, natural effect from hearing different tones and pitches.

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Have Drums, Will Travel

Are electronic drums more or less portable than acoustics? That depends. If you play acoustic drums and don't have to deal with carting or setting up a sound reinforcement system, an acoustic kit is probably easier to handle. But when other factors are weighed, the picture might change.

Barry Morozoff says his rack-mounted kit is "extremely portable," especially considering all the extra sounds he's using without hauling the actual instruments. "When comparing electronic drums and acoustics, I don't figure in the weight of the PA, since our band takes a PA to gigs anyway.

Transporting my kit and setting up is really easy too. I just unplug the pedals, fold back the seat in the minivan, and the whole thing goes in all set up. Then I carry the rack into the club, run a couple of cords, and I'm ready to go. There are no mic's to plug in or mic stands to fit into my setup. Not to mention *buying* the mic's, stands, and cables. And with everyone running direct through the board, we don't even have to sound-check anymore. Everyone has their levels set. We can pretty much hot-glue the faders. We just deal with the mains and the EQ to suit the acoustics at the particular gig."

Ted Mockrish's electro-acoustic kit seems not to have complicated his life at all. "I'm still the first one set up and broken down at every show," he says. "I've got all the positioning worked out. The brain is clamped onto my hi-hat, where I can conveniently reach it if I need to make any adjustments while I'm playing. And because I'm just using the [Alternate Mode] DK-10, basically all I have to do is plug in two pedals and I'm ready to go."

The Look

For some musicians, there is a downside to trigger pads' compactness: They don't look like drums. The public's growing familiarity with pads' non-traditional look has led to greater general acceptance, but particularly in hard rock and metal, the pad-look stigma remains.

Enter the real-drum imposters. Boom Theory led the charge with

their Space Muffins electronic drums. Space Muffins have wood shells with colorful wrap finishes, standard hardware, and real drumheads. Several lines include drums in standard and near-standard sizes. Concept 1 Percussion's Pro-Series kits have half-depth 10" and 22" drums with standard heads and hardware. Then Roland weighed in with their V-Pads, whose white plastic shells *sort of* resemble acoustic drums. Very recently, Pintech introduced their AcousTech series of electro-acoustic drums. AcousTechs have standard-sized wood shells and hardware made by Mapex, and they're available with a choice of wrap and transparent lacquer finishes. (With a simple switch to conventional heads, AcousTechs convert into conventional acoustic drums.)

The ultimate in real-drum "look-alikes" are your *own* drums, with triggers attached. This approach presents the greatest challenge to controllers and sound modules in terms of prevention of common triggering errors, but it is yet another viable option.

Naturally, electronic drums that use full-sized shells don't share the portability advantages of pad sets. But if your band or music demand a more traditional look, today's electronics give you—that word again—*choices*.

Not Your Father's Pad Kit

Electronics got a bad rep—deservedly so—from their infancy in the '70s and '80s. Back then, the sounds were very, well, *electronic*. The pads felt terrible. And they couldn't pick up ghost strokes, track a roll, or avoid false-triggering by vibrations from adjacent pads—or the bass player's speaker cabinet. Well, the times—and technology—have changed.

"Some people's concept of electronics is based on the feel of the old Simmons setups," Barry Morozoff points out. "Or they still associate them with those old *pyuuuuu, pyuuuuu* sounds of the '70s Syndrums. Today's electronic kits are completely different. You might have to work with them to suit them to your playing

style, but they end up sounding like real drums that are perfectly tuned and miked."

Pads' ability to simulate the responsiveness of acoustic drums is a battle that is still being waged. Some products do it better than others. However, in general, current electronics are very good in this area, and many of the worst problems common in the bad ol' days of the technology have all but disappeared.

Today's trigger pads also feel *much* better. (Forget that tabletop response!) Many companies are using much softer rubber. A few are using real drumheads with foam backing. Others are using a bouncy mesh material that is backed with nothing but air (and a tiny trigger). Just about any drummer should be able to find a playing surface that suits his touch and playing style.

Sounds On A Shoestring?

While there are still some plenty pricey items available, generally speaking, electronic percussion costs less now than in its early days, and you get a *lot* more for your money. (To see how affordable, check out the Get It In Gear section starting on page 172.)

Put electronics' cost in perspective. Consider how much money you spend to add *one* new sound, such as a cymbal, cowbell, or extra snare drum to your kit. Compare that with adding hundreds or even *thousands* of sounds.

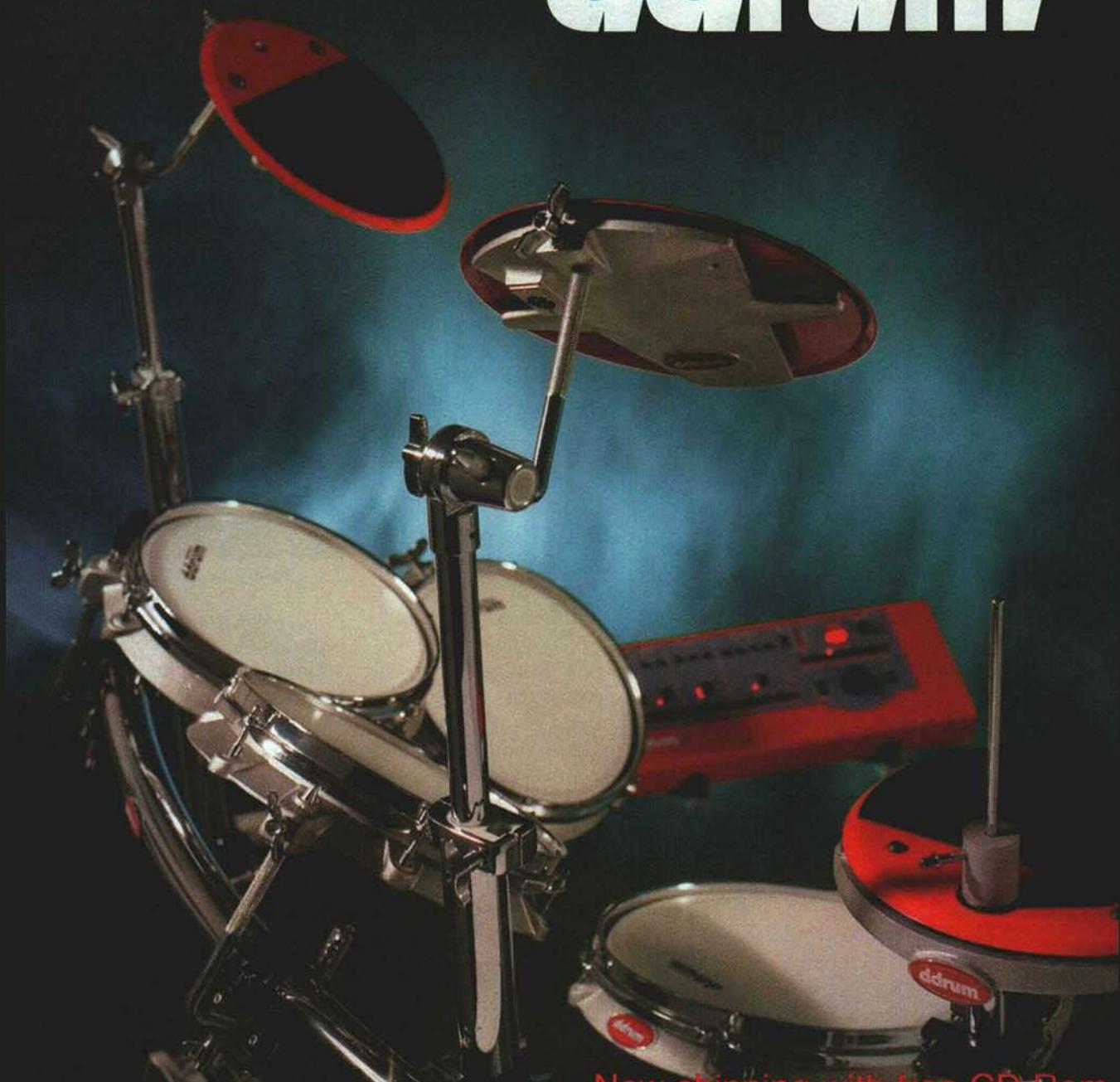
Barry Morozoff has taken a step-by-step approach to his investment in electronics. But even during his early involvement with relatively modest equipment, he was impressed by their capabilities. "When I had my Roland TD-5," he explains, "I explored how far I could adjust the sounds' decay, pitch, and the other parameters. The palette is actually much larger than may be obvious. Sometimes just by experimenting you can create really smokin' sounds out of what initially sound like mundane samples. You're only limited by your imagination with these things."

Intrigued? Keep reading.



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Electronic Drums The Pros Speak

by Ted Bonor

What's the best way to utilize electronic drums? What musical situations call for electronic drumming? How are the pros using electronics? There are many questions regarding electronic drumming, and these are just a few. *Modern Drummer* reached out to a handful of studio and touring pros for their take on the subject.

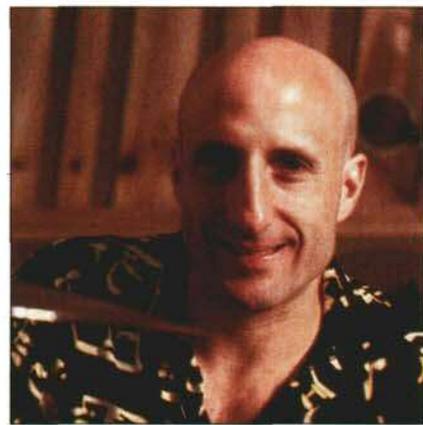
One of the most interesting aspects of electronic drummers today is that they're found in just about every musical genre. In hard rock, roots rock, R&B, pop, country, session work, even alternative metal, musicians are delving into the world of drums with wires.

When you start looking closely at drummers' electronic setups, you quickly learn that no two drummers use their electronics in exactly the same way. Every player has his own setup, preferred gear, combinations of sounds, and even likes and dislikes

about the medium. The differences in electronic configurations only highlight the players' commonality: Electronic drums are an invaluable tool for these players.

John "JR" Robinson, the venerable Los Angeles studio veteran, puts it very clearly, "I look at electronic drums as a carpenter looks at his tools. A hammer is one of many tools. He needs those options." As one of the first-calls on the LA recording scene, Robinson can be asked to do just about anything on any given session. Interestingly, while many players are combining electronics and acoustics, Robinson likes to keep things separate. "It's either electronic or acoustic drums for me. I don't use both at the same time, and I make the decision based on the client and the type of sound they want. For instance, Quincy Jones sometimes wants an electronic sound. Boom. Done. It's all about what he wants."

As a gun-for-hire, Robinson is obligated to provide the precise sound the producer requests. The high production quality found on many records is also the exact reason many acoustic players turn to electronics in live situations. Touring pro **Kenny Aronoff** recently found himself in this situa-



Kenny Aronoff

tion, when he was confronted with reproducing some complicated studio sounds and effects from the recent Melissa Etheridge CD, *Breakdown*.

"I'm using loops on this tour," explains Aronoff. "I did about five of the songs on the record, and Melissa had never used loops before. Some came from loop CDs, some I made, and some Matt Chamberlain made." Kenny, along with Steve Ferrone and Jim Keltner, then overdubbed real drums on top of those tracks.

"When it came time to go on tour," Kenny explains, "I felt like the loops were too much a part of the new songs to just play acoustically. I wanted to re-create the sounds and feel of the album."



John "JR" Robinson

"I look at electronic drums just as a carpenter looks at his tools. He needs options."

John "JR" Robinson

"Electronics can make our jobs more interesting."

Kenny Aronoff

"So I put the main loops from the record on a DAT and dumped them into my ddrum 3, which has a 5.9-second sampler in it. The cool thing that I'm doing is assigning certain loops to one channel while assigning nothing to a second channel. I have them set on the same 'mode' or drum-set in the module. So I have one pad that will start the loop and another that will shut the loop off. This way when I'm playing live, I can control starting and stopping the loops."

Aronoff is among a vast number of musicians intent on re-creating studio production in a live fashion as closely as possible. It can get very complicated at times, as Kenny explains. "On 'Into The Dark,' in the studio I played two different snare parts and had a one-measure marimba sequence going. Live I have a pad that sets off the marimba part. That sequence won't lock up with the other loops, so I have to hit it every measure on the downbeat to keep the loop going. So on that song, I'm hitting 1 on a pad to start the marimba loop, 2 on one snare drum, and 4 on a different snare drum...and I'm playing two different hi-hats, too! So it gets pretty wild. But it's great."

Aronoff, who's well known as a rock 'n' roll guy with energy to spare, says he isn't quite leaving the acoustics behind. "I also have two

bass drums. I have an 18" with a ddrum trigger on it, and I usually play that along with the loops. That drum triggers a different bass sound, which blends with the drum loops a little bit better. Basically, I have two kits going—two bass drums, two hi-hats, and two snares. On a song like 'Mama I'm Strange,' I'll play the intro on the small bass drum with a triggered sound and a loop going, then on the verse I'll play the main hi-hat with a piccolo snare drum, a triggered kick drum, and the loop. When I go to the chorus of the song, to kick its butt, I turn the loop off and move my right foot over to the main bass drum and my left hand over to the main snare drum. And I'm doing that kind of thing all night long."

What Aronoff is doing on arena gigs with Melissa Etheridge is precisely what R&B drummers and percussionists have been doing for a long time.

Terry Santiel has played percussion with many top acts, including Marvin Gaye, The Pointer Sisters, Soul II Soul, Janet Jackson, Barry White, Mary J. Blige, Patrice Rushen, and Madonna. Santiel approaches his gigs with many of the same goals as Aronoff. "In R&B music, there are a lot of drum loops going on. So when you're trying to play a live show without sequencers, a lot of the pressure falls on the percussionist and the drummer. Because of the "motif" function on the drumKAT, life is a lot easier. I can play parts that sound like loops but that aren't really loops. I can take small segments of a loop and speed it up or slow it down, depending on what's happening on stage. It's the best of both worlds: I have the sound of the drum loops and the sounds from the record, but I can play it all live and have total control."

In many situations, the integration of loops within live playing is augmented by the combination of acoustic and electronic drums. As Santiel explains, "It's better to move



Terry Santiel

Star Gear

The pros describe their electro-setups

Kenny Aronoff

1. Ddrum 3
2. Three small Roland drum pads—one to start the loops in the ddrum brain, another to stop the loops, and a third to play other sampled sounds.
3. Ddrum trigger on my 18" Starclassic bass drum, which triggers a bunch of different bass drum sounds stored in my ddrum brain. I use this 18" bass drum when I'm playing with the loops in the ddrum brain. The triggered bass-drum sounds work great with the loops.
4. Alesis SR16 drum machine (cowbell sound for a click) to use as a way to get the correct tempos for songs that I have to count off. I have a start/stop pedal connected to it.
5. Fourteen-channel, ten-input Mackie MS1402-VLZ mixer to give me the mix I want on stage.

