

• MIKE COSGROVE • SIMON PHILLIPS "CAUGHT" • DAMONE •

MODERN

The World's Most Widely Read Drum Magazine

DRUMMER[®]

November 2003

SMD'S SNARE DRUM! SPECTACULAR!



WIN!
Super Gear From
Vater Drumsticks,
Smith Drums, Sabian
Cymbals, Gibraltar
Hardware, and
Evans Heads



TOWER OF POWER'S

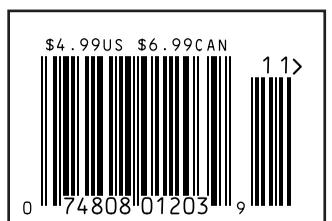
DAVID GARIBALDI

JOHN BONHAM
Off The Record

SAM LOEFFLER
Of Chevelle

Paiste Dimensions • Consumers Poll Results

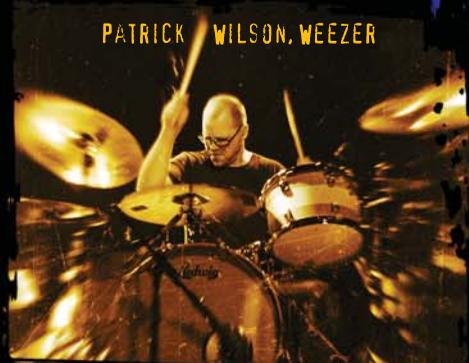
www.moderndrummer.com



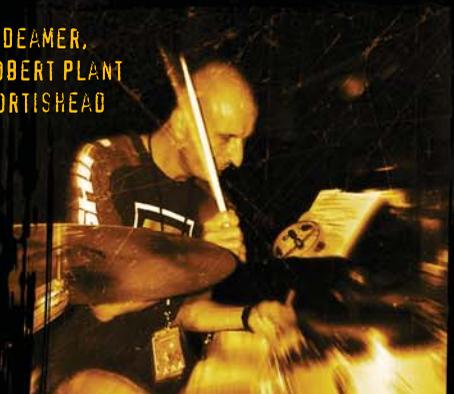
BRYAN HITT,
RED
SPEEDWAGON



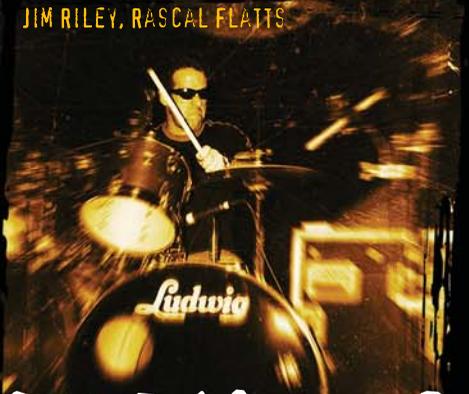
PATRICK WILSON, WEEZER



CLIVE DEAMER,
ROBERT PLANT
AND PORTISHEAD

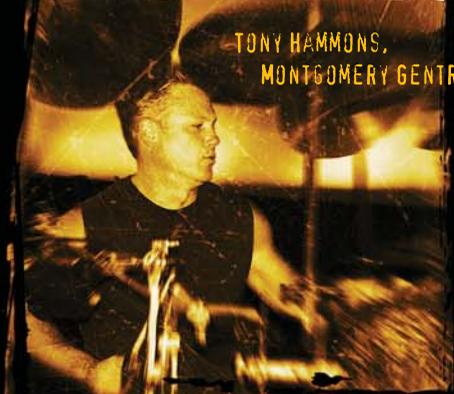


JIM RILEY, RASCAL FLATTS



CLASSIC PERFORMANCES

TONY HAMMONS,
MONTGOMERY GENTRY



FABRIZIO "FAB" MORETTI, THE STROKES



JASON SCHWARTZMAN,
PHANTOM PLANET



JESS MARGERIA, CKY



CLASSIC MAPLE • CLASSIC BIRCH



LUDWIG DRUM CO.
MADISON, WISCONSIN, U.S.A.

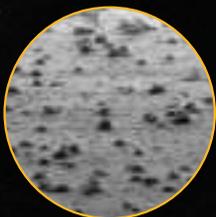
THE SOUND.

www.ludwig-drums.com

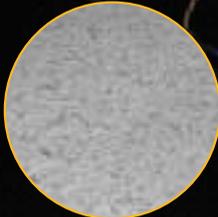
J1 Etched ...not coated.



J1 heads were chosen
"Best Drumheads" by the
International press, winning
the 2003 MIPA award.



Typical coated head at
200X magnification



J1 etched head at
200X magnification

"J" for "JAZZ"

Regardless of style, Jazz drummers all have one thing in common: a reverence for sound. So for those who like their drums warm, wide-open, and articulate... Evans brings you the J1 Etched.

Perfect for both batter and resonant, these etched 10mil, single-ply tom and snare heads have an even, non-coated, velvet-like finish that's ideal for brushes, but doesn't chip away under sticks. By blasting ultra-fine particles at the film's surface, we've maximized sustain and frequency balance by making the film more flexible. The result is a natural earthiness that is closer to traditional calf, but with the consistency and durability Evans is known for.



THE FIRST. THE FINEST. THE FUTURE.

J. D'Addario & Company, Inc. • PO Box 290 • Farmingdale, NY 11735 • www.evansdrumheads.com



Made in USA



D E D I C A T I O N

BYRON LANDHAM

J O E Y D E F R A N C E S C O



D E D I C A T E D
T O M A K I N G
G R E A T
S O U N D I N G
D R U M S

TAYE
DRUM

4881 CHINO AV
CHINO, CALIFORNIA
91710 US

T: 909.628.956

WWW.TAYEDRUMS.COM



ERIC STOCK | Stroke 9

Dimensions 15" Medium Heavy Crunch Hats
Dimensions 18" Power Crash
Dimensions 20" Power Crash
Dimensions 22" Medium Heavy Crash (custom)
Dimensions 22" Deep Full Ride
Dimensions 10" Thin Splash



SCOTT CARNEGIE | Grade 8

2002 20" Row China
Innovations 14" Heavy Hi-Hat
2002 18" Crash
Dimensions 21" Medium Heavy Wild Ride
Dimensions 20" Medium Heavy Crash
2002 15" Sound Edge Hi-Hat
Dimensions 20" Power China



DERICO WARSON | Victor Wooten

Innovations 14" Heavy Hi-Hat
Signature 14" Full Crash
Dimensions 17" Medium Thin Full Crash
Dimensions 20" Deep Full Ride
Dimensions 8" Thin Splash
Signature 10" Splash



SAM LOEFFLER | Chevelle

Dimensions 14" Medium Heavy Crunch Hats
Dimensions 18" Medium Row Crash
Signature 18" Power Crash
Signature 19" Power Crash
Signature 20" Power Crash



JOEY WARONKER | Beck

Traditionals 14" Medium Light Hi-Hat
Traditionals 18" Extra Thin Crash
Dimensions 18" Medium Thin Full Crash
Signature 18" Mellow Crash
Dimensions 20" Cool Medium Ride



JOEY CASTILLO | Queens of the Stone Age

Dimensions 15" Medium Heavy Crunch Hats
Dimensions 18" Power Crash
2002 24" Ride
2002 20" Medium



Dimensions

[Versatility in Sound]

paiste

For free literature and stickers please contact us: call 800-472-4785 or +714-529-2222, email info@paiste.com, visit our web site www.paiste.com or write Paiste America, Inc., 460 Atlas Street, Brea, CA 92821, USA

www.paiste.com

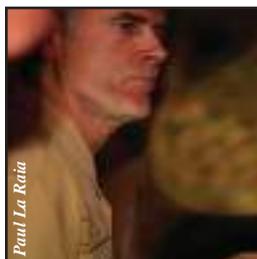
Contents

Volume 27, Number 11

MD's Snare Drum Spectacular!

And we do mean spectacular, folks. Twenty pages of the most special, most popular, most historic, and most identifiable snare drums of today and yesterday.

66



Tower Of Power's David Garibaldi

44

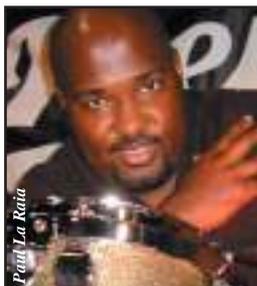
David Garibaldi has balanced brainy sophistication and street-wise funkiness better than perhaps any other drummer on the planet. And now he's back where he belongs: In the university of funk known as Tower Of Power.
by William F. Miller



Chevelle's Sam Loeffler

56

Overnight sensation? Well, not quite. But listeners introduced to Sam Loeffler's huge beats and dramatic drum commentary invariably experience the awesome power of the new.
by Waleed Rashidi



Up & Coming Derico Watson With Victor Wooten

146

Few drummers minister to the drums with as much passion and style as Derico Watson. No surprise there, since Derico developed much of his talent in the church.
by Robyn Flans

UPDATE 20 Mike Cosgrove of Alien Ant Farm

Dustin Hengst of Damone

Pete Best of the original Beatles

Blair Sinta with Alanis Morissette

Craig "Clune" McClune with David Gray

Robert Jospé of Inner Rhythm

MD's 2003 Consumers Poll Results

The best new gear? This month it's your call.

26

WIN! WIN! WIN! WIN! WIN! WIN! WIN!

A Custom Kit From Smith Drums, Hand Hammered Cymbals From Sabian,
A Drum Rack, Hardware, And Pedals From Gibraltar,
And Sticks And Accessories From Vater.

64



Education

90 ROCK CHARTS

Simon Phillips:
"Caught In The Balance"
Transcribed by Joe Bergamini

98 CLUB SCENE

Spicing Up The Club Date Gig:
Supercharge Your Dance Beats
by Steve DeLuca

100 OFF THE RECORD

Led Zeppelin's John Bonham:
How The West Was Won, Part 1
by Ed Breckenfeld

102 SPOTLIGHT

The University Of The Arts
School Of Music
by Rick Van Horn

114 THROUGH THE YEARS

Monster Kits
by Adam Budofsky

118 TAKING CARE OF BUSINESS

Insurance "In The Pocket,"
Part 2: Reducing Your Risk
by Bruce Hicks

122 JAZZ DRUMMERS' WORKSHOP

Questions And Possibilities:
Getting More From The Music You Hear
by Skip Hadden

Departments

8 AN EDITOR'S OVERVIEW

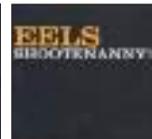
Snare Drum Spectacular
by Rick Van Horn

10 READERS' PLATFORM

12 IT'S QUESTIONABLE

16 ASK A PRO

Antonio Sanchez, Derek Roddy,
and Brad Hargreaves



Page 156

116 ON THE MOVE

156 CRITIQUE

162 BACKBEATS

The 2003 Montreal Jazz Festival,
Rock 'N' Roll Fantasy Camp '03,
and more

172 SPECIALTY PRODUCTS SHOWCASE

176 DRUM MARKET

Including Vintage Showcase

184 DRUMKIT OF THE MONTH

Equipment

32 PRODUCT CLOSE-UP

RMV Concept Series Drumset

34 New Paiste Dimensions Models

36 Drum Workshop 9000 Bass Drum Pedals And 9500 Hi-Hat

38 Sunlite Studio Drumkit

39 Quick Looks: Sonor Sound Wires

40 Silver Fox Drumset Sticks

41 MRP Hardware



Page 134

126 SHOP TALK

Building A Creative Environment:
A Perfect Practice Space Makes
For Perfect Practice
by Bob Gatzen

134 NEW AND NOTABLE

Including hot new gear from the
summer NAMM Show!

Page 32



MASTERS SERIES

RetroSpec

Packed with all the features that made Master Series the Choice of Professionals.

- MasterCast Die-Cast Hoops
- Optimount Tom Holders
- Stainless Steel Tension Rods
- 6 ply 7.5 mm 100% Maple Shells

A Choice of 4 Hardware Finishes.

- Chrome Plated
- Gold Plated
- Satin Chrome Plated
- Black Chrome Plated

Available in 4 Classic Coverings



White Marine Pearl



Royal Gold



Red Onyx



Abalone

WHAT MADE YOU WANT TO PLAY DRUMS?

WAS IT ONE SPECIAL PLAYER THAT INSPIRED YOU?

OR....

WAS IT ONE SPECIAL KIT?

Pearl

www.pearldrums.com

Stix Hooper is one special player who has inspired generations with his drumming. He has performed, collaborated, and produced for a virtual who's who of artists including B.B. King, Nancy Wilson, Quincy Jones, The Rolling Stones, and The Royal Philharmonic Orchestra of London. His distinctive drumming with The Crusaders spans 4 decades and 9 Grammy nominations. Thanks for the inspiration Stix, and thanks for playing Pearl.

Introducing That One Special Kit.

The all new Masters RetroSpec Series. A professional line of drums that offer the time proven power and projection of a 6 ply 100% Maple shell combined with the vintage good looks and touring durability of a covered finish.

A finish adhered so deeply to the shell that it resonates like a second skin.

None of the dampening effects of traditional coverings.

No double stick tape here. Just uncompromising resonance, eruptive attack and that classic look of yesteryear.

If you've always dreamed of a set of vintage drums that combine modern acoustic research and state of the art shell forming technology, then Masters RetroSpec has got you covered.

Masters RetroSpec.

It's going to make you want to play drums.



The kit shown above is a Masters MSX in Red Onyx featuring a 22"x 18" bass, 10"x 8" tom, 12"x 9" tom, 14"x 11" tom, 16"x 13" tom and a matching 14"x 6.5" snare drum.



Snare Drum Spectacular

Drummers generally agree that the snare drum is the most important and personal of all the drums on a kit. It's "the main voice in the choir"—the voice that's supposed to break out of the ensemble of the toms and kick drum to make a definite and unmistakable statement. Problem is, with all the makes, models, sizes, and designs of snare drums on the market today, it's hard for a drummer to decide just what statement he or she wants to make!

Back in the day, snare drum choices were fairly simple. Drums were wood or metal, shallow or deep. Wood generally meant a ply shell, usually of maple or a combination of maple and something else. Metal generally meant a rolled steel or brass shell. Shallow meant 5" or 5½", deep meant 6½" or (occasionally) 8".

Today, the choices are literally overwhelming. Sure, the standard models still exist, but they've been joined by literally hundreds of variations. There are enough different wood types to boggle a botanist. Solid-, stave-, and segment-shell models have augmented ply shells. Metal shells might be anything from aluminum to bell bronze to titanium—to say nothing of synthetic materials like acrylic, fiberglass, and carbon fiber. Drums are now as shallow as 2" and as deep as 10". And let's not forget diameters. The industry-standard 14" snare has given way to an assortment of sizes ranging from 6" to 16". And where those diameters at one time were topped only by rolled-steel or die-cast hoops, today drummers can also choose multi-ply wood hoops with recessed tension-rod holes. And don't get me started on lugs, snare wires, and throw-offs!

With all these dizzying choices, what's a drummer to do? Frankly, I'd say, "First, stand up and cheer!" (I'm not one who believes you can have too much of a good thing.) Then, sit back down and peruse the pages of this month's Snare Drum Spectacular feature. You'll learn what's on the market, what the drum companies think makes a good snare drum, what elements are involved in a snare drum's sound, and how some of the great drummers of the past and present created their signature sound. It's our hope that this information will help you create a signature sound of your own. Enjoy!

MODERN DRUMMER

Volume 27, Number 11

The World's Most Widely Read Drum Magazine

EDITOR/PUBLISHER	RONALD SPAGNARDI
CHIEF FINANCIAL OFFICER	ISABEL SPAGNARDI
ASSOCIATE PUBLISHER	TRACY A. KEARNS
SENIOR EDITOR	RICK VAN HORN
EDITORIAL DIRECTOR	WILLIAM F. MILLER
MANAGING EDITOR	ADAM J. BUDOFSKY
EDITORIAL ASSISTANT	SUZANNE HURRING
SENIOR ART DIRECTOR	SCOTT G. BIENSTOCK
ASSISTANT ART DIRECTOR	MICHELE M. HEUSEL
ASSISTANT ART DIRECTOR	JOSEPH KING
ADVERTISING DIRECTOR	BOB BERENSON
ADVERTISING ASSISTANT	JOAN C. STICKEL
EDITOR/ADVERTISING ASSOCIATE	BILLY AMENDOLA
WEB SITE DIRECTOR	KEVIN W. KEARNS
OFFICE ASSISTANT	ROSLYN MADIA
OFFICE ASSISTANT	ROSEMARY BLAHA

MODERN DRUMMER ADVISORY BOARD: Henry Adler, Kenny Aronoff, Eddie Bayers, Louie Bellson, Bill Bruford, Harry Cangany, Jim Chapin, Dennis DeLucia, Les DeMerle, Len DiMuzio, Charlie Donnelly, Peter Erskine, Vic Firth, Bob Getzen, Danny Gottlieb, Sonny Igoe, Jim Keltner, Paul Leim, Peter Magadini, George Marsh, Joe Morello, Rod Morgenstein, Andy Newmark, Neil Peart, Ed Shaughnessy, Steve Smith, Ed Thigpen, Billy Ward, Dave Weckl, Paul Wertico.

CONTRIBUTING WRITERS: Michael Bettine, Robyn Flans, Burt Korall, Rick Mattingly, Ken Micaleff, Mark Parsons, Mike Haid, Robin Tolleson, Lauren Vogel Weiss, T. Bruce Wittet.

MODERN DRUMMER magazine (ISSN 0194-4533) is published monthly by **MODERN DRUMMER Publications, Inc.**, 12 Old Bridge Road, Cedar Grove, NJ 07009. PERIODICALS MAIL POSTAGE paid at Cedar Grove, NJ 07009 and at additional mailing offices. Copyright 2003 by **MODERN DRUMMER Publications, Inc.** All rights reserved. Reproduction without the permission of the publisher is prohibited.

EDITORIAL/ADVERTISING/ADMINISTRATIVE OFFICES: **MODERN DRUMMER Publications**, 12 Old Bridge Road, Cedar Grove, NJ 07009. Tel: (973) 239-4140. Fax: (973) 239-7139. Email: mdinfo@moderndrummer.com.

MODERN DRUMMER welcomes manuscripts and photographic material, however, cannot assume responsibility for them. Such items must be accompanied by a self-addressed, stamped envelope.

SUBSCRIPTIONS: US, Canada, and Mexico \$34.97 per year; \$56.97, two years. Other international \$41.97 per year, \$79.97, two years. Single copies \$4.99.

SUBSCRIPTION CORRESPONDENCE: Modern Drummer, PO Box 480, Mt. Morris, IL 61054-0480. **Change of address:** Allow at least six weeks for a change. Please provide both old and new address. Toll free tel: (800) 551-3786.

MUSIC DEALERS: Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Retail Vision, 2 Maple Street, Suite 6, Middlebury, VT 05753, (800) 381-1288.

REPRINTS: For reprints contact Heather Osborne at PARS International Corp., tel: (212) 221-9595, ext. 333, fax: (212) 221-1468, heather@parsintl.com, www.magreprints.com.

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

POSTMASTER: Send address changes to Modern Drummer, PO Box 480, Mt. Morris, IL 61054.

MEMBER: Magazine Publishers Of America, National Association Of Music Merchants, American Music Conference, Percussive Arts Society, Music Educators National Conference, Percussion Marketing Council, Music Magazine Publishers Association

MODERN DRUMMER ONLINE: www.moderndrummer.com

PRINTED IN THE UNITED STATES

Get a **FREE** Amun cymbal!

For a limited time only,
get a
Meinl Amun 10" Splash
for **FREE***
when you purchase
any Amun hihat, crash, china
or ride cymbal.

Find out what
Mike Ferrana, Thomas Lang,
and other top drummers
already know about
MEINL CYMBALS.

FREE
10" Splash
for every:

Hihat

Crash

China

Ride

Find your
closest
participating
dealer
at:

www.meinlusa.com

* Offer ends December 31st, 2003.

Thank to:
Headbanger's
Ballroom
Hunting Beach, CA



KEITH CARLOCK

Thanks for the article on Keith Carlock. I was impressed to learn about this talented young drummer. And I always enjoy reading about one of my favorite bands, Steely Dan.

I feel, however, that I must submit a correction. On your contents page, you ask, "Who's the only drummer to play on an entire Steely Dan album?" The implication—reaffirmed as a statement on page 44—is that Carlock holds that distinction. This is not correct. Keith is actually the second drummer to play on an entire Steely Dan album.

Jim Hodder, The Dan's original drummer, was the only skinsman on their first *two* albums: *Can't Buy A Thrill* and *Countdown To Ecstasy*. Hodder also holds the distinction of being the only drummer to sing lead vocals on a Steely Dan song: "Midnight Cruiser," from their debut.

Tomas Howie
via Internet

as a featured member of "The Drummers Of Woody Herman." I had the privilege of studying with Ed for four years. He is a truly inspirational drummer, educator, and gentleman. Anyone who has the chance to study with Ed Soph should take advantage of the opportunity. Based on Keith Carlock's comments, I'm sure that he would agree.

David Barsalou
Chicopee, MA

STEVE JOCZ

I vowed that I'd never write one of these letters, but after reading your July cover interview with Steve Jocz, I find it very hard to sit back and smile. I'm a twenty-three-year-old who's been playing metal in its many forms since my musical start at age thirteen. Before you claim that Mr. Jocz is the new "single stroke wizard" and "king of speed," please listen to Nick Barker of Dimmu Borgir and Cradle Of Filth, or Trym of Emperor.

I wouldn't be writing this if the questions had

RESPECT FOR ED

It was great to see Ed Soph's name mentioned twice in your August 2003 issue: first by Keith Carlock in his cover interview, and then



IN-EAR CAUTION

I enjoyed Mark Parsons' June and July articles on in-ear monitoring. While I agree that there are tremendous benefits to such systems, I'd like to weigh in on one of the dangers of in-ear monitors. I want to preface my story by saying that it is in no way intended to slam a Shure product. The problems I experienced were completely the result of user error. I do not fault Shure for any of this.

It was my first weekend with my new Shure E1s. After trying out the different included earpieces (the foam ones and the three different sizes of flex sleeves), I settled on the large flex sleeves.

Our first three sets went by without incident. As with most bands, the last set got a lot louder. I kept feeling like the monitor driver in my right ear was slipping out, allowing the band's stage volume to creep in. So I started pushing the driver back into my ear in between songs. Later, I was sticking it back in between *beats*. By the time we finished the last set I was pretty frazzled, but still excited about the whole IEM thing. I figured, "These things take some getting used to."

When I tried to remove the earpieces, the left one came out fine. The right one hurt—a *lot*. I started to get nervous, so I let up on it. When I tried again, it still hurt deep inside my ear. I practically pan-

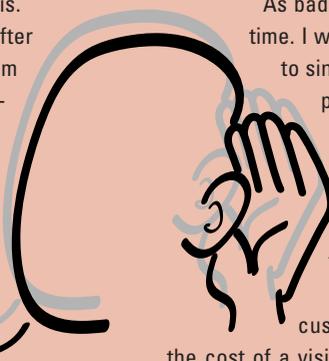
icked, thinking, "I have *got* to get this thing out of my ear!"

So I pulled it out. There was blood on it. My ear hurt like hell, and I couldn't hear out of it. I had pushed the earpiece too far into my ear canal. A suction was created between the earpiece and my eardrum. As I pulled the earpiece out of my ear, it pulled a small piece of my eardrum with it. Thus the blood...and the pain.

As bad as this was, I figured it would heal itself in a short time. I was wrong. The next time I went to the gig and tried to sing, I had no control over my voice. I couldn't hit any pitch I tried for. I also had no volume anymore. I had to see an ear, nose, & throat specialist for countless dollars' worth of antibiotics and eardrops to combat the problem—which my insurance didn't cover. It took about eight weeks to get my voice and my hearing back 100%.

I solved the problem by retrofitting the E1s with custom ear molds from Westone for about \$100 plus the cost of a visit to the audiologist. It's been well worth the extra money. I *can't* push them too deep into my ear canal, because they flare out before they get too far in. And now I'm enjoying all the benefits of in-ear monitoring that I was seeking in the first place.

Tim Prescott
Gulf Breeze, FL





been more like, "So what is it like playing punk," or "Why couldn't you guys try something that no one has done before, instead of jumping on the bandwagon?" I still love your

magazine and I always will. But a spade is a spade...label it that way.

Michael Wayne Pierson
via Internet

GENE KRUPA

After enjoying the Gene Krupa article in your July issue, I thought your readers might enjoy my own GK story. As an eleven-year-old aspiring drummer in the early 1960s, I idolized Gene. One night, my dad took me to see Gene at a theater in The Bronx. At the end of his show, I went to the stage door to request a visit with Mr. Krupa. The doorman told me that Gene was not feeling well and would not be seeing anyone. I went back to my seat and told my dad the disappointing news.

A few minutes later, a flashlight-bearing usher came down the aisle looking for me. He said, "Mr. Krupa instructed me to find you and bring you to his dressing room." Gene and I talked for half an hour about drums, and about my favorite album—Benny Goodman's 1938 *Carnegie Hall Concert*. I just about melted away when Gene told me that he was good friends with my drum teacher, Sam Ulano. All I could think of was that Gene Krupa and I had a mutual friend!

Today, at the age of fifty-one, I can still feel the excitement of that meeting. I hold a special place in my heart for this innovative drummer, who was also a kind soul who took the time to make a kid feel so good.

Peter Greco
Syosset, NY

How To Reach Us

Correspondence to

MD's Readers' Platform may be sent by mail:
12 Old Bridge Road, Cedar Grove, NJ 07009,
fax: (973) 239-7139,
or email: rvh@modern drummer.com.



istanbul

Mehmet Handmade cymbals from Turkey.

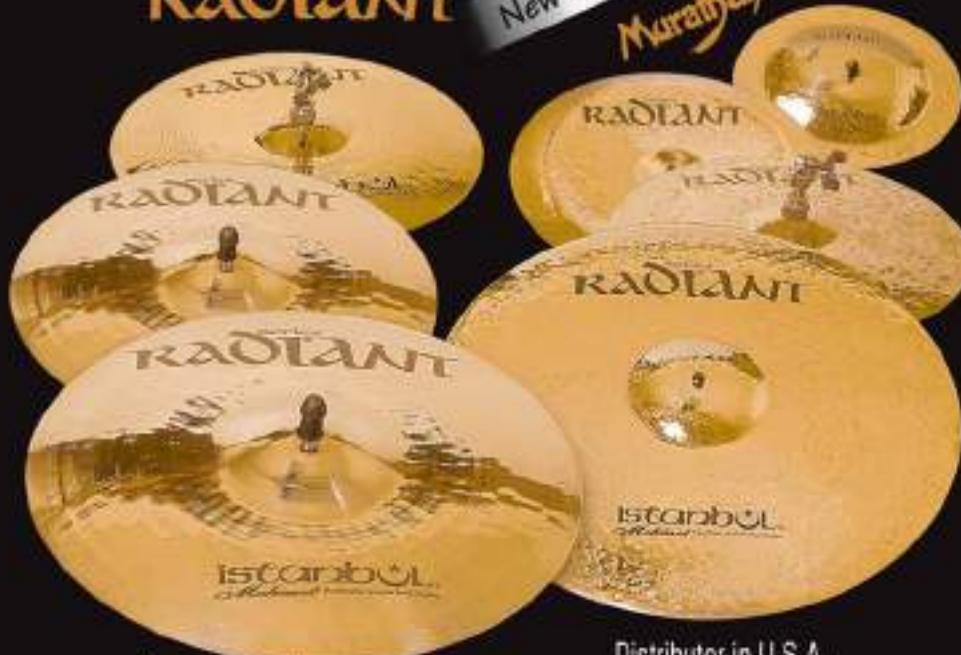


This melody will continue for ever !...

RADIANT

New Series

Murathan



www.istanbulmehmet.com

Distributor in U.S.A.
www.universalpercussion.com

Cleaning Those Stubborn Stains

Q I have a 22" A Zildjian Ping ride with a brilliant finish. Unfortunately, at one time some kind of oil had dripped on to the cymbal, leaving green dots all over it. I tried using Zildjian Cymbal Crème to remove them, without success. Should I use an even more heavy-duty metal cleaner, like Twinkle Copper Cleaner, Noxon, or Brasso?

Phil Cormier
Fitchburg, MA

A Zildjian director of education John King replies, "Brilliant cymbals will usually clean up very easily due to their smooth, buffed surfaces. So they don't require a heavy-duty cleaner. Traditional lathed cymbals have more pronounced grooves, so we recommend Zildjian's Professional Cymbal Crème to help pull out grease and grime on such cymbals.

"The green spots you describe sound like oxidation (rust) that might have been caused by the oil spill trapping existing moisture underneath. Once that oxidation process becomes visible, no amount of cleaner will remove the effect. If the oxidation has not gone too deep, you could attempt to "re-buff" those areas with jeweler's rouge, which is a type of abrasive grease. But you must take great care to make sure that the friction caused by this process doesn't heat up the cymbal. If it becomes too hot, that area of the instrument will become brittle and will eventually crack.

"I wish I could be more helpful on this, but Mother Nature does have her way at times with organic instruments such as cymbals. Cleaning cymbals regularly will usually avoid any issues with discoloration and rust. But it must be done *before* the effects of oxidation take hold."

Unmuffling Drums

Q I have a 1972 Morning Star Japanese import drumset. The shells are made of a 5-ply, light-colored wood with loose grain. The bearing edges originally just had a round-over on them, so I put 1/2" x 3/4" foam tape on the top and bottom heads to get a better sound. I've since had new 45° bearing edges installed.

I want to maintain the 1970s sound that the drums have now, but I need more projection. I'm wondering if I can open up the sound more by 1) retuning, 2) removing the foam from the heads (the backing tape would have to stay), 3) removing the foam from one side or another of each drum, or 4) buying new heads and starting all over.

Tracy Turner
via Internet

A Using foam-muffled heads on shells with sharply cut bearing edges involves a conflict of effects. The sharp

Muffling Drums

Q Over the past thirty-six years I've used duct tape and/or pieces of cloth on my top and bottom drumheads in an effort to take some ring out of my drums. But in virtually all the photos I see in your magazine (and elsewhere), there's no taping or muffling on anyone's heads. I certainly agree that taping looks bad, but it's the only muffling method I know of. Have I been doing something wrong? Is there a way to adjust the top and bottom heads that can give me a nice tone, yet not ring so much?

Mike Daley
via Internet

A There are several possible reasons why you aren't seeing tape on drumheads in the photos you're viewing. First, there are several different types of drumheads available today that feature built-in muffling characteristics. These characteristics include muffling rings, dots, and "vent" holes. It may be that such heads are being used in the photos you mention.

It may also be that tape, Zero Rings, Moongel, and other external muffling devices *were* being used on the drums, but were simply removed for the benefit of a "cleaner" look when the photos were taken. This would most likely be the case if the shots were taken in a studio or at the drummer's home.

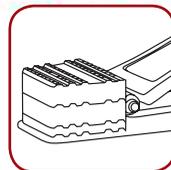
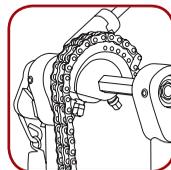
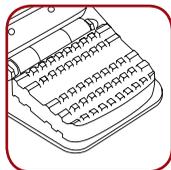
When you see drums without muffling on *live* playing shots, it's probably because the heads were, in fact, not muffled. A lot of today's drummers are going for a more natural, lively sound from their drums, with little or no muffling involved. They rely on the sound engineer's skill at EQ-ing out any problematic ring.

If you're using muffling to achieve the sound you need, you shouldn't feel like you're doing anything wrong. It's all a matter of the right means to gain the end that you seek. However, if you feel that taping looks bad, we suggest that you experiment with the many muffling devices and materials on the market, in order to





VINNIE COLAIUTA INDEPENDENT



CHOICE OF DRIVES
DELTA SYSTEM
ALUMINUM HEX SHAFTS,
LINKAGE AND PLATES
ELEVATOR HEEL OPTION



PEDAL SPECIALISTS: VINNIE COLAIUTA, DRUM WORKSHOP AND YOUR LOCAL DW DEALER

VINNIE COLAIUTA PLAYS THE
DW 5002AD3 DOUBLE BASS DRUM PEDAL

NEW RELEASES

ZILDJIAN



PHOTOGRAPH BY [unreadable]

GOT THE DANCIN' DEVILS IN 'EM.

The NEW K Constantinople Rides
They used to say that about the great Rides. The classic "K" sound associated with Art, Philly Joe, Tony, Roy and Elvin.

Zildjian replicated the sound with the first generation of Constantinople Rides. Now, we've further refined the vintage K sound with six brand new Rides.

Play a new K Constantinople today and make those devils dance!



The NEW K Constantinople Rides

LOW			
1624			
1824			

Zildjian

bearing edges promote attack and sustain. The muffling reduces those very characteristics. So, if you want to keep the muffled, '70s sound but increase projection, you need to achieve a compromise between the two factors.

We suggest removing the foam a little at a time, in sections. In essence, you need to "back off" on the muffling—just to the point where you get the projection you need without going to a totally unmuffled sound. As far as tuning goes, you can get a little more life and projection out of muffled heads by tightening them up a bit. This will, of course, raise their pitch somewhat. So again, it's a compromise between characteristics.

Remember, too, that you can gain a good deal of projection and resonance by working with the bottom heads on your toms and the front head on your bass drum. Bringing them up in tension (and making sure they're in tune with themselves to begin with) will contribute a great deal to the overall life of the drum before you even touch the top heads.

The Ol' Stick Swap

QHow does one make a smooth transition from brushes to sticks (or sticks to brushes) in the middle of a song? Whenever I make the switch there's always an uncomfortable gap in the music.

Matt Oxley
Portland, OR

AMost drummers make a smooth transition from brushes to sticks (or vice versa) by "covering" with their left foot. (hi-hat splashes work great for this.) Drummers also make transitions by switching only one hand at a time, while continuing to play with the other hand. When the new tool is in the first hand, they play with that, while switching the one in the other hand. With a little practice, this can be done very smoothly. A key to that smooth transition is to pick the right musical spot in which to do it, so that you have a little time in which to accomplish the switch.

It's also helpful to have your sticks and brushes placed within easy reach. Reaching into a stick bag during a song can be awkward. There are several stick holders on the market that can clamp onto a stand and put sticks within convenient grabbing distance.

Or, if you know that you're going to be switching within a certain tune, set the sticks or brushes on a floor tom ahead of time, and simply avoid using that drum until you've made the switch.

Expanding A 1980s Ludwig Classic Kit

QMy set is an early 1980s Ludwig Classic with power toms and a black wrapped finish. I'd like to add a 9x6 rack tom and an 18x20 floor tom. Is it possible to find out how many—if any—of these sizes were made? In surfing eBay over the past few years, I've seen about three 18x20 floor toms, but I've never seen a 9x6 tom that would match my set. Any info would be much appreciated.

Andy Kelly
via Internet

ALudwig product manager Jim Catalano replies, "There were many Ludwig Classic drumsets sold in the early 1980s, but few 18x20 floor toms. That means that the likelihood of finding one from a private owner is mathematically slim. A 9x6 rack tom was not available at all, so that eliminates the possibility of a private source.

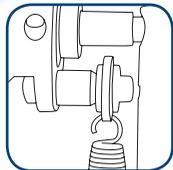
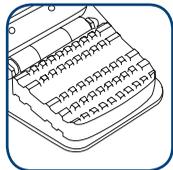
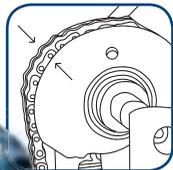
"Fortunately, the finish of your kit is Black Cortex, which is still available today. We can make a 9x6 tom in that finish as a special order. It could be shipped to the Ludwig dealer of your choice within about a month.

"Unfortunately, the 18x20 floor tom is no longer available, even as a special order, because we no longer make tom hoops in a 20" diameter. However, as an alternative, there is a way you could create a 16x20 floor tom. If you can find 20" stamped hoops from a drumshop, you can order a 16x20 bass drum from Ludwig. Specify that it be made with no mounts or spurs. Replace the wooden bass drum hoops with the steel stamped hoops. You'll also need to replace the bass drum-specific heads with tom-specific models in order to provide the appropriate collar. Your dealer will also need to install three P1216D tom-leg mounts on the bass drum shell, and add three 9.5-mm tom legs (model #LC1023TL). Thanks for playing Ludwig drums."





STEVE SMITH VITAL INFORMATION



FLOATING ROTOR
INFINITE TORQUE ADJUSTMENT
FLOATING SPRING ASSEMBLY
DELTA PLUS
MULTI-BEARING SYSTEM



PEDAL SPECIALISTS: STEVE SMITH, DRUM WORKSHOP AND YOUR LOCAL DW DEALER

FREE DW 30TH ANNIVERSARY DVD WITH PURCHASE OF 9000 SERIES PEDALS

STEVE SMITH PLAYS THE
DW 9002 DOUBLE BASS DRUM PEDAL



Pat Metheny's **Antonio Sanchez** And The Clave

Q Your drumming has inspired me as much as Dave Weckl's, Steve Gadd's, or Vinnie Colaiuta's drumming have. The way you approach traditional rhythms such as son and cumbia is really amazing. You are rescuing our roots and incorporating them into contemporary music.

In the song "Etude" by Avishai Cohen & The International Band, you guys play the solos over a vamp that's repeated over and over. Would you explain in what time and rhythm this piece was written?

Thank you for bringing drums and music to a higher level.

Andres Jimenez
Orlando, FL

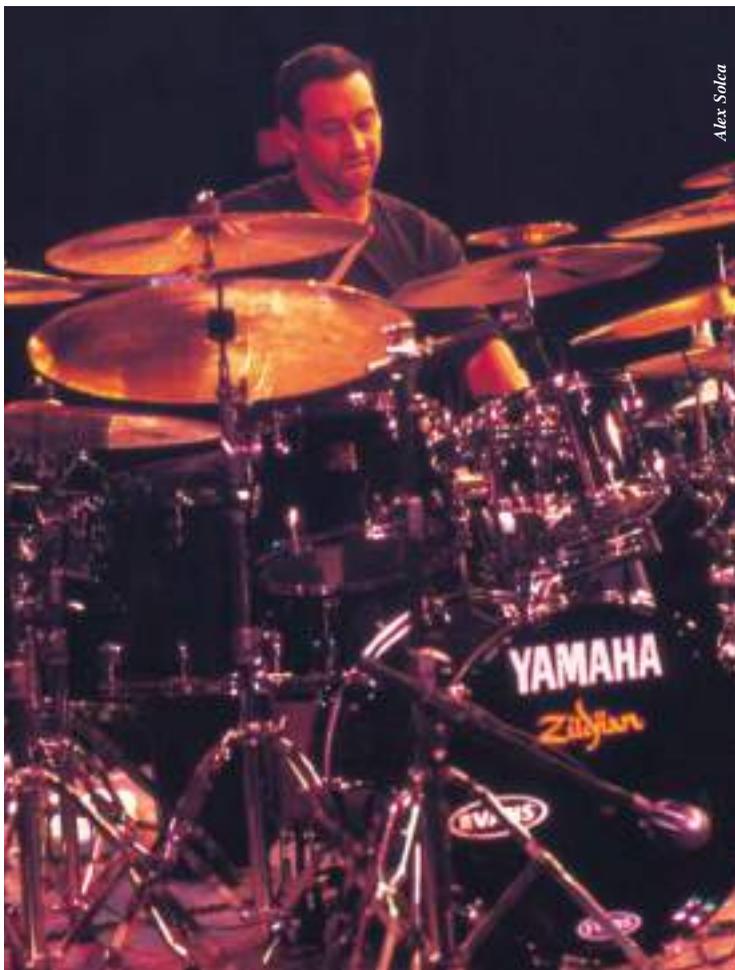
A Wow! It's an honor that you would put me next to those drumming legends. Thank you so much.

"Etude" has a bunch of different parts. After the rubato intro, we go into a 3/4 rhythm called "chacarera," which is originally from Argentina. For the solos, we go into a section that is a three-bar phrase with a regular rumba clave under it. When you have a two-bar pattern like the clave and try to play it in three-bar phrases, you end up with one full clave pattern and the first half of the next clave on the third bar, and then it repeats. (See example 1.)

Also, notice the last 8th note in the third bar. I use that as a preparation for the pattern to start again. That's the only thing you would actually add to the clave for it to make a little more sense musically.

For the drum solo, we launch into a section that was pretty hard to play over when we first started rehearsing it. It's also a three-bar phrase, but it has weird accents under it. I wanted to be able to play freely over it but also to catch the accents being played under me, so that I could resolve my phrases at the right spots. That took me a little time to get comfortable with. (Example 2 indicates the band accent pattern.)

Example 3 illustrates how the accents that are being played in the vamp fall underneath the clave. The clave is present and felt throughout the whole piece, even though it might not be played all the time. I was playing a little bit of both during the bass solo. I hope this explanation is clear.



1

2

3

We've Killed Your Vibe...

...Your Hands Will Thank Us.

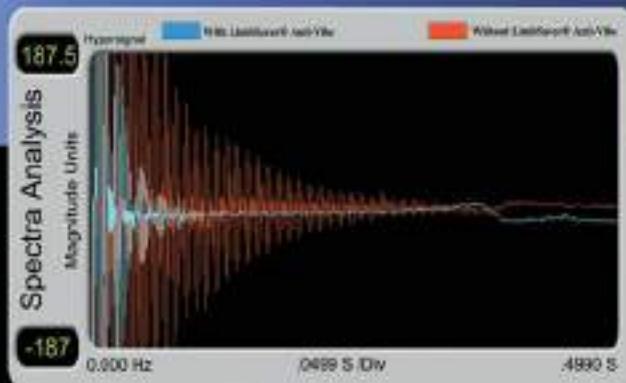
Traditional feel
from Select —
U.S. Hickory.

Most of your favorite
Zildjian models are available
with ANTI-VIBE Technology.
Choose 7A, 5A, 5B & 2B
in both Wood & Nylon.

Patented Internal
Dampening System
free floats to absorb
vibrations while
maintaining a great
stick response.

Spectra Analysis Lab Testing shows
a vibration dissipation improvement of
over 50% on a Zildjian 5B drumstick
after ANTI-VIBE treatment.

SOMETIMES, NOT HAVING A VIBE IS A GOOD THING. ESPECIALLY WHEN IT COMES TO YOUR BODY. EXCESSIVE VIBRATION CAUSED BY THOUSANDS OF DRUM STROKES ADDS UP. WORKING ALONGSIDE THE WORLD-RENOWN VIBRATION EXPERTS AT SIMS VIBRATION LABORATORY, ZILDJIAN DEVELOPED ANTI-VIBE™ TECHNOLOGY TO REDUCE UNWANTED VIBRATIONS. BUT DON'T TAKE OUR WORD FOR IT...FEEL WHAT YOU'LL BE MISSING BY TESTING A PAIR AT YOUR LOCAL ZILDJIAN RETAILER.



PLAY WITH
ZILDJIAN DRUMSTICKS **FIRE**

Zildjian

Brad Hargreaves'

Third-Eye Setup

Q Your work on Third Eye Blind's *Out Of The Vein* is nothing short of amazing. You are without a doubt my biggest influence today. I'd like to know the make and the dimensions of your kit. Thank you, and keep up the fabulous work!

Evan Kaufman
via Internet

A Thanks for checking out our record. I'm glad you like and appreciate my playing. It's quite flattering just to be asked a question for *MD's Ask A Pro*.