Matt Cameron

I use these machines with either Studio Vision or Pro Tools on my Power Mac 9500: ddrum AT, Roland TD5, Boss Doctor Rhythm, Korg D5, Space Muffin, Samplecell.

John "JR" Robinson

Roland V-Drums, Yamaha DTX, Yamaha S80, Roland 2080, Yamaha MU100, E-MU E4, Ensoniq ASR 10, Mackie Digital 8-bus mixer, MOTU Digital Performer 2.6, MOTU 2408.

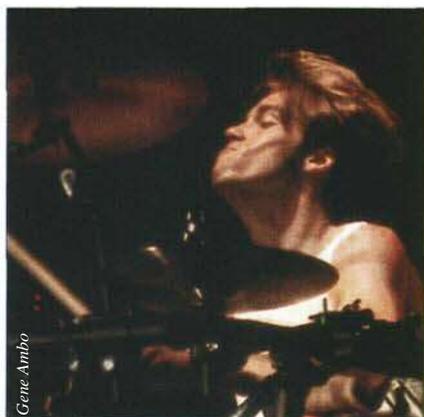
Terry Santiel

Following is my Janet Jackson tour setup. You'll notice doubles of some pieces. That's because I always have a spare in case something goes down. If that happened, my tech would only have to push one button and I'd be back on and would only have missed a few bars of music.

This is the equipment in my rack: a MIDI Time Piece II (interface), two Alesis D4s, two E-MU Percussions, two Roland R-8Ms, two E-MU Planet Phatts, an Akai S-3000, a Roland S-760, a Dynatek hard drive, two Mackie 1602 mixers, two Furman power conditioners, a Sony digital effects processor, an Alesis Quadraverb, a Roland SPX-90, and a Roland SRX-2000.

Here's my onstage setup: a Zendrum, two drumKATs, four poleKATs, three KAT triggers, a KAT foot pedal, seven

continued on page 165



Gene Amibo

Matt Cameron

air; I like playing acoustic instruments. You aren't moving any air with electronics. But using a combination of acoustics and electronics can sound good, and you can make the song sound like it's supposed to sound.

"I'm a percussionist—hand drums, congas, bongos, timbales, toys, you name it. To be able to incorporate the electronics with all of that is pretty cool, and I do that with the drumKAT. I like my setup to look pretty clean, so I use some contact pickups as well. Some people think that all musicians

"I really enjoy the tonal qualities of acoustic drums the most. But digital drumming is another world that is amazing."

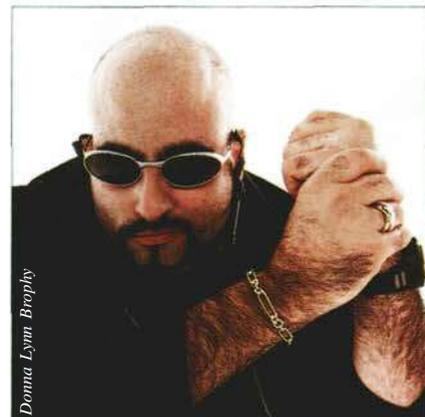
Matt Cameron

are still using drum machines live. But you can trigger all of these sounds and play them in real time.

"A lot of people shy away from electronics," Santiel continues, "but it can be so cool. I'm doing so much at once, people usually don't believe that there *isn't* a sequence going—but 99% of the time it's me and the drummer doing everything! With the drum loops and the drumKAT working together, it's amazing how many parts I can layer live."

Tony Verderosa, one of the most innovative electronic drummers today, takes what Aronoff and Santiel are doing and expands it even further. As a drum 'n' bass artist and producer, Verderosa is faced with a daunting task: playing a genre of music in a

live situation that's nearly impossible to physically play due to its speed and layered parts (in addition to the unusual sounds of the drums).



Donna Lynn Brophy

Tony Verderosa

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"I prefer to use primarily electronic drums because of the type of albums I play on, produce, and listen to," Verderosa explains. "The electronics are just more accurate from a sound perspective.

"I don't use a sequencer live," Tony continues. "Sometimes I sample sequences I've made and then fire those off in a live situation, and then play over them. In other cases, I will use loop fragments. I might take a one-bar break-beat or a two-bar loop, and break that sample into thirty-two parts. I kind of become a human sequencer at that point. I'm always changing kits, sounds, and setups live, which can get very complicated. But you can come up with some real creative stuff."

Verderosa gets deep into the sounds he uses, which he considers vital to electronic drummers. "For an electronic drummer, learning sound design is just as important as learning the basic rudiments is for an acoustic drummer. Your personality comes through in the drumkits that you use and the way that you construct songs on the drumkit. You've really got to get your act together when it comes to sound sculpting, sound shaping, and learning how to use effects, computer programs, filters, and envelope generators."

Such complexity requires quite a bit of gear, to be sure. "I'm using eleven or twelve pads with two pedals," Verderosa says, "and I'm changing the setups constantly. But this gives me a greater opportunity to play in different

venues. Another thing that's important to electronic drummers is making that sound do things differently according to how you hit the drum. You can shape your sound on the fly by doing this. I also use a lot of moving bass lines and chord voicings—in fact, I was doing that way before drum 'n' bass or techno. I trigger synthesizer sounds and play chords, harmony, and melody. That's all real-time stuff, and I layer it over the drum 'n' bass stuff."

While Verderosa's system is deep and complex, Aronoff and Santiel concur that this type of system can actually simplify things. Aronoff explains, "I've got a 14-channel Mackie mixer on stage. In channel 1 I have both bass drums, in channel 2 I have both snare drums, channel 3 has my tom-toms, channel 4 is lead guitar, 5 is Melissa's guitar, 6 is vocals, 7 is bass, 8 is keyboards, 9 is the ddrum, and 10 is the SR-16 drum machine, which I use to get tempos."

This type of control over a drummer's sound is invaluable. Santiel's stage setup is very similar in that he has a mixer on stage, and, as he explains, "I can program and process everything—sounds, loops, gates, effects, song order—right from my own rack. I'm in complete control. I don't have to rely on a sound guy. It can be complicated, but once you know how to do it you don't have to depend on your tech."

JR Robison is also a big proponent of maintaining control over your electronics in the studio. "My whole thing with electronic drums, as far as us versus the keyboard players and programmers who aren't drummers, is that it's very good for us to have control of this stuff. It gives us work. And we know what's going on as drummers. You hear something that a keyboard player does, and you can tell that a drummer didn't do it. So we drummers can keep in control."

Dan Wojciechowski, Nashville studio drummer and Lee Ann Rimes' timekeeper, also weighs in on the benefits of electronic drumming. "I use the ddrum 3 with real cymbals and hi-hats on many studio gigs, and

it sounds truly amazing. Equally important, it's fun to play electronic drums! E-drums are cool when I play sessions directly into computer systems. They offer a near-live drum sound, but without the mic's and the time it takes to get a killer acoustic sound. Adding live cymbals and hi-hat really makes this work great. So many people now have state-of-the-art home studios minus the big 'drum room.' These are gigs that I couldn't

Star Gear

continued from page 163

Zildjian cymbals, Vic Firth sticks, three Toca congas, a Toca bongo, a Toca timbale, and miscellaneous percussion toys, cowbells, windchimes, bell trees, etc. And to keep it all held in place, I use a Gibraltar rack system.

Tony Verderosa

I use a DTX 2.0 Yamaha drum system. From that set I trigger the Yamaha A3000/A5000 series sampler (128 MB of RAM and an 8-gig internal hard disk) and an MU100R tone generator/Vocoder. I back up my sample data on a removable jaz drive (2 gig version), plus I can burn my sample data onto CD ROMs right from the sampler.

I have a six-space, shock-mounted rack for traveling that also contains a one-rack-space line mixer. For live shows, my sound is pre-mixed for the house sound system down to stereo Left and Right (just like a deejay rig). I mix my live tracks like I would a record.

Effects: My sampler has hundreds of effects built in that can be chained together. I also control filter settings, panning, effects send and decay settings with velocity (on each pad), and/or my left foot on the hi-hat controller, which often doubles as a continuous controller pedal.

If anyone wants to hear my MP3 files or ask me questions, they can visit my Web site at www.VFXTV.net. (I've been performing in the club scene/underground electronic scene as "VFX.")

Dan Wojciechowski

1. Ddrum 3 brain and pads, with all of the bells and whistles—DAT and SCSI port with three pcm/cia cards to store various sounds
2. DrumKAT



Dan Wojciechowski

do if I didn't have the electronic gear."

As we've seen, complex electronic drum systems allow many players great flexibility. But don't assume electronics are only useful in such advanced settings. On the contrary, one of today's best hard-rock drummers, **Matt Cameron**, is indulging in some basic yet beneficial electronic drumming. "I really enjoy the tonal qualities of acoustic drums the most," Cameron explains. "But I've been working with digital and MIDI-style drumming for a while now in my home studio. It's just another world that is amazing. I haven't done it that much in the professional bands I've been in, but that's definitely something I plan on doing in the future."

Cameron is keeping his electronic gear simple for the moment. "I mostly use acoustic drums live, but I use digital or MIDI equipment at home. I've used Boom Theory pads for years at home. On the new Wellwater Conspiracy record I'm working on, we're using more of the electronic elements, and it's just been a gas. I've been having fun incorporating all the different types of machines I have—a ddrum, a couple of old Rolands. And I'm looking forward to working with a new Boom Theory module."

Cameron's use of electronics in heavy rock seems worlds away from the needs of JR Robinson, who often works in the studio with artists like Barbra Streisand and Celine Dion. Yet both have similar thoughts about their approach to electronic drumming. As Robinson explains, "I don't play as energetically or as heavy on the electronics. You tend to limit that animalistic urge." According to Cameron, "I'm mostly playing pads into the computer with the music I'm writing. You have to stay extremely steady when you play into a computer. That's been an interesting challenge. This is really much different from what I've done before."

Though all our pros are thrilled with the benefits of using electronic drums today, none are ignorant of how much technological evolution had to take place to get them to this point. In the

beginning, electronics were often just plain awful. Dan Wojciechowski highlights how the improvement in electronics has affected him. "I got into e-drums when the hard Simmons pads were big. I couldn't hang too long on those surfaces. Sometimes you want to play *through* the drum, as opposed to off the top of the head—especially on the heavy stuff. The pad and stick should absorb the shock so your body doesn't. Enter ddrum pads. They're the best pads I have ever played. Not only do they feel great, but the surface tracks ghost notes and buzz rolls flawlessly. I can think about playing drums and not electronics! That's my ultimate goal."

JR Robinson says his approach to electronics is directly related to earlier, limited setups. "In the '80s there was a ton of downtime in the studio. People had to deal with creating sounds and trying to get everything to trigger correctly. I saw some people spending more time 'inside the synths' than inside the *music*. So I wanted to simplify, rather than make it more complex. You're there for the song, and sometimes using electronics can simplify what you're doing."

Kenny Aronoff details his own bouts with electronics in the early years. "I've been using electronics since 1986, when I did the *Scarecrow* record with John Mellencamp," he explains. "I was so blown away by the acoustic drum sounds we got on that record, I became nervous we couldn't re-create them live. So I had samples made of those sounds and I started triggering. It was a real crude setup with triggers on the heads. I had this huge rack to trigger all the stuff, and it was a nightmare! Things were double-triggering; I'd hit the snare and the bass drum would trigger; I'd hit the toms and the snare would trigger—and everyone would be looking around like, 'What are you doing?' But the technology got much better in the '90s, and I don't have any trouble now."

Part of Kenny's realization about how to use electronics came when he learned *when* to use them. "I just think of pads as a different instrument

on a drumset. I don't really play *just* pads. Sometimes I'll use a pad for a cross-stick or for an old sound. When I was on the road with Bob Seger, I would use a pad to get an old, gushy snare drum sound for 'Like A Rock.' I don't tune my drums that way, but that song really calls for that sound. So I could accommodate that with a pad.

"Drums are drums," Aronoff continues. "Electronics are another tool, and they're getting better and better. Most of the time they're just used to imitate real stuff, but you can do more with them. I think of them as an enhancement to what we already have. Electronics can make our jobs more interesting."

Robinson agrees. "I've always been an acoustic drum guy. In fact, there's a lot of 'naturalism' going on now, which I think is a very good trend. But I prefer electronic drums when they're not used to replace drum sounds, but rather when they're a little more crazy-sounding. That's how I like things."

Perhaps Terry Santiel puts it best when he says, "In the studio everything changes, because you can isolate every sound. I'll use whatever works best for the moment, whether that's electronic or acoustic. But live, I've got to find a way to do everything at the same time. With my combination of electronic and acoustic gear, I have the best of both worlds." 

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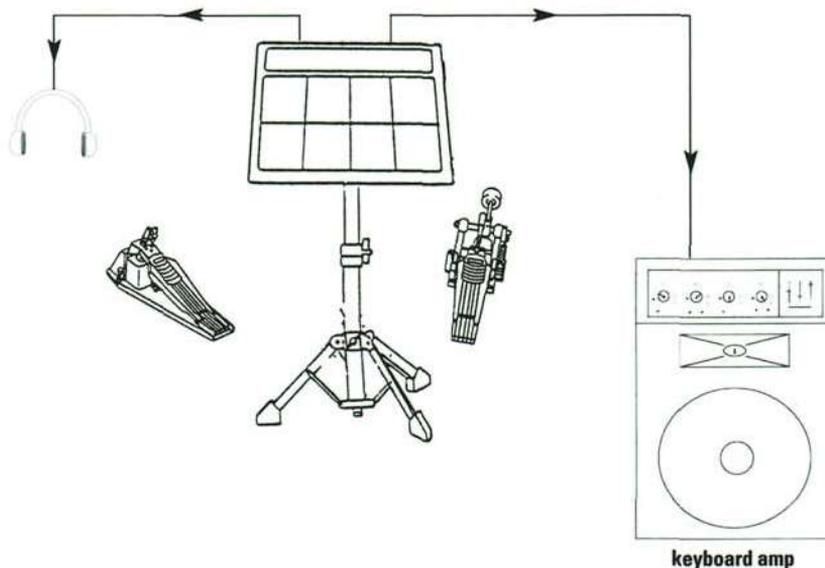
Setting Up

by Rich Watson

Acoustic drumsets' shape and layout are somewhat standardized. But unlike acoustic drums, an electronic kit's sounds aren't determined by its size and shape. Therefore, its layout is very flexible. That's right—more choices! The following diagrams illustrate the equipment you need to make music with various electronic drumming component options. They also indicate the position of the components in the audio

chain.

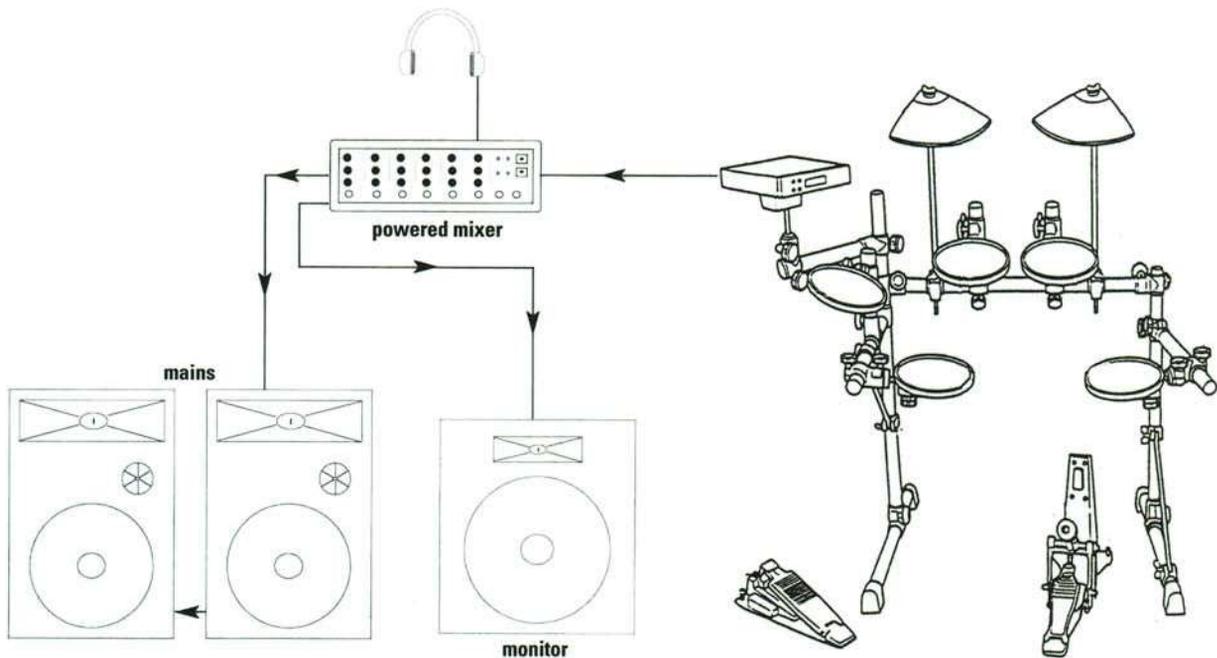
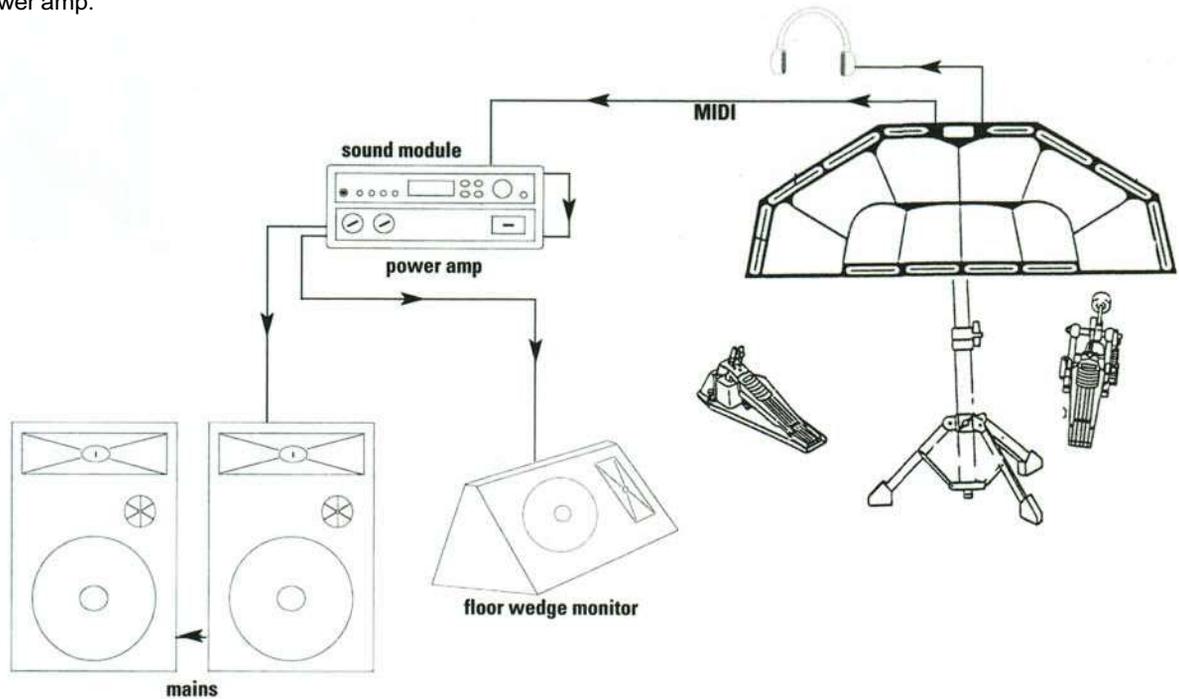
These setups are just suggestions. You can add or omit components to suit your own needs and preferences, as long as you have the basics—pad(s), sounds, an amplifier, and at least one speaker. (Headphones are fine for practicing and, in some situations, monitoring your own performance, but speakers are necessary for live performance.)



The least complicated way to "switch on" to electronics is with an integrated pad kit. Concept 1's XJ-12 multi-pad kit, Alternate Mode's DK-10 and drumKAT controllers, and Roland's SPD-20 "Total Percussion Pad" are ideal for adding electronic capabilities to an acoustic drumset. The SPD-20 has its own

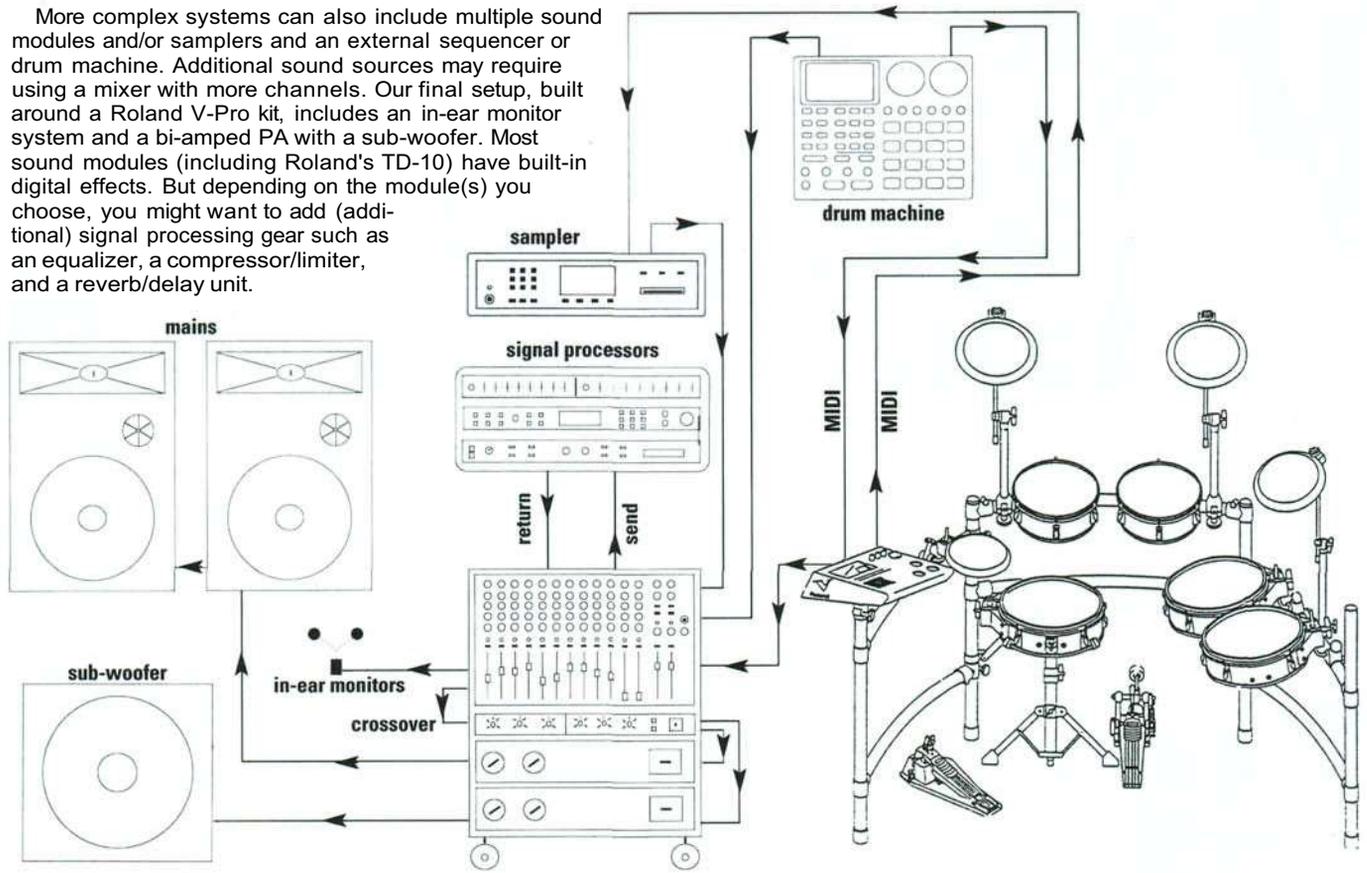
sounds, so you don't even have to connect it to an external sound module. The rig represented above, with an SPD-20, is about as "bare bones" as you can get. Note that in low-volume situations, the instrument amplifier alone can fulfill both the main and monitor functions.

Alternate Mode's trapKAT offers the quick and simple set-up of an integrated pad kit, but with relatively large pads. Like some other controllers, the trapKAT doesn't have internal sounds. The setup shown here has a sound module rack-mounted with a power amp.



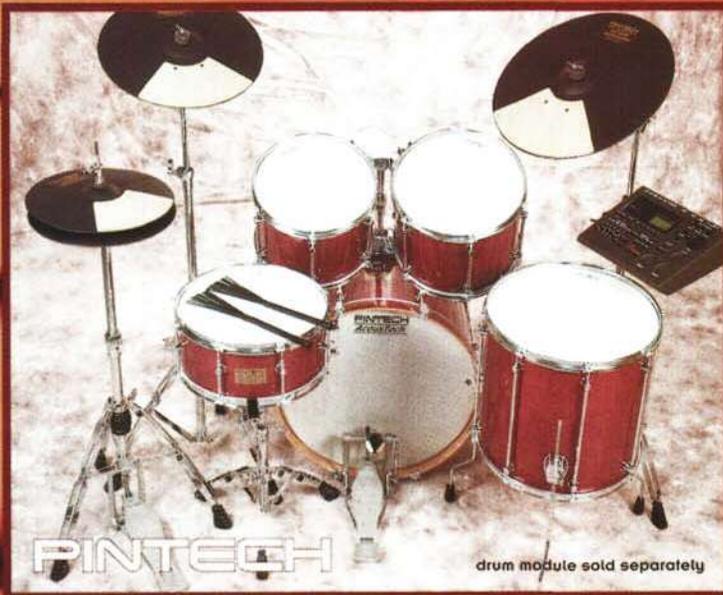
If you want flexibility in positioning each playing surface, a pad set or electronic drumset is recommended. The Yamaha DTXPRESS kit shown here is connected to a powered mixer, which is basically a mixer and an amplifier in the same housing. For use with multi-output modules, a mixer affords more control over your sound than an instrument amplifier.

More complex systems can also include multiple sound modules and/or samplers and an external sequencer or drum machine. Additional sound sources may require using a mixer with more channels. Our final setup, built around a Roland V-Pro kit, includes an in-ear monitor system and a bi-amped PA with a sub-woofer. Most sound modules (including Roland's TD-10) have built-in digital effects. But depending on the module(s) you choose, you might want to add (additional) signal processing gear such as an equalizer, a compressor/limiter, and a reverb/delay unit.



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What To Look For In Electronic Percussion Gear

by Rich Watson

So many choices. So many details. Evaluating electronic gear gives us plenty to think about. What should first-time shoppers look for? Here are a few guidelines:

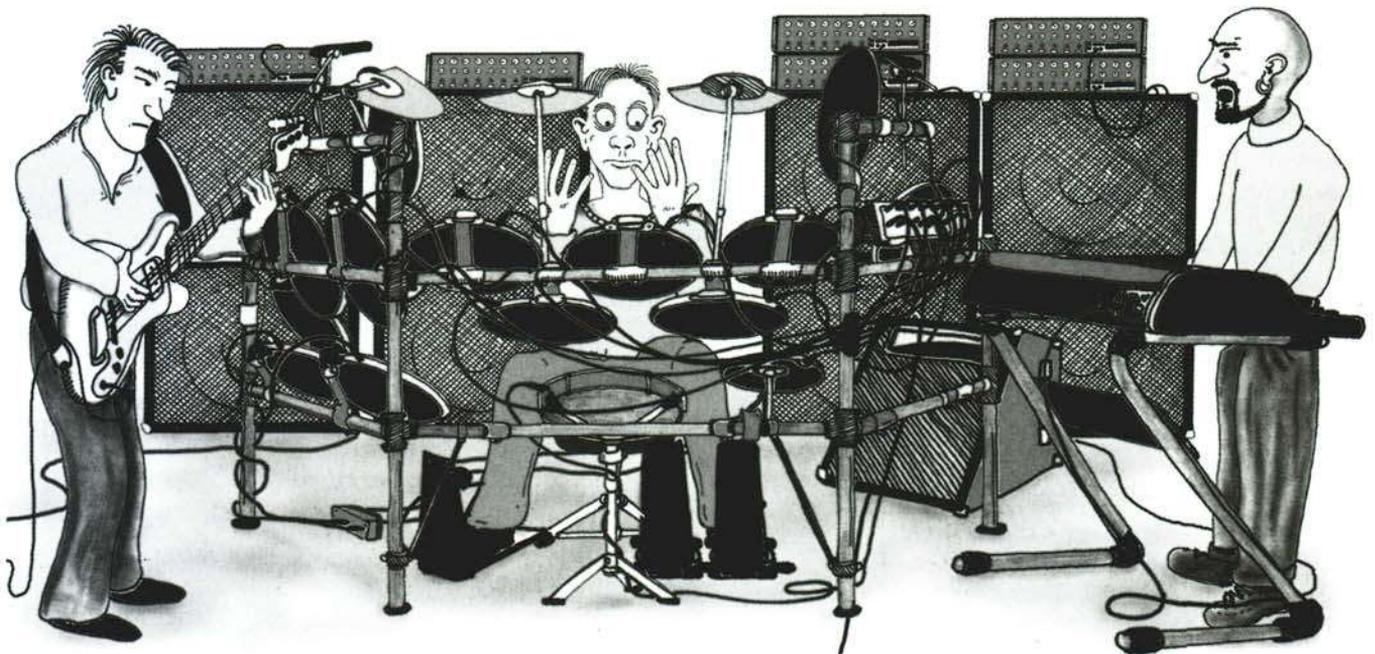
Response If you haven't had much experience with electronics, allow yourself to have fun with the novelty of the technology and all the cool sounds. But when you're ready to begin seriously testing the gear, focus on their response.