My kit was made by D'Amico Drums, a small company based in the San Francisco Bay Area. It consists of a 19x22 bass drum, a 9x12 rack tom, and 12x14 and 14x16 floor toms. I use a 6x14 D'Amico snare, along with many others (mainly vintage), and I have a 6x10 D'Amico mini-snare to my left. You can look on www.damicodrums.com for more info on the drums. Thanks for your interest. Cheers!



Blast Beats From Hate Eternal's Derek Roddy

Q I'm drumming in an extreme metal band. I'm constantly searching for tips on "blast beats," but that's not a topic covered in magazines or books that I've found. What can I do to clean up my beats and pick up the speed that you have?

Mike Brown
Hobbs, NM

A Ah, the ever-popular blast beat! A blast beat breaks down as straight 8th notes played on the ride (or hat), kick drum on the downbeats (the 1, 2, 3, and 4), and straight 8th notes played on the snare on the upbeats (the &s). I like to count blast tempos as 16th notes at higher speeds. This way you hear more "clicks," and there's not so much "open space" between the beats.



The best exercise I can suggest for strengthening your blast beats is alternating 16th-note single strokes between a hand and a foot. There are four combinations I like to practice, each of which is invaluable in gaining speed and endurance while playing fast tempos for long periods. Doing these will strengthen your weaker limbs, which is really important in keeping your body balanced. You'll need a metronome to monitor the suggested tempos of from 180 to 250 bpm. But start at a tempo at which you feel comfortable.

The combinations are: left foot/right hand, right foot/left hand, right foot/right hand, and left foot/left hand. Play each combination for two minutes, with a four-count rest in between. This makes a total of an eight-minute exercise. You should start each combination with the kick drum. If you want to go another eight minutes, you can do the same exercises starting with the snare drum. This creates a totally different feeling within the body, which is important to develop.

When these exercises are done consistently, you'll be able to *feel* the difference between the downbeat and the upbeat. Feeling that difference is the hardest part of controlling blast beats and playing them cleanly. What good is playing at 250 bpm if it's a bunch of slop? So take your time. You won't notice a difference overnight, but if you practice the exercises once a day, you should see a big difference within a couple of months. I did.

I wish I could tell you that there's a secret technique, but there isn't. You just have to push yourself as much as possible—within safe physical limits, of course. I'm currently working on an instructional video on extreme drumming. It will cover double bass speed, blast beats, set-up and tuning, and creating your own drum parts. It will also feature some solos and some live Hate Eternal footage. Stay tuned to derekroddy.com or hateeternal.com for more information. Thanks a lot for your interest.

"If you're auditioning and thinking about the drummer who did the gig before, trying to measure up to the way that person plays, it doesn't work. Just do what you do. I've found that you're much more appreciated that way."

Hilary Jones, February 2001



Alex Solca

Would you like to ask your favorite drummer a question?

Send it to Ask A Pro, Modern Drummer, 12 Old Bridge Rd., Cedar Grove, NJ 07009. Or you may email rvh@moderndrummer.com. We will do our best to pursue every inquiry.



What makes Stagg Series cast cymbals so good?

Drummers agree on what makes the best cymbals:

- B20 Bronze... a cast mixture of 80% copper and 20% tin
- Hand Lathing... to create the perfect balance, weight and sound texture from each cast.
- Hand Hammering... the craftsman creates the unique sound of each individual instrument, define the shape and tuning with experienced hands.
- A rich variation of sound and color that defines the drummer's individuality.

Each Stagg Series Cymbal is the result of skill and dedication passed on from one generation to the next. Genuine handmade instruments, not copied or mass produced. We know you will find your true sound in this range of cymbals.

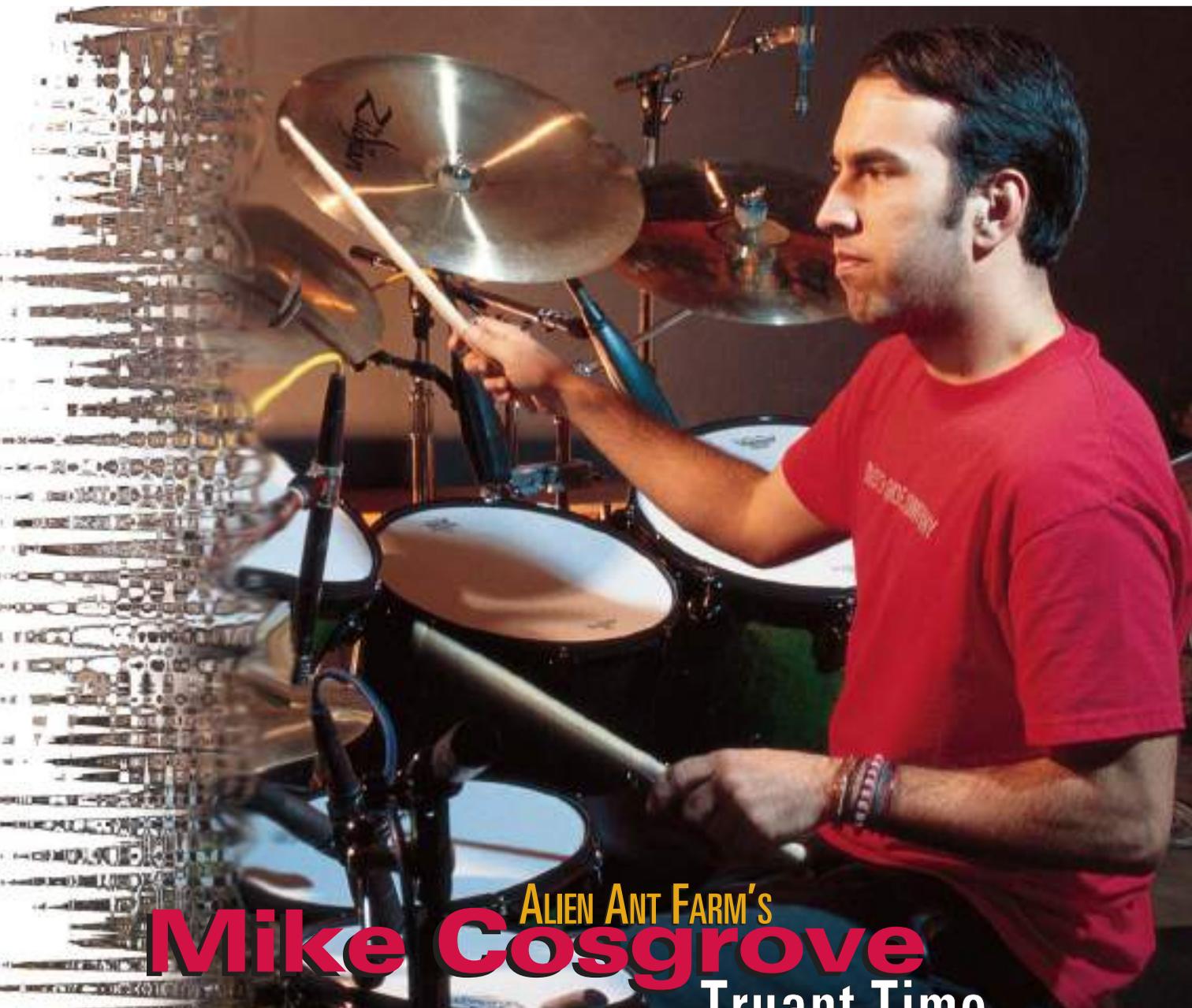
Handmade cymbals worthy of great performances



www.staggmusic.com

Universe of Music

"For Further information please contact EMD Music, Inc. • usa@emdmusic.com -email"



ALIEN ANT FARM'S
Mike Cosgrove
 Truant Time

Alien Ant Farm drummer Mike Cosgrove is thinking back on the band's recording sessions for their latest release, *truANT*, with producers Dean and Robert DeLeo. "My tracks on our last record [*ANThology*] were a little more gated and controlled," Cosgrove says. "And even though it was heavy and rockin', this time the producers let me do my own thing and stretch a bit. They had their suggestions, but it was cool. They were encouraging. In fact, they would say, 'That's it, I think we got it.' And I was like, 'No, it's not.'"

With that, Cosgrove laughs, because the band did have fun recording the twelve songs that appear on their sophomore release. As for the drum parts, Cosgrove took a similar approach to the sessions he did for *ANThology*. "I still have the same goals as far as being musical," he explains. "Hopefully I play a little bit better than on the last record. I didn't intentionally do anything differently. I just practiced."

That doesn't mean that recording *truANT* was a snap. Cosgrove says he faced challenges throughout the recording—the song "Tia Lupe" for instance. "It's a Latin

tune," Mike says, "and dare I say it's close to authentic. Well, it's as close as we get. It was fun to get our feet wet on that one and see what we could do as a band." Like on "Attitude" from their debut, Lenny Castro contributed percussion tracks to "Tia Lupe."

Those two songs, along with the reggae-flavored "Never Meant" and "Rubber Mallet," inspired Cosgrove to add a timbale to the right of his green DW maple kit. In the studio, Cosgrove played a bevy of Zildjian cymbals including the new ZXTs. "I was switching cymbals on pretty much every song," he admits. "That was fun. I'll take a basic set on the road and not alter it too much. But I had a million cymbals in the studio."

Of course, that led the band to give him a hard time. "Everybody was like, 'More cymbals? What the heck?' I said, 'Screw you guys. You have a million frickin' amps and guitars all over the place. Let me have my fun.'"

David John Farinella

DAMONE'S Dustin Hengst Driving A Song

Named after the wise-cracking ticket scalper from *Fast Times At Ridgemont High*, Boston-based rock band Damone combine Joan Jett-inspired rock 'n' roll brattiness with Cheap Trick-worthy power-pop sensibilities. Setting itself apart from the pack with the tomboyish verve of eighteen-year-old vocalist Noelle, the quartet's major label debut, *From The Attic*, infuses tales of teenage misadventure with hyper-kinetic energy. Drummer Dustin Hengst says players like Phil Rudd, Tommy Lee, and Queen's Roger Taylor most influenced his playing style.

Drumming since his early teens, Hengst eventually studied music engineering at Berklee College before switching to the school's performance program. "I learned a lot at Berklee about what producers and engineers

want from drummers in the studio and what works best for recording," Dustin states. "I have an expanded vocabulary in that area now, and I get ideas all the time. However, with Damone I feel I need to focus on playing a basic four-on-the-floor rock vibe. If it sounds good, it's good, and I'm not going to think too much about the technical aspects of it."

The young drummer's energetic playing style seems perfectly suited to Damone. "When we play live," Dustin says, "I try to focus on having a sense of reckless abandon. When it comes to my style, I don't feel like I'm reinventing the wheel. I'm just trying to keep the wheel rolling, carrying on a tradition of rock 'n' roll drums."

Building a sense of urgency on songs like "On My Mind" and "You & I" is something Dustin learned from listening to early Police records. "It's about playing in front of the beat and driving a song rather than just being along for the ride," he says. "With certain songs that have fast tempos, I'm driving the other players and pushing them. Other times, I set up portions of the song with aggressive, over-the-top drum fills, where I'm breaking up 16th notes around the kit. I guess that sounds pretty basic, but it's what works best for the gig."

Gail Worley



Over the years there have been many people who claimed the title of "Fifth Beatle."

But when you think about it, Pete Best deserves the tag as much as anyone. *The Beatles: The True Beginnings* is Pete's new book (written with his brothers Roag and Rory) about his early days with the group that changed the world.

"The book turned out exactly the way we wanted it to," Best says proudly. "It really tells the true story of the beginning of The Beatles. As Paul McCartney wrote in the opening to the book, 'Everyone knows about the Cavern. Now it's about time the world got to know about the Casbah.'" (McCartney is referring to Pete's mother's coffee club, where the band got its start.)

Speaking of the early days of the Beatles, the world finally got to hear the original demos that Pete recorded with the band when they released *Anthology 1*. "That came as a total surprise, to be quite honest," Pete explains. "I was aware, like the rest of the world, that *Anthology* was coming out. But I had no inkling that I was going to be included on it—and on ten tracks. It was like, 'Well, thank you for remembering my contribution.'"

Besides the *Anthology* CD and his new book, Pete is ready to record and tour with a new, six-piece band. "My brother Roag and I will be touring together," he says. "It's a double-drum outfit, and we'll both be playing drums on stage at the same time. It's a very big-sounding group, with top musicians from Liverpool. We plan to have a new record out by March of 2004."

To read more about Best, go to *MD*'s Web-exclusive archive at www.moderndrummer.com. You can also check out Pete's Web site, www.petebest.com.

Billy Amendola

Pete Best Beatle Beginnings



Blair Sinta Tracking With Alanis

Blair Sinta has been drumming for Alanis Morissette for the past year and a half, since Gary Novak left the band. It can be a little intimidating following such a master into a gig, but Sinta says that the most important element to Alanis is energy, which he is more than capable of providing. "She needs drive, volume, and dynamics," Blair says. "And she wants someone back there who will kick her in the ass."

Currently Sinta is in the studio with Morissette for the first time. "I got together with the engineer, Scott Gordon, and we recorded drum loops for her to pick out and write to," the drummer explains. "We did everything from having me play to a click to playing free. Scott then cut those tracks up into loops. Alanis also likes a lot of brushes, so I put some of

that on there too."

According to Sinta, the biggest challenge of the gig is playing consistently every night. "It takes a lot of energy and consistency," he says, "but it's so important. In the studio, the challenge of the gig is that we never know what's going to be needed. Alanis works very fast. She'll write a song in the morning and want it recorded by the end of the day. So general musical skills are required. You have to be able to listen, come up with a good part, and play it in a few takes."

Blair says that he's learned how to play a sort of Ringo Starr-inspired role on this gig. He does this by playing fills that leave plenty of room but also make a good musical statement. "I listen closely to the phrasing of Alanis's vocals," he says, "and I try to fit



my fills into the spaces or along with her phrasing. I don't want to step on the melody or lyrics. You have to pick those spaces appropriately."

Robyn Flans

DAVID GRAY'S

Craig "Clune" McClune

Well-known to David Gray fans as the singing drummer who wears loud Hawaiian shirts, Craig "Clune" McClune is the longest-standing member of the popular singer-songwriter's band. He's also a key collaborator in crafting the melodic folk-rock of *A New Day At Midnight*, Gray's fifth album and the follow-up to the platinum smash *White Ladder*.

"Clune is the musician I'm closest to," Gray says. "In general I listen more for the melody, the general atmosphere, or the words and vocals. Clune helps me figure out what I want to feel from the rhythm and drums. But he's more than a drummer—he played most of the bass lines on the record as well."

Clune chuckles when he hears the boss's praise. "Well, I love what he does with his melody lines," he says. "I get off on all of the different chordal angles that he comes up with. He always has that 'extra' note that makes something sound a bit more special."

An imaginative mixture of programmed loops and sensitive live drumming with his favored Flix Stix (fiber rods), Clune's playing on *A New Day At Midnight* brings to mind the great Dave Mattacks. Witness the drummer's proudest accomplishment, "The Other Side." "I love how we dealt with the drums on that one," Clune says. "It sounds like I'm pounding the hell out of the kit, but I'm not. I'm actually playing very quietly. What we did was compress the hell out of the sound. Even though I was playing lightly, the effect is just so big."

This approach dates back to when Clune first toured Ireland with Gray in the early '90s. He had broken his left wrist and was forced to hold back a bit and play with one hand. "That actually made me realize the beauty of the songs and the simplicity of it all," Clune says. "If I'd been playing with both hands, I probably would have destroyed the songs. So that taught me something."

Jim DeRogatis



Shades Of Gray

Robert Jospé Time To Play

In basketball, the affectionate term is "gym rat," referring to a player who's out on the floor all of the time. Enrolling at NYU after finishing high school in Massachusetts, Robert Jospé became the loft-jazz scene's equivalent of a gym rat. For fifteen years Jospé shadowed, befriended, and drew from the spirit of such players as Tony Williams, Elvin Jones, and Bob Moses. The fluency and vocabulary he developed on the kit is apparent on his latest CD, *Time To Play*.

A fan of The Beatles and funk early on, Jospé eventually was drawn into jazz by The Dave Brubeck Quartet, John Coltrane, and Miles Davis. "I was lucky enough to be in New York at the end of the 'big bang' of the '60s," he says. "I was able to see the greatest players of our time in action."

Moving to the Charlottesville, Virginia area in the mid-'80s, Jospé helped invigorate that scene, performing with trumpeter John D'Earth and others. He

landed a position on the performance faculty at the University of Virginia. And his own band, Inner Rhythm, has released three CDs, *Inner Rhythm*, *Blue Blaze*, and the latest, *Time To Play*.

Jospé also developed an educational program called "The World Beat Workshop," with percussionist Kevin Davis. "Kids love drums," Jospé says. "We demonstrate what makes a merengue different from a mambo, and a calypso from a samba. Kids get very excited by these rhythms. I'm still fascinated by how one simple idea, the clave, has become the foundation rhythm for so many kinds of music."

Jospé plays a Remo Mondo drumkit, with djembestyle drumheads, at times using his hands to vary textures in the music. "On *Time To Play*, I moved away from using a lot of hi-hat and cymbal," he explains. "I tried to go with an Afro-Cuban or ethnic folk sound on the drumkit."

Jospé composed three tunes for the CD. According to the drummer, "When I write music, I think mostly about the bass feel, drum groove, the melody, and the context that the melody will be featured in." Jospé also has an ear for a good cover. His arrangement of Lee Morgan's "Party Time" is a highlight. Jospé plays cowbell behind the first solo, and switches his accompaniment for each of the others. "I'm always trying to find different environments for solos," Jospé admits, "switching it up so that the listener stays connected and involved."

For more on Jospé, visit www.robertjospé.com.

Robin Tolleson



DRUM DATES

This month's important events in drumming history

Yogi Horton was born on November 25, 1959.

Eric Carr passed away on November 24, 1991.

On November 22, 1968, **Ringo Starr** makes his first songwriting contribution to The Beatles with "Don't Pass Me By," from *The Beatles* (a.k.a. *The White Album*).

CBS Records jazz all-stars, featuring Steve Khan, Alphonso Johnson, Tom Scott, and **Billy Cobham**, record the live album *Alivemutherforya*, in November of 1977.

On November 18, 1993, Nirvana (with **Dave Grohl** on drums) record their MTV *Unplugged* special at Sony Studios in New York City.

Happy Birthday!

Roy Burns (jazz great): November 30, 1935

Billy Hart (post-bop master): November 29, 1940

Pete Best (The Beatles): November 21, 1941

Floyd Sneed (Three Dog Night): November 22, 1943

Les DeMerle (Transfusion): November 4, 1946

David Garibaldi (Tower Of Power): November 4, 1946

Bev Bevan (ELO): November 25, 1946

Alphonse Mouzon (funk/fusion great): November 21, 1948

Tony Thompson (Chic/sessions): November 15, 1954

Clem Burke (Blondie): November 24, 1955

Adam Nussbaum (jazz master): November 29, 1955

Matt Sorum (Guns N' Roses): November 19, 1960

Charlie Benante (Anthrax): November 27, 1962

Mike Bordin (Ozzy Osbourne): November 27, 1962

Matt Cameron (Pearl Jam): November 28, 1962

Rick Allen (Def Leppard): November 1, 1963

Travis Barker (Blink-182): November 14, 1975

NEWS



One hundred fifty years of groove: "veterans" **Billy Ward** (Joan Osborne), **John Gardner** (The Dixie Chicks), and **Kenny Aronoff** (Michelle Branch) backstage on the recent Chicks tour.

Gregg Bissonette was recently in Japan with Larry Carlton, then did a three-week Mapex clinic tour in Europe, Mexico, and South America.

Terry Bozzio was back with the original *Guitar Shop* trio with Jeff Beck and Tony Hymas for a summer tour. Terry will be in Holland shortly performing and recording his "Chamberworks" pieces with the Metropole Orchestra. He will also be performing with Out trio, which features Pat O'Hearn and Alex Machcek.

Kahil El' Zabar recently won a second consecutive Jazz Journalists Association Award for percussionist of the year.

Nick Oshiro has replaced **Ken Jay** in Static-X.

Chad Cromwell is on Peter Frampton's new CD, *Now*. Cromwell will also be touring with Frampton.

Chris Adler is on the new Lamb Of God CD, *As The Palaces Burn*.

Chris Thomas is on tour with The Elms.

Matt Conley is on Die Trying's self-titled debut.

Danny Carey rocks the house on the new Pigmy Love Circus disc, *The Power Of Beef*.

Chris Culos is on tour with O.A.R.

Abe Laboriel Jr. is on drums and percussion on the recent Jewel CD, *0304*.



James Cruise, **Vinnie Colaiuta**, and **Eddie Tuduri** are on drums and **Mike Shapiro**, **Debra Dobkin**, and **Lorenzo Martinez** are playing percussion on the new record by Triana. The record was produced by Tuduri for his Gifted Records, a label dedicated to giving musical opportunities to people with developmental disabilities. Check it out at www.traonline.com.

Shawn Pelton, **Kenny Aronoff**, **Bashiri Johnson**, and **Luis Conte** are on Yankees outfielder Bernie Williams' debut CD, *The Journey Within*.



Scott Reeder, who recently replaced drummer **Brant Bjork** in Fu Manchu, is featured on their new double disc, *Go For It...Live!*

Manas Itiene is on Spearhead's *Everyone Deserves Music*.

Vanderhoof's *A Blur In Time* features **Kirk Arrington** on drums.

Dylan Wissing is on the new Johnny Socko CD. (For more info, visit www.johnnysocko.com.)

Jerry Marotta, **Jeremy Brown**, and **JJ Johnson** are on Libby Kirkpatrick's *Goodnight Venus*.

Jeff "Tain" Watts is on *The Lay Of The Land* by bassist Mike Pope.

Terri Lyne Carrington is on *Purple*, a celebration of the music of Jimi Hendrix by guitarist Nguyễn Lê.

Rob Kurzeiter is on Forty-Foot Echo's self-titled CD.

The reissue of percussion great **Victor Feldman's** 1959 album *Latinville!* features **Stan Levey**, **Willie Bobo**, **Mongo Santamaria**, and **Armando Peraza**.

Jeff Hamilton is on *From Me To You: A Tribute To Lionel Hampton* by vibes master Terry Gibbs.

Mike Portnoy is on John Arch's *A Twist Of Fate*.

Drummers **Dennis Elmer** and **Bruce Robertson** and percussionist **Michael Beach** fire up Brothers Of The Baladi's latest, *Hope*. Meanwhile, Beach has released a solo album, *Hands Of A Thousand Dances*.

Bassist Bruno Råberg has released *Ascensio*, featuring **Marcello Pellieteri**.

Victor Lewis is on a new Stan Getz collection, *Bossas & Ballads: The Lost Sessions*.

Joe Nixon is on *Far From Nowhere* by Slick Shoes.

Josh Baruth is on *Two Conversations*, the new one from The Appleseed Cast.

Zak Starkey is on the new Who CD, *Live At The Royal Albert Hall*.



Jason Lewis is on Ann Dyer's *When I Close My Eyes*.

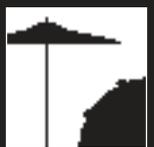
Chris Hornbrook is on Poison The Well's new disc, *You Come Before You*.

Phil Collins and **Frank Katz** appear on *Trilogy*, a three-disc Brand X compilation featuring the studio albums *Manifest Destiny* (1996) and *X Communication* (1992), as well as a live set from 1979.



THE FACULTY. THE PROGRAMS. THE CITY.

the collective



THE WORLD'S PREMIER DRUM SCHOOL

Give The Gift Of Modern Drummer This Year, And Make This Holiday Season Extra Special For That Special Drummer Friend Or Relative!

- Long after the other gifts have been forgotten, **your gift of MODERN DRUMMER** will live on throughout the year.
- Give the gift of **MODERN DRUMMER** and enjoy hassle-free shopping with no crowds or gift wrapping to deal with.
- As a **free gift**, you will receive the Modern Drummer **embroidered baseball cap** as well as the MD Water Bottle (a \$16 value).



12 Great Issues For Just \$29.97

(That's 50% Off The Regular Newsstand Rate!)



Call Our Toll-Free Line To Order:

(800) 551-3786

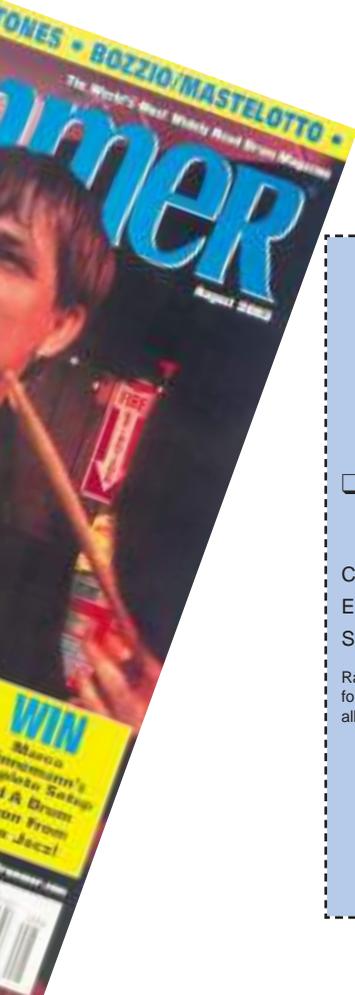
To ensure delivery of your subscription, please use key code: BHL DY3

Or Order Online At

www.moderndrummer.com/holiday1.asp



A \$16 Value—
Yours **FREE** With
Your Paid Subscription!



*The Perfect Gift For Every Drummer...
At Super Holiday Savings!*



12 Issues For Just \$29.97—a 50% Savings **Key Code BHL DY3**

- Please send a one-year gift subscription for \$29.97
 Payment Enclosed Bill Me
 Visa MasterCard

Card #: _____

Exp. Date: _____

Signature _____

Send Gift To:

Name _____

Address _____

City _____ State _____ Zip _____

Gift From:

Name _____

Address _____

City _____ State _____ Zip _____

Rates good in US, Canada, and Mexico. For foreign delivery send \$36.97 for one year (US currency only). Add \$75.00 per year for air mail. Please allow 6 to 8 weeks for delivery.

**For Faster Service Please Call Toll Free
(800) 551-3786**

(Please be sure to give the operator the
Key Code at the top right of this coupon.)



Enclose a separate sheet with names and addresses for additional gift orders.

Please make checks payable and mail to:
Modern Drummer
Subscription Services
PO Box 480
Mt. Morris, IL 61054

2003 Consumers Poll Results

by Rick Van Horn

The June 2003 issue of *MD*, featuring our Product Extravaganza, also contained the ballot for our seventh Consumers Poll, which has now become an annual event. We invited you to list your choices of manufacturers and/or products in a variety of categories, in recognition of innovation, usefulness, and quality.

Today's percussion industry features more manufacturers of drums, hardware, percussion, electronics, and accessories than ever before. And product quality has continued to improve. As a result, we all have an abundance of excellent equipment to choose from. Owing to this diversity, almost every category in the poll garnered votes for many different candidates. (Twenty-eight drum manufacturers were nominated for "Most Innovative" alone!)

Each winner's vote tally is expressed as a percentage of the total number of votes cast in that category. (Some categories received greater responses than others did.) We're also including tallies and comments for other manufacturers who figured highly in each category, as a way of recognizing their popularity among the *MD* readership.

MOST INNOVATIVE COMPANY

Acoustic Drum Company: Drum Workshop led this field, with 26.9% of the total vote. DW products noted for their innovation included Exotic wood drums, 9000 Series Pedals, and Dog Bone hardware adapters.

Also figuring highly in this category were Pearl (19.1%) and Tama (15.3%). Pearl was cited for their Masters high-end and Export entry-level kits, while Tama's ever-improving Rockstar drums were applauded. Both companies received props for their extensive signature snare drum lines. Musashi snare drums and Flying Dragon pedals drew 9.3% of the voters to Yamaha, while Orange County Drum & Percussion earned 6.5% for its distinctive vented snare drums.

Cymbal Company: Zildjian took top honors with 49.6% of the vote. The company was lauded for the development of Left Side Rides, ZXT Trashformers, and new models in the A Custom and K Custom series. Sabian followed with 38% of the vote, and was cited for its AA Metal X and XS20 series. Paiste garnered 9.3%, with the Dimensions and Innovations series receiving the greatest comment. Meinl, Wuhan, Istanbul Agop, Istanbul Mehmet, and Turkish Cymbals rounded out the field.

Percussion Company: The award in this category went to Latin Percussion, who took 43.7% of the vote. LP was lauded for constant development of new musical products for pros, amateurs, and students. Toca and Pearl followed, tied at 9%. Toca received comments about their Unplugged percussion series, while Pearl was cited for ever-improving quality in congas and smaller percussion instruments.

Electronics Company: This category was dominated by Roland (68.9%). Voters cited the RPM-1 Rhythm Coach Pack, PM-1 Personal Monitor System, and TDA-700 V-Drums Amplifier as major achievements.

Other contenders in this category included Yamaha (17.2%) and ddrum (6.9%). Voters appreciated Yamaha's affordable DTXPRESS kits and ddrum's efforts to reduce costs on the ddrum 4 SE.

Accessory Company: Gibraltar was the winner, with 37.1% of the vote. Readers appreciated Gibraltar's Service Center system (offering parts and components for any brand of drums) and their focus on keeping all of their innovations affordable. Other accessory companies receiving recognition included Evans (11.3%) and LP (8.9%).



Drumkits with unusual finishes and exotic woods, along with pedal and hardware developments, earned DW the award for most innovative drum company. They also got the nod for quality and craftsmanship, and for consumer service.

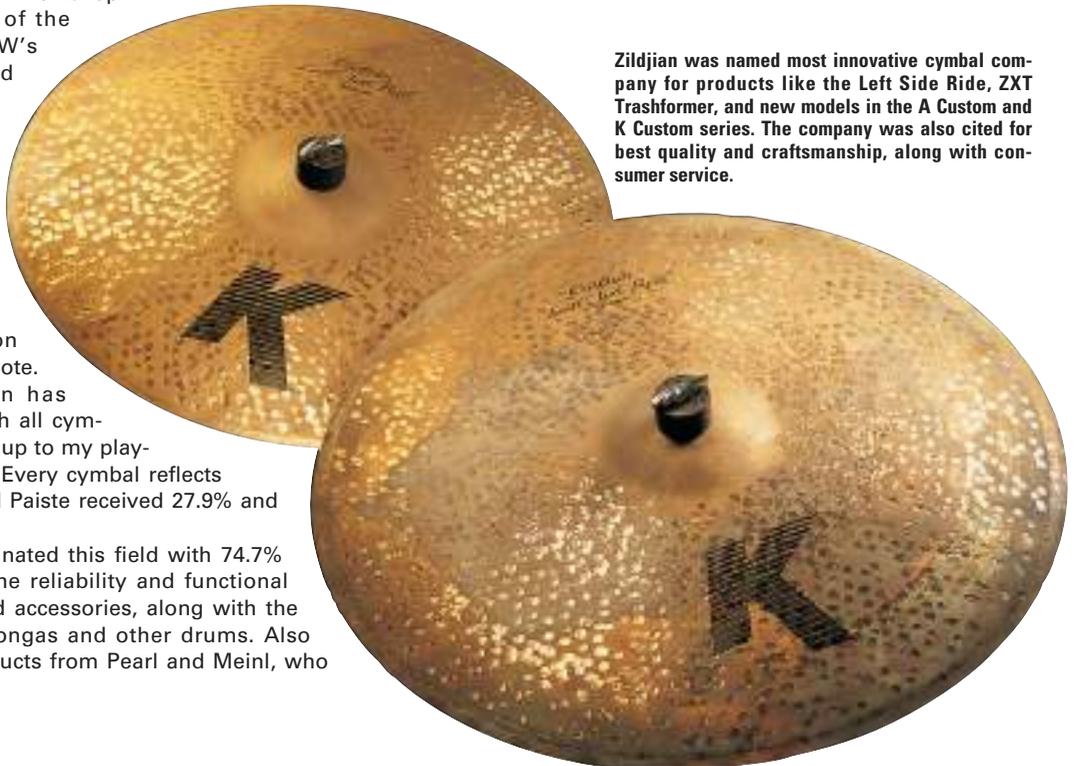
BEST QUALITY AND CRAFTSMANSHIP

Acoustic Drum Company: Drum Workshop took this category with 37.9% of the vote. Voters commented on DW's exotic drum finishes, handcrafted shells, and durable pedals and hardware.

Other contenders were Tama (20.4%), Pearl (14.6%), and Yamaha (6.5%). Advocates of each company cited such factors as shell construction, hardware durability, quality of finishes, and mounting designs.

Cymbal Company: Zildjian won this category with 51.7% of the vote. Comments included, "Zildjian has always set the standard by which all cymbals are judged," "Nothing holds up to my playing like a Zildjian cymbal," and "Every cymbal reflects their historic nature." Sabian and Paiste received 27.9% and 11.1% of the vote, respectively.

Percussion Company: LP dominated this field with 74.7% of the vote. Voters mentioned the reliability and functional designs of LP's blocks, bells, and accessories, along with the consistency of sound of their congas and other drums. Also noted for their quality were products from Pearl and Meinl, who tied at 8.4%.



Zildjian was named most innovative cymbal company for products like the Left Side Ride, ZXT Trashformer, and new models in the A Custom and K Custom series. The company was also cited for best quality and craftsmanship, along with consumer service.



User-friendly products like the RPM-1 Rhythm Coach Pack—along with a habit of “thinking like drummers”—won all the electronics categories for Roland.

Electronics Company: Roland took first in this category, with 73.5% of the total vote. Comments cited Roland for the functionality of their products, and how easy they were to understand and perform with. Other top finishers included Yamaha (12.2%) and ddrum (9.1%)—both cited for ease of use and good sound quality.

Accessory Company: Gibraltar earned 41.2% of the votes in this category. Their racks gained the most voter comments, but their Intruder pedal series and various stand models also earned praise. Other notable finishers in this category included LP (15.7%) and Evans (9.8%).



Products like the Giovanni Compact Conga gained reader attention for Latin Percussion, helping them to sweep all the awards in the percussion category.

MOST CONSUMER/SERVICE ORIENTED COMPANY

Besides standard requests for product information or repairs, other customer-service activities received mention—and votes. These included good Web sites, useful printed information, phone calls answered promptly, and reasonable pricing. These criteria for voting were cited repeatedly in every manufacturer category, so we won't repeat them. Here's our list of winners and runners-up in this important department.

Acoustic Drum Company: DW, with 35.5%, followed by Yamaha (28.9%), and Pearl and Tama (tied at 13.3%). DW was particularly singled out for their build-your-own-kit feature on their Web site, along with good response to inquiries and useful product information.

Cymbal Company: Zildjian led this field with 47.7% of the vote. Sabian took 40.5%, while Paiste received 10.5%. Zildjian was lauded for their responsiveness to individual customer inquiries and problems.

Percussion Company: LP took top honors here (with 63.9% of the vote). LP's online information and consumer-oriented phone service received praise. Pearl was next with 8.8%, followed by Meinl (7.4%) and Toca (6.6%).

Electronics Company: Roland was the big winner again (71.4%). Voters mentioned their warranty service, clear manuals, and customer information hotlines. Other companies cited for their helpfulness included Yamaha (15.3%) and ddrum (8.8%).

Accessory Company: Evans took top honors here (with 20.5% of the vote), due primarily to their extensive product-information packaging and excellent phone response. Gibraltar and Vic Firth followed, tied at 17.8%.



A focus on functionality and affordability earned Gibraltar their wins in the most innovative and quality & craftsmanship categories for accessory manufacturers.

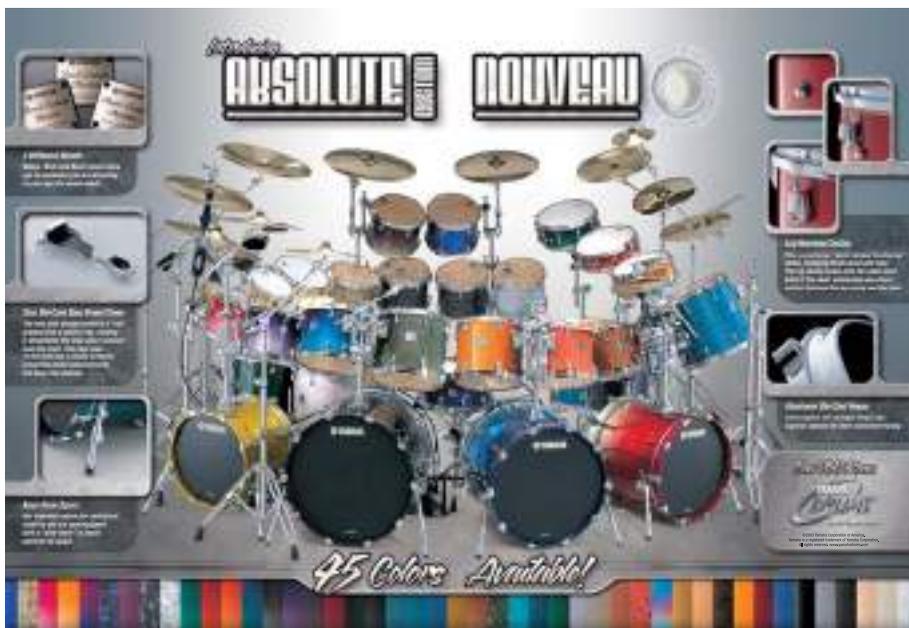


Evans was named most consumer/service oriented accessory company, largely because of their informative packaging.

MOST INTERESTING AD/MARKETING CAMPAIGN

While advertising creativity and originality are always appreciated and recognized in our polls, the fact is that the leading contenders are invariably printed ads featuring photos of beautiful drums. And this year was no exception. However, the fact that so many companies presented such ads made it a close race. Ultimately, the winner was Yamaha, with 9.45% of the vote applauding their two-page spread depicting the new Absolute Custom Nouveau series in all its colors and sizes on one immense fantasy kit. Other standouts in this category included perennial contenders Tama (for their Starclassic Exotix ads) and Pearl (for their Masters series ads), who tied at 5.4%.

Props for originality and interest went to Zildjian (for their K Custom "Darker Shade Of Fast" series), Remo (for their Emperor X "How Hard Can You Hit?" ads), and Paiste (for their ad featuring John Dolmayan under water in a swimming pool). Each manufacturer earned a 4% share of the vote.



MOST VALUABLE PRODUCT

Because the percussion market features such an abundance of useful and original products, every year the MVP category receives the greatest number of votes for the widest variety of contenders. As a result, the ultimate "winner" in the MVP category always earns that position with a seemingly small percentage of the vote. And in poll after poll, that winning product is a hardware/accessory item applicable to a variety of musical styles or situations.

Our winner is: Tama's Iron Cobra single bass drum pedal, which led the MVP field with 6.6% of the vote. Readers noted the pedal's adjustability, ruggedness, and speed.

Acoustic drums receiving voter recognition included Pearl Masters, Mapex Orion, and Tama Starclassic series.

The leading vote-getter for cymbals was Zildjian, with votes for their Left Side Ride, ZXT Trashformer, and new models in the A Custom and K Custom series. Sabian was noted for the introduction of their AA Metal X and XS20 lines. Meinl's Generation X Thomas Lang Filter China was also singled out.

In the area of electronics, MVP votes went to Roland's RPM-1 Rhythm Coach Pack and V-Cymbals, along with Pintech's line of mesh-head pad kits.

Among drum hardware, DW's 9000 series pedals (6%) and Yamaha's Flying Dragon pedals (5%) followed the MVP winner as the next-highest vote-getters, once again affirming the importance of this fundamental piece of hardware. Other accessory items favored by poll respondents included Evans' EMAD and Min-EMAD systems, molded trap cases from SKB, and Remo's Emperor X drumhead.

We congratulate the winners of *MD's* 2003 Consumers Poll, and we thank all the readers who participated. We'll give the industry some time to develop yet more new and exciting products, and then do it again next year!



Tama's Iron Cobra single bass drum pedal



Brian Frasier-Moore

Today the man behind the skins for Christina Aguilera, Janet Jackson, Jill Scott, Usher, and Lydia, plays on one of the coolest set-ups we've ever featured in this series on Starclassic artists. However, Brian Frasier-Moore began building his impressive chops on something slightly less sophisticated...

"I didn't have a kit when I first started playing at age five. I played on my mother's telephone books! When I was seven I began playing at the church where my father ministers. Fortunately, the church had a drum set. Actually, the first kit I owned was a Tama Rockstar. I was fourteen and it was *humongous*—24" bass drum with a rack, and I think the *smallest* tom was a 14"! It was cool though."

"As soon as I started doing gigs, I started to change drums and configurations. By the time of Christina's first tour, I was using a 6pc kit similar to the main part of my kit now. But on Janet Jackson's tour I could only use a 5pc plus I dropped the 16" in favor of a 15"—I find a 16" just gets no sound out of an arena." After all the incremental changes came one very big change—and today Frasier-Moore no longer plays on a drum kit. He plays on *two* drum kits.

"I always want to be interesting—to be two or three steps ahead. I was playing a lot of gigs and noticed more people wanting to see what I was doing. So I decided to stand up and play a few songs so they could." To make that possible, Frasier-Moore and his tech came up with a two kit set-up. "On the main kit I have all the toms and a 22" kick. On the 'stand-up' kit, I have just a 10" snare, the 20" kick and a pair of mini-hi-hats. Below the 10" snare set is another 10" which I can access when I am sitting down at the main kit." Frasier-Moore treats the kits as separate entities, but he "will play the 20" and 22" together for effects, like a flam-type thing."

Looking over his kit, Frasier-Moore sounds completely satisfied. "Man, this kit is amazing—the way we set it up, the sound, the finish! I just think my kit is the best kit ever." Then you realize he's already thinking two or three steps ahead again when he adds, "well, for *now*."

on playing with
christina aguilera,
janet jackson,
and a double
starclassic maple kit



Hear Brian Frasier-Moore and his Tama Starclassic kit on Christina Aguilera's latest release, *Stripped*.

brian's double starclassic maple kit



finish: gold sunburst
stand-up section: 18 x 20 bd, 5.5 x 10 sms1055f maple, 6.5 x 15 pbs265 brass (not shown), 5.5 x 10 pf155h10 steel snare
main section: 18 x 22 bd, 7 x 8 tt, 8 x 10 tt, 8 x 12 tt, 13 x 14 tt, 14 x 15 tt, 5 x 14 sms1455f sd, 5 x 12 tymp tom
hardware: pmd800ss & pmd80ss power tower racks, mth900am, sna25, ca45e, csa30, mha623, cba5, rw100 rhythm watch drummer's metronome
(2) hp900r rolling glide pedals, hh905 hi-hat (not shown), ht730 throne, rw100 rhythm watch drummer's metronome

www.tama.com

For the new Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MD32, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403



TINA

TAMA





RMV Concept Series Drumset

From South Of The Border...Way South

HITS

excellent quality at an affordable price

20" bass drum has an especially big sound

MISSES

snare release lever can be painful to operate due to sharp corners

by Rick Mattingly

The subtitle of this review refers to the fact that RMV drums come from Brazil. RMV might be a new name to many of us North Americans, but the company has been in business since 1975. Their drumshells are made from bapeva, a native wood also known as Brazilian maple, which the RMV catalog says is harder than North American maple or birch.

RMV drums are available in two series. For this review, we received a set of Concept series drums, which are said to produce "a high-energy, explosive attack, bright stick definition, and high volume." The company also makes a Concept Neo series. In both series, the snare drums and bass drums have 9-ply shells and are 8 mm thick. The difference is in the toms: Concept toms have 9-ply shells and are 6 mm thick, while Concept Neo toms have 6-ply shells and are 4 mm thick for "a warmer and more powerful tone than other thin-shelled drums."