Not all pads are created equal. Electronics should be able to pick up your softest strokes. (If they don't, ask a salesperson to adjust them to be more sensitive.) They should duplicate all your dynamics accurately. Look for a long, smooth dynamic curve. Beware of pads that jump quickly from soft to loud with nothing in between. Also

beware of "hot spots" on certain areas of the pad, especially the center. Unless you always play in exactly the same spot, hot spots could make your playing sound uneven.

Also pay attention to how *quickly* the kits respond. Be aware of any sense that the sound is occurring *after* you strike the pad instead of *as* you strike it. This problem is usually so subtle that you can't hear the delay, you can only feel it, so you'll really have to concentrate to notice it.

Feel No pad feels *exactly* like a drum. Some are firmer, some are spongier, some have a faster bounce, some slower. You will be able to adapt to small changes. But after you've found pads that respond well, narrow



"Whad'ya mean you forgot yer sticks?"

your search to the ones whose bounce most closely simulates the way you tension your acoustic drums. Also look for a kit whose pads can be configured in a way that is natural to play, if not identical to the acoustic set you're used to. Don't neglect the "minor" details, such as the hi-hat pedal's feel, or the way you access cymbal bell and crash sounds.

Exceptions to the latter guideline: 1) You're seeking exceptional portability, or you want the pad(s) to fit into an existing setup, such as with an integrated pad set. 2) You're looking to change your entire approach to drumming for a totally fresh start. Hey, electronics allow you to do it!

Sounds Consider the number, variety, usefulness, and quality of the sounds. In general, the more sounds you have to choose from, the better. But not all manufacturers count their sounds in the same way. Some list all the versions of a sound created from a common waveform, even though they only have subtle variations in pitch, gate time, etc. If you're willing to make these modifications yourself, an outwardly modest number of sounds may be comparable to a much larger advertised number. The bottom line is, look beyond the numbers and *listen* to the sounds.

In a broader sense, confirm that the module has a good selection of ethnic, orchestral, and melodic percussion—as well as non-percussion-instrument sounds. After all, this big-palette capability is one of the main reasons to go electronic.

Trendy kit sounds and wacky sound effects are tons of fun, but, depending on the type of music you play, they may not be frequently useful. In most cases, think of them as "icing," not the "cake" upon which you make a purchasing decision.

And finally, listen carefully to the quality of the sounds—especially the basic kit sounds. Do they sound warm, or metallic and brittle? Dull, or bright and alive? These judgments are very subjective. Trust your own ears, not necessarily the ads or the salesperson. After all, you're aiming to create or augment your *own* sound.

Programming Electronic drums are more complex than acoustics, so be prepared to learn. But a powerful, flexible module isn't necessarily hard to use, nor is a "basic" system necessarily easy. Have your friendly drumshop salesperson help you put different manufacturers' electronic kits through their paces. On each, see how easy it is to make a couple of basic edits, like changing a tom sound or adjusting the sensitivity of a trigger. Step through the programming "architecture." Through your own experimentation and the salesperson's demonstration, try to determine if commonly needed features are easily accessible or buried under many layers of programming menus.

Growth Potential There are basically two ways to immerse yourself in electronics: "taking the plunge" all at once with your dream kit, or just "sticking in a toe" with a modest product, and then eventually moving up as you need more functionality. Both approaches work fine. But

with either, try to look beyond your current expectations to what you just *might* want to accomplish with the instrument. As you become familiar and comfortable with the technology, your expectations will almost certainly escalate. Use your imagination, and then find products that will help you realize what you've imagined.

Also consider that electronic drums are evolving much more dramatically than acoustics. The new feature that makes your life beautiful might be just around the R&D corner. For this reason, weigh the value of sound modules' upgradability. Upgradable products were pioneered by KAT (now Alternate Mode) in the early days of electronic percussion, and some other manufacturers have also adopted the concept. Look for sound modules that allow you to switch or add a memory chip or ROM card to expand their capabilities. Upgrading a product is *much* cheaper than replacing it.

Durability And Warranty Since taking the plunge into electronics can require a sizable investment, it's not a bad idea to scope out the warranty and repair/replacement policy on any gear you intend to buy.

Okay, with these thoughts in mind, check out all the e-p products in the following pages. Then be sure to test-drive as many as you can at your favorite music store. Take your time, have fun—and happy hunting!



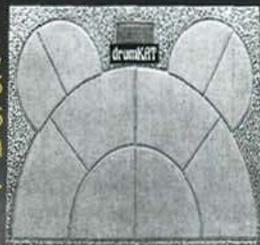
SO ADVANCED, IT'S Y3K READY!

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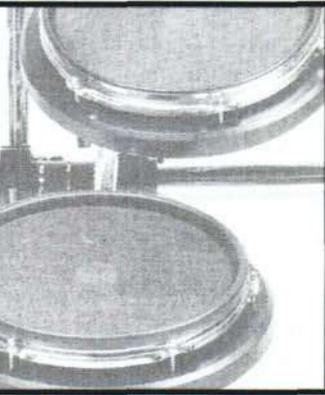
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Get It In Gear

The Very BIG World Of Electronic Drumming Products

by Rich Watson

Did we mention that electronic percussion is all about choices? Well, nowhere are the choices more abundant—and perhaps more daunting—than in the boatload of equipment on the market. To give you an idea of the scope of your choices, we've put together a list of e-p products that should help prepare you for the critical hands-on testing at your local music store.

Full electronic kits including a sound module, pads, and accessories are listed with a package price and the gear included.

Because many drummers purchase one component at a time and even mix-and-match different manufacturers' gear, details and prices for the sound module and individual pads are presented separately for easier comparison. Keep in mind that the listing indicates retail prices. Items may be available with significant "street price" discounts.

To keep the size of this listing manageable, we could not include every e-p product—and certainly not every drumkit configuration. A few drum machines were included because they can be used as

sound modules, and their sequencers can be used to "drive" other modules. We also included a few popular samplers, which can be great tools for adventurous electronic percussionists. However, because drummers use these types of equipment less commonly, we didn't attempt to list all of their capabilities.

For a more complete picture of your equipment options, be sure to ask your local music dealer. Also see the "Getting Connected" sidebar on page 182 and check out the manufacturers' Web sites.

ALESIS

DM Pro Kit — \$2,599

Includes DM Pro Sound Module, ProSnare pad, 3 ProTom pads, ProHi-Hat pad, ProHi-Hat pedal, ProRide cymbal pad, ProCrash cymbal pad, ProKick pad, hardware, and cables.

DM Pro Sound Module — \$899

Sounds: 1,664. **Inputs:** 6 stereo, 4 mono, left & right auxiliary, auxiliary pedal, MIDI in, DC, noise suppression, memory card. **Outputs:** 6 mono, headphones, MIDI out, MIDI thru. **Patches:** 64. **Chains:** N/A. **Polyphony:** 64 voices. **Layers:** 4.

Hi-Hat Type: continuous controller. **Adjustable Sound Parameters:** sound select, voice select, level, pitch, pan, output, MIDI note, filter, amplitude, pitch envelope, filter envelope, and modulation matrix. **Adjustable Trigger Parameters:** gain, curve, threshold, noise, retrigger cancel, decay, cross-talk cancel, sequence trigger, noise suppression. **Sequencer:** N/A. **Effects:** 24-bit reverb, delay EQ, overdrive, pitch (chorus, flange, resonator). **Housing:** rack (1 space).

Other Features: 20-bit, 48 kHz samples, 16 MB ROM (24 MB ROM with optional card, which can be used for factory or custom-burned sounds or sequences), noise suppression circuit analyzes and eliminates cross-talk, companion CD-ROM has Mac- and PC-compatible sample-editing software and Sound Bridge program that facilitates transfer of computer-based samples to a flash ROM card (up to 8 MB) that can be accessed by the DM Pro.



ware and Sound Bridge program that facilitates transfer of computer-based samples to a flash ROM card (up to 8 MB) that can be accessed by the DM Pro.

DM5 Sound Module — \$449

Sounds: 548. **Inputs:** 12 mono, footswitch/hi-hat, MIDI in, DC. **Outputs:** 4 mono, left & right, left & right auxiliary, headphones, MIDI out, MIDI thru. **Patches:** 21. **Chains:** N/A. **Polyphony:** 16 voices. **Layers:** N/A. **Hi-Hat Type:** 3-note. **Adjustable Sound Parameters:** pitch, level, gain, output, MIDI note. **Adjustable Trigger Parameters:** curve, noise, decay, cross-talk cancel. **Sequencer:** N/A. **Effects:** N/A. **Housing:** rack (1 space). **Other Features:** 18-bit samples, coarse and fine tuning, velocity-sensitive sound preview button, polyphony overflow sent to MIDI, Random Sample feature slightly varies voices for more natural sound.

SR-16 Drum Machine — \$349

Memory: 12,000 notes, 200 preset patterns, 200 user patterns, 100 songs. **Sounds:** 233 total (12 accessible via pads, 120 accessible via MIDI). **Inputs:** 2 footswitches (start/stop and pattern variation/fills), MIDI in, DC. **Outputs:** 2 stereo pairs, headphones, MIDI out/thru. **Kits:** 50 preset, 50 user. **Polyphony:** 16 voices. **Adjustable Sound Parameters:** 8 loudness levels via pads (127 via MIDI), pan, output, MIDI note. **Effects:** stereo samples with reverb and ambience, dynamic articulation modulates tone. **Housing:** console. **Other Features:** 16 or 18-bit samples, sound stacking, step editing, MIDI clock/song position pointer, MIDI program change response.

ALTERNATE MODE

trapKAT Pro Integrated Pad Set/Controller — \$975



Pads: 24 FSR playing surfaces including 10 large flat pads and 14 raised "rim" pads. **Inputs:** kick and hi-hat. **Hi-Hat Type:** continuous controller. **Layers:** 4 (stack, velocity shift, or alternate). **Other Features:** 15 melodic and percussive grooves that can be controlled from the playing surface. (Optional stand is \$139.)



drumKAT Turbo 2000 Integrated Pad Set/Controller — \$1,099
Pads: 10 FSR. **Kits:** 50. **Inputs:** 9 mono trigger ins, 2 independent MIDI ins, continuous controller, breath control, 4 footswitches, **Outputs:** 4 MIDI Outs (two independent pairs), click. **Adjustable Trigger Parameters:** train, gain, threshold, headroom, trigger interaction suppression, number of scans. **Layers:** 4 notes per pad.

Play Modes: Simple; Complex—128-note alternate or 4-note alternate with independent MIDI channel, output, and gate time, 4-note multi mode (simultaneous stack) with optional per-layer delay, 4-note velocity shift, 4-note or 8-note random, gate shift. **Melodic**—melodic multiple, velocity shift/alternate 8, 128-note alternate, random 8, note-shift 8. **Pad-Assignable Change Messages:** 16 program changes (including independent channel, output, and bank changes) per kit, volume change, kit change, motif (sequence). **Control Modes:** Transpose pads, transpose motifs, pressure mode. Latch Mode allows hitting a pad to start and stop external sequences. Multiple link mode links pad functions with notes on other pads. Auto Play plays layered notes assigned to a pad in rhythm and at a preset tempo. Direction Reverse Mode reverses the order of sounds in Alternate Notes mode. Sound Path sets direction/volume of a sound traveling across the stereo field. Control Path creates modulation wheel-type effects. **Hi-Hat Type:** choice of 4 Independent, 10-Note Hatnote, or continuous controller. **Sequencer:** 30 user. **Other Features:** individual pad training, MIDI clock, and tap tempo generator.

DK-10 Version 1.8 Integrated Pad Set/Controller — \$399

Pads: 10 FSR. **Kits:** 6 CM, 3 user. **Inputs:** kick, hi-hat. **Adjustable Trigger Parameters:** 4 velocity curves, 4 pad sensitivities, 4 trigger gains, 7 gate times, and roll mode. **Other Features:** Preprogrammed to work instantly with CM drum modules. Factory-supplied kits. Program changes and latch mode allow hitting a pad to start and stop external sequences.

Mini-Kick — \$169

Reverse-angle kick pad, rubber, accommodates double pedal, includes beater.



tapKAT — \$50

3x4 footswitch with attached cable.

malletKAT Pro Version 3.6 Keyboard Controller — \$1,729

Bars: FSR, 3 octaves, expandable to 4 or 5 octaves. **Layers:** 3. **Setups:** 127 preset, 127 user. **Inputs:** 2 continuous controller, MIDI in. **Play Modes:** normal, hang (sustains notes or chords as "accompaniment" while other parts are played simultaneously), keyboard split/overlap, double, dampening 1 & 2, mono, roll, echo, auto velocity-to-gate, blend, and foot-controlled gate. **Other Features:** tap tempo motif generator for click and rhythms.

malletKAT Pro W/S Keyboard Controller/Sound Module — \$2,499

Same features as malletKAT Pro, plus 300 CD-quality instrument sounds from an Alesis QS64 sound engine, 2 additional audio ins for mixing, 1 6 MB sound set includes grand pianos, string, brass, and wind instruments, drums, percussion, and special effects.

Xylosynth Keyboard Controller — \$4,050 (3-octave) and \$4,995 (4-octave)

Bars: bubinga wood. **Major Features:** full MIDI functions, plays on multiple MIDI channels simultaneously, adjustable sensitivity and gate-damping.