Material Differences

One feature that distinguishes RMV drums is the MiniMass lug, which is not made of metal. Instead, it is made of a composite fiber material with an ABS coating. The tom clamps are also made of composite fiber, which is said to reduce stand vibration. Considering that the toms all feature RIMS-style isolation mounts, stand vibration might not be much of an issue. Still, the lug casings and clamps are lighter than typical die-cast zinc-alloy parts, and RMV claims that they're also stronger.

The snare drum and toms feature RMV Sturdy Hoops, which are made of 2.3-mm steel and are a traditional triple-flange design. The bass drum is fitted with wood hoops.

The kit we received for review had a Glitter Black finish, except for the snare drum, which was natural Bapeva with a medium-gloss oil finish. All of the drums had black lug casings and rims. On the snare drum, the logo badge was a metal plate screwed into the shell. The logos on the toms and bass drum were painted on as part of the finish. Air vents on the drums were protected by thick collars that appeared to be made from the same material as the lug casings.

RMV also make their own drumheads, which compare favorably in quality to those of more familiar major brands. I'll discuss characteristics of different models as I discuss individual drums.

Snare Drum

The 5 1/2x14 snare drum had a bright, ringy sound that was more akin to a typical metal-shell snare drum than to a wood-shell drum. It did, however, have a bit more "meat" in its timbre. Rimshots tended to "ping" more than "crack." The drum





RMV's MiniMass lug is made from a composite fiber material with an ABS coating, said to be lighter and stronger than other designs.



responded well to delicate, articulate playing, and snare response was even all the way out to the very edge of the batter head. The drum also responded well to aggressive playing, but its cutting power was more a result of its bright sound and ring than of its volume. A deeper drum would probably be an advantage for high-volume settings, but the 5½x14 would serve as an excellent general-purpose drum that could cover a variety of styles and situations.

The snare release lever has a couple of problems. First, when the snares are on, the lever somewhat blocks the snare-tension adjustment knob, making it difficult to operate. Also, on our test drum the top corners of the lever were very sharp. Reaching down quickly to flip the snares off with my thumb proved painful if I didn't land in the center of the lever. The folks at RMV tell us that this problem has already been addressed at the factory, but it still may exist on drums currently in the stores.

The snare drum had ten tension rods per head. Although each rod had its own lug casing, each pair of casings was mounted on a single rubber gasket that isolated the casings from the drum.

The drum came fitted with an RMV Original white-coated batter, along with a clear snare-side head. There was no weight indicated on the batter head, but the sound and response reminded me of a Remo Ambassador. The snares were generic 20-strand spiral wire models.

Toms

Our review kit came with 7x8, 8x10, 9x12, and 11x14 suspended toms. The sizes worked well together, making it easy to get a nice range of pitches and an "ensemble" sound. Each drum was fitted with a suspension mounting system, and mounting brackets were included so that all of the toms could be mounted on floor or cymbal stands. There was no mounting hardware on the bass drum, and RMV "floor toms" do not have legs.

The toms came with RMV clear Classic Duo (2-ply) batter heads and Original Clear (1-ply) resonant heads. All of the toms had impressive sustain without merely sounding ringy. The bigger the drum and the lower the pitch, the more I was impressed by the body and tone. The drums were also easy to tune, attesting to the integrity of the bearing edges and the roundness of the shells.

We also received white-coated Classic Duo (2-ply) and white-coated Original (1-ply) batter heads to try on all the toms. The coated Classic Duo heads produced a drier sound than their clear counterparts did, with a slightly sharper attack. The Original heads favored higher pitches and were brighter and ringier than either of the Classic Duo models. I would likely choose the coated Original

heads for acoustic jazz, the clear Classic Duos for a deep, boomy rock sound, and the coated Classic Duos for moderate-volume rock/pop or studio settings.

Bass Drum

I've owned and played quite a few 20" bass drums over the years, but never one that sounded this deep and big. Of course, I can't recall any of them being 17" deep either, so I'm sure that's an important factor. At any rate, this drum had an impressive amount of punch and bottom end for its 20" size.

The heads were interesting. The front head, which had an RMV logo but no model name, was a single-ply, white-coated model with a 3½" hole near the bottom. The batter was a clear Classic Duo model. Each head also had an added "collar" around the inside, but it wasn't the typical "donut" collar that's the same width all the way around. Instead of the "open" space being circular, these collars created an oval, with the thickest parts of the collars at the top and bottom centers, and virtually no collar on the sides. The result was a warm, fat sound that had body and resonance beyond the typical muffled "thud" sound. Yet it was controlled enough that no additional muffling would be needed in a lot of situations.

The spurs can be adjusted to raise the bass drum a couple of inches off the floor, if desired. The catalog indicates that 16" and 18" bass drums include an adjustable riser so that the back (pedal) end can also be lifted up.

Pricing

I spent a lot of time checking out these drums before I went to the RMV Web site to get the current prices. From the quality and workmanship of the drums, I expected the kit I reviewed to list for around \$2,000. I was wrong. Priced individually, the drums reviewed above (less the 7x8 tom) would be \$1,500. However, when purchased as a "package" kit, those drums list for \$899. (And the price doesn't change if you opt for a 22" bass drum instead of the 20".)

Note that this is a "drums only" price, which includes no stands or pedals. However, it does include the three clamps you'll need to mount the toms onto floor stands. Also be aware that although RMV makes several sizes of toms and bass drums, the only "package kits" available are five-piece configurations with a 5½x14 snare drum, 8x10, 9x12, and 11x14 toms, and either a 17x20 or an 18x22 bass drum. But even without the special "kit" price, RMV drums are priced very reasonably for the quality you get. I'm impressed.



RMV's shells are made from Bapeva, or Brazilian maple.

THE NUMBERS	
7x8 tom-tom	\$225
8x10 tom-tom	\$230
9x12 tom-tom	\$240
11x14 tom-tom	\$260
17x20 bass drum	\$415
5½x14 snare drum	\$355
Five-piece kit (8x10, 9x12, and 11x14 toms, 17x20 bass drum, 5½x14 snare)	\$899
(011) 55 11 6406-8548, www.rmvdrams.com .	

New Paiste Dimensions Models

A New Look Creates New Sounds

HITS

Sonic Texture Formula is a striking new finish

cymbal sounds are complex

excellent big band possibilities

by Chap Ostrander

Paiste's Dimensions series has earned a reputation as a "workhorse" line since its inception a few years ago. The fact that the cymbals are made from CuSn8 Bronze ("2002 Bronze") helps keep their costs down. Experience gained from the manufacture of other Paiste lines make the Dimensions bright, warm, and cutting, and gives them versatility. The cymbals feature hand hammering and lathing, as well as unique surface treatments and a striking look.

Sonic Texture Formula

At the 2003 Winter NAMM convention, Paiste introduced seven new models to the Dimensions line. Among other characteristics, the new models incorporate Paiste's "Sonic Texture Formula," which is a surface treatment said to give the cymbals a fuller sound by boosting complex harmonics. The treatment involves a manual lathing process that results in a concentric set of grooves. According to Paiste, these grooves "widen the tonalities created by the vibration of the cymbal."

I asked Andrew Shreve of Paiste if the Sonic Texture Formula would be incorporated into future production of original Dimensions models. He told me that the treatment will only be applied to the new models. This decision results in a specific selection of new sounds added to an already popular and musical line of cymbals. Let's check them out individually.

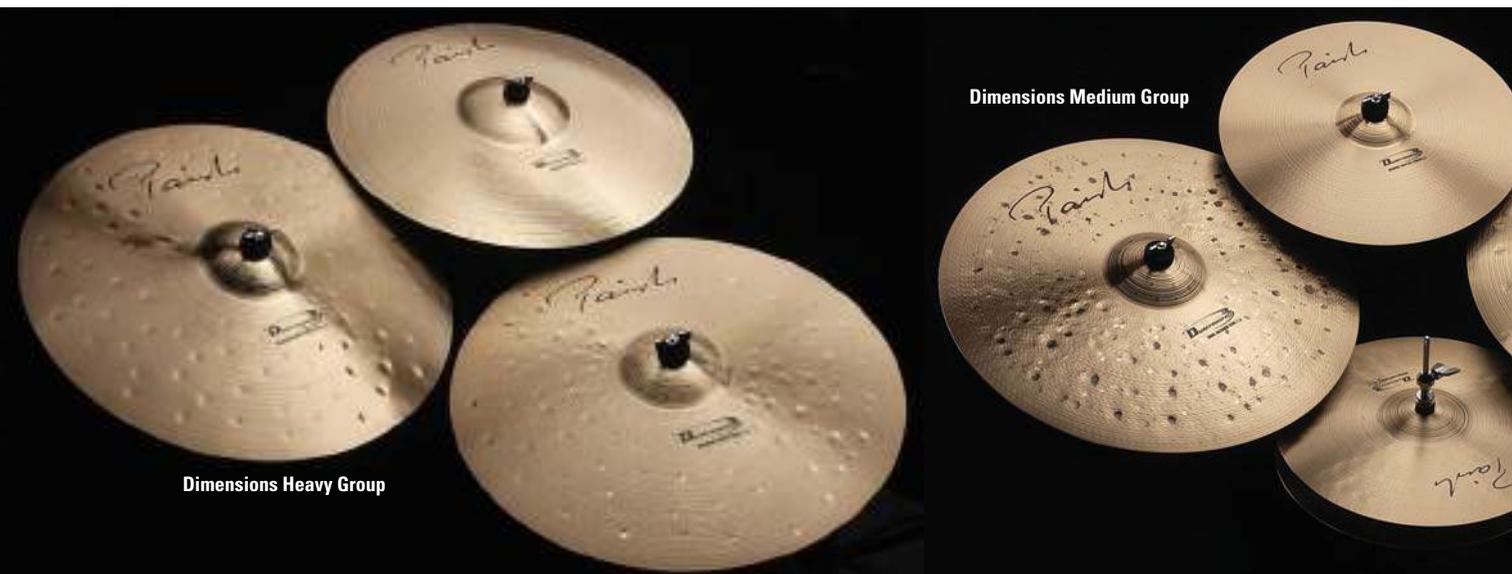
20" Medium Crush Ride

This cymbal could easily be taken for a mild-mannered ride that would fit in on most gigs. But Paiste wanted to produce a ride that was meant more for a rock gig than for all-around use, so they found a way of injecting *attitude* into this new model.

At a moderate impact level, the cymbal offered fine stick response and a full, cutting voice. When I laid into it a bit more, the sound jumped out with even more penetration. The bell could be bright or really piercing, depending on how hard I hit it. The Sonic Texture treatment appears on the top and bottom.

20" And 22" Deep Full Rides

The Deep Full rides were a pleasure to play. With pitches that dropped lower from the 20" to the 22", they were even-tempered, rich with tone, and expressive in a subtle, understated way. I could articulate delicate passages with sticks, brushes, or my fin-



Dimensions Heavy Group

Dimensions Medium Group

gers. I felt like I was painting the sonic landscape with a full range of harmonics. The Sonic Texture was applied underneath, with lathing and hammering on top.

These models really felt like big band rides in the way they blended into the music. I tried combining them with the 15" Medium Heavy Crunch hats to see how they would interact. It was a match made in heaven.

20" Cool Medium Ride

The Cool Medium Ride sounded light and glassy, with lots of shimmer. It offered medium stick response and a clear bell sound. Riding near the edge brings out gong-like undertones, but the sound gets brighter when you move closer to the bell. The finish featured the Sonic Texture on the top and bottom, with "craters" of unpolished areas throughout.

20", 21", And 22" Medium Heavy Wild Rides

These models proved true to their name and weight. The weight gave solid stick response, allowing me to play complex patterns with great clarity. The bells on all three sizes were extremely loud and cutting. I liked the fact that I could drop in accents on the bell that didn't disturb the ride sound, but rather mixed into it. The pitch of the three rides moved higher from the 20" to the 22".

On all three sizes, playing a steady ride pattern generated a sound that was big, loud, and full of highs. There was also a full-bodied undercurrent of complex tones that bordered on sounding gong-like, but that stayed under control. This model is lathed on top, with spaced hammering. The Sonic Texture treatment is applied underneath. These are definitely rock cymbals—loud and in your face!

16", 17", And 18" Medium Thin Full Crashes

These crashes had clear and cutting voices, with a full set of harmonics that sprang forth at each shot. The 16" possessed the highest pitch, with the 17" and 18" sounding deeper and fuller. The crash sound from each of them was very satisfying, and I could easily use them on most applications, from shows to rock. Each size has a full-profile bell, which also sounded very clean.

I found that the 17" could also be used as a crash/ride. The other sizes tended to build up while played in a ride format, but the 17" stayed under control. The Sonic Texture finish was applied to these cymbals on top and underneath.



18" Medium Raw Crash

The Medium Raw Crash is the epitome of a rock crash. The sound simply *exploded* off the cymbal as soon as I struck it. The main voice was very high and piercing, with rather complex undertones that stopped just short of being gong-like. The large bell had lots of penetrating power.

I found it intriguing that the tonal quality of this crash was the same at all dynamic levels. This meant that I could count on the same sound whenever I needed it. The cymbal had spaced lathing on top, with progressive hammering from the edge to just before the bell. The underside featured lathing alone. (This model is also available in 19" and 20" sizes.)

14" And 15" Medium Heavy Crunch Hats

Given their name and weight, I expected the Crunch Hats to sound heavy and thick, but that was not the case. I was pleasantly surprised by that fact that while their weight gave them a high and clear sound, they also had a sweet sibilance, plus great stick response.

The 14" hats had a nice, clear voice, with lots of complexity to the overtones. The 15" pair had the cut and harmonics of their smaller siblings, but with a difference. The only way I can describe the sound is that it was lower and more "mature." They sounded like big band cymbals, inspiring me to play all over their surface. I could happily use the 14"s for accents and everyday gigs, but the 15"s gave the hi-hat the feeling of being more of a separate instrument that I might want to solo on.

The top cymbal on each pair had the Sonic Texture treatment on both sides. The upper surface was all one texture, while the underside had irregular lines of lathing. The bottom cymbal was the heavier of the two, and had a similar look. The only difference was that it had very small areas that looked unfinished.

Final Words

I'm impressed with the work that Paiste has put into this expansion of the Dimensions series. The new models are thoughtful additions that truly widen the tonal range and versatility of the line. It's likely that any or all of them could find a spot on your gig. So check them out!

THE NUMBERS

Rides

20" Cool Medium, Deep Full, Medium Heavy Wild, and Medium Crush Rides	\$396
21" Medium Heavy Wild Ride	\$430
22" Deep Full and Medium Heavy Wild Rides	\$462

Crashes

16" Medium Thin Full Crash	\$282
17" Medium Thin Full Crash	\$308
18" Medium Thin Full and Medium Raw Crashes	\$342

Hi-Hats

14" Medium Heavy Crunch Hats, per pair	\$472
15" Medium Heavy Crunch Hats, per pair	\$512

(800) 472-4783, www.paiste.com.

Drum Workshop 9000 Bass Drum Pedals And 9500 Hi-Hat

It Must Be In Their Genes

HITS

multiple adjustability options

smooth and fast action

totally silent

by Rick Van Horn

There is definitely something to be said for heredity—even when it comes to bass drum pedals.

A couple of years ago, DW introduced a new pedal design called the 9000 Titanium series. It offered quite a few innovations—even by the standards of a company *known* for innovations. The pedal was streamlined, lightweight, and contemporary in appearance. It offered an incredibly smooth action and loads of adjustability. And it was dead silent.

Unfortunately, the 9000 Titanium pedal also cost an arm and a leg. So it's not surprising that only a limited edition was produced. But the savvy folks at DW knew that they had a good thing going. They just had to find a way to make it more affordable.

Enter the new 9000 Series. It incorporates all of the mechanical improvements of its predecessor, but it's made of less expensive materials and costs less to manufacture. This brings its price down.

We were sent 9000 single and double bass drum pedals, along with a 9500 hi-hat. Let's give 'em a look.

The Single Pedal

One of the things I've always appreciated about DW's venerable 5000 series is its simplicity. Spring tension, beater height, and linkage (chain or strap) length is about it for adjustments. You select the cam action (Turbo or Accelerator) and the linkage type (chain or strap) when you buy the pedal. Recent versions have offered beater weights and stackable heel plates as options. But even without them, it's always seemed possible to get a good feel from a DW 5000 without a lot of fuss.

So I was a little daunted when I unpacked the DW 9000 and saw how massive and complex it appeared to be. (The special three-way hex wrench/drumkey was a scary indication in itself.) But after taking the time to read the supplied instructions—twice—I was able to figure things out pretty quickly. After that, I began to appreciate all the new adjustment options available to me.

In addition to beater height (which can be secured with a convenient memory lock), the distance of beater travel (throw) can be adjusted over a pretty wide range. This does affect the footboard angle, but that angle also has *its* own separate adjustment to help you compensate.



Between the two adjustments it's pretty simple to reach a comfortable compromise that provides the desired pedal action.

DW's familiar felt-lined spring is still present. But in addition to the top of the spring being attached to the drive cam via a roller bearing (as on the DW 5000), the bottom of the spring now also employs a bearing linkage where it attaches to the pedal's yoke. This improves the pedal's action, reduces wear on the spring, and absolutely eliminates any "spring-stretching" noise.

Speaking of noise, I never considered a DW 5000 with a chain-and-sprocket drive particularly noisy—until I compared it to the 9000. Since the new pedal wraps its chain over a felt-lined channel rather than a sprocket, there is no metal-to-metal contact involved. The action is *totally* silent. And considering that virtually all moving parts on the pedal are fitted with ball bearings, there's no noise anywhere else. It's like stepping on air.

Possibly the most impressive adjustment on the 9000 pedal is the chain/strap torque adjustment. A sliding bar beneath the felt-lined drive track allows you to instantly convert the pedal from "Turbo" (circular) to "Accelerator" (eccentric) drive—or anywhere in between. This means that you no longer have to choose between the two at the time of purchase. Also, you're not limited to one or the other feel; you can create your own compromise between the two.

The 9000's hoop clamp has two separate adjustments. A knurled knob above the spring-loaded clamp sets the basic opening for any given bass drum hoop. This knob is then locked with a set screw. From that point on, you operate a convenient, side-mounted wing bolt to tighten or loosen the clamp and thus secure or remove the pedal from the drum. I love the spring-loaded clamp; it makes putting the pedal on the drum much easier.

The 9000 pedal comes fitted with the double chain, and is factory-adjusted to Accelerator drive. A nylon strap is also supplied, as are a toe stop and the mounting screws necessary to utilize an optional SM1260 pedal customizing kit (available separately). That kit includes Elevator Heel Platforms and Force Maximizer footboard weights.

The Double Pedal

I've used a DW 5002 double pedal for several years—mainly for effects and "big endings." I'm nobody's double-bass monster. But after switching to the 9002, I'm beginning to think there might be hope for me. I've never experienced such a dramatic improvement in my playing based on a change of equipment. The left pedal felt as smooth and fast as the right. I confirmed this by playing the left pedal with my right foot as well as with my left. It felt *just* like the primary pedal.

I couldn't discern any difference between the construction of the connecting axle on my 5002 and that of the 9002 (other than a new memory lock on the 9002's axle). The universal joints appear to be the same. So I have to attribute this improved feel to the various drive and linkage improvements on the pedals themselves.

Like its single sibling, the double pedal is completely silent. Between that and its amazing feel, it was an absolute joy to play.

The Hi-Hat

The 9500 hi-hat incorporates DW's rotating twin-leg design, which uses the pedal's footplate for the third "tripod" support. This makes fitting it in with other pedals a good deal easier. The footplate itself is secured in playing position by a couple of drumkey-operated bolts, which must be loosened in order for the pedal to fold up for packing.

That's a minor inconvenience to deal with in exchange for the stability that the locking system gives to the stand.

The most distinctive feature of the 9500 hi-hat is its triple-chain linkage. Two chains connect the pedal to "Accelerator"-style sprocket cams mounted on an axle. These cams are placed on either side of a third, slightly offset cam, which is connected by a single chain to the hi-hat's pull rod. This linkage provides for a very fast, smooth action. There is a bit of noise from the operation of the linkage, but not enough to be of any concern, unless you had a microphone down by the pedal itself.

The spring tension adjustment is a large dial placed at the base of the stand, just above the toe of the pedal. A thoughtful decal indicates which way to turn the dial for more or less tension, and a drumkey bolt locks that tension in when you've established it. A wide range of tension is attainable, making it possible to retain your preferred feel no matter how heavy or light your top hi-hat cymbal is.

The cymbal tilter features a bolt that pushes horizontally against the vertical leg of an inverted-L-shaped fitting.

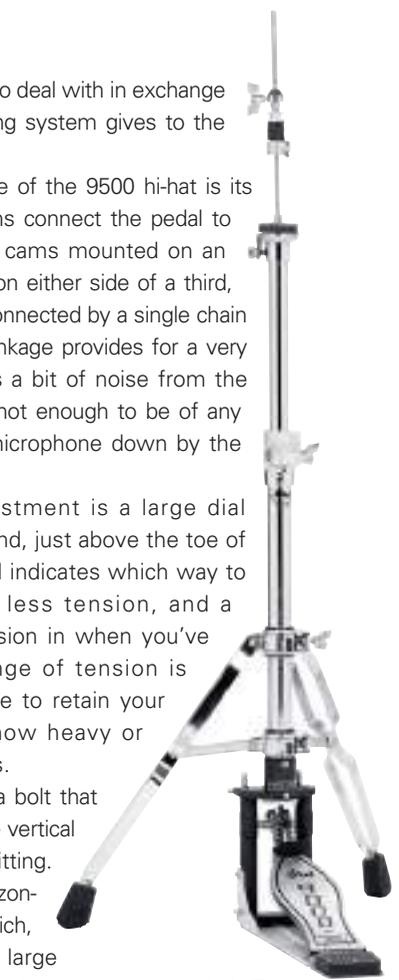
This raises or lowers the horizontal upper portion of that L, which, in turn, raises or lowers the large metal and felt washers beneath the bottom cymbal. The adjusting bolt is resisted by a spring for fine-tuning, and is secured by two lock nuts. At first this all seemed a little over-engineered to me. But after I played for several days without having to re-adjust the tilter, I began to appreciate the design.

Two nice touches are a toe stop on the pedal and the inclusion of 15" and 20³/₄" upper pull-rods. This gives you a range of hi-hat height options—from quite high to quite low, without having to cut off part of the rod. Another nifty feature is DW's clutch, which features a cymbal-holder knob fitted with a drumkey-operated locking bolt. This system virtually ensures that your top cymbal won't fall off the clutch at an inopportune moment.

Summing Up

DW built their business on bass drum pedals, and in the ensuing years they've remained a leader in that field. With the 9000 Series, they've eclipsed their own record for innovation and performance. The single and double versions alike are smooth, silent, and eminently playable, and they offer adjustability that makes them more versatile than ever. Meanwhile, the 9500 hi-hat combines durability and functionality with a quick and fluid action that promotes relaxed, comfortable playing.

Although significantly less expensive than their Titanium forbears, the 9000 Series pedals are by no means cheap. Still, when "functional" items have the potential to significantly improve your playing abilities, you just gotta check



THE NUMBERS	
9000 Single Pedal	\$349
(price includes heavy-duty Cordura carrying bag)	
9002 Double Pedal	\$749
(price includes molded plastic hard-shell case)	
9500 Hi-Hat	\$329
(805) 485-6999, www.dwdrums.com .	

Sunlite Studio Drumkit

A Nice Surprise From A "Budget Brand"

HITS

great sound

attractive appearance

sturdy, well-designed hardware

nice price

MISSES

bass drum beater seemed a little light

tension on snare
strainer slipped over time

by Martin Patmos

Sunlite is a Taiwanese-made brand that you see frequently in "mom & pop" music stores, but only rarely in the chain stores. As a result, the company is often regarded exclusively as a budget brand, as opposed to a major player within the drum industry. The fact is, for over fifteen years Sunlite has been offering quality instruments at affordable prices to players of all levels.

The Studio model is Sunlite's latest high-end addition to their catalog. And frankly, it's a gem. It offers sound, looks, functionality, and a price that's just right.

The Drums

Straightaway, this kit is an eye-catcher, with a smooth, transparent lacquer finish that allows the wood grain to show through. The well-built shells are made of a 7-mm, 9-ply, maple/basswood combination, with seams so clean I had to look twice to find them. Besides helping to bring the price down, the company feels that this wood combination is harmonically fuller, offering more complex overtones than an all-maple kit. The maple brings warmth and sustain, while the basswood adds clarity and projection. I found the drums warm and full, with a nice attack. Lugs and hardware are isolated from the shells throughout, eliminating any acoustic interference.

A standard five-piece configuration includes a matching wood snare drum and natural wood hoops on the bass drum. The lacquered shells (emphasizing the wood grain), small oval badges, and simple, teardrop-shaped chrome lugs create a great-looking kit.

Bass Drum

The 16x22 bass drum (outfitted with Remo heads) offered a deep, round, full, and warm sound. While it sounded good at different tensions, I especially liked the drum when I tuned it deep and loose, creating a booming punch. Drumkey-operated tension rods added to the drum's clean look, while sturdy, adjustable legs provided a solid stance.

Toms

The 10x12 and 11x13 rack toms featured suspension mounts. With their single-ply heads, they tuned easily. The maple/basswood shells produced a warm, full tone, with an attack that sounded especially nice when opening up at medium to loud volumes.

The central post coming up from the bass drum holds two small L-shaped tom arms, with the capacity to hold a third item such as a small cymbal boom. Positioning the toms was easy. Once set, the memory locks sat snugly against the hardware to create a smooth, seamless look.

The 16x16 floor tom continued the tonal range, sounding deep and warm. Thanks to its long legs I was able to position the drum exactly as I wanted.



Snare Drum

The 10-lug, 6½x14 snare drum is made from the same wood combination as is the rest of the set. Its tone blended nicely with the rest of the drums, sounding especially crisp and clean when cranked up towards the high end. It had body, but was dry enough not to be unbalanced or overpowering. Rimshots on it made for nice accents.

The snare featured Sunlite's S-05 Lateral Throw-Off, which dropped away from the drum smoothly, then easily locked back up in place. It functioned quite well, though I had to re-adjust the snare tension every few days. Other than that minor problem, the snare drum complemented the kit very well.

Hardware

The 1001 series hardware that was included with the kit proved sturdy, functional, and easy to handle. Practically every wingbolt fit naturally in my fingers, operating smoothly and comfortably. Double-braced legs with fat rubber feet offered solid support, while isolated tubing kept things quiet. Everything positioned very nicely, with the ball-and-socket snare basket an especially noteworthy feature. The oversized knob for adjusting the hi-hat pedal tension was also a nice touch.

The double chain-drive bass drum pedal was mounted on a heavy footplate for solidity, with a single spring tension adjustment and no-nonsense design. It struck quickly and accurately, producing a good punch in mid- to high-volume levels. Although fully functional and capable of producing a good sound, the beater was light for my taste. I'd have liked something with a little more mass and throw. But with the number of aftermarket beaters available today, most drummers personalize this aspect of their pedals anyway, so this is a minor consideration.

Looking For More?

The Sunlite Studio comes as a standard five-piece set in seven different transparent lacquer finishes. However, Sunlite takes special orders, and will produce drums in any color requested, as well as in specialized finishes like fades and sunbursts. And while they don't stock add-on toms, if you're looking for something beyond a five-piece kit, they'll custom-make any size drum requested. They suggest ordering such additional drums at the same time as the basic five-piece so that the finish comes from the same batch and all the drums match perfectly.

Conclusion

I can't imagine anyone being unhappy with this kit. From the boom of the bass, to the warm, round sound of the toms, to the crack of the snare, this is a great-sounding drumset. Add to that the solid construction, nice looks, and excellent hardware package, and you've got a complete pro-level kit ready to go. Considering all this quality, coupled with a really appealing price, Sunlite's Studio is

THE NUMBERS

Configuration: 16x22 bass drum, 10x12 and 11x13 rack toms, 16x16 floor tom, and 6½x14 snare drum. All shells are 7-mm, 9-ply maple/basswood combination. Hardware package includes 1001 series cymbal stand, cymbal boom stand, snare stand, hi-hat stand, and bass drum pedal. Seven transparent lacquer colors standard; custom colors and finishes available at extra cost.
List price\$1,375
(626) 448-8018, www.sunlitedrum.com.

Quick Looks

Sonor Sound Wires

Sonor's new Sound Wires are designed to let drummers improve the sound of their snare drums by changing the snares. The series offers a choice of stainless steel, bronze, and brass wires, all wound on precision machines and then hand-soldered to their end plates. Those end plates have been designed with a special recessed contour that prevents the holding straps or strings from coming into direct contact with the head. And in a nice touch, the holes in the plates are lined, so there are no sharp edges to cut the strings. The rounded corners of the plates have been turned up to further minimize contact, ensuring that only the snare wires touch the head.

Each set of snares comes in an attractive wood "Safety Case." While this may sound a bit like overkill, I found it helpful for transporting the snares and changing them on the job. The darkness of the stain on the wood corresponded to the type of snare wires, so it was easy to pick out the one I wanted.



Sonor included a set of woven snare cords with each set of wires. They proved strong and easy to work with. Anyone who chooses to use a strap to hold the snares should make sure that it fills the slot in the end plates, in order to keep the snare wires aligned across the bottom drumhead.

The Stainless Steel wires embody the basic sound that most players will go for. They gave me great precision and a wide dynamic range. I'd recommend these for anything from general use to heavy hitting.

The Bronze wires have some elasticity to them, due to the nature of the alloy. They produced a more refined voice with fewer overtones, and could be applied to orchestral applications and situations in which your brush sound would be important.

The Brass wires were my overall favorite. They're stiffer than the bronze but lighter than the steel, so they produce a crisp, clear sound with lots of definition.

Sound Wires are available in 18-strand sets for 10" and 12" drums. For 13" and 14" drums there are "standard" 18- or 24-wire sets, along with a set featuring two separated 8-strand strips for a more controlled sound.

The great thing about the Sound Wires is that installing them on your drum is like an instant sonic overhaul. My vintage Pearl metal-shell snare was very happy. The snare sets are priced at \$45 for 10" to 13" sizes, and \$50 for 14" models.

(804) 515-1900, www.hohnerusa.com, www.sonor.de.

Chap Ostrander

Silver Fox Drumset Sticks

A Famous Marching Name Hits The Stage

HITS
superb finish and balance

many different sizes and tip configurations to choose from

by Paul Bielewicz

Silver Fox drumsticks have been well known among drum corps players for years, dating back to when marching authority Al Lemert owned the company. When Grover Pro Percussion bought the line a few years ago, the marching sticks remained the focus for a while. But eventually the Silver Fox technology and tradition were applied to models designed for drumset use. Those models are now making their bid in the marketplace.



A Quick Overview

Silver Fox drumset sticks are available in three lines: Classic Hickory, Custom Hickory, and New England Maple. Classic Hickory sizes include 7A, 1A, 5A, 5B, and 2B. Custom Hickory models include LR, MR, JR, JX, HR, and JRX—all similar to their standard counterparts, but with differing length or neck dimensions and tip types.

The New England Maple series is available in 515, 545, and 585 models. The sticks are made of rock maple, which is strong and durable, but is less dense than hickory. While this makes the sticks more prone to breakage under hard use (heavy impact), it actually helps them last longer than hickory sticks under moderate use. They'll dent and compress, rather than chip away to the point that they become useless. The lower density of maple sticks also helps them to transmit less impact shock into the player's hands.

Silver Fox also offers three Concert Maple models, as well as a slew of Marching Classic and Marching Custom sticks. Also available are sticks with Del-tips (made of Delrin, which is similar to nylon but stronger), and Ultra-tips (which are Delrin tips in unique shapes), along with marching and concert mallets.

Our Sample Sticks

Our representative review sampling consisted of 7A, 5A, and 5B Classic Hickory models, a pair of J/R Custom Hickory sticks, and a pair of 515 New England Maple sticks. The overall quality of the sticks was superb. They were all perfectly straight and matched to one another, and each pair was well balanced.

Generally, once drummers find a size of stick that they're comfortable with, they stay with it. Even if they try others, those others don't vary much in length or diameter. I'm no different, and because of this I found it somewhat challenging to give a completely objective review of sticks that were larger or

smaller than those I'm used to.

That said, I was pleasantly impressed with the feel and performance of each of the Silver Fox sizes. The large and the small models alike felt comfortable to use, and were easy to play with. A trait that sets Silver Fox sticks apart from their competition is a hand-applied finish. Along with being durable, this finish made the sticks comfortable to play with over a long session.

The elliptical tips of the 5A and 7A Hickory sticks offered a focused attack, while the oval tip of the 515 Maple offered a broad sound suitable to many different playing situations. The J/R Custom Hickory stick had a ball tip, offering clean, bright articulation on a ride cymbal or a closed hi-hat. The 5Bs had an acorn tip, producing a big, fat sound appropriate for loud, forceful playing.

The sticks held up quite well over weeks of use. As expected, the Hickory sticks tended to wear away a little quicker than the Maple, but still weathered quite well. Predictably, the thinner sticks wore away faster, but even under moderate to heavy playing they held up better than I expected. I was pleasantly surprised with the Maple 515s in particular. They proved to be very comfortable, and they held up well to a few weeks of steady use.

Conclusion

With a host of sizes, tip configurations, and material choices, Grover's Silver Fox drumsticks are bound to have one or more models that will suit your playing style and model preferences. The line offers reasonably priced drumsticks with notable quality, bal-

THE NUMBERS

Classic Hickory

Model	Length	Butt	Neck	Tip Shape	Taper
7A	15 ⁵ / ₈ "	.456"	.235"	ellipse	long
1A	16 ¹ / ₈ "	.575"	.235"	ellipse	medium
5A	16"	.575"	.248"	ellipse	long
5B	16 ¹ / ₈ "	.585"	.280"	acorn	medium
2B	16 ¹ / ₈ "	.625"	.287"	oval	short

Custom Hickory

Model	Length	Butt	Neck	Tip Shape	Taper
LR	16"	.560"	.290"	ball	medium
MR	16 ¹ / ₂ "	.545"	.268"	teardrop	medium
JR	16 ¹ / ₈ "	.565"	.298"	ball	short
JX	16 ¹ / ₄ "	.585"	.304"	teardrop	medium
HR	16 ¹ / ₄ "	.610"	.342"	olive	medium
JRX	16 ¹ / ₈ "	.635"	.363"	ball	short

New England Maple

Model	Length	Butt	Neck	Tip Shape	Taper
515	16 ¹ / ₄ "	.515"	.236"	oval	long
545	16 ¹ / ₄ "	.545"	.268"	teardrop	medium
585	16 ¹ / ₄ "	.585"	.304"	teardrop	medium

List price for all models tested, per pair \$12.95
(71) 935-6200, www.groverpro.com.

MRP Hardware

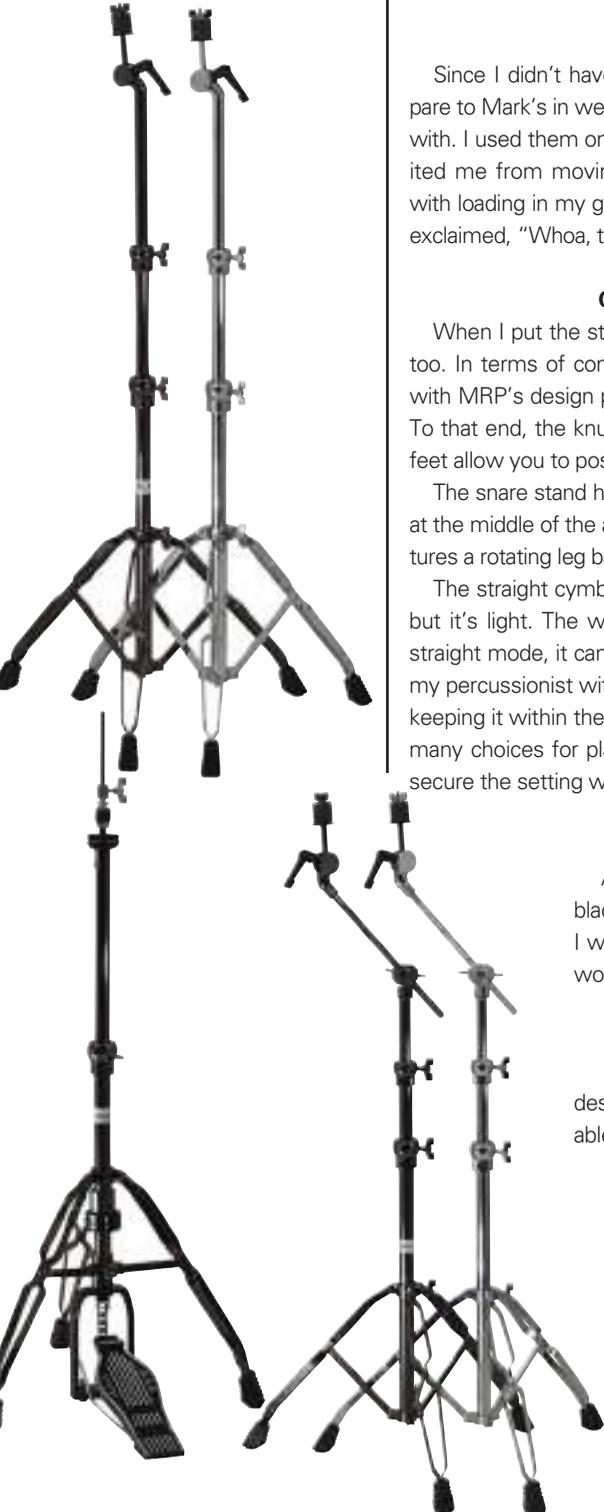
Hot Stuff From A Little Guy

HITS
light weight

attractive and functional design

optional black chrome finish

by Chap Ostrander



MRP Custom Drums might not be a major name in the percussion industry. Still, this little company has introduced a new line of hardware that bears looking into. The double-braced stands, produced locally in New York, are the results of nearly two years of work by company owner Mark Ross.

Mark's goal was to provide working drummers with hardware that will stand up to the pressures of daily use, but won't break their backs at the same time. To accomplish this, he makes his stands from an alloy that he says makes them 11% to 19% lighter than the competition, and of equal or greater strength.

Creative Testing

Since I didn't have stands from all the other major companies to compare to Mark's in weight, I created the best alternative test I could come up with. I used them on a gig in a theater where union regulations prohibited me from moving my own equipment. The stagehand charged with loading in my gear picked up the stands, and almost immediately exclaimed, "Whoa, this stuff is *light*." Proof enough for me.

Construction And Functionality

When I put the stands to practical use on the gig, I was impressed too. In terms of construction, they exhibit a theme that's in keeping with MRP's design philosophy, which is "industrial but user-friendly." To that end, the knuckles on the height adjustment points are rounded and easy to handle, and the rubber feet allow you to position the legs at different widths.

The snare stand has a removable basket, so you can keep the setting of the nylon ball tilter, which mounts at the middle of the assembly. The stand also lets you put the snare as low as 16" off the floor. The hi-hat features a rotating leg base, spurs, a memory lock for height, and a knob for adjusting the spring tension.

The straight cymbal stand consists of a base and two upper tubes. (The tubing on the stands *looks* thick, but it's light. The width gives it stability.) The boom cymbal stand is convertible. When fully extended in straight mode, it can place a cymbal at just over 77" high. While most of us don't look for that kind of reach, my percussionist wife put it to use in holding up single chimes in a concert setup. The boom arm is 12" long, keeping it within the spread of the tripod base. The boom angle adjustment has lots of fine teeth, so you get many choices for placing the cymbal. The tilters on both cymbal stands utilize a handle that allows you to secure the setting with one hand and then rotate it out of the way.

Choose Your Look

All of the MRP stands are available in a choice of chrome or black chrome plating. The black chrome is the same finish featured on MRP's Stainless Steel snare drum, and though I was skeptical at first, it blended in well with my drumkit. Anyone going for a dark image would definitely want to consider it. Both finishes were smooth and beautiful.

Final Thoughts

MRP has definitely done their homework with this new hardware line. It's thoughtfully designed with great attention to detail, and it looks super. For the time being it's only available directly from the company.



THE NUMBERS

Model	Chrome	Black Chrome
Straight Cymbal Stand	\$ 99	\$149
Boom Cymbal Stand	\$109	\$159
Hi-Hat Stand	\$129	\$179
Snare Drum Stand	\$ 99	\$149
Accessory Clamp	\$ 25	\$ 35
L-Type Tom Arm	\$ 25	\$ 35

(516) 568-2820, www.mrpdrums.com



DRUMS & PERCUSSION

THE LARGEST INVENTORY IN THE U.S.A.!

Tama
Rockstar Custom
7pc. Shell Set



Tama
Stagestar 5pc. Set



Pacific
5-pc Birch Set



CALL FOR THE NATION'S GUARANTEED LOWEST PRICES!

Pacific
CX Series 5pc.
Shell Set



Groove Percussion
Model PVT16



Yamaha
Stage Custom



Pearl
Forum Set



Mapex
X-Series



Mapex
Voyager Series



THE LARGEST SELECTION OF CYMBALS IN THE USA!



Be sure to visit the website for the best deals in
Keyboards • Drums • Pro Audio • Software

Pearl Export Kit



Yamaha YD Series Sets



samash.com
1-800-4-SAMASH

samash.com
1-800-4-SAMASH

We Will Beat Any Price!
50 States/60 Days
The Lowest Price
Guaranteed!

GET OUR 164 PAGE FULL-COLOR CATALOG
1 YEAR FREE SUBSCRIPTION!

SENSATIONAL SNARE DRUM DEALS!



Tama Steel Piccolo
\$99⁹⁹

NEW!
Yamaha "Musashi" Snare Drum
\$259⁹⁹

NEW!
Pearl Chad Smith Snare Drum
\$199⁹⁹

Pearl "Ian Paice" Snare Drum
\$299⁹⁹

Mapex Pro Series
\$99⁹⁹

Yamaha Anton Fig
\$499⁹⁹

Tama Lars Ulrich
\$499⁹⁹

Pearl "Firecracker" Snare Drum
\$99⁹⁹

NEW!

PowerShifter ELIMINATOR

Yamaha DFP8210 Double Bass Drum Pedal
\$299⁹⁹



Yamaha FP8210 Bass Drum Pedal
\$115⁹⁹

NEW YAMAHA PEDALS! FROM 115.99 AND UP!

Mapex B320 Boom Stand
\$49⁹⁹



Pearl P-2000C Drum Pedal



Tama HC23BW Boom Stand
\$49⁹⁹



Gibraltar Road Series Drum Rack
\$249⁹⁹

Sam Ash EXCLUSIVE!

Groove Percussion C93000 Boom Stand
\$29⁹⁹



Pearl PD-75 Drum Throne
\$39⁹⁹

Tama HT-25 Drum Throne
\$29⁹⁹



CALL!

FREE CLUB SET SNARE PAD UPGRADE FROM ROLAND!

CALL!

FREE CASES FROM ROLAND!

THE HOTTEST DEALS IN ELECTRONIC PERCUSSION!

LP Caliente Conga Set
\$189⁹⁹



Caliente Bongos
\$75⁹⁹
List: \$109.00



Caliente Conga Set

\$299⁹⁹

Ardiente Congas
\$599⁹⁹

Remo Djembe Drums
12" \$179.99
14" \$199.99
16" \$239.99

FREE Stand with Djembe Purchase!



Be sure to enter our on line contest to win great gear!

RED HOT DEAL!

NO PAYMENTS! NO INTEREST! FOR 6 MONTHS! ON ANY ON-LINE PURCHASE!

want a FREE catalog?
Call 1-800-4-SAMASH or log on to www.samash.com

We Will Beat Any Price! LOWEST PRICE GUARANTEED! 50 STATES / 60 DAYS

samash.com

The on-line musical instrument megastore!
1-800-4-SAMASH • www.samash.com

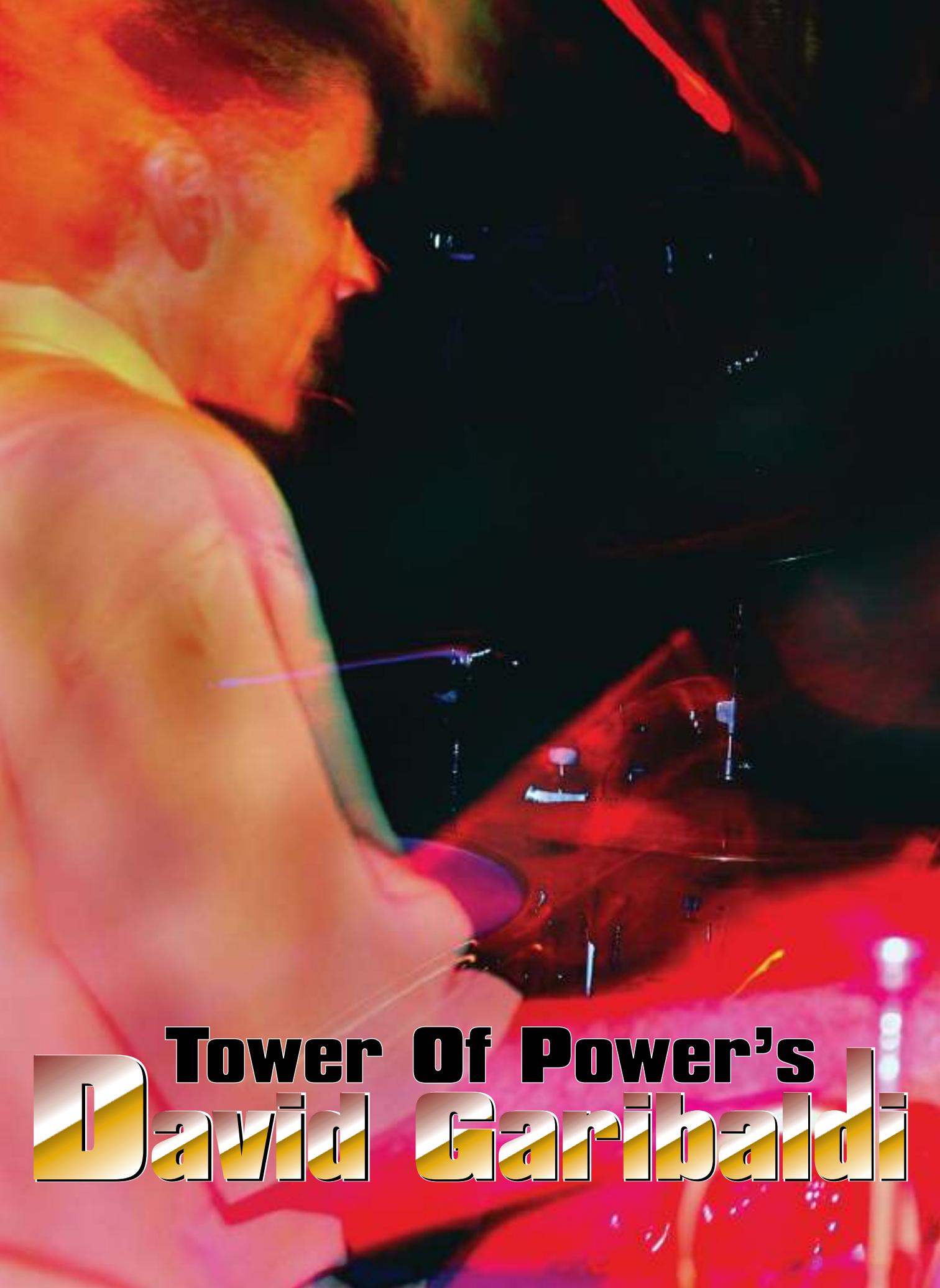
Samash.com is part of the Sam Ash family of companies, including over 30 musical instrument megastores nationwide.

*On your Sam Ash credit card, subject to credit approval. Certain rules apply to the allocation of payments and finance charges on your promotional purchase if you make more than one purchase on your store credit card. Call 1-888-367-4310, or review your cardholder agreement for information. If balance on these purchases is paid in full before the expiration of the 6 month promotional period and your Account is kept current, accrued Finance Charges will not be imposed on these purchases. If balance on these purchases is not paid in full, Finance Charges will be assessed from the purchase date at the Standard Rate of 20.96% APR. For Accounts not kept current, the Default Rate of 24.96% APR will be applied to all balances on your Account. Minimum Finance Charge \$1.00. Applies to orders shipped in the contiguous United States. Items that require special shipping due to size or weight are excluded from this offer. See our website, www.samash.com, for complete details. Offer expires 10/30/2003. Sam Ash is not responsible for any typographical errors or incorrect images.

Mention Code MD20DP When Ordering!



OPEN 24 hours 7 days
Roland SPD-S Sampling Drum Pad
\$495⁹⁹



Tower Of Power's
David Garibaldi



Back on TOP

Story by William F. Miller
Photos by Paul La Raia

All is right with the world. Well, if you're a fan of inventive funk and soul music, you probably feel this way. Why? Because David Garibaldi is back in Tower Of Power, once again tantalizing drummers with some of the most grooving, twisted, and mind-bending beats ever to shake a booty.



In the '70s, Garibaldi's drumming with Tower was a revelation. Not only did he lay down some of the baddest beats ever played, the master drummer expanded the vocabulary of the instrument. Garibaldi created several playing innovations that added a whole new sophistication to funk drumming. And with Tower's unrelenting 16th-note approach, Garibaldi's precise playing style melded perfectly with the large band—from the stinging horns right down to the monstrous bass.

Go back and give a listen to some of those classic beats, like "Squib Cakes," "What Is Hip?," "Drop It In The Slot," "Soul Vaccination," and the seminal "Oakland Stroke." Drummers hadn't heard anything like them before. Garibaldi created a multi-layered effect between the snare, hi-hat, and bass drum that wove together seamlessly. His mastery of ghost notes and beat displacement was unparalleled. And his fresh fill concepts added yet another spark to the mix. No question, Garibaldi was one of the most influential drummers of the '70s—and remains that way today. David has won *Modern Drummer's* Readers Poll in the funk/R&B category a record six times, most recently this year.

Unfortunately, some good things don't last. After ten mostly fruitful years with Tower, in 1980 Garibaldi made his exit under strained circumstances. Basically he felt it was time to move on. But funk fans were not happy.

Garibaldi left the San Francisco Bay Area and headed for Los Angeles with the hopes of building a career in the studios. The following nine years were somewhat successful for the funk stylist. He played on several recordings by artists such as Gino Vannelli and fusion band Wishful Thinking, wrote books (including the well-received *Future Sounds*), and became recognized as a fine teacher and clinician.

By the end of the '80s, though, Garibaldi was tired of the vibe in L.A. and decided to return to his beloved Bay Area. Back on home turf, things started to mushroom. Garibaldi began exploring Afro-Cuban rhythms and formed the innovative Talking Drums percussion trio to present these concepts. He also recorded a couple of solid educational videos. Eventually Garibaldi joined Mickey Hart's Planet Drum ensemble, which featured other rhythmic giants such as Giovanni Hidalgo, Zakir Hussain, and Airto. Garibaldi was on a roll.

And then, in 1998, it happened. Through an interesting turn of events, David Garibaldi was invited to re-join Tower Of Power. Today, after five years together, drummer and band are back in top form. They recently released their first new studio album in years. In fact, it's Garibaldi's first album of new material with the band since 1979. (The blistering concert disc *Soul Vaccination: Live* was released in '99.)

Oakland Zone is a killer, combining some of the band's classic get-down attitude with a contemporary edge. As for the drumming, it's eerily reminiscent of the past. However, there's a noticeably increased depth to the drummer's feel. And added to that is a sense of joy that jumps off the tracks. Once again, Garibaldi's brilliance is obvious—innovative, in the pocket, and *intense*.



MD: Do you think someone can learn to be funky, or is it something you have to be born with?

David: My experience is, whatever you have motivation for, then chances are you're going to achieve it. If you love a style of music and have a strong desire to learn and acquire it, then you can take it as far as you want to go. I truly believe that.

When I was coming up, James Brown was it for me. And then I also spun off into big band music. I *loved* Count Basie. But I knew I wanted to play funk. It just totally moved me. And with funk music, so much of it stems from that James Brown-type of drumming. If you go back to those recordings he did in 1962, you're hearing some of the first funk beats ever to appear on record. The feel created by his drummers on those recordings is the foundation.

If you want to learn the jazz tradition, you study people like Max Roach, Elvin Jones, Roy Haynes, and Tony Williams. For funk music, you need to go back and study the forefathers, like Clyde Stubblefield, Jabo Starks, Melvin Parker, and Clayton Fillyau with James Brown and Zigaboo Modeliste from The Meters. They're the players who came up with most of the basic funk vocabulary.

MD: Besides who to listen to, can you offer some specific tips on how a drummer can improve his funk playing?

David: The tradition of funk music—particularly the drumming—is about beats and learning how to play them with the right feel. If you study those James Brown recordings, practically every song was beat-specific. The songs were built on really cool grooves, and these are the building blocks of the music. I feel it's very important for a drummer to go back and master those basic beats.

When I hear someone play funk today, I can tell if they have the roots together or if they're someone who hasn't discovered what that is yet. It doesn't mean that person won't get it, but there's definitely a difference.

MD: When you were coming up in the '60s, drummers focused on feel more than having "perfect" time.

David: Playing with a click wasn't done.

David Garibaldi

You learned how to play time from listening to drummers, like Sonny Payne with Count Basie, who had a *serious* groove. And then the James Brown drummers had that slightly on-top sort of feel, that relentless sort of timekeeping. Those are the things I studied to develop my feel.

That said, practicing with a click is very helpful because it gives you a much deeper awareness of time. Everybody's time is much better today as a result.

MD: Are there any specific technical exercises you could recommend for developing funk chops?

David: When a lot of drummers think about developing technique, they think of the classic books, like Stone's *Stick Control* or Morello's *Master Studies*, which I think are wonderful. But if you're going to study funk and learn how to play beats, you can use the actual beats themselves as technical exercises.

There are a lot of things that come into play when developing those beats. There's the timekeeping aspect, the sound levels, the accented notes, and the ghosted strokes. To get the right textures between all the sound sources *and* have a killer groove at the same time is a challenge. So to me that's a really great way to think about it, because you combine technique with the musical idea.

MD: Speaking of the musical idea, you get a big sound when you play, but you don't slam the drums.

David: I subscribe to the idea of economy of motion. I don't flail around the kit. I try to get the maximum amount of force out of the smallest area.

Imagine a stick at a certain height off the drum—let's say twelve inches—and then experiment with how much force you can generate in that space. That's how I developed it. But the basic idea is tension and release.

MD: Regarding tension, would you say it's impossible to really be funky if you have

tension in your playing?

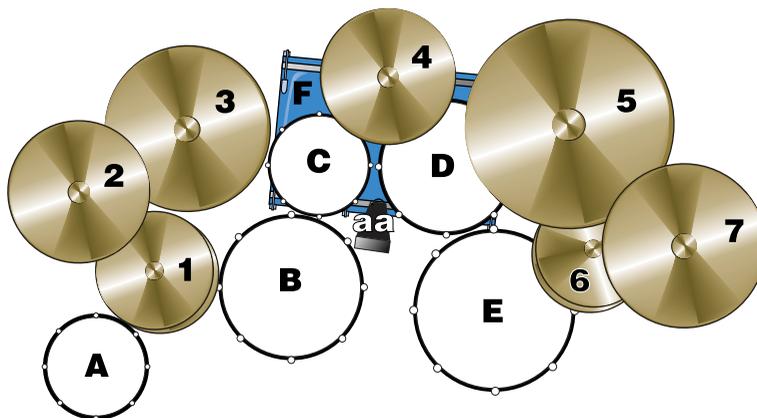
David: That's an interesting point, because you don't want to have tension in your playing, but this music *needs* a little bit of tension to convey the right intensity. It's a controlled sort of intensity. You want the groove to be strong and in control, but at the same time you want it to be oozing with emotion. It's a challenge, because you're talking about two extremes. You have to take it to that place where you're peering

over the edge, just looking over into the abyss. [laughs]

MD: Earlier you mentioned sound levels. Do you have an "internal mix" for how you like to hear a beat you're playing?

David: Absolutely. When you're playing funk, the three most important components of the drumset are the hi-hat, snare, and bass drum. When I play, the dynamic relationships between those three elements are critical. Frankly, I try to have them sound as if

David's Drums



Drums: Yamaha Recording Custom in sunburst blue finish

- A. 4x10 Peter Erskine model snare
- B. 3 1/2x14 David Garibaldi model snare
- C. 7 1/2x10 tom
- D. 9x13 tom
- E. 14x16 tom
- F. 14x22 bass drum

Cymbals: Sabian

- 1. 13" Jam Master hats (Garibaldi signature model)
- 2. 16" HHXtreme crash
- 3. 18" HHXtreme crash
- 4. 14" HH thin crash

5. 22" Jam Master ride (Garibaldi signature model)

- 6. 12" Jam Master hats (Garibaldi signature model)
- 7. 17" HHXtreme crash

Percussion: Latin Percussion

aa. Mambo (or Songo) bell

Hardware: All Yamaha, including an FP-9310 chain drive single pedal (with medium spring tension)

Heads: Remo coated Ambassadors on snare batters (Moongel for muffling on main snare), Diplomats on snare-sides, coated

Ambassadors on tops of toms with clear Diplomats on bottoms, coated Ambassador with Falam pad on kick batter with black Yamaha logo head on front with 12" sound port in center (two muffle pads inside drum, 22" against batter and 18" against front)

Sticks: Vic Firth David Garibaldi Jam Master model (hickory with wood tip)

Microphones: Audix D6 (kick), D1 (snare), ADX 20-D Micro-D (toms), SCX-One (hats), ADX-50 (overheads)

Electronics: The Butt kicker (low-frequency monitor that attaches to throne)

Software: Finale 2003 by Coda Music Technology



I'm listening to my favorite records. I want the accented snare drum notes to be the loudest voice, the bass drum to be the next loudest, and the ghosted notes to be way below them. I want the ghosted notes on the hi-hat and snare to have texture, almost like percussion. I try to make them blend together, to the point where the listener isn't sure which one I'm playing.

MD: Can you offer any pointers on how to develop that?

David: This is where tension comes in. You need to eliminate it from your hands. When you play with a lot of tension and you hit a playing surface, it has a tendency to

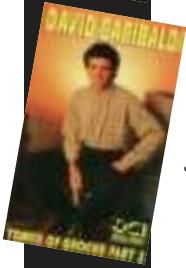
deaden the sound. So when you're playing the snare, especially ghosted notes, you need to learn how to relax your hands. If you do that, you'll have a texture that blends nicely between the snare and hats. When it's done right, you get this shaker-like quality that adds a lot of depth to the groove.

MD: And when you're playing the hi-hats, trying to marry them to the ghost notes on the snare, are you usually using the tip of the stick?

David: Not exclusively. When I want to get a certain thing to happen, I might use the tip of the stick or play on a different area of the hi-hat. It's all about the sound you're trying to create.

MD: How did you come up with your multi-layered approach, where hi-hat, snare drum, and bass drum parts overlap in some very complex ways?

David: In my early days with Tower, I used to study different drummers, including Bernard Purdie. I'd put on headphones and listen to his recordings. I'd close my eyes and try to visualize what he was playing. As it turns out, what I thought Purdie was playing was something completely different from what he was doing. Since I didn't know, I tried to figure out ways to play these things I thought I was hearing. That's how it started.



Hip Tracks

RECOMMENDED RECORDINGS

Artist	Album
David Garibaldi	Tower Of Groove, Part 1 (video)
David Garibaldi	Tower Of Groove, Part 2 (video)
David Garibaldi	Featuring Talking Drums (video)
Tower Of Power	Soul Vaccination: Live
Tower Of Power	What Is Hip? The Tower Of Power Anthology
Oaktown Irawo	Funky Cubonics
Francis Rocco Prestia	Live At Bass Day '98 (video)
Wishful Thinking	Train Of Thought—The Best Of Wishful Thinking

FAVORITES

Artist	Album	Drummer
Maceo & All The King's Men	Doin' Their Own Thing	Melvin Parker
Larry Young	Unity	Elvin Jones
Batacumbele	Con Un Poco De Songo	Ignacio Berroa
Miles Davis	The Complete Concert 1964	Tony Williams
Rodney Jones	Soul Manifesto	Idris Muhammad
Tania Maria	Viva Brazil	Stéphane Huchard, Luiz Augusto Cavani
Jerry Gonzales & The Fort Apache Band	Moliendo Café	Steve Berrios
Frank Sinatra	Sinatra-Basie	Sonny Payne
The Brecker Brothers	Out Of The Loop	Steve Jordan
Los Van Van	Te Pone La Cabeza Mala	Samuel Formell
The Meters	The Meters Anthology	Joseph "Zigaboo" Modeliste
Karim Siad	Ifrikyia	Karim Siad
José "El Canario" Alberto	Back To The Mambo	no drumset player ("Excellent arrangements to play along with!")
Andrea Bocelli	Romanza	no drumset player ("Very relaxing and inspirational chill music.")

GMS is proud to present

The New CL Series

The standard in walnut Finish

with optional 7" x 8" & 14" x 16" Toms

For more info visit our website at.

www.gmsdrums.com

Lay down a new groove with

David Garibaldi

“Creating my own voice on the instrument was something I always wanted to do.”

As these concepts evolved in my playing, I started to realize that I was developing my own way of doing things. That was exciting, because creating my own voice on the instrument was something I always wanted to do. That motivated me to keep pushing forward.

As for coming up with all of those crazy beats, a lot of that started when I began checking out Latin music and realizing that there was a powerful groove going on but there was no 2 and 4 happening. I started experimenting with these types of ideas in Tower. For instance, instead of playing a beat with 2 and 4 on the snare drum, in the middle of a tune I would turn the beat around and play it on 1 and 3—just to piss everybody off. [laughs] But you know, in certain songs, it worked really well and created a cool vibe.

I always have ideas. I guess if there's a strength in my playing, that would be it.

Every time I get an idea and start working on it, it just snowballs. It goes off in other directions and keeps morphing.

MD: With all of your ideas and innovations, you've helped legitimize funk drumming.

David: That was a goal of mine. When I was coming up, the only way to achieve musical credibility was to be a jazz musician. In the late '60s and early '70s, what I wanted to do was play funk music. But I also wanted it to be respectable. I wanted it to have some sort of academic credibility like jazz drumming had.

I started writing down the things I was playing. I got into cataloging my ideas, writing them down as if I was a novelist developing a story line. Eventually I had notebooks filled with stuff, concepts that made it into my old *Modern Drummer* articles and became source material for my

books. This was something I decided to do over thirty years ago, and I'm *still* doing it.

MD: Getting back to your innovations on the drums, some of these things were fairly “out,” especially at the time. What did the guys in Tower think when they first heard them?

David: Well, I had an ally in the band-leader, Emilio Castillo. He loved those things. Frankly, for him, the wackier it was, the better.

That was an era when rebellion was the social theme. Tower Of Power was a product of all that. We were trying to break the rules and come up with our own way of doing things. So Tower was the perfect place for me to find my voice, because I didn't have anybody telling me what I could or couldn't do.

I didn't have anybody looking over my

New from Puresound.

Blasters™
Snare Wires For The Way You Play.

Speedball
Self-Aligning Bass Drum Beater



At better drumshops everywhere.
www.puresoundpercussion.com

puresound®

shoulder saying the music was rushing, dragging, or this or that. And it's still that way today. One discussion we never have in the band is whether the music is rushing or dragging. We just play and the music goes where it goes. I think live music is supposed to be like the human experience. You know, it's up, it's down....

That said, I have a natural tendency to rush. What I've learned is, the more distracted I am, the more the time is going to fluctuate. So staying focused is key. If you want to play like the big boys, you have to have total focus.

MD: Another area of your drumming where you've come up with some fresh ideas is in the fills you play.

David: I never really focused on that very much, at least not early on. My first years with Tower were about playing within the band. I was content to do that, because all I really wanted to do was lay down a wicked groove. To me, that was just as cool as playing crazy fills or soloing.

After being in the band for a while, I started trying to think of ways to add some different types of fills. I really got into playing odd-note groupings, like fives, sevens, nines, and thirteens. I loved the way that stuff worked both musically and logically, so I did it a lot—maybe a little *too* much. [laughs]

I'm doing a lot less of that type of thing with Tower today. I've been experimenting more with masking the 4/4, like phrasing in five over the four. Tower is all about 4/4, but I can alter it in a few ways.

MD: Is it just as satisfying for you to lay down a simple groove as it is to play some of your complex, twisting patterns?

David: Oh yeah. Tower's roots are in simple music, and I love it. I love the music of Motown and Stax. Really simple R&B drumming is a beautiful thing. I grew up listening to that stuff.

At the core of all this, I like playing *songs*. They're what dictate what's supposed to be played. Sometimes it's simple. You just play it in a straightforward way that conveys what the song is about. Other times you can take it out.

MD: Let's switch gears a bit and talk about your sound. Are there certain drum tunings and cymbal sounds that you find work best for Tower?

David: What's interesting about that is, for years I could imagine the kind of drum and

cymbal sounds that I wished I had. Today manufacturers have gotten to a point where they can create those sounds. It's pretty amazing.

For instance, I wanted to hear more complex sounds coming from my crashes, sort of like a "trashy" sound that I used to get by stacking cymbals together. The new Sabian stuff, the HHXtreme, has that complex sound and something more.

My signature ride, the Jam Master, is a killer. It came about when I was at the Sabian factory. I was picking out cymbals, and Nort Hargrove and Mark Love were going into the far reaches of their vaults and bringing out all of this stuff. Eventually there were two 22" cymbals on stands next to each other, and for some reason I decided to hit them both at the same time. *That* was the sound. Well, Nort and Mark's eyeballs bounced around a little bit, and then they said, "We'll give it a try." And within thirty minutes they created a prototype that was very close to that sound. That's how amazing those guys are.

As for drums, I'm using a set of Yamaha Recording Customs that I got in 1993. I used them for a while and liked them, until I got a Birch Absolute kit, which I then started using on the road. I put those Recording Customs in my storage locker and left them there. Then about six months ago, I had to do some recording and needed drums, so I pulled out the Recording Customs. I was shocked at how incredible they sounded.

Hagi [Takashi Hagiwara, Yamaha drum guru] has been telling me for years that drums need to sit. You've got to let them cure. They're not going to sound the same when you get them from the factory as they will a few years down the road. And these are now beautiful-sounding drums. The toms are so resonant, but with that Recording Custom focus.

MD: You also have a recognizable snare sound.

David: I use my 3¹/₂×14 Yamaha signature drum. I tighten the bottom head, a Remo Diplomat, as tight as I can to get a clear snare response. I have a coated Ambassador on the top that I tune sort of tight, but then I de-tune one or two of the lugs. That drops the pitch just a bit and allows the bottom to become more pronounced. You still get the crack on top, but you also get that thickness.

David Garibaldi

MD: With all of the ghost-note work you do, how tight do you like the snares tensioned?

David: Not super tight. How I gauge that is, I play a ghosted note, a real soft note, in the center of the drum. If I can hear tone coming off the head, then the snares are too tight. When I just hear the snare sound, then it's the right tension.

I also use Moongel on the snare for muffling. That, to me, is an amazing innovation. I put a tiny piece of it close to the edge, and it adds just the right amount of muffling.

MD: Getting back to Tower, you quit the band in 1980. Why?

David: Well, at that time some of the guys were having major troubles with drugs. They stopped caring about living up to their abilities. And it was tough to watch, because these guys were like family to me. Eventually I couldn't take it anymore. I left with the thought that I might never get to play with these guys again, which was sad.

MD: So then you moved to L.A.?

David: Actually, I had moved to L.A. in

'77. It was great to be there. I met a lot of wonderful players and still have a lot of friends there. But I was like a fish out of water. I wanted to be in Tower Of Power. I wanted to be in that type of musical environment, not playing jingles and stuff like that. I wasn't interested in that. I had to learn how to play without Tower, and it was a drag.

MD: What were the circumstances of your coming back to the band?

David: The current guitar player in Tower, Jeff Tamelier, was one of the first people I met when I moved back to San Francisco in 1989. We became very good friends and played together a lot, and he introduced me to several musicians in the area. Oddly enough, Jeff was asked to join Tower. And at some point after that he started working on a solo project for Doc [Kupka, TOP's baritone saxophonist]. Jeff was helping Doc produce the record, and they had the idea to have me play on it. The sessions went well, everybody got along great, and there was no self-destructive stuff going on. It was terrific.

At the time, in early '98, Herman

Matthews was the drummer in Tower. But then he decided to leave. So after the good experience with Doc's solo record, Emilio called and asked if I'd be interested in coming back to the band. And I thought, Wow...maybe. I wasn't sure, because I was finally having a good time playing in all sorts of challenging situations. I was doing a lot of clinics, I was teaching, and the Planet Drum project wasn't chopped liver, as they say.

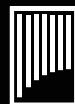
Well, the decision was made that I would do a short tour with Tower to see if we still liked each other. [laughs] They had a short tour of Japan coming that I was going to do. I started rehearsing with the band, but then the tour was postponed. So I just started working with them. And man, do they work. These guys have a hard-working, blue-collar mentality when it comes to touring.

That summer of '98, Tower went to Europe and played a few of the big festivals, including the North Sea Jazz Festival. That was a major show. It featured The Zawinul Syndicate, Buddy Guy, The Phil Collins Big Band, Earth Wind & Fire, and



11 ELEMENTS:

NUMBER OF METALS COMBINED TO MAKE OUR ALUMINUM/TITANIUM ALLOY



TREEWORKS
HAND CRAFTED CHIMES

MADE IN NASHVILLE, TENN.

For free catalog call now 1.877.372.1601 or www.treeworkschimes.com

Tower. There were 12,000 excited people in the audience, and they were crazy.

The most important thing about that gig, though, was how we played. I had been back in the band for about six months at that point, and we were sounding good. But that night, man, was the first time I thought we sounded as good as we had in the old days. It was smokin'. At that point I thought to myself, I'm *home*.

MD: When you re-joined the band, were you able to step right back in musically?

David: I'll admit, some things were difficult—not just the parts, but the phrasing and our vibe with the time. The thing that makes Tower great is when everybody moves together as one.

As for revisiting some of the old drum parts, well, I needed to work on a few things. I changed a few parts, some things I played the same, and some things I hope I *never* have to play again. [laughs]

MD: Would you say that some of that stuff is too complicated for the way you're hearing the music today?

David: Some of it is. I can get things to groove a lot better now than I could then, especially doing them in a simpler way.

Even though Tower is a '70s band, so to speak, I don't want to play '70s music. I want to play what I feel today. I want to do things that are fresh, and sometimes that's tough. For a while all we did was play the old songs. We have a new record out now, and it feels so good to be playing new music.

MD: Let's talk about that new record, *Oakland Zone*. It seems like you tried to incorporate the best of the past with some new influences.

David: Tower Of Power is a technology-free zone, I guess you could say. We just played. The rhythm section was recorded live. We occasionally recorded with a click, and we have a loop that we play to on one song.

One difference with this record, as opposed to some of our earlier ones, is that I wasn't going for "perfect" takes. Most of the songs on the album were done in two or three takes. If the track had a good vibe, then we didn't worry about it.

MD: There's nothing wrong with a couple of clams in there. That's music.

David: Yeah, but it was really difficult for me to let them go. I hadn't done a studio

record with the band in years, so it was really important for me to do a good job. I have a history with Tower, and I just wanted to live up to it.

MD: That's putting a lot of pressure on yourself.

David: At first I was way over-amped on the pressure. I was a basket case when listening to the first few takes. But then Emilio was listening and said, "I can live with that. It's cool." I trusted his ears and finally started relaxing.

MD: Are you happy with your overall performance?

David: I hadn't listened to the record in a long time. But when we got the finished copies, I sat down and listened to it. I was very pleased with the way it turned out. I think it stands up to a lot of the records we did in the old days.

Tower is starting to move into a new era, with great songs and arrangements. Everybody plays well together, like the Tower of old. And the whole team vibe is really strong.

MD: So you feel as if the guys are happy to have you back?

David: I think so. I *hope* so. [laughs] I think the feeling is mutual. They're great guys. I owe them a lot. Tower is the reason I'm the musician I am today.

MD: You mentioned before about the band's work ethic. How many gigs does Tower play?

David: We average somewhere between a hundred and a hundred fifty dates a year.

MD: Do you like being on the road that much?

David: Well, I get to do what I love. I enjoy everybody I'm working with, I'm getting paid, I get to make recordings, and I get to be myself. And even though I'm away from home a lot, my wife is happy about it, because she knows I'm finally back doing what I really love.

It's funny, when I wasn't in Tower, I used to think about the band all the time. I used to want to be in it, and wished that someday I could get back to it. But I never really thought it would happen. Now I'm having the chance to do it again and hopefully take it a few steps further before the story is finished. I'm very thankful for that.

Did You Know?

Yamaha drum hardware is engineered and manufactured in the Yamaha motorcycle factory.

Yamaha's design team was the first to create the hideaway cymbal boom arm, locking hi-hat clutch, and ball joint tom mount that rotates 360 degrees.

Jordan
Chambers
Jones

Some of the world's most influential DRUMMERS know.

YAMAHA DRUMS
Exceed Expectations.

our commitment to detail and precision continues...



Absolute *Maple* Nouveau



Nouveau Lug Casing

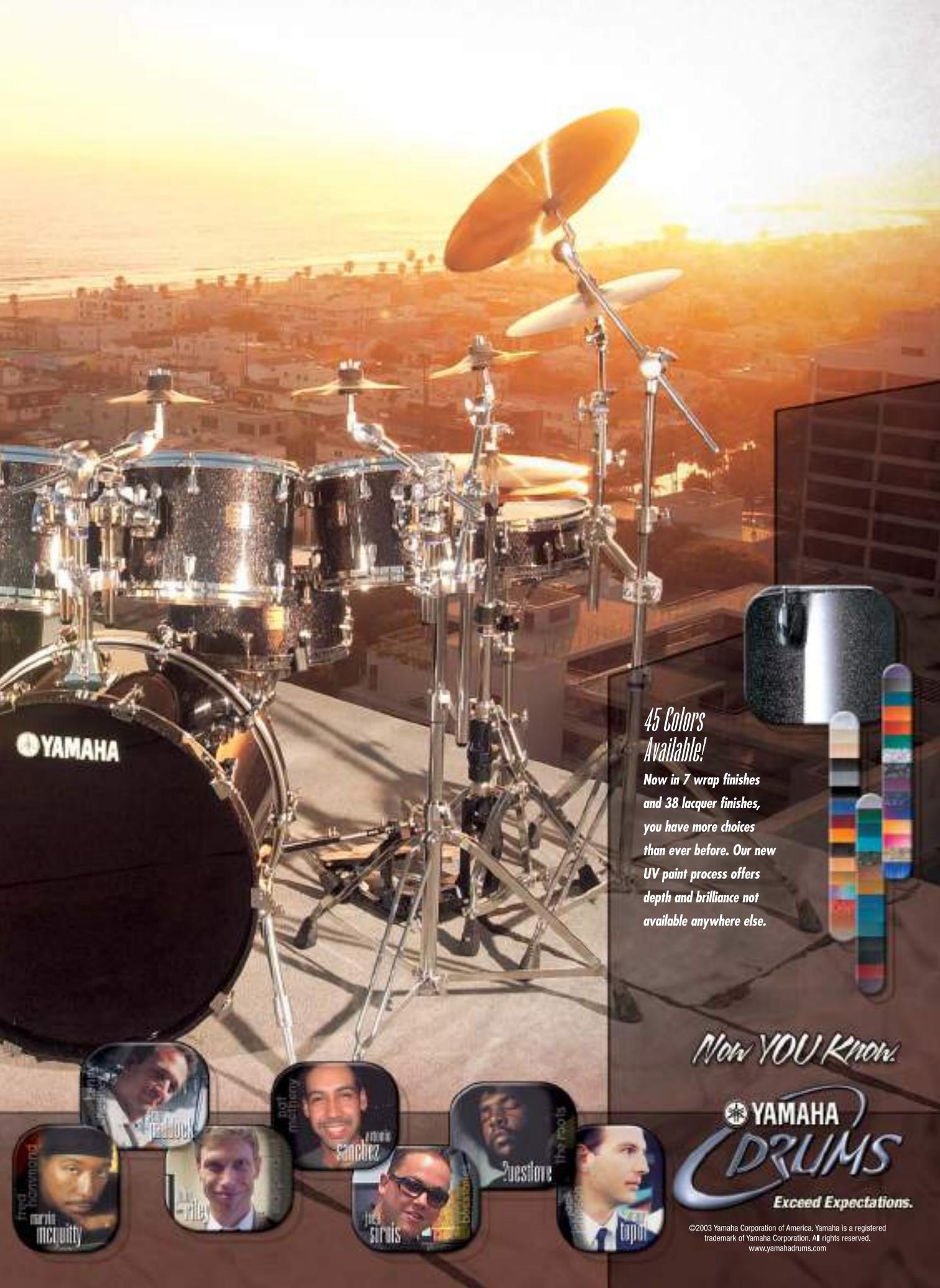
This revolutionary "quick release floating lug" makes changing heads quick and easy. The lug casing hooks onto the nodal point bolts of the shell, eliminating any direct contact between the lug casing and the shell.



Aluminum Die-Cast Hoops

These lighter and stronger hoops add superior sustain for more consistent tuning.





YAMAHA

45 Colors Available!

Now in 7 wrap finishes and 38 lacquer finishes, you have more choices than ever before. Our new UV paint process offers depth and brilliance not available anywhere else.

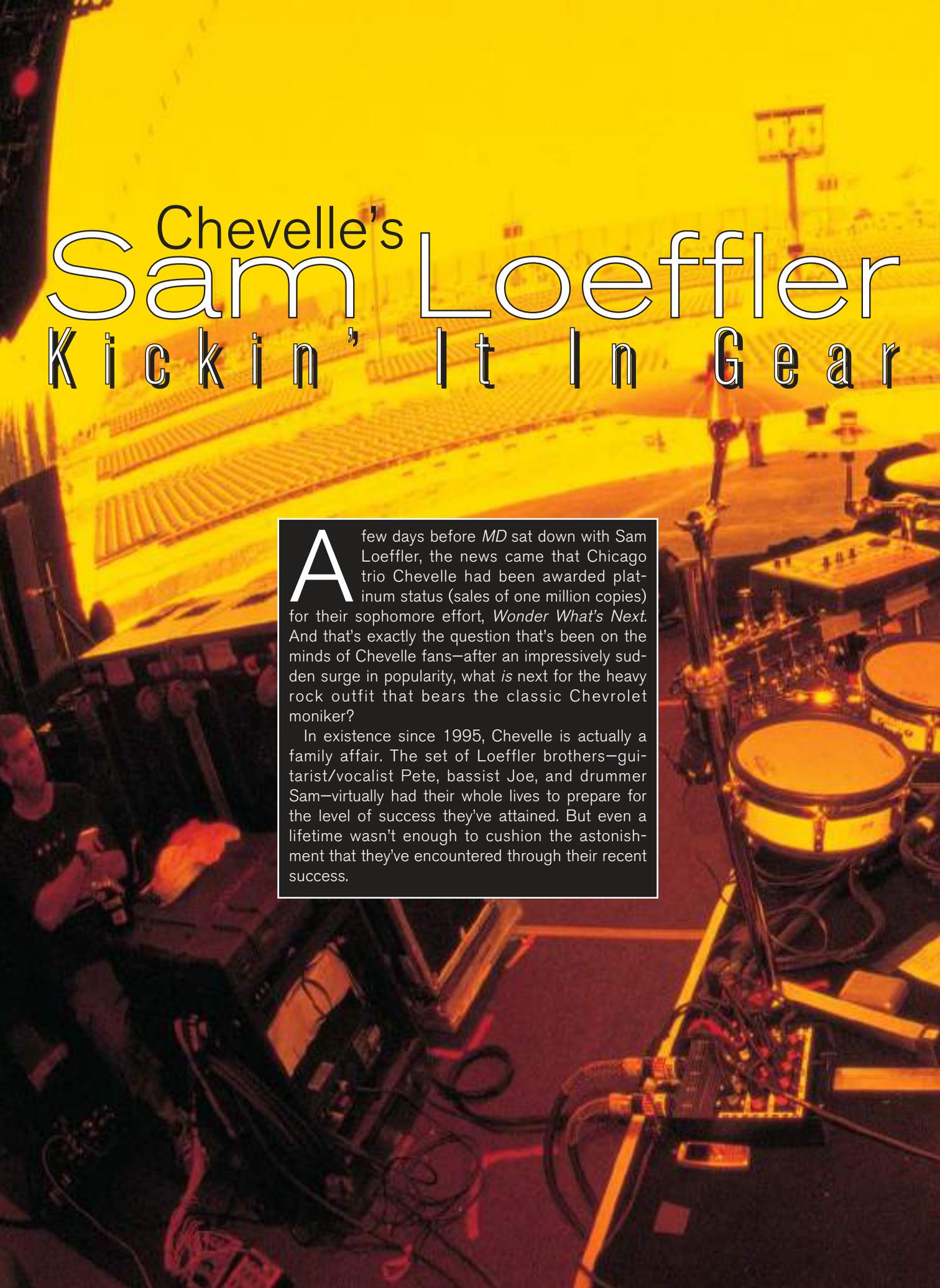


Now YOU Know.

YAMAHA
DRUMS
Exceed Expectations.



©2003 Yamaha Corporation of America. Yamaha is a registered trademark of Yamaha Corporation. All rights reserved. www.yamahadrums.com



Chevelle's Sam Loeffler Kickin' It In Gear

A few days before *MD* sat down with Sam Loeffler, the news came that Chicago trio Chevelle had been awarded platinum status (sales of one million copies) for their sophomore effort, *Wonder What's Next*. And that's exactly the question that's been on the minds of Chevelle fans—after an impressively sudden surge in popularity, what *is* next for the heavy rock outfit that bears the classic Chevrolet moniker?

In existence since 1995, Chevelle is actually a family affair. The set of Loeffler brothers—guitarist/vocalist Pete, bassist Joe, and drummer Sam—virtually had their whole lives to prepare for the level of success they've attained. But even a lifetime wasn't enough to cushion the astonishment that they've encountered through their recent success.



Story by Waleed Rashidi

Photos by Alex Solca

Nineteen-ninety-nine's *Point #1* helped introduce the act to the commercial rock market, but didn't exactly make the waves *Wonder What's Next* has. Still, *Point #1*, which was recorded by veteran Chicago-based engineer Steve Albini, made for an incredible breakthrough album for the act. It also gave Chevelle the rubber it needed for the road, as the trio found themselves touring relentlessly.

It wasn't until the act hooked up with producer Garth "Ggarth" Richardson for *Wonder What's Next* that their ideas came to fruition. And that's where eldest brother Sam really began to shine.

Holed up for nine weeks in a Vancouver studio, Sam and his brothers took the time—somewhat liberally, he admits—to fine-tune their tracks for *Wonder What's Next*. The result was eleven cuts of meticulously crafted material, spotlighting Sam's bombastic performance, creative use of dynamics, and discerning selection of fills.

Sam and Chevelle have also been quite visible on stage lately, particularly as an OzzFest main-stage act this year. But it wasn't too long ago when the band was the opening act on bills in 200-seat capacity clubs. Sam and his brothers are now rocking 20,000-plus heads nightly. And as *Modern Drummer* discovered, there are numerous reasons behind Chevelle's rampant success.



MD: Congratulations on the announcement of your platinum record.

Sam: Oh man, things are at the top of what they've ever been for us. This week "Send The Pain Below" went to number-1 on both the active rock and modern rock charts. I mean, I can't believe how many people like the record. It's just rad, mainly because, in the long run, this kind of success will allow me to play music constantly. I'll get to perfect these songs and go make another record. That's so exciting.

MD: Are you already envisioning the next album?

Sam: Oh yeah! We're excited about following it up, but we're just thinking about what we're going to do differently, things we didn't get to do on the last one.

MD: So what are some of those differences?

Sam: Well, we want to stay with the melodic heaviness, which is something we've always been about. We've been talking about making our sound a little bit heavier. As for the drumming, I'd like to do a lot more double bass stuff.

I've been working on a lot of double bass fills and beats, where it's not just constant

double kick. I really like that kind of stuff, so we're trying to write some songs around those concepts. When we actually get the chance to sit down and jam, things are just flowing, because we've been on the road for so long.

MD: You've barely had a chance to sit down and breathe.

Sam: It's been seventeen months straight. That's a good amount of time. But when a band really wants to push a record, it takes that kind of commitment.

MD: What things did you do differently this time around for *Wonder What's Next*?

Sam: I think when you're a new band going into the studio, you try to put the "important" things into a song—or at least things that are important to you at the time, like fun fills or guitar tricks. Luckily we got through that with our first record. When we went in with Garth Richardson for *Wonder What's Next*, we were able to narrow down the parts to the ones that were most interesting. We were able to cut down the six-minute songs to four minutes. Garth taught us how to not clutter up the music, which is huge.

MD: Getting back to your drumming,

where's this newfound interest in double kick patterns coming from?

Sam: I have a friend who I run everything by. His name is Dean Bernardini, and he plays in a band in Chicago called Liftpoint. I met up with him when I was eighteen, and he's like the big brother I never had, since I'm the oldest boy in our family. But Dean taught me what it means to have technique. He literally taught me what it was to have style. Dean's a great drummer, and he was able to spot problems in my playing early on.

MD: Like what?

Sam: There were some small things I did about ten years ago, like I'd leave the kick drum beater planted on the head, which would make it take longer to get to the next hit—little things like that. But also watching Dean, I learned about the importance of the left hand. Working on leading with your left will do so much to help your overall drumming, even if you don't plan to do it all of the time.

Early on, my technique was so poor. I had to relearn how to play. I'd reached a point where I couldn't get any faster because my technique was wrong. I literally had to

THE CRAVIOTTO LAKE SUPERIOR BIRCH SOLID-SHELL SNARE DRUM

One Of A Kind.



Engraved Hoops • Tube Lugs • Nickel-Plated Hardware

Now available at the world's top drum shops.

www.craviottopercussion.com

relearn how to play, and Dean was the guy who helped me do that. He's super-diligent, and would make me run through rudiments and things like that. At the time I had to force myself to work on that stuff.