BOOM THEORY

Bop Deluxe Kit — \$4,295 (\$2,399 w/o module)



Mahogany/poplar-shell drums with baffles and foam rubber padding between heads. Includes 0.0 module, 14x18 bass drum, 14x14 floor tom, 3 1/2x1 3 rimshot piccolo snare, 8x8 tom, 8x10 tom, Ax tom mount, floor tom legs, aluminum bass drum pedestal (ensures proper beater contact position), and cables. (Does not include pedals or stands.)

Micro-Bop Kit — \$4,195 (\$2,299 w/o module)

Mahogany/poplar-shell drums with baffles and foam rubber padding between heads. Includes 0.0 module, 9x16 bass drum, 3 1/2 x12 floor tom, 3 1/2 x10 rimshot piccolo snare, 3 1/2 x8 tom, 3 1/2 x10 tom, Ax tom mount, floor tom legs, bass drum pedestal (ensures proper beater contact position), and cables. (Does not include pedals or stands.)

Classic Kit — \$4,495 (\$2,599 w/o module)

Mahogany/poplar-shell drums with baffles and foam rubber padding between heads. Includes 0.0 module, 14x22 bass drum, 14x15 floor tom, 3 1/2 x1 3 rimshot piccolo snare, 8x10 tom, 9x12 tom, Ax tom mount, floor tom legs, and cables. (Does not include pedals or stands.)

X-Series 0.0 5-Piece Set — \$5,859

Acoustic maple-shell drumset with triggers—no baffles or foam rubber padding. Includes 0.0 module, 1 6x22 bass drum, 1 6x16 floor tom, 6 1/2 x14 snare, 9x10 tom, 10x12 tom, floor tom legs, and cables. (Does not include pedals or stands.)

IRS Integrated Rack System — \$495

IRS allows 10 pads to be plugged into the rack so that a single cable with a DB25 connector interfaces with module.

0.0 Sound Module — \$1,899

Sounds: 250. **Inputs:** 10 mono, stereo auxiliary, DB-25 multi-trigger (for snake), continuous controller, footswitch, MIDI in, AC. **Outputs:** 10 mono, left & right, headphones, mono monitor, MIDI out, MIDI thru. **Patches:** 10 preset, 54 user. **Chains:** N/A. **Polyphony:** 64 voices. **Layers:** 8. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** pitch, volume, curve, pan, pitch bend/volume depth, gate, minimum and maximum velocity, MIDI note, MIDI channel, pedal volume and sustain. **Adjustable Trigger Parameters:** gain, threshold, and cross-talk cancel. **Play Modes:** normal, roll, random, hi-hat. **Sequencer:** N/A. **Effects:** N/A.

The Early Days Of Electronic Percussion

by Rich Watson

In the beginning, there were electronics. They shocked and rocked the drumming world—even if by today's standards they seem pretty primitive. As we're perusing the latest gear manufacturers have to offer, let's also take a lighthearted look back at the products that blazed the trail—and at a few that just fizzled. Where possible, we've included the items' approximate introduction dates, but we grouped them by type rather than in chronological order. We know for a fact that lots of folks actually bought these things. (Do you have one or two of them stashed away in your attic?)

Housing: rack (3 spaces). **Other Features:** 44.1 kHz samples, independent "manual" volume, treble, bass, and trigger gain controls for each of 10 channels, discrete sound and MIDI parameters for each layer, 248 levels of internal velocity sensitivity, 1.75 millisecond maximum scan time, made in the US.

CONCEPT 1 PERCUSSION

XJ-12 Portable Electronic Kit — \$699.95



Multi-pad trigger kit, 12 rubber pads, 12 mono outs, space for single-rack-space sound module (not included).

5-Piece Pro-Line Drum Kit — \$1,495.95

Kit includes 4 4x10 drums that mount on 8x22 kick, plastic heads, and cables.

Artist Set — \$1,049.95



Kit includes 4 Pad Style or Undercover Series drum pads, bass drum trigger with brackets, 2 cymbal pads, hi-hat pad with footswitch, carrying case, cables, and hardware.

Add-A-Pad — \$89.95

4x5 rectangle, rubber, mounts on drum lug's key rod.

Bass Drum Trigger — \$149.95

Attaches to bass drum's T-roads, rubber, accommodates double pedal.

Cymbal Trigger Pad — \$174.95

12" or 14" (same price), rubber.

Hi-Hat Cymbal Trigger Pad — \$179.95

12" pad with momentary footswitch, rubber.

Dual-Zone Cymbal Trigger Pad — \$219.95

14" dual-zone, rubber, 2 mono outs.

The Head Banger Drum Pad — \$179.95

14" rubber pad overlays snare drum head, single-zone with two triggers and 2 mono outs.

'Lectro Pad Drum Pad — \$99.95

8" or 10" (same price) rubber pad, with built-in rack mount.

Pad Style Drum Trigger Pad — \$129.95

6"-16" (same price) rubber pad overlays drumhead.

SixPak — \$399.95

Multi-pad trigger kit, 6 rubber pads in composite frame, mounts on cymbal stand, 6 mono Outs.

Undercover Series Drum Pad — \$129.95

8"-24" (same price) rubber pad fits under acoustic drum batter head.

DDRUM

System One — \$3,595

Includes ddrum 4 module, Cast Precision snare pad, 3 tom pads, kick pad, 2 cymbal pads, hi-hat pad, rack stand, and cables.

ddrum 4 Sound Module — \$1,669

Sounds: 330 (750 additional free sounds downloadable from the Internet). **Inputs:** 9 mono, stereo hi-hat, MIDI in, AC. **Outputs:** 6 mono (or 3 stereo), MIDI out/thru.

Patches: 73 preset, 26 user. **Chains:** N/A.

Polyphony: 28 voices. **Layers:** 8. **Hi-Hat Type:** 3-note. **Adjustable Sound Parameters:** pitch, volume, pan, decay, MIDI note. **Adjustable Trigger Parameters:** sensitivity, threshold, curve, trigger type. **Play Modes:** normal, roll, random, hi-hat. **Sequencer:** N/A. **Effects:** N/A. **Housing:** console (or 4-space rack, with optional rack ears). **Other Features:** 16-bit, 44.1 kHz samples, 4 channels with pressure detection, chokeable cymbal pads, Drumhead Vibration Algorithm slightly alters overtones of each successive note played on a pad.



Cast Precision Cymbal Pad — \$268

Rubber over metal, 10", separate bell in center.

Cast Precision Snare Pad — \$425

12", drumhead, mono out.

Cast Precision Tom Pad — \$310

10", drumhead, mono out.

Cast Precision Kick Pad — \$380

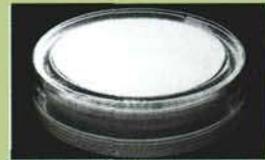
8" upright kick pad with legs, drumhead, accommodates double pedal, mono out.

Synare (1978) — Synares' irritating *pyuuuu, pyuuuu* sound left an indelible stamp on disco. (Which, if you haven't noticed, is coming baaaack!)



Some guys built whole kits around them.

Syndrum (1979) — Then came the Syndrum, with revolutionary sound control parameters like tone and vibrato. Ah, the golden age of analog synthesis.



Cast Precision Hi-Hat Pad — \$480

Rubber over metal, attaches to (and operates with) user's own hi-hat stand, mono out.

Tube — \$150

Metal tube for auxiliary percussion use, mono out.

Red Shot Trigger — \$27

Acoustic drum trigger fits on tension rod, mono out.



Red Shot Trigger

DRUM TECH

Electro-Acoustic 9-Piece Kit — \$995

Kit includes 4 DHP10 pads, 3 1-Zone cymbal pads, KPR kick pad, HP2 hi-hat pedal, heavy-duty 3-sided chrome-plated rack, module mount, and cables.



Pro Pad 1-Zone Drum Pad — \$179

11", rubber, gain control, mono out, mounts on tom arm.

Pro Pad 2-Zone Drum Pad — \$229

11", rubber, gain control, stereo out, mounts on tom arm.

1-Zone Cymbal Pad — \$99

Cymbal wedge, firmer rubber than Pro drum pads, gain control, mounts on cymbal stand, mono out.

2-Zone Cymbal Pad — \$139

Cymbal wedge, dual-zone with raised "bell" area, firmer rubber than Pro drum pads, chokeable, gain control, mounts on cymbal stand, stereo out.

DHP10 1-Zone Drum Pad — \$179

10", low-noise plastic, gain control, mono out, mounts on tom arm.



Pro Pad Kit — \$1,995

Kit includes Pro Pad 2 pad, 3 Pro Pad 1 pads, 3 Pro Pad 2-Zone cymbal pads, Kick pad, HP2 hi-hat pedal, heavy-duty 3-sided chrome-plated rack, module mount, and cables.

KPR Kick Pad — \$129

Reverse-angle kick pad, but uses normal beater, low-profile horizontal rubber playing surface, accommodates double pedal, gain control, mono out.

HP2 Hi-Hat Pedal — \$129

Hi-hat pedal, adjustable tension, stroke length, trigger point, and open-through-closed range, handles mono or stereo out.

FAT Pedal — \$229

Beaterless spring-loaded footboard plays down on firm-rubber-encased trigger, two mono outs.

HAT Pedal — \$269

Hi-hat pedal, like the FAT pedal, but with extra controller output.

Kick Pad — \$229

10" upright kick pad, rubber, accommodates double pedal, adjustable pad tilt, folds for storage, two mono outs.

Pole Pad — \$169

1 1/2"-diameter tube with two 5" rubber-surfaced FSR triggers that can be configured separately or as a single 10" trigger, two mono outs, rack-clamp mountable.

Rim Pad — \$189

Two 5" rubber-surfaced FSR triggers, can be configured separately or as a single 10" trigger, mounts on drum rim, two mono outs.

Flat Pad — \$139

10", rubber, two mono outs, mounts on tom arm.

ELECTRONIC PERCUSSION SYSTEMS

Visu-Lite 1000 Crash/Ride Cymbal — \$39.95

Cymbal-shaped, 10", acrylic, mono out, many color choices.

Visu-Lite 1200 Crash/Ride Cymbal — \$44.95

Cymbal-shaped, 12", acrylic, mono out, many color choices.

Visu-Lite 1300 Hi-Hats — \$99.95

Hi-hat-shaped pair with closure switch, 13", acrylic, stereo out, many color choices.

Visu-Lite 1300 RHC Hi-Hats — \$195.95

Hi-hat-shaped pair with closure switch, 13", acrylic with rubber ride section and bell, accesses all hi-hat sounds in Roland modules, stereo out, many color choices.

Visu-Lite 1600 Crash/Ride Cymbal — \$59.95

Cymbal-shaped, 10", acrylic with rubber ride section, mono out, many color choices.

Visu-Lite 1650 Chokeable Cymbal — \$89.95

Cymbal-shaped, 16", acrylic with rubber ride section, chokeable, stereo out, many color choices.

Visu-Lite 1800 Crash/Ride Cymbal — \$69.95

Cymbal-shaped, 18", acrylic with rubber ride section, mono out, many color choices.

Visu-Lite 1800B Bell Ride Cymbal — \$99.95

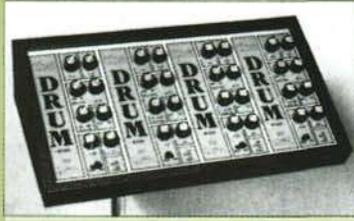
Cymbal-shaped, 18", separate bell trigger, acrylic with rubber bell trigger and ride section, stereo out, many color choices.





Drum-FX2 (1985) — Anyone remember JTG's Drum-FX2? Me neither.

The Drum — This is interesting. PAiA, whose products were sold in kit form, called their model 5700 synthesizer "The Drum." See, it says so *four times*, right across the top. So where is *the* drum?



Drumfire (1985) — The Drumfire DF-2000 was an "Adjustable Pre-Set/Dual Channel/ Percussion Synthesizer." Imagine how popular it would have been if music stores could have fit its whole name through their front door.



Visu-Lite 1800C China Type Cymbal — \$69.95

China cymbal-shaped, 18", acrylic with rubber ride section, mono out, many color choices.

Visu-Lite 1800CB China Bell Cymbal — \$99.95

China cymbal-shaped, 18", separate bell trigger, acrylic with rubber bell trigger and ride section, stereo out, many color choices.

Visu-Lite Cowbell — \$49.95

Shaped like cowbell, 4x6, acrylic, mono out, many color choices.

Visu-Lite Super Shaker — \$95.95

Hand-held tube shaker, 10" long, black aluminum, 4 triggers, 4 mono Outs.

Visu-Lite Wing-Ding — \$19.95

5" rectangle, acrylic, mono out, many color choices.

Studio Series 14SS Crash Cymbal — \$29.95

Cymbal-shaped, 14", black acrylic, 1 mono out.

Studio Series 13SSH Hi-Hat (pair) \$79.95

Hi-hat-shaped pair, 13", black acrylic, 1 stereo out.

Studio Series 18SSB Ride/Bell Cymbal — \$59.95

Cymbal-shaped, 18", black acrylic, 1 stereo out.

Visu-Lite Quiet Trigger Bass — \$69.95

1/2"-thick gum rubber pad, 14", overlays drumhead (attaches to bass drum head with adhesive-backed hook & loop closure).

Visu-Lite Quiet Trigger Snare Pad — \$69.95

1/2"-thick gum rubber pad, 14", overlays drumhead.

Visu-Lite Quiet Trigger Tom Pad — \$69.95

1/2"-thick gum rubber pad, 10", 12", 13", 14", and 16" (same price) overlays drumhead.

E-MU / ENSONIQ

Proteus 2000 Sound Module — \$995



Polyphony: 128 voices. **Inputs:** 2 MIDI (32 channels), AC. **Outputs:** 6 mono (or 3 stereo pairs with programmable panning), 2 MIDI thru (32 channels), 1 MIDI out, headphones, S/PDIF digital out. **Presets:** 512 user, 1,024 ROM). **Sound Memory:** 32 MB (expandable to 128 MB). **Layers:** 4. **Effects:** 24-bit stereo. **Housing:** rack (1 space). **Other Features:** extensive per-layer sound filtering capabilities with 17 filter types, 32-bit processor, assignable real-time control knobs, instant recall of Multi-Mode setups including preset numbers, pan settings, and volume levels of all 32 MIDI channels, accommodates sound ROMs self-authored on E-MU / ENSONIQ E4 Ultra samplers.

ESI 2000 Sampler — \$995

Memory: 4 MB RAM (upgradeable to 128 MB). **Polyphony:** 64 voices. **Outputs:** 4 analog outputs (expandable to 8), stereo effects out, S/PDIF

digital I/O port (using Turbo option board for additional \$495). **Housing:** rack (2 spaces). **Other Features:** 64 digital 6-pole filters (19 different types), SCSI interface, huge sound library available from E-MU / ENSONIQ and third-party companies. 10 front-panel trigger buttons.