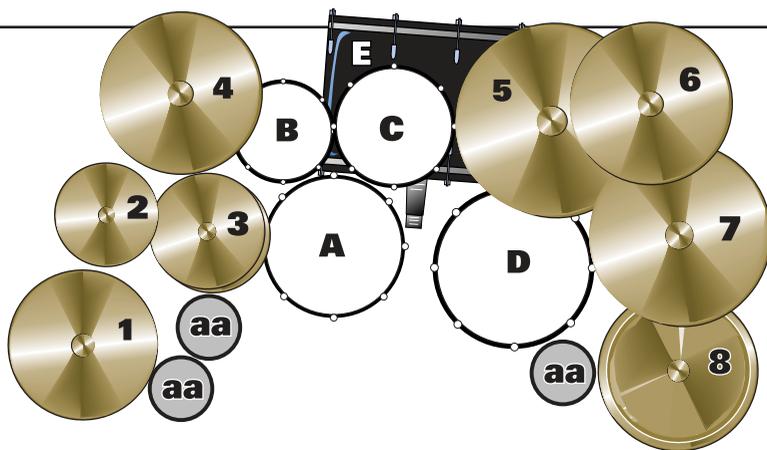
MD: Why do you think you didn't have the drive at that point?

Sam: I think that when you're young, you want to do all sorts of different things. Besides, I didn't think this was going to be a career for me. It wasn't until I was twenty-three years old that I realized I'd be doing this professionally.

MD: Switching gears, you use a more straightforward setup than most drummers playing in this style.

Sam: Something I learned early on was the importance of proper positioning of all your drums and cymbals. You have to think about how far you have to raise your hands, and the placement of your gear in relation to microphone placement. There has to be a happy medium for everything to work right.

I've gotten to the point now where I'm playing a standard five-piece kit with a couple of extra electronic pieces because it seems to be the most accessible. It's been the most efficient setup for me.



Sam's New Kit

Drums: Pearl MMX Masters Series in black mist finish

- A.** 6 $\frac{1}{2}$ "x14 brass free-floating snare
- B.** 9x10 tom
- C.** 9x12 tom
- D.** 14x16 tom
- E.** 18x22 bass drum

Cymbals: Paiste

- 1.** 16" 2002 crash
- 2.** 10" Signature splash
- 3.** 13" Signature heavy hi-hats
- 4.** 18" Signature crash

- 5.** 21" Signature heavy ride
- 6.** 18" Signature crash
- 7.** 20" 2002 crash
- 8.** 18" Signature China

Electronics: Roland V-Drums, Akai S 5000, Boss SP505, ddrum Kicktrigger

aa. Roland pad

Hardware: All Pearl, including a DR503 ICON rack and a P2002C Eliminator double pedal (fairly loose spring tension)

Heads: Remo coated PowerStroke 3 (with dot) on snare batter (tuned tight), Diplomat on snare-side, clear Pinstripes on tops of toms with clear Ambassadors on bot-toms, clear PowerStroke 3 on kick batter with Ebony Ambassador logo head on front (tuned very loose with EQ Pad inside for muffling)

Sticks: Vater Chad Smith Funk Blaster model, Splashstick

RIDE THE WOOD

Need some excitement in your life? Let's go for a ride. But not on some hi-tech metal scream machine. Tama's new MonoPly snare drums were designed for those who believe the real thrills and chills only come from the sound and feel of *wood*. MonoPly drums are crafted of one continuous 3mm sheet of oak or walnut rolled into a resonant 9ply shell—and then fitted with cherry wood hoops for *total wood tone*. Ready? Keep your hands on your sticks and get ready for the ride of your natural life.



tama.com

For a new Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MD33, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403.



SWN655C MDC

SOK655C MAM

GO AHEAD... PLAY WITH A MATCH!

The AA Metal-X Performance Set is the perfect match. Cymbals are individually selected, expertly tested, then 'Sonically Matched' for a total sound that burns through the toughest music. There's the unbeatable tone and durability of pure B20 bronze, the best there is. Plus Metal-X look great - a shimmering Brilliant Finish; linear grooving that lets the cymbals flex to absorb stick shock; and raw bells that focus sound projection.

When your stick comes down on Metal-X you'll experience the power - and the great sound - of a 'Sonically Matched' set of SABIANS designed for your playing.

An AA Metal-X Performance Set is one match you'll definitely want to strike!



www.sabian.com



Sam Loeffler

MD: I've seen you perform a couple times, and you seem to have a very efficient drumming style.

Sam: When I rehearse or practice, I tend to play lighter than I do at shows. That can cause me to run into problems with being able to play the parts live. You have to discipline yourself to know when to back off. An hour-and-a-half set for some people is no big deal. But our songs are constantly slamming away, and it really does wear you out. You have to know how to pace yourself. Otherwise the cramping begins, and that's the worst feeling in the world. Every drummer feels that at some point.

MD: While recording the songs for *Wonder What's Next*, what steps did you take to ensure that you were retaining a live feel on record?

Sam: We did a couple of things. When we did the drum tracks, I told Garth and [editing engineer] Ben Kaplan that I didn't want the tracks to be digitally edited to death. I wanted to use a single take of the drums. I didn't want them to piece together different

takes. Use one take, and if there are a couple of pushes or whatever in there, fix those few spots.

I don't like records that sound pieced

"I don't like records that sound pieced together. Use one take, and if there are a couple of pushes or whatever in there, fix those spots."

together. We really wanted to avoid that. We wanted the record to sound almost live, with that kind of energy. So we didn't do seventeen guitar tracks. We only used two, right and left. If there was a solo part, then we did it over the top and that was it.

MD: So was *Wonder What's Next* a pretty quick tracking session?

Sam: It could've gone a lot faster. I recommend that musicians shouldn't take huge breaks when working on a record, because when you're in the zone of making a record,

you should just do it. If you're burnt out, take a break. But if you're not, push through it. I think we could've done this record in four or five weeks, and it would've still been the same record, but we ended up taking nine.

MD: Are you picky in the studio?

Sam: Not overly. I like things to be what they are. I don't want the parts to be wrong, but sometimes things will come up that are different, and that's cool. Something I am picky about is the sound of my drums.

MD: Do you have any tricks for dialing in your drum sounds?

Sam: I find that every drum benefits from having the "right" head. There's not one kind of head that works for every drum, so you have to experiment. It takes a lot of time, but it's worth it.

MD: Did you use a different kit for each song on *Wonder What's Next*, or did you just piece together a mutant kit?

Sam: I pieced together a bunch of stuff. I used one of Garth's drumsets, an Ayotte. But I also used a couple of different snare

THE AWESOME FORCE OF 2G's

You want a rush? Lightning fast response? The force that pushes your audience back in their seats? Good. Get in. Tama's two new G-shell drums are set to give you the ultimate ride. The Artwood AGM250 G-Maple snare's 10mm thick shell will give you the thrilling power of metal with the traditional sound and feel of wood—and it's one of the most affordable rides in the park. And how powerful is the Starclassic SBS1455H G-Brass 1.5mm thick shell? Well, there's no height restriction, but we don't recommend this ride for people on certain medications or the faint-hearted.



tama.com

For a new Tama Drum & Hardware catalog, send \$3.00 to: Tama Dept. MD34, P.O. Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403.



AGM250 CCM



SBS1455H



drums, including one from Bison.

MD: What type of snare is it?

Sam: It's a 6" maple with reinforced hoops and cast aluminum rims. It's a really cool drum that sounds a bit different, with a great tone and a heavy snap.

Last year at OzzFest I used a Bison kit that had a heavy maple sound. Then I used a DW kit on the *Music As A Weapon* tour. But now I'm using a Pearl Masters Series kit, which has a rich, bright tone. It's a totally cool drumkit that I like a lot.

MD: You guys had the opportunity to work with Steve Albini on *Point #1*, who's known for being sort of a purist when it comes to sounds, tones, and audio equipment. What kind of experience did you have with him?

Sam: Albini has an interesting concept when it comes to drums. He wants them to sound almost like they do when you're standing ten feet away in a big room. He can make almost any drumkit have a big tone, and that definitely works for some bands.

I like Albini's philosophies and his work ethic. He's also one of the smartest guys I've ever met in my life. New bands can learn so much from him. I know we learned

a lot. Doing our first record with him really helped us to shape what we want to do in our career.

MD: What were some of the details of the session?

Sam: That record was very much a first-take affair. We did it fast, completing the whole thing in eleven days.

MD: Why did you select Albini? Were you fans of his work?

Sam: Oh yeah. He has a good résumé, and that was important. Plus Albini did the title track to Helmet's *Meantime* record, and Helmet's a huge inspiration to us—always has been.

MD: You're in a band with your brothers. But do you come from a musical family?

Sam: Not necessarily a big musical family, but I come from a family where art is certainly emphasized. My parents have always been supportive in that they didn't care what we wanted to do as long as we did *something*. My father's an artist in that he's

a remodeling carpenter and builds cars from scratch, so he has his own art. So having that in our family made it easy for us to take something artistic and run with it. That's really how we look at it, that ^{this} music is completely our art.



Classic
BLACK
BLACK



Longboards A Double
Classic Black

AXIS
PERCUSSION
DRUM PEDALS AND HARDWARE
MADE IN THE USA

VISIT US ON THE WEB
www.axispercussion.com or www.drumometer.com
310-549-1171 • 888-549-2947

YOU NEED MY CATALOG!
Manufacturers Love Us & Our Customers Love Us
Because We Move Product At The Best Prices
CALL US AND WE WILL PROVE IT!



aj PRO PERCUSSION

...And Drummers Love Our Web Site
Guaranteed Lowest Prices & Packed With Info
www.ajproperpercussion.com
CALL FOR FREE CATALOG
1-800-545-7668
4340 W. Hillsborough Ave. Suite 208
Tampa, Florida 33614
Shop On-line • www.ajproperpercussion.com

WIN!

GRAND PRIZE:

Grand Prize winner will receive this beautiful Smith drum kit, Sabian Hand-Hammered cymbals, Gibraltar hardware, Vater sticks, stick bag, stick holder and T-shirt.

SECOND PRIZE:

Second Prize Winner will receive a Smith custom snare drum, Gibraltar snare stand, pedal Set-up, Vater sticks and T-shirt.

THIRD PRIZE:

Third Prize winner will receive a Sabian XS20 Performance cymbal set-up, Vater sticks and T-shirt.

FOURTH PRIZE:

Twenty-four (24) Fourth Prize winners will receive a pair of Vater sticks and a Smith T-shirt.

BONUS!

Each winner will get a copy of Robin's Instructional DVD "It's About Time"



Visit: www.robin-dimaggio.com

Check out Robin's latest work on Steve Vai's *The Elusive Light and Sound* (Favored Nations), Boz Scaggs' *Dig* (Virgin), Robin's own CD *Blue Planet* (Favored Nations) as well as upcoming releases from Paul Simon (Warner Brothers) and Siedah Garrett (EMI).

Robin DiMaggio proudly endorses Smith Drums, Sabian Cymbals and Vater Sticks



www.smithdrums.com



www.sabian.com



www.gibraltarhardware.com



www.vater.com

ROBIN DIMAGGIO'S GEAR !

GRAND PRIZE



Retail Value over \$11,400

ENTER NOW !

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

1. To enter: Send a 3.5" x 5.5" or 4" x 6" postcard with your name, address, and telephone number to: Robin DIMaggio Gear Giveaway, C/O Modern Drummer Publications, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each entry must be mailed separately. 3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 10/1/03 AND ENDS 12/31/03. POSTCARDS MUST BE POSTMARKED BY 12/31/03 AND RECEIVED BY 1/3/04. 5. Winners will be selected by random drawing on January 12, 2004 and notified by mail or phone on or about January 13, 2004. 6. Employees and their immediate families of Modern Drummer, Smith Drums, Sabian, Vater Percussion, Kaman Music Corporation and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to the residents of US and Canada (except Florida and the Province of Quebec), 12 years of age or older. Void where prohibited by law. 9. One prize awarded per household per contest. 10. Prizes: Grand Prize - One (1) winner will receive (1) 9-pc. Smith Drum Kit finished in Lunar Ice (Toms - 5.5 x 8, 6 x 10, 6.5 x 12, 11 x 16, 13 x 18; Bass Drum 18 x 22; Snare Drums 5.5 x 14, 5 x 12, 4.5 x 10), Gibraltar 350C Rack System (1), 9607 MLLD Hi-hat (1), 9611 Bass Drum Pedal (1), 9608OS Throne (1), 9606BA Snare Stand (2), SCGRSMC Mounting Clamps (5), SCBBT Mini-Boom Cymbal Arms (5), SCBALRM Tom Mounts (5), 7-pc. Sabian Hand Hammered Cymbals (22" ride (1), 16" Crash (2), 15" Crash (1), 8" Splash (1), Pair 13" Hi-hats (1), Vater Sticks (24 pair), Vater Splash Stick (1 pair), Vater Stick Holder (1), Vater Stick Bag (1), Vater T-shirt (1). Approximate retail value of Grand Prize is \$11,489. Second Prize - One (1) winner will receive a Smith Custom Snare Drum (5.5 x 14 finished in Natural Maple) (1), Gibraltar 9606BA Snare Stand (1), 9611DC Bass Drum Pedal (1), 9607 MLLD Hi-Hat stand (1), Vater sticks (12 pair), Vater T-shirt (1). Approximate retail value of Second Prize is \$1,488. Third Prize - One (1) winner will receive a Sabian XS20 Performance Cymbal Pack (1), Vater sticks (6-pair), Vater T-shirt (1). Approximate retail value of Third Prize is \$607. Fourth Prize - Twenty-Four (24) winners will each receive pair of Vater sticks (1), Smith Drums T-shirt (1). Approximate retail value of each Fourth Prize is \$33. 11. Approximate retail value of all prizes \$14,376. 12. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 12. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, write to Modern Drummer Publications/Robin DIMaggio Gear Giveaway/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009.



MD'S SNARE DRUM SPECTACULAR!

Welcome to *MD's* tribute to the drum universally acknowledged as "the main voice in the choir."

This special feature begins with an extensive pictorial depicting the cream of today's snare-drum market, along with information about literally dozens of manufacturers, large and small.

We go on to examine the nature of this most important percussion instrument, including the elements that create a great snare-drum sound. We also take a fond look at the most popular snares in drumming history, and we analyze how some of the great drummers of the past and present created their classic sounds.

Everybody ready? Then let's get started!



Gallery Of Greats

Let's face it: There's nothing quite like the feeling we drummers get when ogling an absolutely fabulous-looking and great-sounding snare drum. Whether or not actually *owning* that drum is within the realm of reality really doesn't matter. One can always dream. With that in mind, we thought it would be fun to put together a "Gallery Of Greats" featuring drums that represent the ultimate in their respective manufacturers' creative capabilities.

Of course, deciding on an "ultimate" anything is always tricky. So we invited a group of manufacturers to submit *their* choice as

their top-of-the-line "ultimate" snare drum model. That group included most of the familiar brand names, along with a couple of up-and-comers who've been making quite a splash in the drum market recently.

Each manufacturer sent us their selection. Then we gathered the drums together and photographed them for inclusion in our gallery. That part was easy. The hard part was sending them back.

Gallery of Greats photos by Jim Esposito

Ayotte

6x14 Steamworks 32 Fathoms

Ayotte's Steamworks is a new series of drums constructed from a solid one-piece wood plank that is steam bent and scarf-jointed to form the drumshell. This line has a unique bearing edge that's different from all other Ayotte snare edges.

The 32 Fathoms model is the first of the Steamworks series. The name comes from the depth of the lake in northeastern Canada from which the bird's-eye sugar maple logs were retrieved. (32 fathoms is 192 feet.) The extreme pressure and cold temperature of the water at this depth has preserved the logs for over 150 years. Ayotte fits the drums with 14-ply maple WoodHoops to create a sonic quality the company describes as "dark, full, vintage, and articulate."

The 32 Fathoms drum shown here is finished in Natural Maple Satin and is available on a limited-edition basis. Only fifty will be produced.

List price: \$2,460.

(877) 736-5111, www.ayottedrums.com.



Black Panther

5 1/2 x 14 Hammered Phosphor Bronze

This classically sized drum is unique in the Black Panther line owing to its hammered finish. The hammered surface of the acoustic chamber, increasing overall surface area, and dramatically softening harmonics. In

addition, phosphor bronze is said to possess a natural musical quality especially suited to snare drums, providing "a robust quality without the excessive ringing/harmonics of brass, and a softer attack than steel." The 5 1/2 x 14 configuration provides a tuning range that doesn't relegate the drum to one musical style over another.

List price: \$615.

(615) 793-2050,

www.mapexdrums.com.



Drum Workshop

5x14 Edge Brass/Maple

DW's patented "Edge" drum design incorporates the tonal characteristics of two popular and proven drumshell materials into one drum. The heavy-gauge metal top and bottom rings provide the projection and brightness of brass, while the 10-ply maple center adds the body and warmth of wood. The drum shown here features chromed metal parts and a curly maple inner shell finished in satin oil.

List price: \$1,535.

(805) 485-6999, www.dwdrums.com.



GMS

6 1/2 x 14 Grand Master Series Hand Hammered Copper

This GMS model features a hand-hammered 1/16"-thick copper shell with solid brass reinforcement hoops. It's fitted with ten Grand Master Series brass lugs, chrome-plated GMS hand-tooled solid brass throw-off and butt, die-cast hoops, and Evans drumheads.

The thin copper shell is said to produce warm, metallic tones unlike those of other metal snare drums. The solid brass reinforcement rings are designed not only to keep the drum structurally stable, but also to add focus and sensitivity. GMS claims that their Grand Master Series lugs contribute "tone-enhancing, stress-relieving properties," helping to make the drum "warm, bright, articulate, sensitive, loud, soft—everything you could want in a snare drum."

List price: \$1,750.

(631) 293-4235, www.gmsdrums.com.

Gretsch

5x14 Vinnie Colaiuta Signature Custom Plus

This drum features a maple shell in a satin natural lacquer finish. It's fitted with eight double lugs, die-cast hoops, and the Lightning throw-off.

Vinnie's maple shell is 25% thicker than the standard Gretsch shell, creating a wider tuning range and more focused attack. Since the drum was developed for Colaiuta in 2001, it has become his first choice for the majority of his recording requirements.

List price: \$700.

(860) 509-8888, www.kamanmusic.com.



Ludwig

6½x14 Millennium Brass On Brass

The Millennium model is a limited-edition series. Each drum features a seamless brass shell with matching brass tube lugs, die-cast hoops, and snare butt. The P-86 Millennium drop-away throw-off is engraved with the Ludwig script logo and a scrollwork design. The drums are fitted with Ludwig Weather Master heads and standard wire snares.

Only a hundred drums in each available size were made. Every one comes with a nameplate featuring the signature of William F. Ludwig II, along with that drum's production number. Each drum is provided with a fleece-lined suitcase-style case for additional protection.

List price: \$1,070.

(574) 522-1675,

www.ludwig-drums.com.



Noble & Cooley

Classic SS

The Classic SS model is created from a single piece of ¼" maple in a 120-year-old steam-driven pressure oven. The shell is reinforced with single-ply counterhoops, and it receives its lacquer finish in a state-of-the-art UV process. The drum is then given hand-shaped bearing edges, after which it's fitted

with 10-lug die-cast rims and solid brass lugs and throw-off. With this drum, N&C aims to combine the best qualities of the past with the accuracy and stability of today's manufacturing techniques.

List price: \$1,250.

(413) 357-6321, www.noblecooley.com.





Peace

5 1/2 x 14 Custom Cast Bronze

This drum features a seamless custom-cast shell that varies in thickness from 5 mm at the top and bottom edges (to provide extra strength) to 3 mm in the center (to maximize resonance and projection). This "built-in reinforcing ring" concept helps give the drum what Peace describes as "a huge tuning range, with the snap of metal but the warmth of a wood shell. The cast bronze has a sonic character said to be almost bell-like, but mellower than many other metal snare drums. The drum features black die-cast hoops and tube-style lugs, and comes fitted with Remo Ambassador heads.

List price: \$1,299.
(877) 999-4327, www.peacedrum.com.

Pearl

6 1/2 x 14 Masterworks

This drum epitomizes Pearl's Masterworks concept of totally custom drum creation. The 6-ply shell features two outer plies of maple, two middle plies of cross-laminated maple, and two inner plies of birch. The result is a sound that combines the acoustic characteristics of both wood types.

The drum is fitted with gold-plated die-cast hoops and tube lugs, along with Pearl's SR020 strainer and S022N snares. It's finished in a handcrafted Brilliant Flame Red lacquer finish.

List price: \$1,080.
(615) 833-4477,
www.pearldrums.com.



Premier

5½x14 Modern Classic Maple

The design of Premier's Modern Classic series was influenced by the legacy of classic American snare drums such as the Rogers Powertone and the Ludwig Pioneer. Premier took this tried and tested history and combined it with their own craftsmanship, experience, and skill to create a recipe for today's player.

The hand-made shell and Nickel Drumworks strainer puts the Modern Classics in the same league as some of the most expensive snare drums on the market, yet the drums are available at a price that many drummers can afford. Birch, steel, and brass versions are also available.

List price: \$515.

(800) 486-4424, www.premier-percussion.com.



Remo

5½x14 Gold Crown Special Edition

Remo's Gold Crown snare drums feature 5/16"-thick seamless Advanced Acousticon composite shells, said to offer "incredible consistency, with unparalleled pitch, timbre, and projection." The shells feature 45° bearing edges for greater tuning range, along with brass and nickel-silver metalized finishes for unique style and durability. Fitted with chrome-plated die-cast hoops, Renaissance top heads, and Ambassador snare-side heads, the drums are said to offer "great sound with focus and articulation that's ideal for critical situations such as jazz."

List price: \$449.

(661) 294-5600, www.remo.com.

Sonor

6½x14 Bronze Artist Series

Sonor's Artist Series was developed in cooperation with the company's endorsers to meet various individual preferences. The resulting series contains seven unique models with completely different specifications. Our Gallery model features a 3-mm heavy bronze shell, black nickel chrome fittings, die-cast hoops, Tune-Safe locking mechanisms, and a specially designed throw-off strainer.

List price: \$1,995.

(804) 515-1900, www.hohnerusa.com, www.sonor.de.



Tama

6x14 Starclassic G Maple

Tama's Starclassic G Maple snare drums feature 13-ply, 10 mm-thick shells in 6" and 8" depths. The sound is described as "tight and solid with an emphasized high-end crack." According to Tama, "Artists who lean towards metal shells have found that these thicker G shells have the crack and power they want, but with the warmth of a wood shell." Hardware features include die-cast hoops, Starclassic lugs, Tama's MU80AG/MUS80BH snare/butt system, and Snappy Snares. Drums are available in Cherry Black (shown here), Gold Sunburst, and Super Maple finishes, and each drum's abalone center inlay is set by hand.

List price: \$649.99.

(215) 638-8670, www.tama.com.



These Are A Few Of Our Favorite Snare Sounds

For some of us, the dream snare sound is a ghost from the past that's hovered over us for months, maybe years. With each turn of the drumkey, we're chasing that phantom—sometimes unconsciously. For others, our ideal snare sound changes from week to week, roughly proportionate to our discovery of new music.

In any event, chances are we're going for a sound that we've heard from one of the following drummers. These are players whose unique snare sound resides in their touch, their tuning, and the special way they strike the drum.

Papa Jo Jones

He could make a snare drum breathe just by the way he stroked it. With brushes and with snares off, Papa Jo could bring to life the sound of the tap dancers he worked with as a youth.

Art Blakey

Jones made it breathe. Blakey took your breath away with his stunning press-roll crescendos. In that respect, few have successfully replicated Art's power.



Buddy Rich

Maybe it was his love for concert drummer Billy Gladstone, but Rich could execute the quietest buzz roll in existence. And his left-hand snare work was *wicked*.

Roy Haynes

Give me a *break*. Roy is over seventy, and his snare *still* has that snap, crackle, and pop.

Ringo Starr

Three words: "In My Life." On that Beatles ballad, most drummers would have gone to a cross-stick or, at the very least, to a more subdued, damped tone. Ringo, on the other hand, lands a joyous rimshot—an elegant clang.

Billy Higgins

Often playing jazz on supplied "kits du jour," Higgins would get his sound with light, fluttering handwork. Once I caught him at a sound check and asked about how he'd tuned up the borrowed snare drum he was using. "I didn't tune it at all!" he responded.

Mitch Mitchell

The perfect foil for Jimi Hendrix, Mitch played with a scampering, sprightly

touch that betrayed his love for jazz and a firmness that owed to rock. His dancing snare work with Jimi was chock full of triplets.

Al Jackson Jr.

Spending most of his career in a studio fashioned from a movie theater, Al hit an immaculately consistent rimshot. Although with Al Green he might loosen the batter head a little, on his work with Booker T. & The MG's, Al would crank up his Rogers Powertone and place his stick in such a way that it drew out the right blend of rim, head, and sustain.

Charlie Watts

You *watch* Charlie and it seems so effortless. You ask him and he says it's nothing. You *pump* him and he'll talk about the traditional left-hand grip and the feel of the head under the stick. Charlie was one of the first to refrain from playing the hi-hat while hitting a backbeat. It's not only a feel thing—the snare sounds fuller for it.

John Bonham

The recent live Led Zeppelin releases testify to the truth of this pioneer heavy hitter. Bonham wasn't *really* smacking that rimshot as hard as you'd think. (Not that you'd want to get between his stick and the drum!) His was the art of controlling attack and sustain live off the floor.

Bill Bruford

For as long as *MD* has been publishing, readers have been writing letters asking about Bill's distinctive high-pitched snare sound, evident as far back as the first Yes album. How do you get that sound? Plant a backbeat near the rim and get the stick out of the way to allow an unmuffled, moderately tensioned drum to ring out.



Don Henley

When we think of the archetypical "fat" snare sound, Don and The Eagles come to mind. In the '70s, his sprawling snare was the sound everyone aspired to. If you were doing studio work in that era, engineers would tell you to get an "Eagles snare sound."

Jim Keltner

Keltner once told *MD* there was no "Jim Keltner drum sound." But just in case, check out Steely Dan's "Josie." He's just catching the rim of the drum, result-

Yamaha

6 $\frac{1}{2}$ x 14 Bamboo

This drum features an 6-ply, 6-mm all-bamboo shell fitted with ten lugs and 2.3-mm Dynahoops. Yamaha stresses the versatility of this model. It can be tuned down, with the snares loosened, for a fat, funky sound. Or it can be cranked up to get a powerful crack that still has a lot of body, without the sound getting thin. Thus the drum has enough high end to cut through the band for a rock gig, but is warm and sensitive enough for low-volume jazz gigs.

List price: \$650.

(714) 522-9011, www.yamahadrums.com.



ing in a sound that's right out of R&B—a brilliant "pop."

Steve Gadd

Once he was God to drummers worldwide. Recently with Chick Corea at The Blue Note in New York City, he was still working in the realm of the sacred. Often termed the creator of the muffled '70s studio sound, Steve has "opened up" his sound of late. One thing's for certain: When he plays a backbeat on *anything*, the guessing is over. The time is locked into something universal.

David Garibaldi

I saw him recently in concert and he was getting the same sharp, open rimshot he was getting in 1974 with Tower Of Power. And that's a good thing, as per the T.O.P. line, "Don't change horses in the middle of the stream."

Bernard Purdie

The famous "Purdie Shuffle"—a half-time shuffle heavily woven with ghost notes—wouldn't sound the same without Bernard's bright snare sound, clean articulation, and alert time feel.

Jeff Porcaro

Sometimes cited for his Purdie-influenced shuffle, the late session drummer and member of Toto had an irrepressible backbeat, easily as powerful as any on our list.

Rick Marotta

Few can strike a snare so thoroughly that it splats, yet can articulate ghost notes clearly. Some of Rick's snare/hat fills are damn near inimitable.

Phil Collins

With Genesis on *Selling England By The Pound*, or his Brand X albums, Phil's snare sound was exquisitely focused. With John Martyn on *Grace And Danger*, it retained the sizzle but gained a more ambient quality. And later in his career, Phil's snare sound became even more crisp and *huge*.

Neil Peart

One of the most influential drummers of the last twenty years, Neil's foundation is his snare, for the longest time a modest Slingerland woodshell model. How to describe Peart's sound? It's got a crunching bite that will cut through any old Chevy's radio.

Stewart Copeland

There are many Copeland snare sounds with The Police, Animal Logic, and his current projects. But we remember him for the high, sharp attack he'd get from the rim of the drum and his incredible placement of backbeats, which derived from an obvious close study of Island music—and Sting's pocket on bass.

Alan White

After White recorded Yes's "Owner Of A Lonely Heart," legend has it that record company execs were frantically phoning in the middle of the night begging for the single to be remixed. (They thought the sound was too high and radical.) Fortunately, they lost. White's backbeat became one of the most influential sounds of the 1980s.



Alex Van Halen

One of the most identifiable sounds ever. Alex has a way of making a snare drum sound at once snarey and hollow, maybe because he's slugging so hard.

Steve Jordan

Hail the king of the high, ringy snare! Of course, once Jordan had influenced every drummer within earshot to emulate his blistering rimshot, he took a left turn and explored de-tuned batters.

Kenny Aronoff

From Cougar to Cocker and The Pumpkins to Melissa, Aronoff's macho snare delivery has been the center of his sound. In the '80s, Kenny's ringing, powerful slam with Mellencamp was particularly influential.

Vinnie Colaiuta

It's a sound with a *point*, a sound that's made its impression on the fusion, singer-songwriter, and most recently country genres. Acclaimed for his nimble stuff, Vinnie also knows how to plant a simple backbeat. His left-hand traditional grip is a study in itself.

Carter Beauford

Is it the way Beauford plays thumbs-up and the amount of "meat" he puts on the stick? Or is it the relative placement of bead and shank against the rim? Whatever the case, it comes off as a highly tensioned snare, but it's looser than you'd think.

Danny Carey

Carey's snare sound is crisp and upper-register, as opposed to mid-rangy and throaty. Danny creates a conversation on the snare drum that ventures beyond his chosen style.

Dennis Chambers

It's a get-out-of-my-way sound that defined John Scofield *Loud Jazz*. Chambers' snare work rivals Buddy Rich's in sheer audacity.

by **J. Bruce Wittet**

Best Sellers

As ravishing as top-of-the-line snare drums are to look at, the fact is that they're generally not the best-selling drums in a manufacturer's line. Factors like versatility and affordability have an undeniable impact on the popularity of a given model. Still, the cheapest drums don't always

lead the field, either.

Some snares enjoy high sales due to special sonic characters or functional features. With that in mind, we asked the manufacturers of our Gallery drums to give us the low-down on their best-selling models.

Ayotte

6x14 18-ply WoodHoop

This has been Ayotte's most popular model during the past year. The warmth of the WoodHoops, combined with the extra punch of the 18-ply shell, offers a wide spectrum of snare sound variations for rock, funk and jazz players. Ayotte describes it as "a punchy drum with a sharp attack, yet also with great resonance and sensitivity."

As with all Ayotte Custom snares, this model features the company's unique Rack & Pinion snare release, as well as the TuneLock tension system. The drum shown here is finished in Cabernet Fade Gloss.

List price: \$1,800.



Jim Esposito

Drum Workshop

5x14 Collector's Series 10+6 All-Maple

DW's "workhorse" drum is a top seller with their own drumsets and as a primary and secondary snare for other kits. The combination of a 10-ply maple shell with 6-ply reinforcing hoops gives the drum an excellent balance of attack and tone, and the 5x14 size gives it a wide range of tuning flexibility. This makes it an ideal all-around drum for a variety of players from students to professionals.

List price: \$700 to \$900, depending on finish.



GMS

6 1/2 x 13 Special Edition Series Maple

GMS's best-seller features an 8-ply maple shell with a natural satin finish. It's fitted with sixteen Special Edition Series lugs, chrome-plated GMS hand-tooled solid-brass throw-off and butt, 2.3-mm hoops, and Evans drumheads. The reduced diameter and added depth combine to give this drum penetrating highs and meaty lows, while the maple shell adds warmth and resonance.

List price: \$670.

Black Panther

ML0550 5 1/2 x 10 Maple

The 10" snare is the most popular accessory drum size since the rise of the piccolo. The Black Panther 5 1/2 x 10 is said to offer the crisp, dry attack of maple in a size that generates a relatively high pitch without the adversely high head tension common among piccolo drums. Its small diameter and moderate depth are designed to provide a balance of attack, tuning range, and volume that will separate it from the rest of the kit in live and studio environments. It's available in Flat Black finish only.

List price: \$380.



Gretsch

5x14 Black Chrome Steel Snare

This drum features ten double lugs, die-cast hoops, and a drop throw-off design. The shell is 1.2-mm thick and is finished in a brilliant black chrome. The combination of its steel shell and die-cast hoops is said to promote a dark sound with plenty of crack throughout the drum's wide tuning range. Gretsch calls this drum "a great all-around metal snare to be used as a primary drum or as an ideal second snare on any kit."

List price: \$380.



Ludwig

5x14 Supra-Phonic

Ludwig's LM400 Supra-Phonic snare drum has been the workhorse for millions of drummers in all musical styles for generations. Its single greatest appeal is its versatility; it can be—and has been—used in virtually every style of musical performance imaginable. The 5x14 chrome-plated aluminum shell is fitted with ten Imperial lugs, triple-flange hoops, a P85 snare strainer, and 20-strand wire snares. It comes standard with Ludwig's medium-weight coated Weather Master drumheads.

List price: \$535.



Noble & Cooley

Alloy Classic

Noble & Cooley's Alloy Classic is available in 4 $\frac{3}{4}$ x14 and 6 $\frac{1}{4}$ x14 sizes. It features a cast-aluminum shell, solid brass lugs and throw-off, and die-cast rims. According to N&C, the drum's popularity lies in its ability to pop like a metal drum but have the depth and warmth of a wood drum. This is due to the nature of the cast shell, which is said to be "dense but musically resonant." The drum is also priced at a point designed not to scare drummers away from the idea of buying a "boutique" drum.

List price: \$850.



Peace

5 $\frac{1}{2}$ x14 Batterie Hand-Hammered Copper

According to Peace, the dark nature of this drum's hammered copper shell delivers "controlled, sparkling attack, but with a low-end wallop previously unattainable in a metal drum." Sonic subtleties from every end of the musical spectrum are said to make it excellent for any type of gig or playing situation, from Broadway to heavy rock.

List price: \$639.



Jim Esposito



Pearl

5x14 Chad Smith Signature Snare

The 5x14 black nickel-plated steel shell and gleaming chrome hardware of the Chad Smith drum just scream rock 'n' roll. Pearl's SuperHoop II rims, SR-015 strainer, and stainless-steel tension rods add the crack and power needed for rock. The Chad Smith model is also Pearl's most affordable signature snare, which makes it attractive to drummers who want to experiment with different snare drums and effects.

List price: \$339.

Premier

5 1/2 x 14 Modern Classic Maple

Premier's current "absolute top-of-the-line super-drum" is, in fact, also their best seller. The Modern Classic series features hand-made snare drums designed to compare with the best and most expensive boutique drums—yet be within reach financially of the regular player.

List price: \$515.



Jim Esposito



Remo

5 1/2 x 14 Gold Crown Special Edition

Remo has recently restructured their drum offerings. Currently, the only snare drum models available are the Gold Crown Special Edition models listed within the Gallery Of Greats.

List price: \$449.

Selecting A Snare Drum by Michael Bettine

There was a time not too long ago when your choice for a snare drum was limited to a basic wood or metal model. Now we have brass, steel, aluminum, copper, maple, birch, beech, poplar, bamboo, fiberglass, plexiglass, and many other choices, all with a variety of lugs and snare mechanisms—not to mention 2 1/2" to 8" depths and 10" to 14" diameters. There's a *world* of choices out there, but how do you choose? We asked some of the people who specialize in building snare drums for their tips on what to look for in a drum.

Michael Dorfman Trick Percussion

The thickness of the shell affects the tone, the fundamental note. A thinner shell is warmer. The bearing edge makes a big difference in sound. A sharp edge is more sensitive with a lot of attack. The smaller the diameter, the tighter and faster the sound is. Shell depth affects the body and the resonance. Deeper drums will sound deeper because the vibrations have a longer time to travel through the drum. They won't have the "snap" or sensitivity of a shallower drum.

I think that the less hardware touching the drum the better. You'll get more shell sound, which is what you're paying for. I've tried different snare wires, and I think the differences are subtle. I've seen "snappy" snares that

cost \$3 last for years, and some of these fancy \$30 ones last three weeks. The biggest difference is when you go from a traditional coiled wire to a cable-type.

There's not any one snare drum that covers every situation. But you can do the most with a 6x14. A 14" diameter has the most versatility, and a 6"-deep shell can be tuned up for more "crack" or detuned for a fatter sound. A thinner drum locks you into one sound.

Neil Grover Grover Percussion

What's important is the reflectivity of the inner shell. Typically metal shells are much thinner than wood, but more dense. Wood is an organic, porous material that breathes, so it absorbs some of the high-frequency vibrations. A metal shell will sound more ringy, not because the metal is ringing, but because it's reflective and the sound waves bounce around inside. The reflective properties of the shell are more important than the pitch of the shell. We're not hearing the shell vibrating, but rather how it affects and transmits the sound waves.

Even more important to the overall sound of a snare drum are the snares and heads it's equipped with. I see a lot of manufacturers putting out \$900 snare drums with cheap snares. The wire is what creates the distinctive sound of the snare drum. You can take an old drum

that you hate the sound of, clean it, lubricate it, put new heads and snares on it, and you'll have a Ferrari.

You don't need special lugs, as they have very little affect on the sound. Minimal contact is only important if you believe the shell is vibrating. I'm not from that school. The lugs and strainer are purely functional. You don't necessarily have to spend a lot of money to get a great-sounding drum.

The important thing about the hoops is that they be flat and won't bend. Die-cast hoops don't flex, but they do affect the sound.

The bearing edge is also very important. It has to be both perfectly flat and round so that you can tension the head evenly. The sharper the edge, the more high-frequency response you get.

People think that the old snare drums sound great today because of the aged wood. But a lot of the old drums have a very round edge, which gives them a warmer sound. Back then a sharp edge would have cut through a calf head.

Bob Gatzen Formerly With Noble & Cooley

The main thing to do when looking for a snare drum is to check for roundness and lug alignment. Take the top head off and see if the shell is round. You can't fix that if

Sonor

5x14 Designer Series Maple Light

Sonor's Designer Series Maple Light snare drum is the company's best seller largely because it is sold with virtually all Designer Series drumkits. It's also one of Sonor's most popular after-market sellers. The drum features 9-ply, 6.7 mm-thick shells, die-cast hoops, and Sonor's self-locking tuning system. Thirty-one stain finishes and four natural finishes are available, as well as a virtually unlimited selection of solid color lacquers.

List price: \$1,020.

Tama

4x13 Hammered Steel Shell Soprano

Tama's soprano drums feature hammered steel shells for a sound that's slightly darker than a standard steel shell, yet still crisp and sensitive. Equally applicable as an auxiliary snare or as a main snare, Tama's Sopranos are said to offer "expensive looks and sounds—at a price that's not." Drums feature eight lugs, Tama's MPS30A/MUS30B snare system, and Snappy Snares.

List price: \$199.99. (A 12" version lists for \$198.99.)

Yamaha

6½x13 Musashi

Yamaha's best-selling snare features a 7-ply oak shell, eight lugs, 1.6-mm triple-flange hoops, and 20-strand snares. Yamaha is the only major drum manufacturer offering oak-shelled drums, making the Musashi unique among major brands. The drum offers versatile acoustic performance, a striking gloss-black finish, and an affordable price.

List price: \$399.



it's not. Also look at the lugs and make sure they're straight. One test is to loosen all the tension rods and see if you can move the head at least 1/8". If you can't, they're out of alignment. Tuning is all about evenness in pressure. Also, don't be put off by 8-lug drums versus 10-lug. That said, if you go for high tunings, go with more lugs.

As for hoops, die-cast dry out and focus the sound. But still, whether you like the sound is subjective. And there's nothing wrong with using \$10 snares. The main concern is that they're even and that they lie flat when you lay them on a table. Also, those polyester straps they often use to attach the snares are too stiff. I use nylon webbing from a sewing store, or you can even use reinforced tape. It makes a big difference in sound.

Brian Spaun Spaun Drums

With wood shells, the note of the shell is determined by diameter, height, and thickness. You can have 50 plies that are as thin as paper, maybe an eighth of an inch thick. Or you can have 3 plies that are 1/2" thick. When you have a thinner shell, say 9 or 11 plies that are 1/8" thick, you get an overall shell note that is very low, because there's not a lot of mass there. So if you have a

6x14 drum with 1/8"-thick shell, it will have a very low tone and want to be tuned low. If you have a 1/4"-thick shell, the tone will be higher and it will want to be tuned higher.

The actual shell affects the sound quite a bit and will determine what the drum sounds like. I don't think the hardware affects the drum adversely one way or another. It will make a difference if you have a ton of big, bulky hardware on it, because that could choke the sound. But I don't think there are too many people out there who can tell the difference between tube lugs or cast lugs on identical shells.

You get a totally different tone between a shallow, wide drum (3x13 or 3x14) versus a deeper, small-diameter drum (5x10 or 6x10), mainly because you have less head area on the small-diameter drum. When you lessen the diameter, the note gets higher. I like a 6x13 drum because you get the crack of a smaller diameter with the fullness of a deep drum. When you choose a snare drum, you have to choose a range that you want it to work in.

Mitch Greenburg Bison Drum Company

If you're looking at metal-shell drums, you should make sure they are round. Wood, once it's round, tends to stay round. Now, brass is a perfectly bendable, dentable

material. Aluminum is pretty springy, so shells made from it tend to stay round. But if you drop a brass or steel shell, you now have a straightening project. You can check for roundness by seeing how even the gap between the head and the hoop is.

On a wood drum, it isn't the thickness of the shell that affects the sound, it's the strength and mass of the wood. Mass and strength resistance affect volume, response, and resonance. You need a certain mass to get volume. Those lightweight mahogany shells on inexpensive drums just don't do it. In strength-to-weight terms, a cross-laminated shell is pretty well-reinforced. Basically, you have to decide what you can hear, what your sensitivity of sound is.

All Things Being Equal

It would be easy to write an entire book about the ins and outs of snare drums, especially considering the varied opinions and ideas different drum makers and players have regarding what makes for an optimal sound. With all those opinions—and so many models to choose from these days—buying a snare drum is not a simple task. Ultimately, you have to rely on your ears, and choose what sounds right for you. After all, it's your gig.

Other Players In The Game

The snare drum market is full of manufacturers of every description. Some offer snares as part of a complete drumkit line, others specialize in snare drums alone. Some offer stock drums, others are

strictly custom craftsmen. But all of them have their own distinctive approaches to the creation of this most important instrument. Here's a sampling for your perusal.

AFRICAN AMERICAN DRUM CO.

AADC snare drums are made of the finest maple shells and come in any ply configuration the customer wishes. AADC lugs are hand-cast in bronze. Lion, wolf, and bear sculpted lugs are available in addition to the standard AADC bronze lug. Customers can also design their own custom bronze lug. Cast-bronze lion-design throw-offs are standard; Nickel Drumworks throw-offs are optional. Drums feature 2.3-mm steel, 2-mm brass, or die-cast hoops (in black or chrome), plus a choice of virtually any stained and lacquered finishes. Drum sizes range from 3½x13 (\$640) to 8x14 (\$745).

(707) 445-9029, www.aadc.com.



provide. Rock-model drums are made from 10-ply maple and are available in a variety of sizes. Shells can be finished in any custom stain for an additional charge.

Bison also offers their premier Volcano snare, which features a conical, stave-constructed shell. The Volcano's 1"-thick shell is said to create "an astounding harmonic spread and unusually loud, sharp crack." The 7"-deep drum is available in maple and black walnut.

(847) 459-1255, www.bisondrums.com.