E5000 Ultra Sampler — \$1,695

Memory: 4 MB (expandable to 128 MB). **Polyphony:** 64 voices. **Inputs:** balanced stereo ins. **Outputs:** 4 (expandable to 12). **Sound Creation:** Digital Modular Synthesis allows re-creation of analog synth features and effects while remaining in digital domain. Virtual Patchcord targets 1 of 21 Z-Plane morphing filters, 2 LFOs, tuning functions, 3 independent 6-segment envelope generators. Compatible with Roland S-700 and Akai S-3000, S-1000, and S-1100 libraries. **Effects:** Dual 24-bit stereo-effects processor with over 40 algorithms including Aphex Aural Exciter, plus stereo phase-locked time compression, pitch change, doppler/pan, reverse, transform multiply, re-sampling. **Housing:** rack (3 spaces). **Other features:** Beat Munger automatically determines sampled groove's tempo and sets loop points. Then real-time edits can change the tempo, number of beats in the phrase, time signature, swing factor, Crossfade positions between beats, loop length, etc. 8 expansion ports (5 internal and 3 rear-panel) accommodate additional hardware options. Can be used to create and burn custom flash ROMs for use in Proteus 2000. SCSI interface.

HART DYNAMICS

GieaPro X Kit — \$3,279

Kit includes Series X Acusnare pad, 4 Pro X Acupad IPX pads, ECIIHH cymbal pad, ECII10P cymbal pad, ECII14P cymbal pad, ECII16P cymbal pad, ECI-IRD cymbal pad, EPDL hi-hat controller, ACUBDPX bass drum pad, snare drum stand, 3 Aquarian cymbal springs, all necessary cables and rack components (except HW MMT module mount)



Studio BX Kit — \$2,779

Kit includes Series X Acusnare pad, 4 Studio X Acupad ISX pads, ECXH cymbal pad, ECXS cymbal pad, 2 ECXC cymbal pads, ECXR cymbal pad, EPDL hi-hat controller, ACUBDSX bass drum pad, snare drum stand, 3 Aquarian cymbal springs, all necessary cables and rack components (except HW MMT module mount)



Classic Acusnare — \$299

13", dual-zone, drumhead, designed for use on snare stand, stereo out.

Series X Acusnare — \$329

13", dual-zone, mesh head, mounts on snare stand, stereo out.

The Linn Drum

(1983) — The piece of gear that changed everything—and, some would say, ended a thousand careers. Time has healed old wounds, though, and some of us even get a nostalgic lump in our throat as we gaze back at this ol'



Simmons (1980) — No lump in our throats here. Just a few lingering "tennis elbows" from playing on the original SDS5 model, whose playing surfaces were as hard as a Denny's counter. But be honest, didn't they look totally rad?



Ultimate Percussion (1984) — Following Simmons' lead, several manufacturers introduced electronics with odd-shaped pads, like this UP-5 kit. (Remember the five-sided Dynacords?)



ECIIHH — \$169

Cymbal-shaped hi-hat pair, 14", metal, mounts on hi-hat stand, mono out.

ECU RD — \$169

Cymbal-shape, 18", metal, mounts on cymbal stand, mono out.

Pro Acupad IP — \$169

10", tom-arm mount, drumhead, mono out, choice of finish.

ProAcupadIIP — \$189

10", dual-zone, tom-arm mount, drumhead, stereo out, choice of finish.

Pro Acupad BDP — \$319

10" upright kick pad, drumhead, accommodates double pedal, mono out, choice of finish.

ECII10P — \$69

Cymbal-shaped, 10", polymer, mono out, gold finish.

ECII14P — \$79

Cymbal-shaped, 14", polymer, mono out, gold finish.

ECII16P — \$85

Cymbal-shaped, 16", polymer, mono out, gold finish.

ECII18P — \$89

Cymbal-shaped, 18", polymer, mono out, gold finish.

ECIIHHP — \$99

Cymbal-shaped, 14", polymer hi-hats, mono out, gold finish.

Pro X Acupad IPX — \$199

10", mesh head, tom-arm mount, mono out.

Pro X Acupad IIPX — \$219

10", dual-zone, mesh head, tom-arm mount, stereo out.

Pro X Acupad BDPX — \$349

10" upright kick pad, mesh head, mono out.

Studio Acupad IS — \$149

10", drumhead, mono out, tom-arm mount, matte-black finish.

Studio Acupad US — \$169

10", dual-zone, drumhead, tom-arm mount, stereo out, matte-black finish.

Studio Acupad BDS — \$299

10", upright kick pad, drumhead, mono out, matte-black finish.

Studio X Acupad ISX — \$179

10", mesh head, tom-arm mount, mono out, matte-black finish.

Studio X Acupad IISX — \$199

10", dual-zone, mesh head, tom-arm mount, stereo out, matte-black finish.

Studio X Acupad BDSX — \$329

10", upright kick pad, mesh head, mono out, matte-black finish.

ECXS — \$79

Cymbal wedge, 10", polymer, chokeable, mono out, gloss-black finish.

ECXC — \$119

Cymbal wedge, 14", polymer, chokeable, mono out, gloss-black finish.

ECXH — \$119

Cymbal wedge hi-hat pair, 14", polymer, mono out, gloss-black finish.

ECXR — \$149

Cymbal wedge, 18", polymer, stereo out, gloss-black finish.

Hammer — \$89

4x6 rectangle, rubber, mono out, includes multi-clamp for rack arm.

HMK Hammer Kick — \$129

Reverse-angle kick, rubber, accommodates double pedal, mono out, includes beater.

EPDL — \$199

Electronic hi-hat pedal, variable/switch controller, mono out.

K&K SOUND SYSTEMS

Padman Floor Tom Pad — \$198

13", drumhead, multi-trigger system, L-rod mount, mono out.

Padman Snare Pad — \$234

13", drumhead, multi-trigger system, designed to fit on snare stand, 2 mono outs.

Padman Tom/Snare Pad — \$198

10", drumhead, multi-trigger system, L-rod mount, 2 mono Outs.

Padman Tom Pad — \$165

10", drumhead, multi-trigger system, L-rod mount, mono out.

KURZWEIL

KES-1 Kurzweil Event Station MIDI Event Processor/Percussion Controller — \$1,395.95

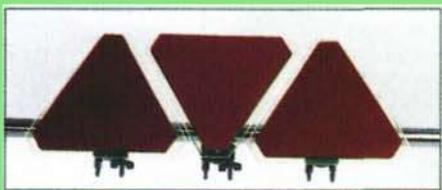
Inputs: 16 stereo, 2 MIDI in. **Outputs:** 2 MIDI out. **Pads:** 16 velocity- and pressure-sensitive front-panel keys for programming and performance.

Kits: 32, upgradeable to 200. Kit is 33 "pads" (from 16 stereo inputs and independent metronome pad) comprising a group of programmable events. **Layers:** 8 per pad, each with independent gate time from 1 to 9999 milliseconds. **Hi-Hat Type:** continuous controller and 8-position.

Sequencer: 200 sequences, 20,000 events, metronome. **Pad Modes:** Off, NotesAll (simultaneous stack), Velocity Switch, Velocity CrossFade, Velocity Add, NotesSequential, NotesSequentialLoop, AltUp, AltDown, AltUpDown, AltRandom, Latched (toggles note[s] on and off), Squeeze (sustain), ContinuousControl, SweepNotes/ArpeggioMode (pad hit plays first note in buffer; sweeping controller pedal plays remaining notes in the buffer according to the pedal's 8 threshold levels). **Pad Links:** up to 4 per pad (response from one pad or pedal mutes, retriggers, or otherwise alters events assigned to another pad or pedal). **Other Pad Functions:**

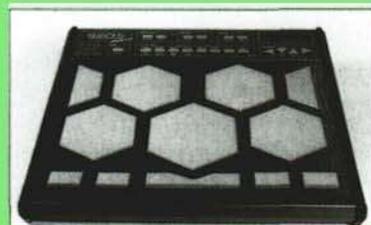
ProgramChange Send (up to 16), SweepProgram: sends program changes based on 8 pedal-controlled thresholds, MIDISequence (stop/continue external MIDI sequence), Kit-Increment, Kit-Decrement, Chain-Advance,

Delta Pads (1993) — How 'bout these Delta Pads from Electronic Percussion Systems?



Octapad (1985) — Multi-pad controllers broke onto the scene. Roland's entry had eight glossy-surfaced pads to hit.

PortaKit (1988) — This bruiser from Simmons had twelve pads and a large particle board chassis. I know—I lugged around a PortaKit (as in portable?) for a couple of years.



MuteAll, MessageTrigger (triggers a pad's events from a single MIDI input message from the MIDI in), RefPad (sets interaction suppression reference), RecPad (begins recording MIDI sequence), HiHatPedal#1 (pressure changes note-number index sent from another pad's 8-note buffer), HiHatPedal#2 (continuous controller sends selected notes to the HiHat pad), HatPad (note-on uses this pad's velocity, but uses the controller pedal's thresholds to select the note from the 8-note buffer), PressurePad, ClockOn, ClockPad (assigned pad becomes the tempo pad), ClockPadAdvance (successive hits advance the pad number of the tempo pad). **Housing Type:** rack (1 space). **Other Features:** tap tempo. Expandable architecture allows for addition of new event-parameters in the future.

KP6-1 Pad — \$99.95
6", rubber, L-rod, post, or ball & socket mount, mono out.

KP8-1 Pad — \$139.95
8", rubber, L-rod, post, or ball & socket mount, mono out.

KP8-2 Pad — \$219.95
8", dual-zone, rubber, L-rod, post, or ball & socket mount, stereo out.

KP11-1 Pad — \$159.95
11", rubber, L-rod, post, or ball & socket mount, mono out.

KDP-1 — \$319.95
Kick trigger (with no pad), accommodates single pedal, mono out.

KPH-1 Pad — \$299.95
Hi-hat control pedal.

NEARFIELD MULTIMEDIA

Marimba Lumina Integrated Keyboard Controller/Sound Module — \$3,250

Bars: 3V octaves. Bars respond to note density, dampening, and mallet position along their length. They can also distinguish between which of the foam-covered, four-colored mallets have struck, producing different sounds or effects, including simulation of pitch wheels, pan pots, level sliders, and mod wheels.

Sounds: 500. **Additional Performance/Controller Surfaces:** 10 velocity-sensitive pads and two position-sensitive controller strips. LEDs built in to every bar, pad, and strip indicate key status, edit configuration, controller status, or pad selection. **Other Features:** user definable keymaps and tuning tables facilitate alternate tunings, data stored on "postage stamp-sized" memory cards.

PINTECH

AcouTech Affinity Series Acoustic/Electronic Kit — \$1,899



Unbaffled mahogany-shell drums made by Mapex with woven heads. (Heads can be replaced with standard heads for full acoustic sound.) Choice of 7 wrap finishes. Kit includes 16x22 kick, 10x12 and 11x13 rack toms, 16x16 floor tom, 6Vx14 chrome snare drum, TC14HHS hi-hat, TC-16 crash cymbal pad, TC-1 8 ride cymbal pad, bass drum pedal, double-braced drum/cymbal hardware, low-mass lugs, universal module mount, and cables. Other configurations and individual drums also available.

AcouTech Custom Series Acoustic/Electronic Kit — \$2,499

Same as Affinity Series but with maple/mahogany/maple shells, matching wood snare, tube lugs, I.T.S. Isolated Tom-Mounting System, spring-loaded floor tom legs, and choice of 7 transparent lacquer finishes.

AcouTech AX-13S Piccolo Snare Drum — \$258

Unbaffled maple/mahogany/maple-shelled-drums with woven heads.

Studio Elite SE-2 Kit — \$1,438

Kit includes 3 SE-102 pads (for snare and cymbals), 5 SE-101 pads, VK-10 kick pad, VFP-1 (for hi-hat foot control), UM-1 universal module mount, and RK-T StudioLine rack with clamps, arms, and cables.

Studio Elite 101 — \$118

10 1/2" rubber, L-rod mount, mono out, lifetime warranty.

Studio Elite 102 — \$138

10 1/2", dual-zone, rubber, L-rod mount, stereo out, lifetime warranty.

VFP-1 Switch Pedal — \$49

Momentary switch pedal for simple hi-hat control.

ConcertCast CC101 — \$124

10", drumhead, L-rod mount, mono out, cast-aluminum housing, lifetime warranty.

Turtletrap (1993) — Simmons later introduced this integrated pad set featuring an, er, interesting pad layout. But the "turtle" wasn't nearly as

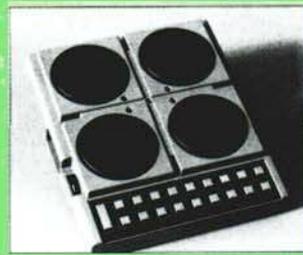


cute as the "Mickey Mouse" pattern of the...

drumKAT (1987) — Never mind the "mouse." The controller features on even the earliest drumKAT have yet to be equaled, so ahead of his time was inventor Bill Katoski. (And the later versions will take your breath away!) Yes, the new drumKATs look the same as the old ones. KAT and new owner Alternate Mode just keep updating their innards.



Synsonics (1982) — Then there were multi-pad products that made, shall we say, a smaller splash, like this four-pad drum machine, made by Mattel.



ConcertCast CC102 — \$134

10", drumhead, L-rod mount, stereo out, cast-aluminum housing, lifetime warranty.

ConcertCast CC101ST — \$148

10", drumhead, L-rod mount, mono out, cast-aluminum housing, lifetime warranty.

ConcertCast CC102ST — \$168

10", woven head, L-rod mount, stereo out, cast-aluminum housing, lifetime warranty.

ConcertCast CKV ConcertKik — \$259

10", upright kick pad, woven head, mono out, cast-aluminum housing, lifetime warranty.

HH-10 HyperHat Pro Hi-Hat Pedal — \$159

Hi-hat pedal with adjustable board travel and tension, carpet-lock fasteners and adjustable floor spike anchors, lifetime warranty.



HyperHat

K-3 Ergokik — \$39

Reverse-angle kick pad, rubber, accommodates double pedal, mono out, includes beater.

DB12 Dingbat — \$44

9" tube, rubber over metal, L-rod mount, mono out.



Dingbat (top) and Nimrod

NR6 Nimrod — \$38

5" tube, rubber over metal, L-rod mount, mono out.

Spike — \$58

6" T-shaped tube, rubber over metal, tom-arm mount, mono out.



Spike

TC-10 Trigger Cymbal — \$34

Cymbal-shaped, 10", copolymer, mono out.

TC-14 Trigger Cymbal — \$36

Cymbal-shaped, 14", copolymer, mono out.

TC-14H Trigger Hi-Hat — \$49

Hi-hat-shaped pair, 14", copolymer, mono out.

TC-16 Trigger Cymbal — \$38

Cymbal-shaped, 16", copolymer, mono out.

TC-18 Trigger Cymbal — \$40

Cymbal-shaped, 18", copolymer, mono out.

VK-10Vertikik — \$119

10" upright kick pad, rubber, accommodates double pedal, mono out, folds down for storage, lifetime warranty.



Vertikik

QUIET TONE

QT-13SDE Snare Drum Mute — \$90

13" pad with drumhead, 1" legs can be placed on acoustic drum batter head, stand, or tabletop, stereo out (but single zone).



Kit made up of Quiet Tone Drum Mutes

QT-14SDE Snare Drum Mute — \$90

14" pad like QT-13SDE.

QT-15SDE Snare Drum Mute — \$95

15" pad like QT-13SDE.

QT-16SDE Snare Drum Mute — \$97

16" pad like QT-13SDE.

QT-12TTE Tom-Tom Mute — \$93

12" pad like QT-13SDE, but slightly softer feel.

QT-13TTE Tom-Tom Mute — \$94

13" pad like QT-12TTE.

QT-14TTE Tom-Tom Mute — \$95

14" pad like QT-12TTE.

QT-15TTE Tom-Tom Mute — \$96

15" pad like QT-12TTE.

QT-16TTE Tom-Tom Mute — \$97

16" pad like QT-12TTE.

QT-BDSE Drum Mute — \$150

Kick pad with drumhead, bracket mounts on bass drum hoop, accommodates single pedal, stereo out (but single zone).

QT-BDSE Drum Mute — \$160

Kick pad with drumhead, bracket mounts on bass drum hoop, accommodates double pedal, stereo out (but single zone).



QT-14SDE mounted on snare drum

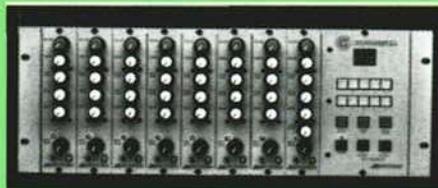
Procussion (1991) — For a while, rack-mounted gear ruled. E-MU's Procussion had good sounds and complex layering capabilities.



Aphex Impulse (1988) — This single-rack-space device was prized for its fast trigger-to-MIDI processing and twelve inputs.



Cooper Soundchest (1988) — JL Cooper Electronics had a small but very loyal following during their late-'80s heyday, thanks to the Soundchest's more realistic drum sounds.



Syncussion (1986) — For a while, Pearl and Tama dabbled in electronics as well as their mainstay acoustic drum and percussion products. Pearl's first foray into e-p included this SY-1 percussion synthesizer. Hi-tech? The picture pretty much tells the story.



ROLAND

V-Custom Kit — \$3,295

Includes TD-8 module, PD-80R pad, 3 PD-80 pads, 3 PD-7 pads, KD-80 kick pad, FD-7, V-Custom stand (rack), all mounting hardware and cables.



V-Drums Pro Kit — \$4,995

Includes TD-10 module, 3 PD-120 pads, 2 PD-100 pads, 3 PD-9 pads, PD-7 pad, FD-7 hi-hat pedal, KD-7 kick pad, V-Pro stand (rack), all mounting hardware, and cables.

Trap Set — \$1,495

Includes TD-5 module, 5 PD-5 pads, KD-7 kick trigger, FD-7 hi-hat pedal, Trap Stand (rack), all mounting hardware, and cables.

TD-8 Sound Module — \$995

Sounds: 1,286. **Inputs:** 10 dual-trigger, stereo mix in, hi-hat, footswitch, MIDI in, DC. **Outputs:** 2 stereo pairs, headphones, MIDI out/thru. **Patches:** 64. **Chains:** 16, with 32 patches per chain. **Polyphony:** 64 voices. **Layers:** N/A. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** *Acoustic*—shell depth, head type, tuning, muffling, strainer; *Electronic/Other*—attack, tone, pitch, decay. **Adjustable "Mixer" Edit Parameters:** volume, pan, output select. **Adjustable Trigger Parameters:** type, sensitivity, threshold, curve, scan time, mask time, retrigger cancel, cross-talk cancel. **Play Modes:** normal, roll, random, hi-hat. **Sequencer:** 700 preset patterns, 100 user patterns, 50 songs, sequence record, programmable metronome sound, including human voice. **Effects:** 10 ambient rooms with size and material selection. **Housing:** console. **Other Features:** icon-based programming, 4 volume faders, responds to brush sweeps when used with V-Pads, positional sensing on snare pad, full CM sound set.

TD-10 Sound Module — \$1,895

Sounds: 654. **Inputs:** 12 dual-trigger, stereo mix in, hi-hat, footswitch, memory card, MIDI in, AC. **Outputs:** 4 stereo pairs, headphones, MIDI out/thru. **Patches:** 50. **Chains:** 16, with 32 patches per chain. **Polyphony:** 56 voices. **Layers:** N/A. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** *Acoustic*—shell material, shell depth, head type, tuning, muffling, strainer; *Electronic/Other*—attack, tone, pitch, decay. **Adjustable "Studio" Edit Parameters:** ambience, room size, wall type, mic' type, mic' position. **Adjustable "Mixer" Edit Parameters:** volume, pan, output select. **Adjustable Trigger Parameters:** type, sensitivity, threshold, curve, scan time, mask time, retrigger cancel, cross-talk cancel. **Sequencer:** 50 preset and 50 user sequencer tracks, sequence record, programmable metronome sound, including human voice. **Effects:** 30 combinations of reverb, delay, chorus, flange, pitch shift; 10 programmable compressors and equalizers per kit. **Housing:** console. **Other Features:** icon-based programming, 6 volume faders, responds to brush sweeps when used with V-Pads, positional sensing on snare and ride cymbal pads, optional wave expansion board increases number of voices and adds new system features.

TD-5 Sound Module — \$645

Sounds: 210. **Inputs:** 8 dual-trigger, stereo mix in, footswitch, MIDI in, DC. **Outputs:** stereo pairs, headphones, MIDI out. **Patches:** 32. **Chains:** 16, with 32 patches per chain. **Polyphony:** 14 voices. **Layers:** N/A. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** level, pan, pitch, decay, reverb type, reverb level. **Adjustable Trigger Parameters:** type, sensitivity, threshold, curve. **Sequencer:** N/A. **Effects:** 6 reverb, 14 delay. **Housing:** rack (1/2 space). **Other Features:** programmable metronome sound, including human voice.

KD-80 Kick Pad — \$395

8" upright kick pad with legs, mesh head, accommodates double pedal, mono out.

KD-120 Kick Pad — \$495

12" upright kick pad with legs, mesh head, accommodates double pedal, mono out.

KD-7 — \$195

Reverse-angle kick pad, accommodates single pedal, rubber, mix input (for chaining two KD-7s), mono out, includes beater.

PD-7 Drum Pad — \$179

7", dual zone, chokeable, rubber, position/pressure-sensitive, L-rod mount, stereo out, polarity switch.

PD-9 Drum Pad — \$219

10", dual zone, chokeable, rubber, position/pressure-sensitive, L-rod mount, stereo out, polarity switch.

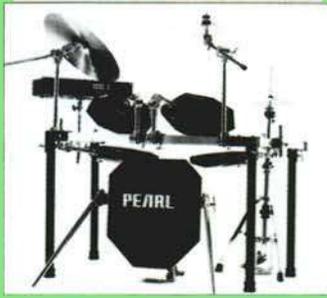
PD-80 — \$245

8", mesh head, position/pressure-sensitive, responds to brushes, L-rod mount, hard rubber rim.

PD-80R — \$295

8", dual-trigger, mesh head, position/pressure-sensitive, responds to brushes, L-rod mount, stereo out, hard rubber rim.

Syncussion-X (1988) — Pearl later offered this much sleeker and more advanced kit.



Techstar (1985) — Tama turned up the "space-age" design features of this TS500 pad kit. The accompanying Techstar 305 Electronic Voice Module had inputs for kick, snare, rimshot, and three toms—and it occupied *eight* rack spaces.



TD-7 (1992) — Just when electronic drumming seemed doomed, Roland introduced a kit with good sounds and practical sound-editing features. Roland has replaced TD-7s with more sophisticated gear, but there are thousands of them still on the job all over the world.



PD-100 Drum Pad — \$395

10", mesh head, position/pressure-sensitive, responds to brushes, L-rod mount, stereo out, hard rubber rim.

PD-120 Drum Pad — \$445

12", dual-trigger, mesh head, position/pressure-sensitive, responds to brushes, L-rod mount, stereo out, hard rubber rim.

PD-5 Drum Pad — \$99

8 1/2", rubber, L-rod mount.

SPD-20 Integrated Pad Set/Sound Module — \$895

Sounds: 700. **Pads:** 8 rubber. **Inputs:** 4 stereo (or 3 + hi-hat), hi-hat, footswitch, MIDI in, DC. **Outputs:** left & right, headphones, MIDI out. **Patches:** 99. **Chains:** 8, with 16 patches per chain. **Polyphony:** 14 voices. **Layers:** 2. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** level, pitch, decay, pan, 16 curves, effect send, MIDI channel, MIDI note. **Adjustable Trigger Parameters:** sensitivity, curve, mask time, rim sensitivity, trigger type, retrigger cancel, threshold, cross-talk cancel, scan time. **Sequencer:** N/A. **Effects:** 25 combinations of reverb, delay, chorus, and flange. **Housing:** console.



Boss DR-770 Drum Machine — \$495

Sounds: 255. **Pads:** 16 velocity sensitive pads, with after-touch. **Kits:** 128. **Patterns:** 800. **Songs:** 100. **Inputs:** footswitch, MIDI in, DC. **Outputs:** left & right, individual out, MIDI out, headphone. **Polyphony:** 14 voices. **Adjustable Sound Parameters:** level, pitch, decay, pan, nuance. **Layers:** 2. **Effects:** 16 ambience settings including reverb, delay, flange, and EQ. **Housing:** console. **Other Features:** real-time and step recording, direct pattern play from pads, Quick Search for patterns.

Boss DR-550II Drum Machine — \$295

Sounds: 91. **Pads:** 12. **Kits:** 128. **Patterns:** 64 preset, 64 user. **Songs:** 8. **Inputs:** DC. **Outputs:** stereo, headphones, tape save. **Polyphony:** 12 voices. **Adjustable Sound Parameters:** pan, color. **Layers:** N/A. **Housing:** console. **Other Features:** real-time and step recording, battery powered.

Boss SP-202 Phrase Sampler — \$395

Sampling Time: 4 minutes, 20 seconds (up to 37 minutes with optional 4 MB smart media card). **Inputs:** left & right line in, MIDI in, DC, V" mic'. **Outputs:** left & right line out, headphones. **Polyphony:** 4 voices. **Sample Types:** normal, reverse, loop, one-shot, hold. **Sample Frequencies:** 31.25 kHz, 15.63 kHz, 7.81 kHz, 3.91 kHz. **Effects:** pitch shift, 2 filters, time stretch, delay, ring modulation. **Other Features:** 16-bit sampling resolution, easy looping with BPM syncing, built-in microphone, DC- or battery-powered, tap tempo.

YAMAHA

DS12 Kit — \$2,715

Includes DTX2U module, 6 TP80S pads, KP80S kick pad, 2 PCY80S cymbal pads, PCY10 cymbal bell pad, HH80A hi-hat pedal, RS80 rack, BP80 bar pad, TPCL80 pad arm for rack.



DTX2U Sound Module — \$875

Sounds: 1,056. **Inputs:** 8 stereo, 2 stereo/dual mono, stereo auxiliary, hi-hat, footswitch, MIDI in, DC. **Outputs:** left & right, 2 mono, headphones, MIDI out. **Patches:** 61 preset, 32 user. **Chains:** 16, with 32 patches per chain. **Polyphony:** 32 voices. **Layers:** 5. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** volume, pitch, decay, pan, reverb send, layer balance. **Adjustable Trigger Parameters:** auto-set, gain, cross-talk rejection, stack, alternate, hold, velocity cross-fade. **Sequencer:** 5-track, 660 preset and 100 user patterns, 100 preset and 30 user "songs," track muting, track soloing, selectable click voice. **Effects:** 30 combinations of reverb, delay, chorus, flange, pitch shift, compressor, and equalizer. **Housing:** console. **Other Features:** 16-bit samples, four volume faders, data scroll wheel for quick editing, Groove Check analyzes user's playing accuracy versus internal clock.

BP80 BarPad — \$140

Tube with 2 4" independent rubber-surfaced triggers, stereo out, rack clamp mountable.

KP80S Kick Pad — \$190

Upright kick pad, rubber, accommodates single pedal, sensitivity and ~~HH80A Hi-Hat Pedal — \$99~~ facilitate chaining pedals.

Hi-hat pedal, nuance control, stereo out, dual spurs.

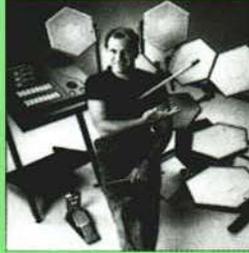
PCY80 Cymbal Pad — \$70

Cymbal wedge, 14", rubber, mono out, "stopper" prevents unwanted rotation on stand.

ddrum (1985) — Purists loved—and paid handsomely for—the original ddrum's triggering speed, authentic sounds, and real plastic drumheads.



monitor, a gigantic trackball pointer, a floppy drive, a 20-megabyte hard drive, and a hefty console stand, it did everything but the dishes. Fully loaded, it cost around \$17,000. (The guy in the photo wasn't included, but at that price, maybe he should have come to your house to set it all up.)



Music Percussion Computer (1983) — Even though we've come light years since the early days, it's tons of fun to look back especially upon the products that make you just say, "Huh?" For example, this thing kind of scares me. Wasn't something like this used to torture Captain Kirk on an early episode of *Star Trek*?



Simmons SDX (1988) — Who could forget Simmons' flagship SDX? With nine zones per pad, an onboard sampler, a computer with a 9"

PCY80S Cymbal Cup Pad — \$95

Cymbal wedge, 14", rubber, chokeable, stereo out, "stopper" prevents unwanted rotation on stand.

PCY10 Cymbal Cup Pad — \$80

Cymbal cup, 6", rubber, mono out, can be mounted on top of PCY80 or PCY80S.