BLACK SWAMP PERCUSSION

Black Swamp Percussion is a "custom production" shop focusing on the concert and orchestral market. They typically build to order, but also offer popular configurations as fixed models. Ten-ply maple, carbon fiber, brass, and solid maple, cherry, and walnut shells are available in a variety of stains and exotic wood veneers with gloss and satin finishes. Drums feature die-cast or triple-flange hoops.

Black Swamp's Precision Glide Duo and Trio strainers have two or three independently adjustable snare systems, enabling the player to adjust the snares for maximum response throughout the entire dynamic range. Multisonic strainers expand on this idea by allowing the player to engage or disengage any combination of five snare systems. The drum shown here has a standard hardware configuration (die-cast hoops with the Multisonic Snare System), but a custom curly quilted solid maple shell.

(616) 738-3190, www.blackswamp.com.

BRADY

Brady creates ply, block, and solid-wood snare drums using woods indigenous to Western Australia. Ply shells are made in a dry-mold system using individual plies of jarrah, which is much harder than rock maple. All grain runs in the same horizontal direction around the shell

(not cross-laminated), giving the drum a solid-wood sound previously unknown in a ply shell. Block drums produce a thicker tone and quicker decay than ply drums do. Jarrah has a prominent low-end note, sheoak has a prominent mid frequency, and wandoo, gimlet, and Goldfields blackbutt all have prominent high-end cut and attack.

Solid wood drums are crafted in a limited number from jarrah and wandoo. Each shell is literally a solid section of tree hollowed out using an axe, a chainsaw, a chisel, and finally a lathe, then drilled and fitted with hardware. All snare drums come with a clear version of the Nickel Drumworks strainer, Remo drumheads, and 2.3-mm triple-flange steel super-hoops. (Die-cast hoops are not recommended, for acoustical performance reasons.)

(011) 618-94972212, www.bradydrums.com.au.



ARBITER

Arbiter makes two distinct Flats snare drums, both of which use the patented Arbiter AT (Advanced Tuning) single-screw tuning system. The Lite version is only available with the complete Flats outfit, while the Pro version can be purchased separately. Both share the same black molded ABS shells with pre-formed bearing edges and snare beds, as well as steel counterhoops. All Flats snare shells are 2" deep. Lite models are available in a 12" diameter, while Pro drums come in 10", 12", 13", and 14" diameters.

The Lite snare uses glass-filled nylon V-clamps to tune the drum. It's designed with an easily adjustable snare strainer rather than a throw-off, and is fitted with generic Taiwanese-made drumheads. The Pro's V-clamps are made from steel. It has a no-nonsense on/off snare switch made from glass-filled nylon, and is fitted with Remo Ambassador heads.

(877) 553-5596, www.arbiterdrums.com.

BISON DRUMS

All Bison snare drums are custom-made, one at a time. Drums are available with steel hoops or Bison's N.G.U. (New Guaranteed Unbreakable) hoops, which are made of magnesium alloy and are claimed to be the strongest rims on the market. These hoops are said to help the drum project a brighter sound and to provide a finer tuning than die-cast and pressed steel rims can



CADESON

Cadeson offers twenty-five different snare drums within six different series: Bird's-eye/SBE (bird's-eye maple), Chinese Water Color (maple with custom art graphics), Maple, Bronze (hand-hammered, shown here), Aluminum, and Practice (maple, basswood, and iron alloy shells). Features (which vary between the series) include gold-plated and die-cast hoops, solid brass Diamond Bridge or chrome-plated Modern Style lugs, and lacquer-finished wood shells. Sizes range from 5x12 to 6½x14.

(626) 369-0253, www.cadesonworld.com, www.cadesonmusic.com.



CAKE DRUMS

Cake offers a variety of custom-made snare drums. Their "BOE" drum (named for the notoriously clogged Brooklyn/Queens Expressway near the Cake factory in Brooklyn) is a 6x13 with a 4-ply beech shell. The drum features a Nickel Drumworks Piston snare strainer and a sleek off-set lug design. Retail price is \$299.

MTC Drumshop, (718) 963-2777, www.cakedrums.com.



CANOPUS

Canopus offers a variety of distinctive snare drum models, featuring shells of solid maple, maple plies, aluminum, steel, hammered brass, and hammered bronze. The 6½x14 One-Piece Maple drum (\$1,499) features shells aged for ten years. The 5½x14 and 6½x14 MFP maple models (both \$650) feature an oiled coating applied under their covered finish to control unwanted high-pitched overtones and produce a deep, wet sound. The 5½x14 Brass model (\$650) features a thin (1 mm) shell combined with minimal-contact brass tube lugs for a tight, warm sound.



The flagship model for Canopus is the Zelkova snare drum, whose hollowed-out one-piece shell is said to produce "a powerful yet warm wooden sound with sharp response and fat, low resonance." It's available in 5x14, 6½x13, and 6½x14 sizes at \$1,599.

(888) 860-1668, www.sound-brands.com,
www.canopusdrums.com.

C&C CUSTOM DRUMS

Although C&C makes snare drums in brass and aluminum, their wood-shelled drums are the most popular. The company cuts their edges to produce the attack of brass while retaining some of the warmth of wood. Drums are available in all sizes and ply configurations, as well as with solid and stave-ply shells. Currently the most popular model is an 8x14 10-ply maple, with and without 6-ply reinforcement hoops. Virtually any custom paint job or finish is available, including drums covered in real abalone shell, such as the 4x14 drum shown here.



(816) 468-1121, candccustomdrums.com.

CLE DRUMS

CLE is dedicated to bringing a customer's perfect snare sound to realization. They begin the process with 100% North American maple shells from Keller in either 8-ply with reinforcement rings or 10-ply without reinforcement rings. Unlimited options in shell depth and width are available, all featuring CLE's unique bearing edge and radical snare bed design. This design is said to create "an unsurpassed level of warmth and sustain without sacrificing volume or attack."



CLE's solid machined-aluminum lugs are designed to vibrate sympathetically with the shell. Every CLE snare drum comes standard with the Nickel Drumworks strainer. High-gloss lacquer and satin oil varnish finishes are offered, along with custom fades and sparkles. The pictured snare is a 6x14 10-ply, 20-lug model, finished in blueberry toast to golden sunset stripe/fade.

(410) 876-3471, www.cledrums.com.

CRAVIOTTO PERCUSSION PRODUCTS

Craviotto Percussion focuses on producing high-quality shells for other drum-makers. However, they are currently offering Lake Superior Birch snare drums. The drums feature 600-year-old solid birch Timeless Timber shells with nickel-plated tube lugs and engraved brass counterhoops. The original run of 100 drums made in 2002 sold for between \$2,000 and \$2,500 each, but have been appraised by collectors at well over \$3,000.

(831) 763-0855, www.craviottopercussion.com.



D'AMICO



D'Amico's snare drum line includes handcrafted Solid series steam-bent, solid-shell snare drums, featuring shells of birch, maple, oak, ash, and cocobolo. Also available are Solid Carbon Steel and Cast Bronze drums. Standard features include die-cast hoops (14" only), a 10-lug tension system, a solid aluminum machined throw-off, a Precision Profile snare bed for enhanced response, high-gloss clear lacquer finish on all wood drums, wood-matched reinforcement hoops, and a patented lug design with built-in lug locks. Sizes range from 4x14 through 7x14, at prices between \$1,250 and \$1,875, depending on shell material and size.

(510) 226-8700, www.damicodrums.com.

DUNNETT CLASSIC SNARE DRUMS

Dunnett specializes in hand-built snare drums made from titanium, stainless steel, brass, bronze, copper, aluminum, iron, and mild steel. They also offer steam-bent, thin-wall, solid-shell snare drums made from maple, cherry, walnut, mahogany, koa, and other woods. Drums are built to order in diameters ranging from 6" to 16", in almost any depth. A wide variety of finish options are available.

All Dunnett drums are fitted with R6 solid-

brass tube lugs and the new D-180 throw off. Triple-flange hoops are standard; die-cast, single-flange, and R-class hoops of steel, brass, or titanium are also available. Drums feature ultra-thin, undersized shells, Dunnett's uniquely designed snare beds, 42-strand snare wires, and stainless-steel fasteners throughout. Stainless-steel snare drums start at \$480; titanium drums start at \$815.

(604) 643-9939, www.dunnett.com.



DRUM SOLO

Drum Solo is known for their use of certified, salvaged, and reclaimed woods in the construction of segment snare drums. Diameters range from 6" to 15". Also offered are 1-ply steam-bent snare drums, as well as maple or birch ply drums. Lugs are machined from solid brass, and any 14" Drum Solo snare drum shell can be fitted with the Lang/Gladstone 3-way tuning system upon request. Custom drum designs and graphics (such as on the drum pictured here) are available after consultation.

(415) 898-2647, www.drumsolo.cc.



FIBES

Fibes offers snare drums in maple, fiberglass, and acrylic Crystalite. All drums have hand-finished bearing edges. Maple and Crystalite drums are available in 12" to 14" diameters; fiberglass drums are available in a 14" diameter. All three can be ordered in a variety of depths. Remo heads are standard; Aquarian heads may be substituted.

The drums are available with a choice of snare strainers. The AFT is a traditional piston-drive strainer with a side arm release.

The SFT features machined metal parts, with no internal springs or cams. The snares are kept under constant tension, providing the sensitivity of a parallel-action strainer. A bar inside the butt plate allows vertical adjustment of the snares for proper on/off snare sound. The SFT is crisper and more articulate than the AFT, and is recommended for drummers playing jazz or symphonic music.

(512) 416-9955, www.fibes.com.



FORTUNE DRUMS

Fortune custom snare drums are available in diameters from 10" to 15" and in standard and custom depths. Shells are 5-, 6-, 7-, 8-, and 10-ply maple, with or without reinforcing rings. Fortune also offers lathe-turned stave-construction shells in domestic and exotic woods. A variety of inside finishes, edge profiles, and snare-bed contours yield personalized snare-drum voices.



Drum finishes can be anything from laminates, natural waxes, and oils to catalyzed urethane enamel finishes. Custom graphics and special-effect finishes are also offered. Hardware options include tube lugs, low-mass bridge-type lugs, various strainers, and triple-flange or die-cast hoops. Powder coating and anodizing of hardware components are also available.

(330) 656-4744, www.fortunedrums.com.

GROVER PRO PERCUSSION

Grover offers Projection-Plus, SV, and Performance series snare drums, with 8- or 10-ply maple shells. All shells are precision-machined by CNC technology and feature 2.3-mm Super Hoops. Solid steam-bent maple shells with die-cast hoops and natural skin heads are also available in the Projection-Plus series.

Projection-Plus models are primarily orchestral drums. They feature tube lugs, Grover's



Piston Strainer and Snare Outrigger System, nodal venting, and Grover's silver wire bronze cable snares. SV drums are similar, but feature Grover's Performance Snare System, die-cast lugs, and Gladstone-style throw-off. Both come in a variety of natural wood finishes. Performance Series drums feature the Performance Snare System, die-cast lugs, standard throw-off, and designer Italian Ligna wood finishes in a variety of colors. Drums range in size and price from the 5x10 Performance Power Picc (\$520) to the 6 $\frac{1}{2}$ x14 Projection-Plus Symphonic (\$810) and 6 $\frac{1}{2}$ x14 Projection-Plus Solid (\$1,170).

(617) 935-6200, www.grover.com.

HEAD DRUMS

Head specializes in drums built of woods that are not commonly used for drum construction, along with woods deemed to be "exotic." These include spruce, douglas fir, Australian lacewood, anegre (African birch), yellowheart, zebrawood, padouk, white oak, Brazilian rosewood, purpleheart, wenge, tulipwood (shown



here), Gabon ebony, and macassar ebony. More traditional woods, such as maple and birch, are also available. The 14" drums are constructed with $\frac{1}{4}$ "-thick stave shells of any depth, with either eight or ten lugs. Standard hardware includes vintage tube lugs, 2.3-mm flange hoops, Nickel Drumworks strainers, and 16-strand wires. Prices range from \$495 to \$795, not including custom options.

(303) 986-5207, www.headdrums.com.

HEAVENLY DRUMS

Heavenly specializes in the design and fabrication of custom snares. Maple ply models are available with 6-, 8-, 10-, 20-, and 30-ply Keller shells. Segmented shells and $\frac{5}{16}$ "-thick solid steam-bent wood shells in over 50 exotic woods are offered, along with black-anodized or brass-plated steel shells.

The customer can choose from a wide range of hardware with chrome, brass, or black anodized finishes. Hoop choices include wood models, along with triple-flange, die-cast, or vintage metal models in chrome, brass, or black-anodized. Available finishes include hand-polished wax, custom satin oil, clear lacquer, polyurethane, special auto finishes, and a large selection of wood coverings.

(787) 769-9789, www.heavenlydrums.com.



JOYOUS LAKE DRUMS

Joyous Lake Exotic Hardwood Drums builds snare drums that feature solid steam-bent wood shells, seamless reinforcement rings, and single- or double-tension lugs and clamshell cam-action throw-offs lathed from exotic woods. Each drum is an individual work with the option of vertical- or horizontal-grain shells. Virtually any wood can be used in production. Since each drum is unique, there are no stock models or sizes.

Pictured are three variations of the designs and wood combinations available from Joyous Lake. From top center: a 7x14 African ebony shell with ebony lugs, a 5 $\frac{1}{2}$ x14 African padauk with floating bloodwood lugs, and an 8x14 purpleheart with Madagascar rosewood lugs.

(206) 633-1774, www.joyous-lake.com.



KITANO

Kitano offers aluminum and titanium snare drums. Their original titanium design, introduced in 1989, featured a 3 mm-thick shell. They have recently introduced a 4 mm-thick shell, like the one featured on the 7x13 drum

shown here. The thicker shell is said to produce "extra deep bass sound, with punch and great resonance." The drum also features titanium hoops, tension rods, and washers. The rods are said to be stronger than steel and capable of precise tuning. (Aluminum drums feature brass tension rods and titanium washers.) Nickel Drumworks strainers are fitted to all drums.

Fax (011) 81-6862-5249, www.kitanodrums.com.

MAGSTAR

Magstar offers snare drums from 10" to 14" in diameter, with shells ranging from 6- to 20-ply maple. Prices for "standard" maple-shell snares range from \$299 (4x13, with one of sixty coverings) to \$389 (8x14 polyurethane, oil, or shellac finish). Solid steam-bent drums range from \$449 to \$519. Also available are 8-ply combination wood shells including mahogany/birch, cherry/ birch, and walnut/birch. These drums come in most depths and diameters.

Bearing-edge cuts, finishes, hardware, head types, throw-offs, hoops, and snares are all determined by the player's individual needs and preferences. Pricing for even further customized drums is available through consultation.

(508) 747-3493, www.magstardrums.com.



MARYLAND DRUM COMPANY

The Maryland Drum Company builds custom drums, as well as several of their own series. Each reflects a different approach to the integrated elements of design and performance. The series are: Timepiece (vintage-style), Machined Aluminum Chrome (MAC) and Machined Aluminum Anodized (MAA), Die-Cast Chrome (DC), 20 Ply (maple), Single Lug (SL and SL II), Black Brass, and SL II Black Brass. Features found on the various models include maple shells with hand-finished interiors, edges, and snare beds, stainless-steel fasteners, Nickel Drumworks strainers, 2.3-mm triple-flange hoops, solid aluminum lugs, and a choice of fourteen woodgrain colors on wood-shell drums.

(410) 472-3306, www.marylanddrum.com.



MASTRO

Mastro offers a complete line of handcrafted snare drums. All components—including hoops, strainers, butts, claws, lugs, rods, and snare wires—are manufactured by the company. Each drum is hand-finished and polished to a deep, mirror-like gloss.



Mastro's 5x14 Copper snare drum (shown here) has a 3-mm shell, ten lugs, gold chrome hardware including die-cast hoops, and an adjustable strainer and butt. A 7x14 Orchestral snare features a 2 mm-thick polished bronze shell, with 8 or 10 lugs, gold chrome hardware, a double strainer, a fully adjustable butt, a customized snare bed, and specially shaped steel hoops to allow the snare wires to tension properly.

(808) 323-3315, www.jagsentertainment.com,
www.mastrosnaredrums.com

MAYER BROS. DRUMS

Mayer Bros. snare drums are offered in maple and birch ply, as well as steam-bent one-piece maple, cherry, and walnut. Domestic and exotic wood segment shells are also available, as are brass and aluminum models. Sizes range from 10" to 15" in diameter, with a variety of depths.

Drums come standard with 2.3-mm triple-flange hoops; single-flange and die-cast hoops are optional. Solid machined MBD lugs or tube lugs are fitted per the buyer's request. Standard features are Puresound Wires, GS007 strainers, and Aquarian drumheads. Finish options include a wide range of lacquers and wraps. The 5½x14 birch ply snare shown here is finished in silver sparkle lacquer, and is fitted with the MBD lug and GS007 strainer. Prices start at \$375, based on options and features.

(310) 649-5271, www.mbd drums.com.

MEDICINE MAN CUSTOM DRUM

Medicine Man is a manufacturer and refinisher whose specialty is creating drums with unique finishes and color-coordinated hardware. They offer snare drums in 6-, 8-, or 10-ply maple with optional reinforcing rings. Sizes of 13" and 14" are standard; 12" drums are available. Also available are 10- and 20-ply vented snares, as well as clear, tinted, pearl, and sparkle acrylic models. Pitch-matched 2-mm or 2.3-mm hoops are standard; color-coated, brass, and die-cast hoops (13"



and 14" only) are available at extra cost. Brass lugs are also available. Price for maple snares range from \$390 (4x13) to \$610 (8x14). Acrylic snares are priced at \$325 (13") and \$350 (14"). (740) 754-2843, www.medicinemandrums.com.

MRP DRUMS

MRP offers an extensive selection of custom-crafted snare drums. Included are drums of virtually any depth or diameter, with shells of 10- and 20-ply maple, stave-shell maple and maple/birch, solid 1-ply exotic woods, stainless steel, phosphor bronze, and aluminum (shown here). All drums feature solid machined-brass hexagonal lugs standard, with machined tube lugs available on drums up to 5½" deep. The buyer's name is stamped inside every drum, and engraved nameplate badges for the outside are available. The selection of painted and wrapped finishes, including sparkles, pearls, glosses, natural satins, and high-pressure laminates, is virtually unlimited.

(516) 568-2820, www.mrpdrums.com.



MYMI

MyMi's 4-D design offers buyers the ability to custom-order a drum with their own unique look and sound. Shell options include 100% maple shells in a choice of sizes and plies, along with stave-shell construction in maple, birch, walnut, rosewood, oak, and many other woods and mixed-wood patterns. MyMi's free-floating design is said to eliminate hardware attached to the shell, while retaining the ability to vary the tension between the heads independently.

Finishes range from a simple wax to hand-rubbed lacquer in virtually any color, as well as over fifty exotic wood veneers. Hardware is offered in chrome, black chrome, brass, and any combination thereof. Wood hoops are also available. In addition, the company offers their own snare strainers, snare butts, and snare wires. All drums are individually built, serial numbered, and registered to the owner.

(845) 266-8993, mymi.drums@att.net.



ODERY

Oderly drums are offered in a variety of wood and metal shell materials. Sizes include 10", 12", 13", and 14" diameters in any specified depth. Shell thickness will vary according to the desired drum depth. Piccolo snares feature shells as thick as 16 mm (18-ply) to provide a high, dry pop with a lot of compression and a lively, full sound. Deeper snares are thinner in

order to produce a low, fat sound with more volume. Snare drums can be customized with a suspension mounting system, thereby eliminating a snare stand.

Drums are equipped with the company's own hardware, including lugs, a floating suspension system, and aluminum and wood hoops. Finishes include wood laminates such as radica, fassino, bird's-eye maple, and Brazilian mahogany, a wide range of Formica coverings, and virtually unlimited lacquer colors.

(011) 55 19 3277.0306, www.odery.com.br.

ORANGE COUNTY DRUM & PERCUSSION

OCDP is a custom manufacturer offering a wide variety of maple snare drums in standard to extra-thick multiple-ply models, along with brass, aluminum, steel, acrylic, stave, and hybrid shells. The company specializes in vented snare drums, whose shells have large openings cut into them. These vents are said to dramatically increase the volume and sensitivity of the drum while decreasing the shell resonance. The lack of shell resonance produces a very "dry" (fast decay) snare, while the unobstructed air column increases sensitivity. Vented snares can be made in any diameter and depth.

(714) 564-0667, www.ocdrum.com.



OREGON DRUMS

Oregon offers two snare drum lines. The Myrtlewood series features snare drums with solid and stave shells of locally grown myrtlewood. The drums are uniquely vented and incorporate techniques for isolating the low-mass hardware from the shell. Sizes range from a 3½x10 solid-shelled sopranino to the 7x12 solid-shelled, slot-vented model shown here. Prices range from approximately \$700 to \$1,200. Each model is signed and numbered, and a maximum of twenty-five are built per year.

The Virtual To Reality Series is built around Oregon's proprietary on-line database system, which enables customers to design, preview, price, and order their custom drum. The line includes countless possible stave-shelled models built from combinations of twenty-six different hardwoods. Sizes range from 4x12 to 6½x14, each available with various hardware platings. Prices range from about \$300 to over \$800.

A Nickel Drumworks strainer is standard on all complete snare drums. Pricing includes a padded case and ground shipping.

(541) 269-0383, www.oregondrum.com.



ORLICH PERCUSSION SYSTEMS



Orlich snare drums feature shells constructed with twenty-seven individual pieces of 1½"-wide, 3/16"-thick glass, sealed and cemented into a superstructure of channeled brass. Brass cylindrical tuning lugs are attached to the underside of the shell rims. There is no through-the-shell hardware. Standard models include 7x14 (\$975) and 9x14 (\$1,110), each with clear beveled glass, 10 lugs, and die-cast hoops. Fused and dichroic colored glass and special patinas and transparent colored coatings on the brass hardware are available at additional cost. **(252) 441-9233, www.orlichpercussion.com.**

PACIFIC DRUMS AND PERCUSSION

Pacific's all-maple SX series offers snare drums from 4x10 to 8x14. The 6x10 (shown here), 6x12, 5x13, 5x14, and 6x14 are the most popular models. They feature a natural lacquer finish and chrome hardware, and range in price from \$238 to \$294. A 5x14 drum with tube lugs and wood hoops is also available for \$359. Chrome-over-steel models in 4x14, 5x14, and 6½x14 sizes are also offered. **(805) 485-6999, www.pacificdrums.com.**



PAISTE

Paiste offers two snare drums hand-crafted by drum builder Jeff Ocheltree. The Spirit Of 2002 series features 3/16"-thick shells made from recycled Paiste 2002 cymbals with a baked enamel finish. Lathing on the shells is similar to that on the original cymbals. Each drum features 45° bearing edges. Hardware includes machined brass hexagonal lugs with a tumbled and peened finish, gold-plated zinc die-cast hoops, Puresound hand-coiled steel alloy wire, and Nickel Drumworks strainers. Sizes are 5½x13 (\$2,100), 5x14 (\$2,250), and 6½x14 (\$2,400).



The S-Bronze series is made from recycled Paiste Signature cymbals, with lathing similar to that of Innovations cymbals using Paiste's Sonic Formula Texture. Fittings and finish are similar to those of the Spirit Of 2002 series, but the lugs are each engraved with the Paiste "script P" logo. Sizes are 4x13 (\$2,150) and 5½x14 (\$2,350). Each Paiste drum is numbered and signed, and comes with a certificate of authenticity. **(800) 472-4783, www.paiste.com.**

PORK PIE PERCUSSION

Pork Pie's 8-ply all-maple series offers 10" to 15" drums in virtually any depth, with 45° inside bearing edges and a round-over counter-cut on the outside. Ten-ply 13" and 14" maple drums with 6-ply reinforcing rings come with a 60° bearing edge to fatten up the sound.



Solid-shell 13" and 14" snare drums come with shells of maple with maple reinforcing rings, mahogany with maple rings, and red oak with red oak rings. They feature 60° edges. Pork Pie also offers 1/8"-thick brass drums (with either an "aged" patina or a high-gloss lacquer finish) and a 6½x14 thin-walled brass drum in black chrome with tube lugs.

All snare drums come with hourglass-shaped heavy-duty cast lugs, 2.3-mm steel hoops, Remo heads, a cast throw-off, and an hourglass-shaped butt plate. Machined-brass tube lugs, Nickel Drumworks throw-offs, and Puresound snares are available at extra cost. The company specializes in sparkle and stain lacquers, as well as "slop," candy, and metallic finishes. Wrap finishes in pearls, glass sparkles, regular sparkles, and satin flames are also available. **(818) 992-0783, www.porkpiedrums.com.**

POTYONDI CUSTOM DRUMS

Potyondi manufactures snare drum shells in aluminum, brass, bell brass, bronze, bearing bronze, cast iron, steel, and stainless steel. Each shell is individually machined from solid material, not rolled and welded, spun, or formed. Shell thickness is 10 mm (.375") to create a sensitive drum with lots of crack and volume. Diameters range from 10" to 15". Depths are unlimited.

Custom snare drums are created to customers' specs, with their choice of shell material and finish, and the installation of their choice of lugs, hoops, strainer, and heads. Custom venting is also available.



Prices start at \$950 (Canadian dollars, plus tax) and vary depending on shell and hardware choices. The photo shows a 4½x13 Junior snare, with custom aluminum lugs also made by Potyondi. **(519) 756-7706, www.potyondi.com.**

PRECISION DRUM COMPANY

Precision provides a variety of completed snare drums, as well as all components for do-it-yourself builders. Keller 100% - maple



shells are offered in 5-, 6-, 8-, and 10-ply versions, and in any combined thickness up to 40 plies. Reinforcing rings and vent holes are also available, as is the customer's choice of bearing-edge styles.

A large selection of lugs, throw-offs, and other hardware is available, or customers may provide their own hardware for custom shell drilling. Over forty-five plastic wrap finishes including many vintage designs are available, as are stains and low-gloss natural finishes. **(914) 962-4985, www.precisiondrum.com.**

RMV

RMV snare drums feature 9-ply, 8-mm shells made of bapeva (also known as Brazilian maple), which RMV says is denser than North American maple or birch. Drums are available in Concept and Concept Neo models, in 10" through 14" diameters and 5½" and 6½" depths. They are fitted with RMV's own drumheads and 2.3-mm steel Sturdy hoops. They also feature MiniMass lugs, which are made of a composite fiber material with an ABS coating and are said to be lighter and stronger than typical die-cast zinc-alloy lugs. Finishes available include natural wood and WrapArt colors, fades, and sparkles. **(011) 55 11 6404-8548, www.rmvdrums.com.**



ROCKET SHELLS

Rocket Shells produces carbon fiber drums. Within the numerous layers of carbon fiber lies a synthetic high-density core. This "sandwich construction" stiffens the shell and helps maintain a balance between warmth, resonance, and projection. The hardness and reflectivity of carbon fiber provides a high penetrating "crack" similar to that of metal and thick, dense wood shells. The company's manufacturing system is said to balance that high end with "a warm and deep low end."

Snare drums are available from 8" to 14" in diameter and in depths from 4" to 12". All drums are outfitted with Nickel Drumworks throw-offs, Puresound snare wires, Remo drumheads, and either 2.3-mm triple-flange or die-cast hoops. Lugs are made of a composite material similar to the drumshells. Hoops are available in chrome, black chrome, brass, or powder-coated finishes.



In addition to the Natural Black finish of the carbon fiber itself, Rocket Shells drums come in a wide array of opaque and trans-

continued on page 86

HISTORY IN THE MAKING.

DRUMMERS COLLECTIVE
25TH ANNIVERSARY
CELEBRATION

AND

BASS DAY 2002

FEATURING PERFORMANCES BY:

STEVE GADD
AND THE GADD GANG

DAVE WECKL
AND THE DAVE WECKL BAND

STEVE SMITH

HORACIO
"EL NEGRO"
HERNANDEZ

JOHN PATITUCCI

VICTOR WOOTEN

COLLECTIVE FACULTY ENSEMBLES
WITH MEMO ACEVEDO, MICHAEL LAUREN & KIM PLAINFIELD



2-DISC DVD



A line-up of some of the world's top musicians recently gathered in New York City to celebrate the Drummers Collective's 25th Anniversary. The result was a once-in-a-lifetime event that honored the past while setting new standards for the future. Recorded in state-of-the-art digital audio and video, produced by Hudson Music and now available on a 2-disc set with nearly 5 1/2 hours of coverage, the Drummers Collective 25th Anniversary Concert Double-DVD features:

- Spectacular on-stage performances.
- Back-stage interviews.
- Optional 5.1 Surround Sound mixes.
- Alternate edits with "FootCam".
- Bonus footage of rehearsals and sound checks.
- Web links and a photo gallery.

Pick up a copy at your favorite music retailer today
or, for more information:

Call toll-free: (888) 796-2992

E-Mail: Hudsoninfo@aol.com • Internet: www.hudsonmusic.com

In Europe E-Mail: HUDSONeuro@aol.com

Dealer Inquiries: Hal Leonard Corp. (414) 774-3630

The Top-10 Greatest Snare Drums by Harry Cangany

My assignment for this issue was to select the top-10 greatest snare drums of the past hundred years or so. The idea wasn't to identify the most collectible or most

valuable snares. Rather, it was to determine those that earned their greatness by being the most practical, popular, and widely used. So let's count 'em down.

#10) Rogers Powertone

This drum was #2 in price—but #1 in popularity—during the period when Rogers drums were made in Ohio. It was available in brass or maple, with eight lugs and a slightly different Swiv-O-Matic strainer from the one used on the top-of-the-line Dyna-Sonic snare. Many Rogers Holiday sets include a 5x14 metal Powertone. Also made in a 6½x14 size, the Powertone is less finicky—and almost as beautiful—as the Dyna-Sonic, at a fraction of the price.



#9) Slingerland Gene Krupa Sound King

This signature model was first introduced in the early 1960s as a competitor to Ludwig's Supraphonic. I've seen clips of Gene Krupa playing it, although he generally used either a Radio King or an Artist model. The 14" brass drum was available in 5" or 6½" depths, with eight or ten lugs. During the drum's heyday, it was fitted with the Zoomatic strainer. Later models used the Spitfire strainer.

Slingerland advertising copy made fun of Ludwig's center-bead look. Slingerland used a "non-sound-disturbing" shell with engraved lines. The strategy worked, because Slingerland sold a lot of these drums.



#8) Ludwig Super Classic

The Super Classic was a Ludwig mainstay for over thirty years—including the period when the company was known as WFL. These drums have a 3-ply African mahogany shell with maple reinforcing hoops, eight Classic ("bow tie") lugs, the Classic strainer (with its long throw arm), and extended snares on one or both sides.

The Super Classic was WFL/Ludwig's answer to the Slingerland Radio King and Leedy Broadway models, and was the company's most expensive drum. Most of the 1940s/50s endorsers used this snare, including Buddy Rich. There are lots of Super Classics out there, sporting white marine pearl or black diamond finishes.



#7) Ludwig Jazz Festival

Lots of drummers have owned Jazz Festival snare drums. But the world remembers just one: the oyster black drum played by Ringo Starr.

The Jazz Festival was an 8-lug, 5x14 wood-shell drum that used the all-metal P83 strainer (predecessor of the ubiquitous P85). Each P83 features the Ludwig script logo. The Jazz Festival also used ordinary snares, rather than the impossible-to-find extended snares required for the Super Classic.

As popular as Ringo was, and as visible as he made the Jazz Festival, the fact is that most rock drummers purchased metal-shelled snares. So there are few Jazz Festivals around now.



#6) Gretsch Progressive Jazz

This was the quintessential jazz/bebop snare. Its popularity caused WFL, George Way, Leedy & Ludwig, and Premier to build their own versions. When originally introduced as the 4x14 Broadcaster Max Roach model, it used Gladstone-style tube lugs. Later, a smaller Broadcaster lug was created.

The Progressive Jazz version uses the signature Gretsch die-cast hoops, along with the "sometimes it works, sometimes it breaks" Micro-Sensitive strainer. With its wood shell and 35° bearing edges providing a warm, woody sound, it really is a beautiful little drum.



#5) Rogers Dyna-Sonic

From 1962 through 1982, the top endorsers of Rogers drums (along with an awful lot of other drummers) swung and/or rocked on a brass or wood Dyna-Sonic. It was designed specifically for Buddy Rich following his 1960 move from Ludwig to Rogers. The idea was to equip a drum that had a very slight bearing edge with a snare-wire frame that could be raised or lowered while holding the snares continually taut. The "Dyna-Sonic" name stood for "dynamic sound."

Chrome-over-brass, ten-lug Dyna-Sonics proved popular with the rock drummers of the '60s, and sold in the greatest number. Drummers like Buddy Rich and Louie Bellson used the rarer 5-ply wood-shell models. Both versions listed for \$150 in their heyday. Today a brass Dyna-Sonic fetches about \$350, while a wood-shell one is worth ten times that amount.



#4) Leedy Broadway

This model name stretches from 1930 to about 1955. Leedy sales manager George Way loved New York City, so he christened the company's flagship drum for The Great White Way. From 1930 through 1938 the Broadways were solid-shell drums built in a number of sizes, with two choices of strainers. (A few metal Broadways were made, but most were wood.) By 1938, as the beavertail lug replaced the X-lug, most Broadways featured 3-ply shells.

At one time, Broadway Parallel, Dual, and Standard models were available, named for their snare strainer types. Eventually only the Broadway Standard survived. Later it became the Leedy & Ludwig Broadway. Still later, after Slingerland bought Leedy, one could argue that the Broadway became the Shelly Manne snare. In any event, every Leedy endorser used a Broadway. They are wonderful drums.



#3) Ludwig Black Beauty

While it's virtually a household name among drumming enthusiasts today, the fact is that the Ludwig Black Beauty stole that name. When the original Ludwig & Ludwig Company first made it in the 1920s, it was called the Deluxe. Arch-rival Slingerland created its own version and dubbed it "The Black Beauty," probably after the famous horse story.

Ludwig's original drums were two-piece shells welded together at the center bead. Imitation gold plating was painted on all the metal fittings. Around 1930, the gold was replaced by chrome plating. When Ludwig reintroduced the model in the 1970s, it became known as the Black Beauty. Drummers have accepted that name as if it had always been.

A Black Beauty has a brass shell with black nickel plating, and is typically fitted with tube lugs. An engraver cuts through the black plating to create a design that allows the brass to shine through. The design is usually flowers or waves. The drums are prized not only for their appearance, but also for the acoustic effect of the plating on the brass shell, giving the drum warmth and bite at the same time.

The modern Black Beauty has been around for almost thirty years. But the design—and the legendary sound—has been with us for almost eighty.



#2) Slingerland Radio King

In the 1920s, Slingerland offered solid-shell snare drums called Artist or Professional models (depending on features). In 1935 the design was given new-style lugs and double-flanged hoops, and was re-launched as the Broadcaster. But Slingerland immediately got a complaint from Gretsch, who already offered their Broadcaster line. A new name was needed, and the name selected was Radio King.

Radio King shells were 1-ply when every other manufacturer had switched to multi-ply shells and bragged about it. They took the world by storm, helping Slingerland (a relative upstart at the time) to trump veterans Leedy, Ludwig & Ludwig, and Gretsch.

Slingerland made Radio Kings in six sizes for over forty years. Over that period the drums were fitted with two different strainers and three different lug styles. Some had bridges, most had engraved hoops—all had magic. Long after television had surpassed the popularity of radio, the Radio King was still a favorite.

The Radio King has been brought back into production at least three times, and has inspired a world of admirers and sincere copiers. It was once *the* drum to have, which is why I rank it number two in all-time popularity.



#1) Ludwig Supraphonic 400

So, did you flip ahead, or did you see this one coming? Who *hasn't* owned a Supraphonic? In my youth it was common to see drummers playing Slingerland or Gretsch sets but Supraphonic snare drums. Substitute the contemporary drumkit brand of your choice, and the same thing is common today.

Ludwig has been making metal-shelled snare drums since 1909. But the Supraphonic's late-1950s design really harkens back to the World's Fair of 1939 and the introduction of the Ludwig Silver Anniversary snare. It had a beaded shell, newly designed lugs (Imperials without the swivel nuts), and a choice of three throw-offs.

No one knows how many Supraphonics have been made, but it's been in production continuously for more than half a century. We do know that over the years the shells have been made of brass, steel, and aluminum. The ten-lug design first featured the simple P83 strainer, and later the P85.

The Supraphonic has been called the most recorded snare drum in history. It may also be the most copied drum. Virtually every major drum manufacturer has shown their respect and admiration by creating versions of their own. But there's something about the venerable, versatile, and very special Ludwig Supraphonic that has helped it maintain its status as the most popular snare drum in history.



Honorable Mention

I kept fighting with myself about one other snare drum. Should I include it or not? Was it legitimately a top-10 model, or just a sentimental favorite? I can't dispute its popularity or value—there are a million of them out there. Finally, I decided that it would have been my choice for #11: The Ludwig Acrolite.

This eight-lugged smaller brother of the Supraphonic has a practical aluminum shell. There have been at least four finishes, from a rather dull gray to a sort of black sparkle. It's a great little drum that has met the acoustic—and economic—requirements of generations of drummers.

I hope you've had fun reminiscing with me. Let us know if you have other choices. These were mine, and I definitely stewed over them for a long time. Now I think we should line up all of these drums for a little woodshedding!



MD drum historian Harry Cangany is the owner of the Drum Center Of Indianapolis and is an acknowledged expert on vintage drums.

VISIT THESE GREAT SHOPS FOR THE LATEST HUDSON MUSIC DVD'S AND VIDEOS.

ARKANSAS

GUITAR CENTER
LITTLE ROCK, AR

ARIZONA

GUITAR CENTER ALL LOCATIONS

CALIFORNIA

BENTLEY'S DRUM SHOP

FRESNO, CA

FOREVER DRUMMING

ENCINO, CA

GUITAR CENTER ALL LOCATIONS

LEMMON PERCUSSION

SAN JOSE, CA

MANNY'S CALIFORNIA

LOS ANGELES, CA

SAM ASH ALL LOCATIONS

WEST L.A. MUSIC

LOS ANGELES, CA

COLORADO

COLORADO DRUM AND

PERCUSSION FORT COLLINS, CO

GUITAR CENTER ALL LOCATIONS

HART MUSIC CO MONTROSE, CO

RUPPS DRUMS DENVER, CO

CONNECTICUT

DADDY'S JUNKY MUSIC

ALL LOCATIONS

DYNAMIC PERCUSSION

MANCHESTER, CT

GUITAR CENTER ALL LOCATIONS

SAM ASH NEW HAVEN, CT

FLORIDA

AJ'S PRO PERCUSSION

TAMPA, FL

DRUMS2GO ORLANDO, FL

GEORGE'S MUSIC

ALL LOCATIONS

GEORGE'S GUITAR GALLERY

LAKE BUENA VISTA, FL

GUITAR CENTER ALL LOCATIONS

SAM ASH ALL LOCATIONS

GEORGIA

GUITAR CENTER ALL LOCATIONS

INDIANA

FRANK RIEMAN MUSIC

ALL LOCATIONS

GRIGGS MUSIC INC

ALL LOCATIONS

MOORE MUSIC CRESTON, IA

IDAHO

GUITAR CENTER BOISE, ID

PERCUSSION SPECIALISTS

W PRESTON, ID

ILLINOIS

GRIGGS MUSIC INC MOLINE, IL

GUITAR CENTER ALL LOCATIONS

MIDWEST PERCUSSION

CHICAGO RIDGE, IL

SAM ASH ALL LOCATIONS

SKINS & TINS DRUM SHOP

CHAMPAIGN, IL

THE DRUM PAD PALATINE, IL

INDIANA

GUITAR CENTER ALL LOCATIONS

KENTUCKY

DRUM CENTER OF LEXINGTON

LEXINGTON, KY

LOUISIANA

C & M MUSIC CENTER

ALL LOCATIONS

GUITAR CENTER HARAHAAN, LA

PROF ERNYS MUSIC CO

LAFAYETTE, LA

MASSACHUSETTES

ADDRUMS BOSTON, MA

DADDY'S JUNKY MUSIC

ALL LOCATIONS

GUITAR CENTER ALL LOCATIONS

TJ'S DRUMS AND PERCUSSION

FALL RIVER, MA

MAINE

MAINLEY DRUMZ MUSIC CENTER

LEWISTON, ME

DADDY'S JUNKY MUSIC

PORTLAND, ME

MARYLAND

GUITAR CENTER ALL LOCATIONS

WASHINGTON MUSIC CENTER

SILVER SPRING, MD

MICHIGAN

GUITAR CENTER ALL LOCATIONS

MINNESOTA

ELLIS DRUM SHOP SAINT PAUL, MN

MISSOURI

DRUM HEADQUARTERS

ALL LOCATIONS

EXPLORERS PERCUSSION

KANSAS CITY, MO

GUITAR CENTER ALL LOCATIONS

MONTANA

GUITAR CENTER ALL LOCATIONS

NORTH CAROLINA

GUITAR CENTER ALL LOCATIONS

SAM ASH CHARLOTTE, NC

NEW HAMPSHIRE

DADDY'S JUNKY MUSIC

ALL LOCATIONS

NH BRASSWORKS CROYDON, NH

NEW JERSEY

GUITAR CENTER ALL LOCATIONS

SAM ASH ALL LOCATIONS

NEW YORK

BUFFALO DRUM OUTLET

BUFFALO, NY

DADDY'S JUNKY MUSIC

COLONIE, NY

DRUMMERS COLLECTIVE PROSHOP

NEW YORK, NY

GUITAR CENTER ALL LOCATIONS

LONG ISLAND DRUM CENTER

PLAINVIEW, NY

MAGGIO MUSIC BROOKLYN, NY

MANNY'S MUSIC NEW YORK, NY

SAM ASH ALL LOCATIONS

NEVADA

GUITAR CENTER LAS VEGAS, NV

SAM ASH LAS VEGAS, NV

OKLAHOMA

GUITAR CENTER

OKLAHOMA CITY, OK

OHIO

GUITAR CENTER ALL LOCATIONS

COLUMBUS PRO PERCUSSION

COLUMBUS, OH

SAM ASH ALL LOCATIONS

STEBAL DRUMS WILLOWICK, OH

OREGON

GUITAR CENTER ALL LOCATIONS

PENNSYLVANIA

DALES DRUM SHOP

HARRISBURG, PA

DRUM WORLD MUSIC CENTER

PITTSBURGH, PA

GEORGE'S MUSIC

ALL LOCATIONS

GUITAR CENTER ALL LOCATIONS

SAM ASH ALL LOCATIONS

WADDELL DRUM ALL LOCATIONS

RHODE ISLAND

DADDY'S JUNKY MUSIC

WARWICK, RI

GUITAR CENTER WARWICK, RI

SOUTH DAKOTA

SIoux FALLS MUSIC

SIoux FALLS, SD

TENNESSEE

FORKS'S DRUM CLOSET

NASHVILLE, TN

GUITAR CENTER KNOXVILLE, TN

MEMPHIS DRUM SHOP

MEMPHIS, TN

SAM ASH MADISON, TN

TEXAS

GUITAR CENTER ALL LOCATIONS

HERMES MUSIC ALL LOCATIONS

MR E'S MUSIC ALL LOCATIONS

TOMMY'S DRUM SHOP

AUSTIN, TX

UTAH

GUITAR CENTER ALL LOCATIONS

VIRGINIA

AL & M NORFOLK, VA

GUITAR CENTER ALL LOCATIONS

RESTON MUSIC HERNDON, VA

WEST VIRGINIA

JUNGLE DRUMS HUNTINGTON, WV

WASHINGTON

GUITAR CENTER ALL LOCATIONS

WISCONSIN

CASCIO MUSIC NEW BERLIN, WI

WYOMING

B&B EDUCATIONAL CAMDEN, WY

CANADA

ARCHAMBAULT INC

ALL LOCATIONS

GORDON PRICE MUSIC

WINNIPEG MANITOBA

LONG & MCQUADE

ALL LOCATIONS

MOTHER'S MUSIC ALBERTA

MUSICSTOP ALL LOCATIONS

ROYAL CONSERVATORY OF MUSIC

TORONTO ONTARIO

STEVE'S MUSIC

TORONTO ONTARIO

WESTERN ACADEMY OF MUSIC

ALL LOCATIONS

PUERTO RICO

BOX ELECTRONICS SOUND

& LIGHTS SIERRA BAYAMON

MUSIC SOUND INC. CAGUAS

TAMBU DRUM SHOP SAN JUAN

continued from page 82

parent colors, sparkles, and special custom patterns that reside below the surface of the finish. The drum shown here is an 8x14 in Natural Black finish with black chrome die-cast hoops. It lists at \$1,022 (\$875 with 2.3-mm hoops).

(877) 774-3557, www.rocketshells.com.

LE SOPRANO DRUMS

Le Soprano offers four lines of handcrafted snare drums. Their high-end Prima Originale shells are made of twenty-four 6-mm solid-wood vertical staves. Maple is standard; teak, walnut, bubinga, and oak are available. The drums feature die-cast bronze hoops, brass lugs, claws, and tension rods, a snare strainer attached to the hoop to avoid shell contact, and custom-made steel snare wires. The drums are painted with a special paint that penetrates the wood, then are given a final beeswax coating. Sizes range from 5½x10 (\$1,276) to 6½x14 (\$1,668).



Other lines include Bionic and New Vintage maple-ply drums, as well as Pro-Birch ply drums. Unique features and finishes are offered within all three lines.

(617) 713-4997, www.adrums.com, www.lesoprano.it.

SMITH CUSTOM DRUMS

Smith offers nearly limitless combinations of shell materials, sizes, weights, and finishes to make each drum they hand-make a truly custom instrument. Wood models feature select North American maple and birch shells and 27-step finishes.

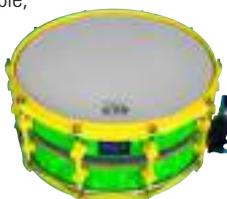


Smith believes that by combining just the right mix of precision design and manufacturing with careful hand-artisanship, the final result is a drum that reflects the sound of the drummer, and not the other way around.

(203) 696-1290, www.smithdrums.com.

SPAUN DRUMS

Spaun Drums offers maple or birch drums with 8-, 16-, or 24-ply shells, from 4" to 7" in depth, and from 8" to 14" in diameter. (This range includes Split Snares, with upper and lower shell sections divided horizontally by an open space.) Solid Stave drums in maple, birch, walnut, cherry, oak, bird's-eye maple, and curly maple are also available, with or without contrasting wood stripes.



Shells are 3/8", 1/2", or 5/8" in thickness, from 4" to 7" in depth and from 12" to 14" in diameter.

Spaun also offers 5x14 and 6½x14 brass-shell snare drums plated in black chrome. In addition, they produce carbon-fiber drums with 5.5 mm-thick shells, from 4" to 7" in depth, and from 12" to 14" in diameter.

All Spaun snares feature the company's solid-brass lug design (with the exception of brass snare drums, which feature vintage-style tube lugs). Nickel Drumworks strainers and 2.3-mm triple-flange hoops are standard; die-cast hoops are optional. Virtually any finish is available.

(909) 971-7761, www.spaundrums.com.

SUNLITE

Sunlite offers twenty-seven snare drum models, from student through pro level. Shells are made from chromed steel, brass, copper, maple, and basswood, in sizes ranging from 3½x14 to 8x14. Three 3½x13 piccolo snares are offered in a choice of maple, brass, or copper. The line offers seven lug styles, six lug configurations, three strainer designs, fifteen transparent lacquer finishes, and six wrap finishes.

All but the student level models come fitted with 2.3-mm triple-flange hoops. Die-cast hoops are a special-order option, as are custom shell sizes and finishes. Prices range from \$95 to \$295.

(626) 448-8018, www.sunlitedrum.com.

TAMBURO

Tamburo offers a variety of stave-construction snare drums. Representative is their latest model, the Opera Custom XXth Anniversary drum. The 6½x14 drum is built with .64"-thick, 5-ply birch staves. It is equipped with Tamburo's ABS inner rim, said to strengthen the shell construction and contribute to the overall sound by providing a more sensitive bearing edge and mating perfectly with a drumhead.



The drum also features 10-lug die-cast hoops. Tamburo's lugs are made of ABS composite to absorb and eliminate metallic vibrations. A spacer in the lug fits into a recess cut into the drumshell to eliminate movement and improve lug stability.

The Tamburo Opera Custom XXth Anniversary snare drum is available in Silver Powder, Yellow, Red, Violet, and Blue Color Drops lacquer finishes. Tamburo/Proel USA Inc., (915) 591-5848, www.proelgroup.com.

TAYE

The snare drums featured in Taye's five drum-set lines are available separately in all the same finishes. StudioMaple snare drums have



10-ply (7-mm) shells for a bright, cutting sound with a warm bottom end. TourPro all-basswood snare

drums are said to deliver a rich, classic, round sound. Both series offer drums in 5x13, 5x14, 6x14, and 7x14 sizes, with 2.3-mm triple-flange steel hoops. The 14" sizes are also available with die-cast hoops.

ProX and RockPro drums are offered in 5x13 and 5½x14 sizes and feature 1.6-mm medium-weight steel counterhoops. The Spotlight drum is available in 5x13 only. The company has recently introduced a Stainless Steel series offering seven drum sizes. Three sizes can be fitted with optional die-cast hoops.

(909) 628-9589, www.taye.com.

THE BEARING EDGE

The Bearing Edge specializes in custom-created drums featuring inner and outer plies of exotic woods. Their drums also are noted for brass hardware and wood hoops.



The company's mission is to offer custom quality and options to drummers while keeping the drums affordable—a goal they feel they can achieve by keeping their operation small.

(770) 967-9213, www.bearingedge.com.

THUMPER CUSTOM DRUMS

Thumper's motto is: "High-quality, low-cost custom drums for the working drummer." They offer a wide variety of snare drum models, including standard-ply, multi-ply, and segment-shell wood drums. Finishes are available in over five hundred satin, stain, and lacquer colors, along with an extensive variety of wraps. Multiple choices for all hardware elements are also offered. Drums ship with Aquarian heads.

"Standard" snare drums feature 8-ply, 100%-maple shells with a hand-rubbed natural satin oil finish, 2.3-mm rims, a rack & pinion throw-off, a die-cast butt plate, and tube lugs. Hardware is available with chrome, black, or brass finish. Bearing edges can be specified as dual 45° or Thumper's own "30.06" edge.



Sizes range from 5" to 7" in depth and 13" or 14" in diameter, all priced at \$550.

(530) 336-6555, www.thumpercustomdrums.com.

HARD ROCK'S HARDWARE.

PACIFIC'S TOUGHEST HARDWARE FOR TODAY'S HEAVY HITTERS



PDP 900 Series Hardware (from left to right): TS990 Double Tom, DT900R Throne, HH920 Hi-Hat, TS999 Single Tom/Cymbal, and SS900 Snare Drum, CB900 Straight/Boom Cymbal stands.

Pacific Drum Hardware is the favorite of so many players because it offers the pro-style features, strength, options and reliability they demand. Check out the full range of Pacific 700, 800 and 900 Series Hardware at your local drum shop today. Shouldn't you play the only line of hardware tough enough for today's hardest rockers?

Yael plays Pacific and DW Drums.



www.pacificdrums.com

Yael
MY RUIN

TRIBES CUSTOM DRUMS

Tribes is a small custom shop in which everything is done by hand. Snares are offered in a choice of 6-, 8-, or 10-ply maple, without reinforcement hoops. Die-cast hoops are standard on 13" and 14" sizes; 2.3-mm steel hoops are used on other sizes.

Four series are available. Natural offers a clear gloss or satin finish. Natural Custom combines wood stains or dyed colors with a natural satin sheen. Kandy Color offers virtually any color, combined with high-gloss top coats. Veneer finishes can include custom inlay patterns, as well as outer plies of exotic woods such as burl and bird's-eye maple. Custom finishes include graphics, sparkles, fades, pearlescents, flip-flop colors, and vintage or contemporary wraps.

(303) 402-0122, www.tribesdrums.com.



TRICK DRUMS

Trick aluminum alloy snare drums are offered in 12", 13", and 14" diameters and in 4" to 7" depths.

Designs included laser-machined Nitro Fish, Flame, or Skull vents, as well as Trick's Radial Pressure Management porting system. All snare drums feature 1/8"-thick alloy shells with machined 45° bearing edges and machined snare beds. Drums come standard with Trick's solid machined-aluminum tuning lugs, 2.3-mm steel hoops, and their newly introduced all-metal, all-machined GS007 cam-operated throw-off. Prices range from \$600 to \$700.

(847) 519-9911, www.trickdrums.com.



WAHAN DRUM TECHNOLOGY

Wahan Drum Technology offers wood, metal, and seamless acrylic snare drums (shown here). All shells are custom-manufactured in Germany to precise specifications. One new effect specially designed for snare drums is called the Vario Lifter. An assembly on the outside of the shell provides the drummer with immediate access to the various tones created between snare and tom or timbales effects by momentarily adjusting the snares. The Vario



and thus improve its resonating properties.

(310) 451-5530, www.wahan.de.

Lifter is also said to prevent unnecessary muffling of the drumshell

WHITNEY

Whitney handmade snares are available in diameters from 8" to 14" and in virtually any depth from 4" up.

They feature lightweight birch construction and produce a warm, resonant tone. Popular options include wood hoops and mounting bracket.

(805) 452-4163, www.WhitneyDrums.com.



WORLDMAX

Worldmax offers the Black Dawg series of vintage-style snare drums.



The drums feature black nickel-plated brass shells fitted with single-flange rims and eight or ten tube lugs with rim clips. The line includes the 6 1/2x14 Black Hawg and 5x14 Black Dawg (both \$501), 4x14 Black Puppy (\$452), and 3 1/2x14 Black Guppy (price unavailable at press time).

(615) 365-3965, worldmaxusa@aol.com.

ZICKOS DRUM CO.

Zickos drums feature 1/4"-thick, top-grade acrylic shells with polished, rounded bearing edges on the outside. Clear acrylic is standard; tinted shells are available. Each drum features insulators, gaskets, and other small parts specifically designed to maximize drum resonance.



Zickos lugs are fitted with a threaded rotor that accepts the tension rod, eliminating the need for internal springs. Artistry series lugs feature the company's original teardrop design. Mach 5 lugs are tubular stainless steel. The Stealth series features slotted aircraft-grade aluminum lugs that allow for fast head changes. Drums are available in 5x14 and 6x14 sizes at \$490

to \$603, depending on series, size, and color.

(816) 474-7474, www.zickos-drums.com.



ZILDJIAN

Zildjian's Cymbal Alloy snare drum is designed by Bob Gatzen and manufactured in conjunction with Noble & Cooley. The 4 3/4x14 8-lug drums feature an exclusive "Groove Tone" process that is applied to the shell for durability and unique acoustic characteristics. The drums also include a "minimal mass/staggered" nodal-mounted lug system said to "decrease and equalize pressure placed

And There's More

Here's a list of even more companies to contact for information on their snare drum offerings.

Bleifuss Handcrafted Drums

(619) 444-4627

Clevelander Drum Company

(216) 391-1234,

gtmuscco@aol.com.

Eames Drum Co.

(617) 233-1404.

Innovation Drum Co.

(248) 737-0251,

www.innovationdrums.com.

Kansas City Drum Co.

(816) 471-3786,

drumbuilder@netzero.net.

Lang Percussion

(718) 624-1825,

mlang@prodigy.net.

Monolith Composites

(888) 858-3786,

www.monolithdrums.com.

Obelisk Drums

(403) 236-9169,

www.obeliskdrums.com.

Truth Drums

(909) 989-7467,

www.truthdrums.com.

against the shell structure."

(781) 871-2200, www.zildjian.com.





Go there. Do that.

Classic Shure SM mics define the sound of live performance. Rugged and reliable tools that perform night after night no matter what. Performers and engineers have made the SM57 and SM58 mics the industry standard for generations. And, our new SM86, a tough vocal condenser mic, pushes that standard to a new level. Getting started or just getting on with it, SM is the workhorse.

Legendary Performance Microphones

SHURE[®]
It's Your Sound[®]

hi-hat played slightly loose throughout:

Two staves of musical notation. The top staff shows a hi-hat pattern with eighth notes and x's, and a bass line with quarter notes. The bottom staff is a continuation of the hi-hat pattern, starting with a double bar line and a '2' above it, indicating a change in the pattern.

Vocals enter:

Two staves of musical notation. The top staff shows a hi-hat pattern with eighth notes and x's, and a bass line with quarter notes. The bottom staff is a continuation of the hi-hat pattern, starting with a double bar line and a '2' above it, indicating a change in the pattern.

remote hi-hat:

Four staves of musical notation. The top staff shows a hi-hat pattern with eighth notes and x's, and a bass line with quarter notes. The second staff shows a continuation of the hi-hat pattern with a double bar line and a '2' above it. The third and fourth staves show further variations of the hi-hat pattern, including a final double bar line and a '2' above it.

Simon Phillips

This page contains ten staves of musical notation for a drum set. The notation is written in a standard staff format with a treble clef and a common time signature. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped together. Many notes are marked with an accent (>) above them. Various drum symbols are used throughout the piece, including 'x' for cymbals, 'o' for snare, and '∅' for tom-toms. Some notes are marked with a circled plus sign (+) or a circled minus sign (-). The notation is dense and complex, typical of a professional drummer's score. The first staff begins with a series of eighth notes on the snare and cymbal. The second staff introduces a triplet of eighth notes on the snare. The third staff features a mix of eighth and sixteenth notes. The fourth staff continues with eighth notes and includes a circled plus sign. The fifth staff has a circled minus sign and a circled plus sign. The sixth staff has a circled minus sign and a circled plus sign. The seventh staff has a circled minus sign and a circled plus sign. The eighth staff has a circled minus sign and a circled plus sign. The ninth staff has a circled minus sign and a circled plus sign. The tenth staff has a circled minus sign and a circled plus sign.

This page contains ten staves of musical notation for a drum set. The notation includes various rhythmic patterns, accents, and performance instructions. The first staff features a complex rhythmic pattern with accents and a triplet of eighth notes. The second staff begins with a measure containing a '7' and a repeat sign, followed by a triplet of eighth notes and a measure with an accent and a plus sign. The third staff is divided into two measures, labeled '1' and '2', with a 'Gong Drum' instruction and a triplet of eighth notes. The remaining staves continue with rhythmic patterns, including accents, plus signs, and triplets. The notation is presented in a standard musical format with a treble clef and a key signature of one flat.

Simon Phillips

3

3

3

3

Gong Drum:

3

Fade



artist series



scott phillips
CREED



paul doucette
MATCHBOX TWENTY



vinnie fiorello
LESS THAN JAKE



ginger fish
MARILYN MANSON



Great sounding, great looking, versatile and resilient. Premier Artist Series offers truly professional sound and performance with an unparalleled choice of set ups carefully tailored to suit the style of music you play. A choice of shell is usually limited to the most expensive professional kits, yet with the Artist Series we give you the option: the rich deep sound of Maple or the loud, bright sound of Birch. Unmatched in its class, the style and quality of Premier Artist Series drums is no less than you would expect from a kit twice its price.

Now **exclusively** distributed in the U.S. by
nbt INTERNATIONAL and *Musicorp*
Ask your music retailer for details.

Premier
premier-percussion.com

Missed Out On Any Of MD's First Twenty-Five Years?
Now You Can Have It All With...

MODERN DRUMMER'S 25-YEAR DIGITAL ARCHIVE!

Free Demo now available at
www.moderndrummer.com



Tired of weeding through tons of back issues to find an interview with your favorite drummer, a great transcription, or a valuable lesson? Now you can have it ALL right at your fingertips!

Hundreds of enlightening **interviews** with the greats of drumming.

A world of practical **advice** in every article ever published in *MD's* roster of **over 35 departments**.

Tons of **beats, exercises, drum solos, and charts**.

Thousands of **book and record reviews**.

Complete **product coverage** as it appeared in every issue from January '77 to December '01!

THE MD DIGITAL ARCHIVE contains an astounding **265 jam-packed** issues. That's over 35,000 pages of easy-to-access information on one handy, **8-CD-Rom Set** or one **computer DVD**. Hours upon hours of essential reference material for serious drummers, all in one portable, easy-to-use package!

Now get **EVERY** page from **ALL 265 ISSUES** of MD for only \$199.97. That's just 75 cents an issue. **ORDER NOW** and get Volume 26 **FREE** the moment it's available!

Spicing Up The Club Date Gig

Supercharge Your Dance Beats

by Steve DeLuca

MUSIC KEY

Open	○
H.H.	⊗
S.D.	⊗
B.D.	⊗
H.H.	⊗
w/foot	⊗
Ghost Note	○

In my two-part series "The Inside Skinny On Club Dates" (April and May 2003), I mentioned that the club date gig can make you feel artistically stunted. Performing a plethora of dance hits and power ballads can be uninspiring and make you feel like you're not growing and not playing anything of interest musically. In this installment I'd like to illustrate how you can add interest, helping you to keep a positive attitude and be creative on these gigs.

Example 1 is a typical groove that you might play on a disco or techno dance tune.

Now let's take a look at how we can subtly alter this beat without disrupting the essence of the groove. Example 2 simply adds the 1 and 3 on the hi-hat played as ghost notes while taking away the hi-hat openings on the "&"s of 2 and 4. The ghost notes can be accomplished by lightly playing the top of the hi-hat with the tip of your stick. These will not necessarily be heard, but will make the groove feel more grounded.

Example 3 adds some ghost notes on the snare to the pattern. Be careful not to play these too loudly, as that can make the pattern sound hokey as opposed to funky. Example 4 changes up the hi-hat as well by adding the "ah" after beat 4 on the snare, giving the beat some forward momentum.

Next let's take a look at what we can do with the bass drum. It's important with this style of dance music to keep a strong, definitive pulse, and as we have seen with the previous examples, a lot of times this means the old "four on the floor." But we can add to that. Example 5 is a two-measure example with a bit of samba and "house" feel combined.

You can substitute the bell of your ride cymbal for the hi-hat as well, playing the ghost notes slightly off it. And don't forget to combine the above examples for even more interest. However, remember to use this material sparingly, and pick your moments. Above all, be tasteful.

Another way to get creative is to alter your hi-hat pattern while keeping all four beats on your bass drum and 2 and 4 on the snare. Example 6 shows a cascara pattern played on the hi-hat, ride cymbal, cowbell, or shell of a floor tom. This is an excellent way to play some of the current Latin dance tunes.

Example 7 is a way to use the metric modulation idea (yes, even on a club date gig) that's currently all the rave in the drumming community. There is a four-over-three feel in the hi-hat that can work on a dance tune because of the strong pulse provided in the bass and snare part. This pattern would naturally resolve over three bars, so there is an open hi-hat on the "&" of 4 to make it an even two-bar pattern.

Another sure bet when playing these kinds of gigs is performing some of the standards of rock 'n' roll. By this I don't mean Led Zeppelin or Black Sabbath. I'm talking Little Richard, Jerry Lee Lewis, and Elvis Presley, among others. Although a lot of these tunes have a straight-8th feel, they are clearly rooted in their predecessor, swing.

Example 8 shows a typical rock beat played with half-open hi-hat. Example 9 is an idea that I got from Steve Smith and is similar to what John Bonham put to legendary use with his intro to "Rock And Roll." The snare plays all of the ghosted 8th notes, while still accenting the 2 and 4. This early rock 'n' roll had a lighter feel, so you want to play the open hi-hat on top with the tip of your stick. This beat, then, is a straight-8th version of its cousin, the two-handed or "Texas" shuffle.

I hope these ideas help you generate some ideas of your own. There are lots of options to getting more creative on a club date gig. Try using brushes on those Sinatra tunes. Or how about hot rods on country tunes? You can turn your snares off and have an instant timbale for Latin or reggae tunes. You *can* be musical, slick, and have flair on these gigs without playing some huge fill that may make you feel good but makes the bandleader turn around and give you a look that says, "What was *that*?"





I PLAY THE WAY I FEEL, AND FEEL DIFFERENT EVERY DAY.

Master Conguero
Giovanni Hidalgo

Passion for playing music doesn't just come from a book or a CD; it comes from all around us and from within. Some even say you're born with it. At Latin Percussion we believe that. Why? Because we create every instrument from the same place you create music, the soul. I guess you can say we were born with it too.

Introducing the award winning **LP Giovanni compact conga**. A completely portable professional conga for studio or stage, yet it's quiet enough for practicing. **LP Giovanni Palladium congas** replicate the full timbral range of vintage drums, yet add the assurance of modern strength and roadworthiness.



The Heart of the Latin Beat for 40 Years



See and hear these new models, and others, on our website.
©2003 Latin Percussion, Inc. A Kaman Music Company Garfield, NJ

Led Zeppelin's John Bonham

How The West Was Won, Part 1

by Ed Breckenfeld

MUSIC KEY

Open	○	R.C.	●
H.H.	○	Bell	○
T.T.	●		
S.D.	●		
F.T.	●		
B.D.	●		
H.H.	○	Add'l	○
w/foot	×	F.T.	●

The new three-CD live set from Led Zeppelin is one of the most important “lost tape” discoveries of all time, documenting an incredible performance by a beloved band at the absolute height of its powers. All four members shine here, but John Bonham is especially impressive, with his powerful drumming mixed right out front. You can feel the impact of his attack as he improvises on his well-known drum parts, playing off of Jimmy Page’s guitar riffs. We’ll be taking a look at those improvisations, as well as many of Bonzo’s classic patterns, in this special two-part *Off The Record*.



“Immigrant Song”

The first drum fill on the album comes early in the opening verse of this track, and lets you know that you’re in for a great Bonham performance.

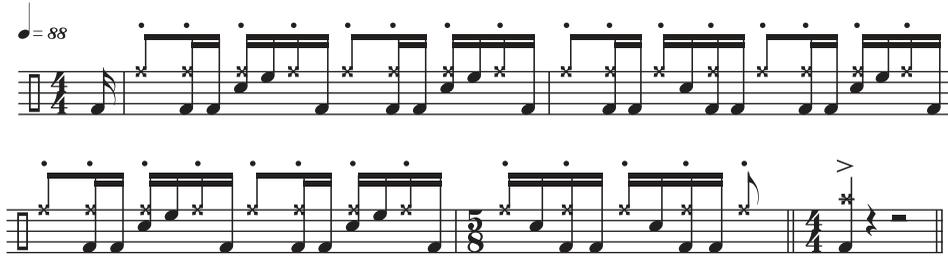
In the song’s bridge, Bonham switches to a splashy ride cymbal groove, playing around with his normal pattern in the second and third measure of this sequence.

“Heartbreaker”

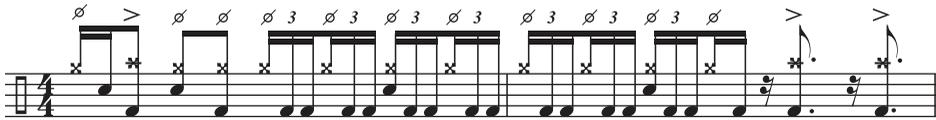
The album abounds with classic Bonham-isms, sometimes in unexpected places. The following fill is similar to the famous one from the guitar solo in “Whole Lotta Love,” only here it leads into the second verse of this Zeppelin favorite.

“Black Dog”

An often overlooked aspect of John Bonham’s drumming is his sensitivity to the playing of Jimmy Page and John Paul Jones. This unusual groove, from the first bridge of the tune, locks completely to Page’s guitar riff.



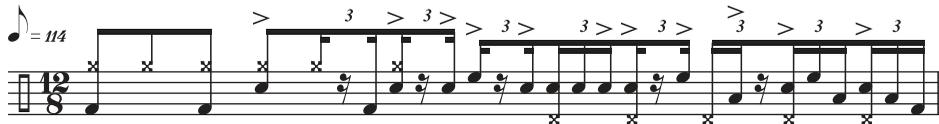
Here’s another famous Bonham lick, a 16th-note-triplet bass drum flourish, this time



landing in the song’s guitar solo section.

“Since I’ve Been Loving You”

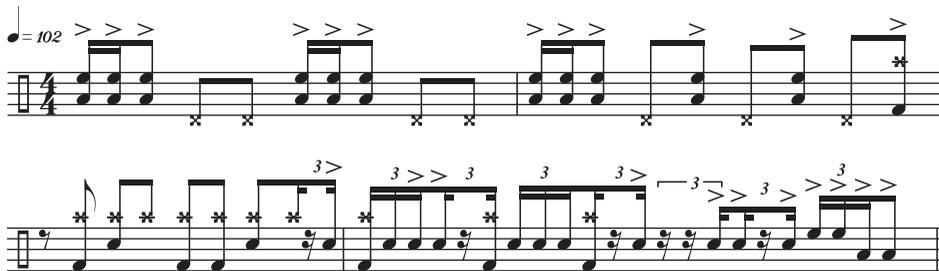
Bonham could play a slow 12/8 blues like no one else. Check out the syncopation in this fill from early in the song. His ever-present left foot hi-hat would pop up to keep him on



track in rambling fills like this one.

“Stairway To Heaven”

Zeppelin’s most famous song contains some inspired drumming as well. This fill, which



leads into the ending guitar solo, is simply explosive.



Check out the way Bonham turns the beat around just before the song’s final verse.

Next month we’ll examine more from *How The West Was Won*, including “Whole Lotta Love,” “Dazed And Confused,” and “Moby Dick.”

You can contact Ed Breckenfeld through his Web site, www.edbreckenfeld.com.



CARBOSTICK®

A revolutionary drumstick whose popularity swept Europe last year, Carbostick is now available in the US!

Carbosticks are manufactured from a special carbon fiber material that **wicks away perspiration** to prevent slipping, **resists abrasion and indentation** and **offers stable performance** in any temperature or humidity.

Not only do they **feel great**, but the normal Carbostick lifespan is **three to eight times longer** than a typical wood drumstick!

Carbosticks are presently available in three model ranges – 7A, 5A and 5B – with two different tip designs and two balance point weights for each model.



Imported Exclusively by

HSS

Division of HOHNER, INC.
www.hohnerusa.com

Also distributed by
Chesbro, Harris Teller
& St. Louis Music.



by Rick Van Horn

If you're a high school drummer who's considering your future educational options, the choices can be daunting. On the one hand, hundreds of traditional colleges and universities offer majors in music. But their programs can sometimes be conservative when it comes to drumset study. On the other hand, there are several fine conservatories and "vocational" music schools. But by their very nature they focus on music alone, and as such don't offer a broad educational experience.

The fact is, if you're looking for a full-scale university education that still allows you total dedication to drumming as your chosen field, there's just one choice: The University Of The Arts (hereafter referred to as UTA). It's the only university in the nation dedicated exclusively to the study of the performing arts, fine art & design, and media & communication.

And what a choice it is. The school is located on downtown Philadelphia's Avenue Of The Arts, in the heart of one of the most active performing-arts scenes in the country. Along the street are the Pennsylvania Ballet, the Philadelphia Orchestra, The Academy Of Music, the Wilma Theater, and the new Kimmel Performing Arts Center. Zanzibar Blue, one of the city's leading jazz clubs, is a neighbor, as are dozens of smaller pop and jazz clubs.

The University itself owns the classic Merriam Theater, a hub of this artistic community. The theater presents performances by university students and professional touring companies alike—and also houses the School Of Music. High-rise dorms and student apartments are within a few blocks, helping to give a "campus" character to this downtown district.

The School Of Music

The UTA School Of Music is dedicated to the preparation of musicians for a career in performance, composition, and education. The program's emphasis is on American music idioms including jazz and contemporary music, as well as European and world traditions. Bachelor of music degrees are offered in jazz studies in instrumental performance, vocal performance, and composition. Graduate programs offer a master of music degree in jazz studies and a master of arts in teaching (MAT) in music education.

The intense undergraduate program includes private lessons, a comprehensive study curriculum, and ensembles. In addition, course work includes jazz improvisation, theory and ear training, arranging, orchestration, traditional and jazz piano, transcription and analysis, music and computer technology, recording, music business, and music history. Average class size is eleven, giving about a 6-to-1 student-teacher ratio.



In order to broaden each student's overall education, undergraduate students are required to complete about a third of their studies in the liberal arts, outside their major field. These studies provide a common ground for students from all the specific arts areas to meet and interact. A wide variety of courses are offered, including classes in writing and literature, history, social science, science/math, and humanities.

The Drumset Major

For drummers, the most important aspect of UTA's music department is the fact that, unlike many other university music programs, it offers a drumset major. "The drumset is a separate, legitimate instrument," says School Of Music director Marc Dicciani. "There's over a hundred years of drumset literature, and there's a lineage of important players that is every bit as valuable as that of any other instrument."

"Many music programs require drummers to be 'percussion majors,'" Marc continues, "studying mallets and orchestral percussion in addition to drumset. Our philosophy is: What difference does it make what instrument someone is playing? Let them be creative. Steve Gadd doesn't do mallets. Elvin Jones doesn't play vibes. If you *want* to study mallet percussion as well as drumset, you can do that in our program. If you *just* want to do mallets, you can do that, too. But you can also just study drumset."

Those who do study drumset will do so

What's your FAVORITE color?

Peter Erskine: Red Granite

Terry Bozzio: Purple Granite



John Tempesta: Gray Granite

Mick Fleetwood: Ebony

Whether it's red, purple, gray, or ebony, it's got to be an Elite Air Series Case. Finally, a case that doesn't need foam and works with mounting systems and oversized brackets. Find out why your next case should be the Protektor Elite Air Series at www.xlspec.com

Protektor Cases™
Elite Air Series

16335-5 Lima Rd. Hometown, IN 46748




NOBLE & COOLEY

The Cure for
the Common Drum



www.noblecooley.com

School Of Music

with a faculty of working professionals. Marc Dicciani is himself a talented and accomplished jazz drummer with extensive touring and recording credits. (It never hurts to have one of your own at the top.) The chairman of the percussion/drumset department is Joe Nero, a multi-percussionist who's performed with Bette Midler, Eddie Gomez, and the Philly Pops. He also plays in the pit for many of the Broadway musicals that come to Philadelphia. Other members of the drum/percussion faculty include Carl Allen, Bob Brosh, Orlando Haddad, Jimmy Paxson, and Marlon Simon—all highly credited professionals who offer an extensive range of playing styles and experience.

The regular faculty is augmented by visiting artists who perform sixty clinics and classes per year. A partial list of those who've appeared recently includes Dave Weckl, Max Roach, David Garibaldi, Jack DeJohnette, Marvin "Smitty" Smith, Ignacio Berroa, Dennis Chambers, Peter Erskine, Gregg Field, Giovanni Hidalgo, Bill Stewart, and Gerry Brown (who is himself a graduate of the school).

Facilities And Equipment

The School Of Music's facilities include fully equipped percussion studios, a 32-channel recording studio, and MIDI and computer labs. The music library contains books, manuscripts, journals, scores, records, tapes, CDs and DVDs, as well as listening and viewing facilities and a music-education information center. Two drumset teaching rooms are outfitted with dual kits, along with stereo/CD systems and a collection of more than one hundred drum study texts and CDs. The school provides forty-six practice rooms, with over 4,600 hours of practice time available each week.

The drumset program provides over twenty drumkits for student use. Drumheads are changed at least twice a semester, to keep the kits sounding good despite the amount of play they endure. A variety of drumhead models are used, in order to give students the opportunity to hear how those heads sound on different types and sizes of drums. The study of mallets, orchestral percussion, and Latin and world percussion is likewise supported with high-quality equipment.



The Merriam Theater houses the University's School Of Music.



Drumset majors periodically record their playing for evaluation by teachers and other students.

MINI-MASS LUGS
- LOWER MASS -
STRONGER THAN
REGULAR ZINC ALLOY!

RMV® Drums

Exclusive Exotic Brazilian Rock-Wood Shell

30% denser than Birch, 18% denser than Maple.

Loud attack, full body with superior stick definition.

Handmade WrapArt Shell Finishes

A beautiful selection of finishes, including fades and sparkles.

Mini-Mass Lug System - pat. pend.

Oversized metallic swivel nut encapsulated into a solid composite with carbon fiber structure. Chrome or black casings. The light yet ultra rigid lugs allows the shell to vibrate freely.

Sturdy 2.3mm Steel Hoops

Stable and rigid, providing precise and lasting tuning.

Tom-Toms Equipped with Suspension System

Providing full resonance, maximum sustain and a focused sound.



Check them out at a Five-Star Professional Drum Shop

www.rmvdrams.com

Getting In

Getting into the UTA music program is a challenge. "We accept about one out of five applicants," says Marc Dicciani. "First, we look at academics. The average SAT score is about 1,000, so we generally get applicants from the top 15–20% of a graduating class. Then we consider musical skills. This involves more than just technical ability. We try to assess passion. In some cases, an applicant will have had ten years of private lessons. If our first impression is that he's not at a very high level for ten years of study, we'll ask him who he listens to, and what he's doing with his drumming now. We'll also ask him to demonstrate certain things. If we still feel that he's marginal, we may not accept him.

"On the other hand, some of our applicants come from places where school music programs have been eliminated, and from families that can't afford private lessons. They can't read. They don't know what a bebop swing pattern is. If we ask them to play a samba, they play a song, because they don't know the difference. But they have a passion, a love, and an innate skill. We can put such a student with a tutor to provide the knowledge that he or she lacks. We would rather err on the side of accepting someone like that, knowing that they're going to be coached, nurtured, and directed—all in a supportive environment with other students who are enthusiastic about what they're doing. As a university, we have a social responsibility to provide educational opportunities. If a student can demonstrate that he or she has potential and is deserving of that opportunity, we'll provide the chance."

The Course Of Study

At the beginning of each school year, each drumset major receives a book of study materials created by the faculty. Topics covered include technique, independence, improvisation development, musicianship, and sight reading. Each student also receives play-along CDs containing over sixty recordings in a wide range of styles, including jazz, Brazilian, Afro-Cuban, funk, and big band. These CDs serve as practice aids to help the students develop their musical awareness and technical skills.

FIVE-STAR PROFESSIONAL DRUM SHOPS

We're All About Three Things: Drums, Drummers and Drumming.

- 2112 Percussion ★ Raleigh, NC ★ 919/833-0046 ★ 2112online.com
- A.J.'s Pro Percussion ★ Tampa, FL ★ 813/353-1829 ★ ajpropercussion.com
- Atlanta Pro Percussion ★ Atlanta, GA ★ 5770/436-3786 ★ atlantaproperc@aol.com
- Bentley's Drum Shop ★ Fresno, CA ★ 559/222-5011 ★ bentleysdrum.com
- Buffalo Drum Outlet ★ Buffalo, NY ★ 716/897-0950 ★ buffalodrumoutlet.com
- Cadence Drums ★ Rochester, NY ★ 716/247-8690 ★ cadencedrums.com
- Columbus Percussion ★ Columbus, OH ★ 614/885-7372 ★ columbuspercussion.com
- Drum Center ★ Indianapolis, IN ★ 317/594-8989 ★ drumcenter.com
- Drum Circuit ★ San Luis Obispo, CA ★ 805/543-0338 ★ drumcircuit.com
- Drum Headquarters ★ St. Louis, MO ★ 314/644-0235 ★ drumheadquarters.com
- Drum Headquarters ★ St. Peters, MO ★ 636/928-0235 ★ drumheadquarters.com
- Drums 'n' Moore ★ Monona, WI ★ 608/222-3786 ★ drums-n-moore.com
- The Drum Shop ★ Prescott, AZ ★ 928/771-0216 ★ drumsdirect.com
- Drum World ★ Pittsburgh, PA ★ 412/343-2600 ★ drumworld.com
- Ellis Drum Shop ★ St Paul, MN ★ 651/603-0848 ★ ellisdrumshop.com
- Explorers Percussion ★ Kansas City, MO ★ 816/361-1195 ★ explorersdrums.com
- Fork's Drum Closet ★ Nashville, TN ★ 615/383-8343 ★ forksdrumcloset.com
- Jersey Drums & Percussion ★ Edison, NJ ★ 732/985-9099 ★ jerseydrums.com
- Jersey Drums & Percussion ★ Bricktown, NJ ★ 732/451-0888 ★ jerseydrums.com
- Just Drums ★ Toronto, ONT ★ 416/226-1211 ★ justdrums.com
- Lemmon Percussion ★ San Jose, CA ★ 408/286-9150 ★ lemmonpercussion.com
- Long Island Drum Center ★ Plainview, NY ★ 516/694-5432 ★ lidrum.com
- Memphis Drum Shop ★ Memphis, TN ★ 901/276-2328 ★ memphisdrumshop.com
- Midwest Percussion ★ Chicago Ridge, IL ★ 708/499-9520 ★ midwestpercussion.com
- Ray Fransen's Drum Center ★ Kenner, LA ★ 504/466-8484 ★ rayfransensdrumcenter.com
- Rupp's Drums ★ Denver, CO ★ 303/756-5777 ★ ruppsdrums.com
- West Coast Drum Center ★ Santa Ana, CA ★ 714/545-2345 ★ westcoastdrum.com
- Zampino's Drum Shop ★ North Canton, OH ★ 330/499-1198 ★ zampinos.com

The Five-Star Mission

As North America's leading independent drum shops,
the owner-members of the Five-Star network are dedicated to providing:

- ★ Well-trained and knowledgeable staff.
- ★ Top quality goods and services at competitive prices.
- ★ Instrument repair and maintenance.
- ★ Artist and tour support.
- ★ In-store lessons, workshops and clinics.

www.fivestardrumshops.com

School Of Music

Drumset students take weekly private lessons with faculty members for all four years in which they're enrolled. Students are encouraged to study Latin percussion, mallets, and timpani, but are not required to do so. Freshman students also attend one year of drum class, which covers styles and improvisations.

But remember, this is a *music* school, whose aim is to produce complete, knowledgeable musicians. So drumset majors will also take the same piano, the-

ory, improvisation, and music history classes that all other instrumental and vocal majors must. It's a lot of work, and students are challenged each year to prove that they're up to the task. That determination is made each May, when students perform in a series of evaluations called juries. It's a tough process that takes a hard look at each student's development.

"Sometimes," Marc admits, "we find we've made a mistake. Someone we've

accepted and believed would flourish ultimately doesn't. As a result, about 10% of each freshman class gets dismissed. That's the most compassionate thing for us to do. Tuition here is \$20,000 a year, with another \$5,000 for housing. So we don't want to string anybody along.

Sometimes the students apply for readmittance after a year or so. Some will have taken private lessons or attended community college. Others will have spent that year doing professional gigs. "At that point," says Marc, "we'll give them another chance. In the final analysis, our program is selective, but not exclusive. We're not elitist. We're drummers ourselves, playing gigs in bars or playing in shows. We're just trying to make sure that we're honest with students."

At the time this story was written, the UTA program had twenty-eight drumset majors. But that number is flexible. As Marc explains, "Some music schools limit or boost acceptance of various instrumental majors in order to balance out their ensemble classes. But I'd rather have sixty great drummers than a more 'balanced' student body where the top ten on any instrument are actually mediocre. If you put ten students of equal ability in an ensemble with an eleventh who's very much behind—but happens to play the right instrument—that student is going to hold everybody else back. I'd rather create an equally matched ensemble with six saxophones, two drummers, and two guitars. Let's do something creative and musical."

Doing things that are creative includes providing additional opportunities for students. To that end, the UTA School Of Music has established an exchange program with the Liverpool School Of Performing Arts in England. Says Marc, "Their students learn a little more about jazz and American music, and our students get more of a European jazz and British rock feel going."

The Spice Of Life

In addition to the "tracked" courses that students are required to study every year, they also take elective courses, like world music, careers in music, studio engineering, and MIDI. And while week-

Electroacoustic Percussion Products since 1989
!!! ONLINE DRUMSET GIVEAWAY !!!

TE3 ECYMBAL II

Audio Master

World Leader in Innovative Design, Quality, Accuracy and Durability.
 All HART PROFESSIONAL and ACUPAD drums feature Patented TE3 Trigger Systems with CONTROL SCREENS "silent" heads.
 Drumsets feature Patented ECYMBAL Electronic Cymbals and are available from \$699 (Retail).
 Please visit your nearest stocking Dealer or our website to see why those who know choose Hart Dynamics Electroacoustic Percussion Products

HART DYNAMICS
 LIFETIME GUARANTEE

1-800-769-5335
www.hartdynamics.com

ONLINE DEMOS
 Hand Crafted USA

INTRODUCING DAVID SILVERIA'S DSK

KORN

"The DSK is for serious NO mess takin' hard hitters!"
— David Silveria

David Silveria's DSK is a lengthy, but comfortable, 17" and measures .590" (just under a 5B) in the grip. David's DSK features a very fast and beefy taper for some added weight up top. This allows for a powerful "throw" and solid impact that is perfect for an aggressive drumming style. The large and rounded barrel-shaped nylon tip is great for crispy clean hi-hat and ride cymbal tones. L. 17" D. .590"

VATER

PERCUSSION
USA

VATER DSK HAND SELECTED HICKORY David Silveria Korn

VATER PERCUSSION 270 CENTRE STREET, HOLBROOK MA 02343 USA 781.767.1877
ALL VATER STICKS ARE TONE MATCHED BY COMPUTER ANALYSIS

VATER.COM

Unmatched Quality Guarantee: Vater guarantees their drumsticks to be straighter, more consistent and of higher quality than all other leading drumstick manufacturers. Vater's Nylon tips are also guaranteed not to fall off, crack or break for the performance life span of the drumstick.

School Of Music

ly ensemble classes are mandatory, the choice of ensembles is largely elective. And there are *lots* of choices—forty-two, to be exact, ranging from ethnic styles like Afro-Cuban and Brazilian, to groups playing the music of specific artists like Charles Mingus, Miles Davis, and The Yellowjackets, to ensembles based on famous record labels like Blue Note and GRP.

Even private study stresses variety. Marc explains, “We have roughly eighty faculty members in the music program. Each has a different focus, methodology, and approach to playing. We think it’s important that everybody gets a sampling of that. So we have a policy that says you can’t study with any major teacher for more than two years. A lot of our students will teach privately after they graduate—if they’re not already doing it. And like any teacher, they’re going to teach largely by passing on what they were taught. We want to give them a varied background by having them study with different teachers.”

Workshops

In addition to all other classes and activities, the school holds once-a-month workshops for all the players in a given major. These cover topics best done in a group setting—like tuning and instrument maintenance. Students might also listen to recordings within a specific style, or to a guest lecturer.

Once each year, all the drummers go into the studio to record with a live bass player or a play-along CD. “They listen to the playbacks together,” says Marc. “Then a teacher will critique each student in front of the others. The student who did the playing gets good feedback, and the others can relate that feedback to their own playing. That way, students can get an idea of where they stand amid their peer group. Generally, students all support each other, and they’re not afraid to perform in front of on another. There’s a group dynamic here.”



School Of Music director Marc Dicciani (left) and drum/percussion department chairman Joe Nero (center) observe a student's recording session from the booth.



Students support each other in classes and practice sessions to develop their skills.