TP80 Drum Pad — \$100

8", rubber, mono out, hex rod mount, sensitivity and polarity controls.

TP80S Drum Pad — \$155

8", dual-zone, rubber, stereo out, hex rod mount, sensitivity and polarity controls.

DS9XP Kit — \$1,295

Includes DTXPU module, 5 TP60 drum pads, 1 KP60 kick pedal, 2 PCY60 cymbal pads, 1 HH60 hi-hat pedal, 1 RS60 rack.

DTXPRESS (DTXPU) Sound Module — \$495

Sounds: 1,038. **Inputs:** 8 stereo, stereo/dual mono, hi-hat, MIDI in, DC. **Outputs:** left & right, headphones, MIDI out. **Patches:** 80. **Chains:** 16, with 32 patches per chain. **Polyphony:** 32 voices. **Layers:** 2. **Hi-Hat Type:** continuous controller. **Adjustable Sound Parameters:** volume, pitch, decay, pan, reverb send, layer balance. **Adjustable Trigger Parameters:** auto-set, gain, cross-talk rejection, stack, alternate, hold, velocity cross-fade. **Sequencer:** 2-track, 95 "songs," track muting, track soloing, selectable click voice. **Effects:** 30 combinations of reverb, delay, chorus, flange, pitch shift, compressor, and equalizer. **Housing:** console. **Other Features:** 16-bit samples, "To Host" port allows direct connection with computer, "Host Select" switch selects type of computer, input attenuation switch, Groove Check analyzes user's playing accuracy versus internal clock.

TP60 Drum Pad — \$65

8", rubber, stereo out, hex rod mount, sensitivity and polarity controls.

KP60 Drum Pad — \$95

Upright kick pad, rubber, accommodates single pedal, stereo out.

HH60 Hi-Hat Pedal — \$115

Hi-hat pedal, height adjustment system, spurs.

PCY60 Cymbal Pad — \$55

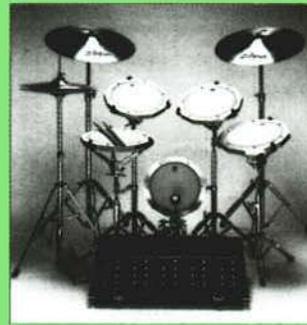
Cymbal wedge, 14", rubber, mono out, mounts on cymbal stand.

RS60 Rack System — \$345

Rack system for DTXPRESS kit.

A5000 Sampler — \$2,295

Memory: 4 MB (expandable to 128 MB). **Sampling Frequency:** choice of 44.1, 22.05, 11.025, and 5.5125 kHz. **Sampling Time:** from 6 minutes, 20 seconds at 44.1 kHz to 50 minutes, 43 seconds at 5.5125 kHz. **Polyphony:** 126 notes. **Inputs:** left & right, 2 MIDI, AC. **Outputs:** left & right, assignable left & right, MIDI out, 2 MIDI thru. **Tone Generator:** AWM2. **Effects:** 6 effects blocks, 96 types. **Filters:** 16 types. **Housing:** rack (2 spaces). **Other features:** floppy disk drive, expansion slot, SCSI port, real-time recording and playback, fan. Includes 10 CD-ROM, 4 demo disks, and cables.



Modulus Two (1983) — And wasn't Modulus Two a planet where Kirk and the boys landed and Spock found his emotions and got in touch with his inner child and fell in love...and played *this drumset*? Okay, maybe not. (On Earth, this kit was made by H.W. Gano.)

Cundrums — Can anyone tell me what this thing does?



Getting Connected

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www.alternatemode.com

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www.boomtheory.com

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ddrum — (727) 519-9669

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Drum Tech — (413) 538-7586

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Electronic Percussion Systems — (320) 259-1840

www.visu-lile.com

E-mu/Ensoniq — (831) 439-0349

www.emu-ensoniq.com

Hart Dynamics — (800) 769-5335

www.hartdyntimics.com

K&K Sound Systems — (541) 888-3517

www.kksound.com/dpads.htm

Kurzweil — (253) 589-3200

www.youngchang.com/kurzweil

Nearfield Multimedia — (310) 518-4277

www.multimedia.nearfield.com

Pintech — (800) 445-0506

www.edrums.com

QuietTone — (732) 431-2826

www.cp.digiweb.com

Roland — (800) 890-3700

www.rolandus.com

Yamaha — (714) 522-9360

www.yamahadrums.com



Electro-Lingo

To understand the sometimes complex features found in today's sophisticated electronic percussion products, it helps to be familiar with the terminology. Here are some of the basic terms:

baffle: A device or materials used in some drums with triggers to inhibit or redirect physical vibrations so that triggering is more controlled and accurate.

bi-amp: To divide an audio signal into particular frequency ranges with a crossover and dedicate a separate amplifier (or amplifier channel) and often a specialized speaker cabinet to each. Most commonly used to direct low frequencies to a sub-woofer.

brain: Sound module.

chorus: Signal processing effect that duplicates a sound slightly out of phase to make it sound "fatter."

clock: In drum machines, sequencers, and some modules and controllers, a device that controls time-related parameters and functions.

compression: Signal processing that diminishes the range of dynamic variance of a sound. Can be used to "fatten" the sound of an instrument or to optimize the average sound level it produces.

continuous controller: MIDI function operated by a control device used to effect smooth, continuous variations in sounds, including note number, volume, pitch, pan position, etc. Also, the device itself. In percussion applications, the device is usually a foot pedal, commonly used for smooth, realistic movement through closed to open hi-hat sounds. Some products additionally allow controllable parameters to be varied with stick or hand pressure on the trigger pads.

controller: device that converts electronic signals from trigger into information that can be used to access and modify sounds in a sound module. Many sound modules contain controllers.

cross-fade: (See "velocity cross-fade.")

crossover: Device that diverts the part of an audio signal that is above or below a specific frequency so that it can be handled independently by an amplifier or speaker.

cross-talk: Triggering interaction between pads (or triggers in a dual-zone pad). Usually unwanted, as when the physical vibrations from playing one pad triggers another. But when controllable, can be used for blending related sounds assigned to a dual-zone pad, such as snare drum and rimshot.

data dump: The transfer of information—including sounds, kit configurations, trigger operation parameters, etc.—to or from a MIDI device. Especially useful for downloading data into a sound module or controller, or uploading to an external data storage device.

delay: Signal processing that delays activation of part of a sound. Commonly adjustable parameters include the number of times the delayed sound is repeated (as in an echo effect), the length of time between the repeats, and the depth (strength of the delayed sound).

double triggering: Triggering error resulting in two or more electronic signals being generated by a single hit.

dual-zone pad: Also called dual-send pad, a trigger pad that sends separate signals depending on where the pad is struck, i.e., on the "head" and "rim" zones, or "cymbal" and "bell" zones of a cymbal pad. Note that not all pads with two or more triggers have two zones; the distinction is in the isolation of the triggers.

envelope: A sound's "shape" or waveform, from attack through decay.

equalization (EQ): The balance of various component frequencies of a sound, segments of which are referred to as "bands." (Simple treble, midrange, and bass tone controls could be considered three-band EQ.)

event: Usually used in references to sequences and loops, any occurrence of MIDI data, including notes, silence (note off), control change messages, and program change messages.

false triggering: Triggering error resulting in

an electronic signal being generated when the pad isn't struck, usually as a result of cross-talk.

flange: Signal processing effect similar to chorus, but with an audible crossing of the waveforms.

FSR: Force Sense Resistor. An ultra-sensitive non-piezoelectric transducer that produces an exceptionally short trigger response envelope and excellent isolation characteristics.

gate: MIDI command that cuts off a sound, as if by closing a gate. Gate time can be set to cut off the sound prior to its full natural decay.

General MIDI: Assignment of standard instrument sounds to standard note numbers to facilitate communication between MIDI instruments. Often abbreviated CM, as in "CM sound set."

headroom: A trigger optimization feature that helps a controller interpret different triggers' waveforms. Used to avoid double triggering without sacrificing tracking of fast playing.

Hz (hertz): Unit of measurement used for frequency response and sampling frequency. One Hz equals one cycle per second. Larger numbers often represented in kHz (kilohertz), which equals one thousand Hz.

impedance: The electrical resistance of a circuit or signal. Most low-impedance (also called "lo-Z") connections are made with "balanced" XLR (3-pin) jacks and plugs. Most high-impedance (also called "hi-Z") connections are made with "unbalanced" 1/4" jacks and plugs.

initialize: Controller and sound module function that reverses user's changes and restores factory default settings.

interaction suppression: Feature in some modules and controllers that helps eliminate false triggering.

kit: See "patch."

layers: Two or more sound samples assigned to the same MIDI note number so that they are played together, cross-faded, or cross-switched. Some modules and MIDI controllers allow rotation through the layered notes (also called a "stack") in a preset or random sequence.

LCD: Liquid Crystal Display. The type of screen on some sound modules and controllers used to display the unit's operating status and editable parameters.

line-level input: Input made especially for signals that don't require as much boosting as microphones, including tape decks, CD players, radios, guitars, synthesizers, and samplers.

loop: Digitally recorded pattern that is usually played over and over, and which can be started and stopped with a MIDI-controlled trigger. (See sequencer.)

MIDI: Musical Instrument Digital Interface. Set of digital standards established to enable different manufacturers' products to interface and communicate with a common "language." Also used as an adjective, for example to describe a MIDI-capable instrument.

MIDI channel: Virtual "path" along which digital information travels over a single MIDI circuit without affecting the information traveling on other "paths."

MIDI In, MIDI Out, MIDI Thru: The three types of connections found on MIDI devices. MIDI In is used to receive data. MIDI Out is used to transmit data. MIDI Thru is used to re-transmit or "pass along" data without triggering or otherwise affecting data in the device whose MIDI Thru jack is being accessed.

MIDI note number: A virtual "location" to which a sound (or multiple sounds in some modules and controllers) can be assigned and made accessible for triggering.

minimum and maximum dynamics: Module and controller parameters that determine (respectively) the lowest and highest dynamics that will be produced for a particular pad or sound layer.

mode: A state of operation in modules and controllers that determines which parameters are active and/or accessible.

outboard: External equipment, for example, an outboard reverb unit.

pan: Placement of a sound, left to right, in a stereo image.

parameter: Any adjustable aspect of a module's sounds, trigger response, or other features.

patch: All of the voice and trigger/controller parameters of a given kit, as well as MIDI settings and any sequence data. Preset patches, stored in ROM, cannot be changed. User-defined patches can be built from scratch or copied from preset "templates," and then stored and modified. (Also called "kit.")

piezo: Short for piezoelectric. Type of transducer (trigger) that converts pressure (impact) into an electronic signal. The active component in most trigger pads. (Webster says "pee-AY-zo," but it's commonly pronounced "PEE-zo" and occasionally "PIE-zo.")

polyphony: The maximum number of voices that can be engaged simultaneously. More polyphony helps prevent "voice robbing," such as when long sounds like cymbals, gongs, and timpani are cut off by busy patterns or sequences.

positional sensing: Feature in some modules that can distinguish the location of the hit on some types of pad and cause variations in the sound being triggered.

program change: Command sent via MIDI that changes the sound set or bank in an external module.

rack: 1. Standard-width case used to house and carry electronic amplifiers, signal processing units, and some sound modules. 2. Integrated tubular stand to which pads and some modules can be attached. Used to eliminate individual stands.

RAM: Random Access Memory. The alterable data that is stored temporarily while power is supplied to a module, sampler, etc. (whether by normal DC current or battery). Also refers to a product's capacity for temporarily stored data, usually measured in megabytes (MB).

real-time: Manner in which parameter changes, loop recording or playback, and other functions can be made conveniently through (and during) performance, rather than in a typical programming session.

retrigger cancel: Feature in some modules that eliminates double triggering.

reverb: Signal processing that simulates reflected sound, to suggest that an instrument is being played in a more "live" room.

ROM: Read-Only Memory. The non-alterable data that is stored permanently on the memory chips of a module, etc. Also refers to a product's capacity for permanently stored data, usually measured in megabytes (MB).

sample: As a verb, to digitally record any sound so that it can be edited, manipulated, and played back by a MIDI device. As a noun, the recorded sound. A sampler is a device that makes these recordings.

scan time: The amount of time (in milliseconds) required for a controller to "read" the peak in the waveform of an electronic signal received from a trigger before sending it on to access a sound. (See tracking.)

SCSI: Small Computer System Interface. Port on some sound modules, synthesizers, and samplers used to interface with a computer. Pronounced "SCUZZ-y."

sensitivity: In general, a pad, module, or controller's ability to "sense" and accurately "interpret" a drummer's strokes, especially at

the softest dynamics. Also a trigger parameter that allows sensitivity to be adjusted.

sequencer: A device that digitally records and can play back digital information, including MIDI note numbers, dynamics, tempo, etc. that comprise a sequence or "loop."

stack: (See layers.)

sub-woofer: Speaker cabinet designed especially for reproduction of low-frequency sounds.

system exclusive message: MIDI information that pertains to, and can be interpreted by, specific devices, such as products made by a particular manufacturer.

tap tempo: Feature in some drum machines and sound module sequencers that allows the tempo and MIDI clock to be set according to consecutive hits on a pad.

threshold: In some modules and controllers, an adjustable velocity setting below which detected signals are ignored. Used to avoid false triggering.

tracking: The ability of a sound module or controller to "read" and process the peak signals received from a trigger so that dynamics and the number of hits are quickly and accurately interpreted. See scan time.

trigger: Any device used to convert a physical impact into an electronic signal, which, in turn, can be used to access sounds in a sound module.

velocity: MIDI term that, in electronic percussion, corresponds with how hard or soft a pad is struck.

velocity curve: Adjustable relationship between how hard a pad is struck and the degree to which dynamics or other parameters are affected. A "linear" curve represents a direct, unaltered relationship.

velocity cross-fading: Sound module or MIDI controller programming feature that causes different sounds to be triggered depending on how hard the pad is struck. Unlike velocity cross-switching, sounds can be programmed to overlap and blend within a preset velocity range.

velocity switching: Sound module or MIDI controller programming feature that causes different sounds to be triggered depending on how hard the pad is struck. Unlike velocity cross-fading, one sound "switches" abruptly to another at a preset velocity value, with no overlap.

wall wart: Separate (non-integrated) transformer used to convert standard alternating current (AC) to the appropriate direct current (DC) voltage required by an electronic device.

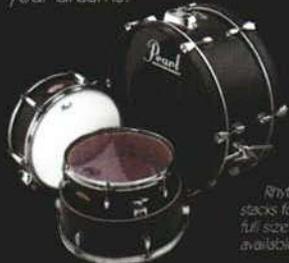


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