HEADFIRST™
CUSTOM BASSDRUM HEADS

LEADING THE INDUSTRY IN CUSTOM BASS DRUM HEADS
IS YOUR HEAD IN MODERN DRUMMER?

ONLY **\$139** for most heads.
ANYTHING YOU WANT
on your bass drum head.
OUR CUSTOM HEADS SHIP IN A
WEEK AFTER APPROVAL!

WWW.HEADFIRST-ONLINE.COM
781.963.4323
279 CENTRE STREET HOLBROOK, MA 02343

You don't sound like anyone else.
Neither should your cymbals.

UPIP
Engineering Cymbals
1-800-475-7461

UPIP America
Tel 514.488.9564 • Fax 514.483.3481
altessier@uflipamerica.com • www.uflip.com

DW 9000 SERIES DRUM HARDWARE

**"If you ain't playing
DW Hardware,
you're playing
no ware at all!"**

-Gerald Heyward



DW 9000 Series Drum Hardware

FREE 30th Anniversary DVD with purchase of 9500 Hi-Hat,
9000 Single Pedal or 9002 Double Pedal while supplies last

Drum Workshop, Inc.
"The Drummer's Choice"® • www.dwdrums.com

CLOCKWISE FROM TOP LEFT: GERALD HEYWARD (MARY J. BLIGE), TONY ROYSTER, JR. (3LW), FISH (JUSTIN TIMBERLAKE), NISAN STEWART (MISSY ELLIOTT)
KERRY GRIFFIN (AVANT), OMAR PHILLIPS (ARRESTED DEVELOPMENT), VICTOR ALEXANDER (OUTKAST), PAUL JOHNS (ALICIA KEYS), GG GONAWAY (MARIAH CAREY)



School Of Music

Maintaining Perspective

That group dynamic extends beyond the music building. "One of the neat things about this university," says Marc, "is that we don't have a marching band, we don't have a football team—we don't have anything other than arts. Our music students basically go through the day with other music students, except for when they go to liberal arts classes. And even in those liberal arts classes, they talk about the nature of creativity. Putting drummers in that kind of a class is different from putting them in Accounting 101.

"We think the liberal arts component of what the students are doing here informs and enhances their art," Marc continues. "But it's not geared *exclusively* towards becoming an artist. Students have to learn basic literacy, which can't be compromised simply because they're a drummer or because it's an art school. It must be taught at the same level you'd find in any other top university liberal arts program. It's just that the *focus* of what's being discussed in class is a little different."

The Local Music Scene

With the exception of big band ensembles, which rehearse in an acoustically wonderful auditorium down the street a few blocks, all music classes, lessons, and practice sessions take place in the Merriam Theater building. This creates a sense of community among the student body. But eventually, they do leave the building. "And when they do," says Marc, "there are over twenty-five professional performance halls within three blocks of the school, along with several jazz and pop clubs. There's a tremendous amount of musical performance for students to see and hear."

Students do more than see and hear the performances. In many instances, they take part. Bands made up of student musicians frequently play local clubs, while individual students take advantage of other opportunities. Says Marc, "Joe Nero brings his advanced students into the pit with him to watch a couple of shows—and then has them sub for a night. Other students are playing on recording sessions and jazz gigs. That's

the level some of them have achieved."

Of course, gigging success can create a problem when it comes to schoolwork. "Our program is very demanding," says Marc. "Freshmen can have a problem if they've come from a high-school environment where they played their instrument only when they wanted to. Here they *have* to play three or four hours a day, just in their major. And they have to play piano, and they have to do a lot of work for their classes in music history, theory, and so forth. It's a time-management challenge. But most of them get through it just fine."

The Library

Speaking of time management, students can expect to spend a good deal of time in the school's library. Several different music history classes draw heavily on the printed resources available there. Drumset majors have to do a research paper every year, and must also transcribe material from the library's extensive body of recorded material for their private lessons. Says Marc, "We have two semesters

DIMMU BORGIR
DEATH CULT ARMAGEDDON
THIS IS THE ONE ALBUM
YOU HAVE TO BUY BEFORE YOU DIE!

ALSO AVAILABLE

FOR ALL THINGS
HYPOCRISY CARNIVORE
DEATH CULT ARMAGEDDON
MORNING BREW
MULTI-MANIC EPHEMERIC
ALIVE IN TOMORROW
WORLD BEATS BLOOD

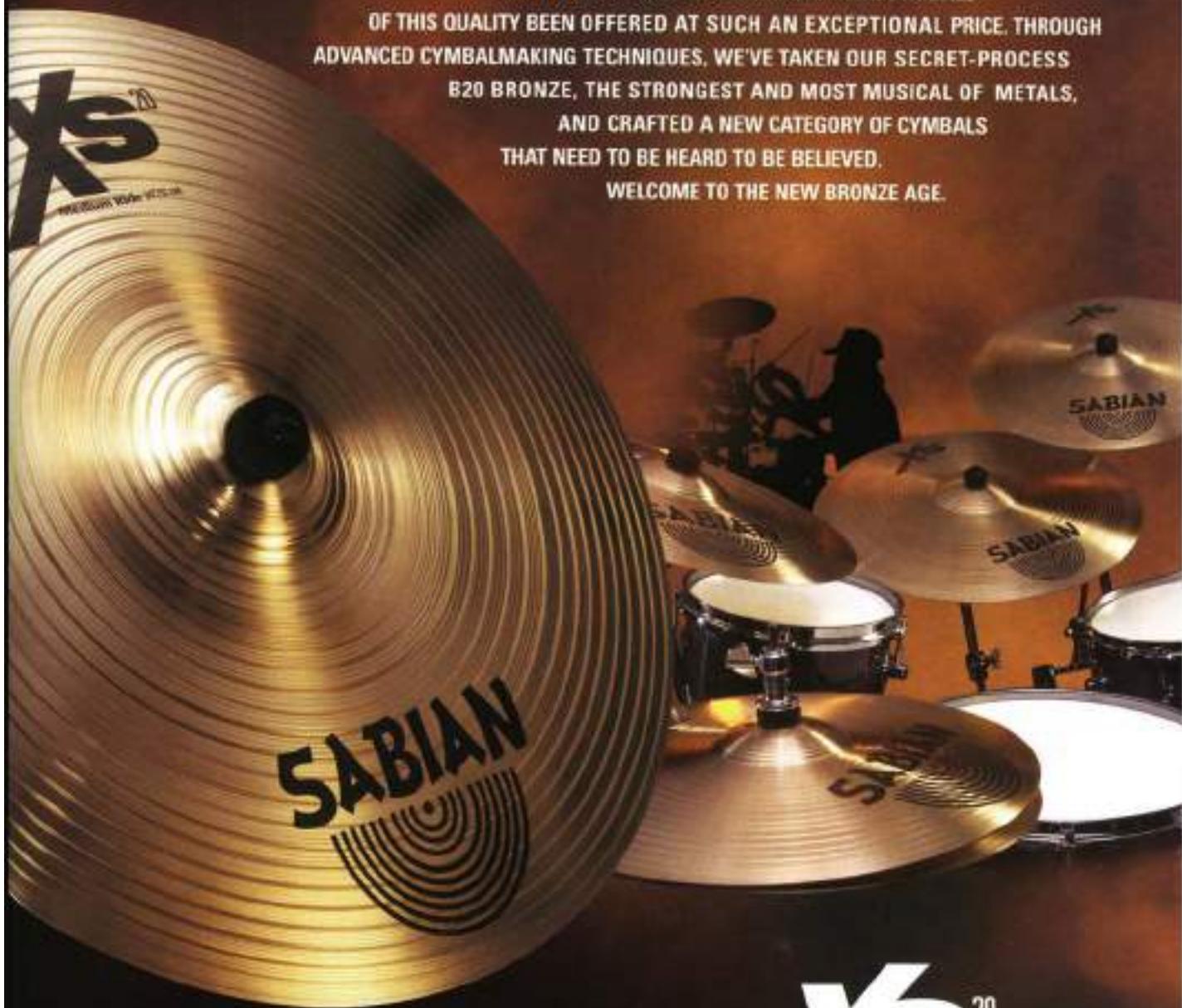
Featuring precision death-machine, Nicholas Barker, who also bashed the skins on releases by Cradle of Filth, Old Man's Child, Lock-Up and Brujeria.

Available in stores or go to www.nuclearblastusa.com for online ordering or for more info and MP3! **NUCLEAR BLAST**

XS20 CYMBALS

**SOUND AMAZING,
UNTIL YOU HEAR THE PRICE. THEN THEY SOUND
UNBELIEVABLE.**

WHY? BECAUSE NEVER BEFORE HAVE CYMBALS
OF THIS QUALITY BEEN OFFERED AT SUCH AN EXCEPTIONAL PRICE. THROUGH
ADVANCED CYMBALMAKING TECHNIQUES, WE'VE TAKEN OUR SECRET-PROCESS
B20 BRONZE, THE STRONGEST AND MOST MUSICAL OF METALS,
AND CRAFTED A NEW CATEGORY OF CYMBALS
THAT NEED TO BE HEARD TO BE BELIEVED.
WELCOME TO THE NEW BRONZE AGE.



COMPLETE - 10" Splash, 14" Regular Hats, 14" Rock Hats, 16" and 18" Medium-Thin Crashes,
16" and 18" Rock Crashes, 20" Medium Ride, 20" Rock Ride, 18" Chinese

XS²⁰

www.sabian.com

SABIAN

School Of Music



Drummers and percussionists participate in a variety of ensembles, including a big band, a Freddie Hubbard small group (left), and a world beat ensemble (top right).



of transcription classes, in which students are required to view videos and listen to CDs and then transcribe from them. In addition, my music business class requires students to research copyrights and contracts. So we try to incorporate the incredible assets that the library offers into every single component of the curriculum."

A Singular Approach

The University Of The Arts is different from any other university in the country simply by virtue of its arts focus. But the School Of Music goes even farther toward uniqueness. Marc Dicciani sums up the school's philosophy by saying, "We do everything with a little different mindset. We don't think about how things have traditionally been done. We try to think about the *right* way or the *best* way to do it. We ask ourselves what we owe to our students, to the music community, and to our art form. Another school might do things differently, for their reasons. But we don't want to just follow in somebody else's footsteps. We have eighty great artists on this faculty who can put their heads together and figure something else out. So that's how we do things."

Further information may be obtained from the University Of The Arts School Of Music, 250 South Broad Street, Philadelphia, PA 19102, (215) 717-6342, www.uarts.edu.

WE WILL BEAT ANY DEAL!

EVERY MAJOR BRAND~IN STOCK!

Guitars • Amps • Drums • Keyboards • Synthesizers • Samplers
Sound Systems • Recording Equipment • Software • Accessories

 <small>Mark Thompson of "Mark & Brian" with West L.A. Music's Glenn Noyes</small>	 <small>West L.A. Music's Glenn Noyes and drummer Stephen Perkins</small>	 <small>Dyke Stubbliand with West L.A. Music's Glenn Noyes</small>	 <small>West L.A. Music's Glenn Noyes with session drummer Barry Anzoff</small>
 <small>West L.A. Music's Glenn Noyes with virtuoso drummer Steve Smith</small>	 <small>West L.A. Music's Glenn Noyes with Cuban drummer Billy Cobham</small>	 <small>Red Hot Chili Peppers' Chad Smith with West L.A. Music's Glenn Noyes</small>	 <small>West L.A. Music's Glenn Noyes with Abe Laboriel</small>

Shop Where the Pros Shop • Call Us Today!



West L.A. Music

call now: 310-477-1945 • sales@westlamusic.com
We will beat any price from any authorized stocking dealer anywhere in the United States



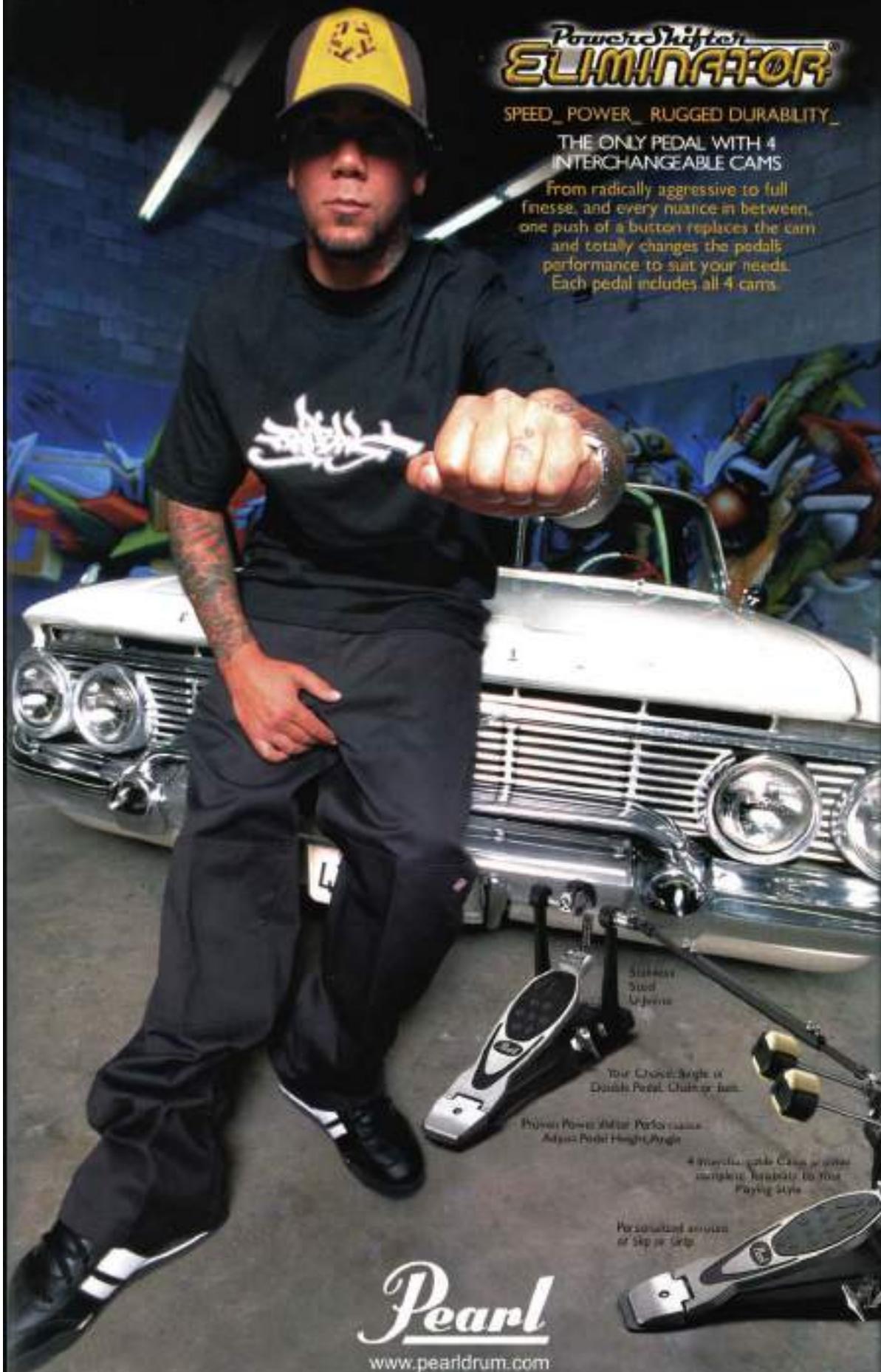
WHEN WUV PUTS HIS FOOT DOWN, IT'S ON PEARL'S

PowerShifter ELIMINATOR™

SPEED_ POWER_ RUGGED DURABILITY_

THE ONLY PEDAL WITH 4
INTERCHANGEABLE CAMS

From radically aggressive to full finesse, and every nuance in between, one push of a button replaces the cam and totally changes the pedal's performance to suit your needs. Each pedal includes all 4 cams.



Stainless Steel Adjusters

Your Choice: Single or Double Pedal, Chain or Belt.

PowerShifter™ Performance Adjust Pedal Height, Pitch

4 Interchangeable Cams provide complete versatility to your playing style.

Personalized cushion or slip on Grip

Pearl

www.pearldrums.com

PUT YOUR FOOT DOWN!

Monster Kits!

by Adam Budofsky

Few images suggest the grandeur of rock more powerfully than the monster drumkit. Set up a couple of bass drums, multiple rack toms, a slew of crash cymbals, and of course that greatest symbol of rock excess, the gong, and your fans will know exactly what to expect. That's right, say it with me now: *ROCK 'N' ROLL!!!*

Of course, if you don't have the chops, stamina, and ideas to fulfill those expectations.... Well, now you're running the risk of other drummers thinking that you lug around that beast just to cover up an inability to groove. Or worse, some sort of (*ahem*) physical deficiency.

And rightly so. For the monster kit is not a concept to be taken lightly. It's not simply a gnarly stage prop. Or an indication of personal wealth. Or merely a way to fill a corner of your finished basement. No, my friends. A monster drumkit is a temple from which the holiest of polyrhythmic sermons are delivered. A bottomless well of descending 32nd-note runs. Yeah, the monster kit is a way of life. Say amen.

Some readers might be surprised to learn that the monster drumkit is not a product of the rock revolution, but rather of the jazz era. The very first drumkits were ingenious combinations of percussion instruments previously played by separate musicians. So it's no surprise that, from very early on, drummers took pride and pleasure in their ability to create—and play—increasingly complex sets. In drumming, “size” has always mattered.

Today you can find drummers in just about every musical style employing monster kits. Building upon the gongs and temple blocks of old, contemporary drummers add all manner of electronics, world percussion, and special effects to their setups, taking the modern drumset in directions our forefathers couldn't have dreamed of.

So come with us on a brief tour through drumming history, as we honor some of the great players who not only had the imagination but the ability to bring monster kits to life.

Duke Ellington drummer **SONNY GREER** was perhaps the best-known of the early monster-kit drummers. In this shot even Duke seems impressed by Sonny's “contraption,” and it sure was a thing of beauty.



Another Duke alumnus, **LOUIE BELLSON**, clearly has an active imagination when it comes to designing monster kits. Dig the unusual tom order on his Gretsch setup here, years before Billy Cobham, Jimmy Chamberlin, and Kenny Aronoff's experiments in that area.



The Who's **KEITH MOON**, pictured here in a rare moment of relaxation with his mates, expanded his already large Premier kit with a row of single-headed toms placed in front of his standard toms. And you better believe that the greatest showman in rock history used every one of those drums to full effect.



HAL BLAINE is recognized as the originator of the multi-tom setup, which he used to record more tracks than any other drummer of the '60s/'70s era. This shot was taken at The Record Plant in Sausalito, California.



ED CASSIDY of the psychedelic rock band Spirit ("I Got a Line On You," "Nature's Way") took the monster kit concept in a crazy direction in the late '60s/early '70s. This shot shows Ed and his Rogers kit. Think they made cases for those mounted concert bass drums back then?



Keith Emerson, Greg Lake, and **CARL PALMER** never did anything on a small scale. The '70s' most notorious classical rock band got an extra visual punch from this stainless-steel drumkit Carl had made for him by The British Steel Corporation. If you look real carefully, you can see hunting scenes hand-engraved into the shells. Hey, how else do you compete with a keyboardist who's willing to stab his organ with a knife to get attention?



Fusion star **BILLY COBHAM** wasn't only responsible for numerous playing innovations; he took drum architecture to outer space as well. Here Billy's seen in the late '70s wailing away at his Tama triple-bass drum setup, complete with Octobans and yet two more bass drums, mounted on stands.



Perhaps the most imitated drummer of modern times, **NEIL PEART** is revered for his highly technical playing on Rush's demanding compositions. Neil's drumkit has always been a work in progress; here we see him in 1980, his Slingerland kit outfitted with orchestral bells, several wind chimes, cowbells, and, of course, a gong.



The very definition of drumset control, **SIMON PHILLIPS** has used monster kits for years to maximum effect with Jeff Beck, The Who, and Toto, among dozens of other top acts. In this shot from the mid-'80s, Simon mesmerizes a crowd of young onlookers with his pinpoint definition and unhinged creativity.



Monster kits aren't purely the domain of rock drummers. Here **Swiss avant-garde drummer PIERRE FAVRE** takes a bow to one of his many pieces of musical metal.

ALEX VAN HALEN seems to enjoy creating over-the-top monster kits more than any other modern-day drummer. With Van Halen in the '80s, Alex kept fans guessing about how wild his kit for each new tour would be. Check out this humongous setup from 1982.



Anyone who came to the 2003 Modern Drummer Festival knows Dream Theater's **MIKE PORTNOY** has a taste for big...uh...better make that **BIG** kits. This shot from a few years ago shows how Mike cleverly integrated his drum company of choice into the artwork of his double bass drums.



In recent times, **TERRY BOZZIO**'s kits have grown so large, they often don't fit in the whole shot! Terry, who made his name with Frank Zappa, Missing Persons, Jeff Beck, and U.K., among many others, writes long, highly structured ostinato-based drum compositions that can only be played on his one-of-a-kind setups.



In the '90s, the very existence of monster kits was threatened by the rise of grunge, shoe-gazer rock, and (yet again) punk rock. Dave Matthews drummer **CARTER BEAUFORD** wanted nothing to do with the trend, incorporating all manner of percussion plus a few extra toms and cymbals into his setup. Big and busy were definitely back.



Michael Schack



Belgian drummer Michael Schack began drumming at the age of eleven. From there it was gigging with local bands until he joined a Belgian/American R&B recording act called Blue Blot. The group recorded three albums and toured Europe, and Michael suddenly found himself a recognized professional, with endorsements from Sabian and Vic Firth.

An accomplished acoustic drummer, Michael nevertheless gravitated toward electronic percussion. He

became so adept in this field that in 1993 Roland signed him up as a clinician—a position he's held ever since. But Schack never ceased being a working drummer. In 1996 his Dutch-language video *De 7 Drumzonden* was released in Holland and Belgium, and was named best drum video of the year by Dutch drum magazine *Slagwerkrant*. In the ensuing years Michael did several recording projects with noted Belgian artists. And in 2001 he opened his own drum school, called DrumBuro.

Since 2001 Michael has toured the world doing demos and clinics for Roland while juggling gigs as a session drummer and a teacher. He also appears on Roland's instructional videos, and as part of the video and live conceptual productions of Roland Rocks, the company's international touring demo band.

Joe Hughes

Forty-nine-year-old Joe Hughes was born in Coldwater, Michigan, into a musical family. Joe's mother played in her own jump/boogie/swing band, and all of his brothers currently have their own bands. He played his first gig in 1969, and recorded his first album at the age of sixteen.

Influenced by Buddy Rich, John Bonham, and

many other great drummers, Joe found a home in blues and R&B drumming. He's backed up blues artists like Tinis Tasby and Deacon Jones (both longtime John Lee Hooker sidemen), as well as R&B greats like Bobby Blue Bland, The Platters, The Drifters, and The Coasters. He's played in a variety of bands, in such venues as The Original Crazy Horse Saloon, BB King's, and Irvine Meadows, as well as on numerous TV appearances.

Joe's current gig is with Blues Bar BQ, an Orange County, California group named "best blues band" at the 2003 Orange County Music Awards. On their most recent self-produced CD, *Back For Seconds* (www.bluesbarbq.com), Joe's mean shuffles, joyful swing, and fat backbeat complement the energetic and authentic playing of his fellow musicians. He performs on a black diamond pearl 1970 Premier kit or a red 1978 Ludwig Vistalite set, with Zildjian cymbals.



John Popp



Power and performance mark the drumming approach of Warren, Ohio's John Popp. The thirty-seven-year-old drummer notes his playing styles as nü-metal, hard rock, alternative, and jazz, and cites Neil Peart, Mike Portnoy, and John Bonham among his influences.

Small wonder, then, that John would bring his hard-hitting, creative double bass skills to Smack Alice, a Godsmack/Alice In Chains tribute band currently enjoying success in the clubs of Ohio and Pennsylvania. The band is also in the studio working on

their own upcoming project. For more information, go to www.smackalice.com.

John's demo CD and video display his aggressive yet musical style, with plenty of technique and a grasp of how to create a groove, even in odd times and power situations. He plays primarily on a vintage Rogers double bass kit with Paiste cymbals (and a gong) and Tama Iron Cobra pedals. He describes his goals as "furthering the success of my current band, obtaining a national recording contract, and playing the music that I love."

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.



Go ahead, aim for the floor.

WITH OUR NEW EMPEROR X™ SNARE HEAD, YOU CAN HIT AS HARD AS YOU CAN OR AS HARD AS JOHN BLACKWELL, TICO TORRES, TRAVIS BARKER, TRE COOL, MIKE FASANO AND JOHN TEMPESTA. AFTER ALL, IT HAS 2-PLY 10 MIL (20 TOTAL) DUPONT™ MYLAR® WITH A BLACK DOT FOR SUPERIOR DURABILITY, PLUS COATED FOR ADDED WARMTH AND THAT SLAMMIN' CRACK SOUND YOU'VE ALWAYS WANTED. HOW'S THAT FOR HARD-HITTING, TOUGH GUY?



JOHN BLACKWELL
PRINCE

JOHN TEMPESTA
ROB ZOMBIE &
TESTAMENT

TICO TORRES
BON JOVI

MIKE FASANO
INDEPENDENT



Insurance “In The Pocket”

Part 2: Reducing Your Risk

by Bruce Hicks

Last month we discussed the nature of insurance coverage and how it relates to protection for your drums and equipment. But what about coverage for *you*, in relation to your activities as a drummer? If you don't think drumming is all that risky, think again. Drummers don't live in a vacuum. What you or I do while drumming has consequences that can lead to lawsuits. And that's where liability and medical-payments coverage comes in.

Drummers don't live in a vacuum. What you or I do while drumming has consequences that can lead to lawsuits.

Liability Issues

As a rule of thumb, your homeowner's (HO) policy will handle most losses that are related to your activities as a drummer—with two major exceptions. One exception is when the loss is intentional. Imagine that you and your band are playing for free at a block party. A neighbor with whom you've often feuded is drunk, and he's been bugging you all afternoon to let him play on your brand-new kit. During a break, the jerky neighbor jumps on your set and starts banging around. You rush over and punch him out. Justified? Maybe. Insured? No.

The other exception to HO liability coverage is when you get paid for playing. If you're receiving income, your activities become professional instead of recreational. (You might want to go back

to the part of last month's article that talks about how “business” is defined.) When a drumming activity is business-related, you're going to have problems. Your liability coverage will handle someone suing you for accidentally hitting them while swinging a baseball bat. But if you accidentally hit a patron with a double-braced cymbal stand while setting up for a paid gig at a local bar, you may be on your own. Even if the size of the lawsuit is small, the legal costs to handle the matter could be huge.

The same situation applies to medical-payments coverage. This coverage is intended to provide for the minor medical costs of someone you accidentally injure, or who is otherwise accidentally injured at your home. If a neighborhood kid trips while playing basketball in your driveway and smashes his new braces—no problem. But if a girl drum student trips on your driveway on her way to a lesson and smashes *her* braces—no coverage. Worse, her parents might get angry while sitting in a nearby emergency room and decide to sue you.

Further examples? How about the following:

1. The neighbor's adorable twin toddlers are playing with your children in your rec room, and they can't keep their hands off your set. Suddenly, each twin pulls a boom stand (mounting a tom and large cymbal) on top of herself.
2. You're playing at your church. A stick breaks, and a sharp piece flies off and embeds itself in a member of the congregation.
3. You set up your electronic drumset in a lodge for a wedding gig. A couple of hours before the reception, the set's wiring shorts out and starts a fire. Heat

and smoke damage the lodge and ruin the wedding gifts.

4. While packing your set into your SUV, you drop a snare case. It rolls out into the street and slams into the side of a passing Cadillac. The startled driver loses control and smashes into a parked Mercedes.

5. You end a solo with a fierce cymbal crash. The stand tips and falls off the riser, striking your band's backup vocalist. (Whoa, who knew a cymbal edge was *that* sharp?)

6. A fellow drum collector, alleging that you misled him about an expensive vintage set he purchased from you via your Web site, sues you.

All of these examples represent losses that you may have to handle on your own if any significant level of business activity is involved.

More Than Just Accidents

There's another area of liability that many drummers may overlook. What are you doing with your PC and the Internet? If you have a drum Web site, ask yourself the following questions:

1. Does it include a forum where insults might get hurled?
2. Do you include a disclaimer stating that you're not responsible for topics or individual opinions on that forum?
3. How adequate are the forum rules and user agreement?
4. Do participants have to agree to abide by rules and the agreement?
5. How active is the host as participant or moderator?
6. What sort of postings does the host make?
7. Does the site solicit gigs or other business activity for a band?
8. Are sales and advertising allowed on the site?
9. Does the site allow links?
10. Is there a disclaimer regarding the nature of the links?

It may not have occurred to you that you could be sued for your email and Internet activity. But any activity that can create hard feelings has the potential for ending up in court. Drum forums are very popular, and drummers are passionate people. Suppose one person makes allegations about another's business reputation? How about an insult involving the

quality of a snare or an argument over a transaction that went bad? Even if a lawsuit is ridiculous, the money that has to be spent on a frivolous suit is just as real as the dollars chewed up by serious cases.

What's A Drummer To Do?

Few people think about what they have or what they've done until they experience a loss. An insurance policy actually requires you to do a lot of work after you file a claim. To learn how much work, read through the section of your policy called "Loss Duties" or "What You Must Do After A Loss."

The situation is made more difficult by the fact that after a loss, you're bound to be upset, and you'll probably be angry—especially if your gear has been stolen. This is not a good time to be faced with demands from the insurance company to produce the information needed to itemize what you had and prove its value. When it comes to a lawsuit, it's tough after the fact to remember the circumstances that led up to it.

Bottom line: You need to take steps to help yourself out *before* a loss occurs.

Documentation

A good first step is creating a simple inventory. Keep a current list of what you have, who made it, when you got it, how much it cost, and how much it's worth at the time the list is made. Make a photo or video record of everything to provide evidence of the drums and their condition. To help establish value, keep supporting information such as receipts or catalog information with prices. Copies of reviews and ads in *Modern Drummer* that mention stuff you own are also terrific documentation. The Internet also has many sources of information to support the value of your drums and equipment. Keep a list of Web sites that have information on drum manufacturers, wholesalers, and retailers.

Appraisals are very useful, especially for vintage equipment. Many reputable dealers offer either informal or formal opinions on the value of collectible

DRUM FACULTY:

- RALPH HUMPHREY
- JOE PORCARO
- MIKE SHAPIRO
- SHERMAN FERGUSON
- DAVE BEYER
- TONY INZALACO
- MIKE PACKER
- FLORIAN REINERT
- MARK SCHULMAN
- AARON SERFATY

Get to the music.

Take the most direct and effective path to becoming a great musician. In the LA Music Academy drum program you'll learn from renowned instructors who regularly work in world-class musical situations. You'll find a close-knit, friendly atmosphere with the personal attention you need to reach your potential. And you'll experience the learning power of playing in ensembles virtually every day with top professional accompanists, direct from LA's vibrant music scene. So take the sticks, and let's get to the music.

370 S. FAIR OAKS AVENUE
PASADENA, CALIFORNIA 91105
www.lamusicacademy.com
info@lamusicacademy.com

LA music academy

GUITAR • BASS • DRUM • VOCAL
(800) 960-4715 • fax (626) 568-8854

Ralph Humphrey & Joe Porcaro, Drum Dept. Chairs

Insurance

drums, parts, and equipment. There may be a small charge for such an appraisal. However, having your property appraised at least once every couple of years can prevent a lot of heartache.

Drum forums can be quite valuable as documentation too. There are often threads that legitimately discuss drum and equipment values. Don't forget auction pages. Copies of completed eBay auctions involving property similar to yours can be useful documentation, since they represent opinions from disinterested parties concerning the market value of property similar to what you own.

If your property is stolen or destroyed, you must be prepared to present information that will support a fair recovery from your insurer. When your insurer does not specialize in drum coverage, your expertise must make up for their lack of experience in adjusting drum claims.

Securing Additional Or Different Coverage

If you're concerned about having enough coverage or the right kind of cov-

erage, get in touch with your insurance company or agent. If you don't have any business-related activity, obtaining additional coverage under your homeowners policy is a good bet. Many companies can offer additions (often called "personal article floaters") that can increase the amount of coverage available for your drums and equipment, often at a reasonable cost.

If you have a light business exposure, such as teaching drums in your home, there's a good chance that your company can add special coverage that handles the liability, such as one used for an in-home office or studio.

If you have a lot of valuable property and/or a more serious business exposure, you need to consider special coverage. Again, contact an insurance agent about available specialty carriers. Some companies specialize in covering instruments and musicians. Generally they will have products and prices that fit the exposure, such as rates scaled to fit everything from occasional gigging to full-time bands. Many companies will also offer coverage

on more valuable drums and equipment, including collectible and vintage property. Besides agents, other possible sources for drum coverage information are other drummers, drummer associations, drum instructors, band directors, music schools, and instrument retailers.

Managing Your Risk

Beyond the risks involved with drumming itself, you need to be careful with drum-related activities. If you host a Web site, review its content and what you do with it. Add disclaimers if needed, and reconsider whether you should allow links. It may be worthwhile to archive threads that involve disputes, especially when they lead to someone losing their forum use privileges.

A healthy respect for the "golden rule" is the best way to minimize the chance that any drum activity will result in legal action. Extending respect to others includes your Internet activity. You'd be wise to make more use of your PC's delete key and less use of an email's "send reply" option. It may be worthwhile to get professional insurance and/or legal advice if you have any substantial Internet activity. Otherwise, you might never know if you're flirting with loss risks that have been faced by professional media such as publishers or broadcasters.

Other actions you can take to reduce your liability risk involve common sense. Make sure your home is free of clutter, and that you use safe practices in handling, storing, and displaying your drums (and the property of others, like band equipment). If your practice area isn't kid-friendly, make sure that access is closely supervised—or denied altogether. A locked door can prevent a lot of accidents. Stick to business and be professional in all of your dealings.

The best drummers are those who are aware and in control. That's as true about your drum ownership and activities as it is about your playing.

Bruce Hicks has worked in the insurance industry since 1981, and is a freelance writer on consumer and technical insurance issues. He has also been a drummer since the age of eleven. Bruce currently accompanies his church choir, plays at community events, and instructs several students.



FREE Audio Cassette Reveals...

"Amazing 'Short-Cut' Speed Secrets That Turned a Poor, Frustrated, and Uncoordinated Drummer Into a Monster Player That Gigging Bands Compete To Hire and Crowds Scream For

Struggling with my bass drum playing really sucks – I should know... For years I had horrible feet and my dream was to generate machine gun like speed & precision with my feet like Virgil Donati, but...

I Was Slow As A Snail AND Uncoordinated

After 9 years of playing I really didn't know if it was me or just my kick-pedals BUT as luck would have it, I saw an ad in *Modern Drummer* that was giving away a FREE 45-minute audio cassette that would supposedly reveal the pro's inside secrets to playing your feet EXACTLY like your hands at any speed or time signature you desire. At first I thought it was a scam, but I was desperate. So I called, and a few days later the tape was in my mailbox.

I Was Blown Away When I Discovered...

- 7 "easy to learn" yet vicious exercises that can double your speed, coordination and endurance in days...
- A "legitimate," simple and easy way to dominate your bass drum playing WITHOUT blowing money on some ultra expensive pedal or gizmo. *I'm flying on my Gibraltar Intruder pedals.*
- Do you want your pedals to SMOKE? Then check out these 3 "key" adjustments to your pedal that are crucial, but ignored by nearly every drummer.
- A 3-week beginner from Boston set the world's fastest feet record by using just one secret talked about on this free cassette.
- The real inside secrets to mind-numbing speed & coordination that pros keep hidden from you... AND more.

Finally, you can quickly become the kind of mega-skilled drummer that gigging bands compete to hire and crowds scream for... How do I know? I'm now tasting the sweet life by making crazy amounts of money playing out 3-4 nights a week, AND I was just featured at the recent Ballistic Drumming® Festival in Pasadena CA.

FREE 45-Minute Tape Can Change Your Double Bass Playing Forever!

Call for this FREE audiocassette while it's fresh in your mind. It's normally \$10, but free for a very limited time to the first 300 *Modern Drummer* readers who call and listen to this Free Recorded Message 24hours/7days. So call the free recorded message at toll free 1-888-272-8467 and ask for package NO10.

© 2003 Power Music



**You don't care that they're
the world's finest sticks.
You only care who uses them.
WE'RE OKAY WITH THAT.**



**TRAVIS McNABB
BETTER THAN EZRA**



**NEIL PEART
RUSH**



**SHANE EVANS
COLLECTIVE SOUL**



**ED TOTH
VERTICAL HORIZON**



**PAUL DOUCETTE
MATCHBOX TWENTY**



**BRAD HARGREAVES
THIRD EYE BLIND**



**STAN FRAZIER
SUGAR RAY**



**MARC SLUTSKY
SPLENDOR**



**TREY GRAY
JEWEL**



The World's Finest Sticks™

Questions And Possibilities

Getting More From The Music You Hear



by Skip Hadden

I believe that the best listeners have the potential to be the best players. In my classes at Berklee, I stress how important it is to spend time listening to the music you want to play. When I ask students how they learned to play what they already know, many respond with, "I listened to the music I liked." I try to help them learn more by helping them to hear and perceive more when they listen.

As players, we can train ourselves to respond better to what's going on around us by becoming more familiar with where we are in the music. I liken it to how we learn our way around a new neighborhood. We learn where the important places to our ways of life are. Where is the food or beverage of choice? Where is that first left turn I need to make? Who is that good-looking...? Well, you get the idea.

As players, we can train ourselves to respond better to what's going on around us by becoming more familiar with where we are in the music.

A Musical Checklist

The following is a list of questions to be considered when listening to a piece of music. These questions can be used as a checklist to unlock the treasures contained within the performances.

1. What's the flow? What's the subdivision of the quarter note? Is it 8th notes, 8th-note triplets, 16th notes, or something else? What's the tempo? Can it be quantified by a metronome?

2. What's the time signature? Does it stay constant in that meter, or are there measures of different lengths within the piece? What's the subdivision of those time signatures? Are they divided into groups of twos and threes? How so? For example, if the time is 5/4, is it being divided "one-two, one-two-three" or "one-two-three, one-two"? Are there any metric modulations?

3. What's the form? Is it twelve bars...sixteen...thirty-two? Is the structure AABA, or something else? How long are the sections that make up the form?

4. Where do you feel the music? In your head...your chest...your feet...your heart?

5. How does it make you feel? Sad? Anxious? Impressed? Bored? Fearful? Relaxed? Enlightened?

6. Does it create any images? For example, are you reminded of an experience in the past? Do you see scenes from home or that place you visited one summer? What about visions of a loved one?

7. Can you pick out individual sounds? Can you discern a crash, a ride, hi-hats, or an effects cymbal? Is there more than one snare, bass drum, or hi-hat? How many toms are there? Are there any auxiliary percussion instruments, and are they Afro-Cuban, Brazilian, or something else? What about stick sound? The attack? The decay?

8. Which limbs? Which arm, hand, leg, or foot is making each sound? What combination of limbs produces the total sound?

9. What about the timbre of each sound? In this article, timbre refers to the particular element of sound one listens for in an individual drum or instrument. For example, each drum has its own pitch, which is determined when it is constructed by basic elements such as the wood and its density, and the drum's dimensions.

10. What about the tone of each sound? In this article, tone refers to alterations of the timbre, caused by such factors as hardware, mounts, rims, heads, and tuning. What's the harmonic relationship of the drums to the music? Of each drum to another?

Applying The Checklist

You can use these questions to examine the playing of certain drummers. For example, listen to a particular song, such as "Megalopolis," from Chris Potter's CD *Traveling Mercies*, featuring Bill Stewart on drums. The listening questions could be used to explore the odd time signature of the song. The focus would be on questions 1-3, followed by a later focus on questions 4-6.

What about checking out the opening fill, where Bill plays the groups of five on his entrance? Find the downbeat for the phrases of 8 and 7, which make up the time signature. Are there any other odd meter measures or phrasings? And how many measures are there in the melody?

Another example would be the title track from Danilo Perez's *The Journey*, featuring Ignacio Berroa on drums and Giovanni Hidalgo on congas. This is an excellent example of how the transition is made from a 6/8 bambé (Cuban) feel to a jazz swing feel. Again, listening questions 1-3 are examined, reviewing the phrasing of the groups of three in the 6/8 and the 4/4 bars, and exploring a different perspective by relating to the groups of two and the

EXPERIENCE THE EXTREME IN SOUND, VISION, AND PERFORMANCE

MARCO MINNEMANN Extreme Drumming



- ultimate 5.1 surround sound
- mind-blowing detailed camera angles
- over four hours of footage
- Marco's discography w/MP3 downloads
- behind-the-scenes footage

MARCO MINNEMANN
Extreme Drumming
(905653) DVD US \$39.95



DAVID GARIBALDI

The Funky Beat

(MMBK0066CD)
Book and Two CDs \$24.95



TimbaFunk

(0117B) Book and CD \$24.95

Rick's Licks

(0715B) Book and CD \$24.95



Talking Drums

(VH0189) Video \$39.95



Tower of Groove

(VH0187) Part 1 Video \$39.95
(VH0188) Part 2 Video \$39.95



SIMON PHILLIPS

Simon Phillips

(VH0120) Video \$39.95

Simon Phillips Returns

(VH0128) Video \$39.95



SKIP HADDEN

World Fusion Drumming

(0584B) Book and CD \$19.95



CHECK OUT SKIP'S
ARTICLE IN THE JAZZ
WORKSHOP COLUMN!

All titles available at your favorite music store.
Call (800) 327-7643 or (305) 620-1500, ext. 7399
for more information or for a store near you.



WARNER BROS. PUBLICATIONS
Warner Music Group • An AOL Time Warner Company



STUDIO WIZARD

CADESON MUSICAL CO., LTD.
 TEL: 888-2-22182321
 FAX: 888-2-22182643
 E-mail: webmaster@cadessonmusic.com
 chin@cadessonmusic.com
 www.cadessonmusic.com

CADESONWORLD
 TEL: 508-369-0258
 FAX: 508-369-0282
 kevin@cadessonworld.com
 www.cadessonworld.com

Questions And Possibilities

four-note phrasing ideas demonstrated by the soloists.

A final example involves exploring the possibilities of how to play colors and feelings on the drumset. That process could begin by listening to a recording made by Seiji Ozawa and the Boston Symphony Orchestra performing Charles Ives' "Central Park In The Dark." After listening, think about the music and your experience of it. Focus on questions 4-6. You could then translate your responses to the listening questions to the drumset, transposing the work of the entire orchestra to your instrument. The goal here is not one of facility or technique, but rather concentration on your intention to communicate what you experienced.

In developing these listening questions, my goal is to get you to explore music thoroughly in order to unlock a world of infinite possibilities. I hope that they assist you to respond confidently to the world of music around you, to be mindful of your responsibilities to that world, your fellow musicians, and your listening audience, and to have fun doing it.

Skip Hadden is a professor at Berklee College Of Music in Boston. He has performed and/or recorded with many artists, including Weather Report on Mysterious Traveler. He has also published several drum books, the latest of which is World Fusion Drumming (Warner Bros.). Check out his Web site at www.skiphadden.com.



TURKISH

EXCEED THE STANDARD
the new exclusive design for recording excellence

TURKISH

STUDIO

TURKISH

STUDIO

STUDIO

statuscymbal@usa.com
 a division of sound designers of america, inc.

TURKISH
 Cymbals
 HAND MADE IN ISTANBUL

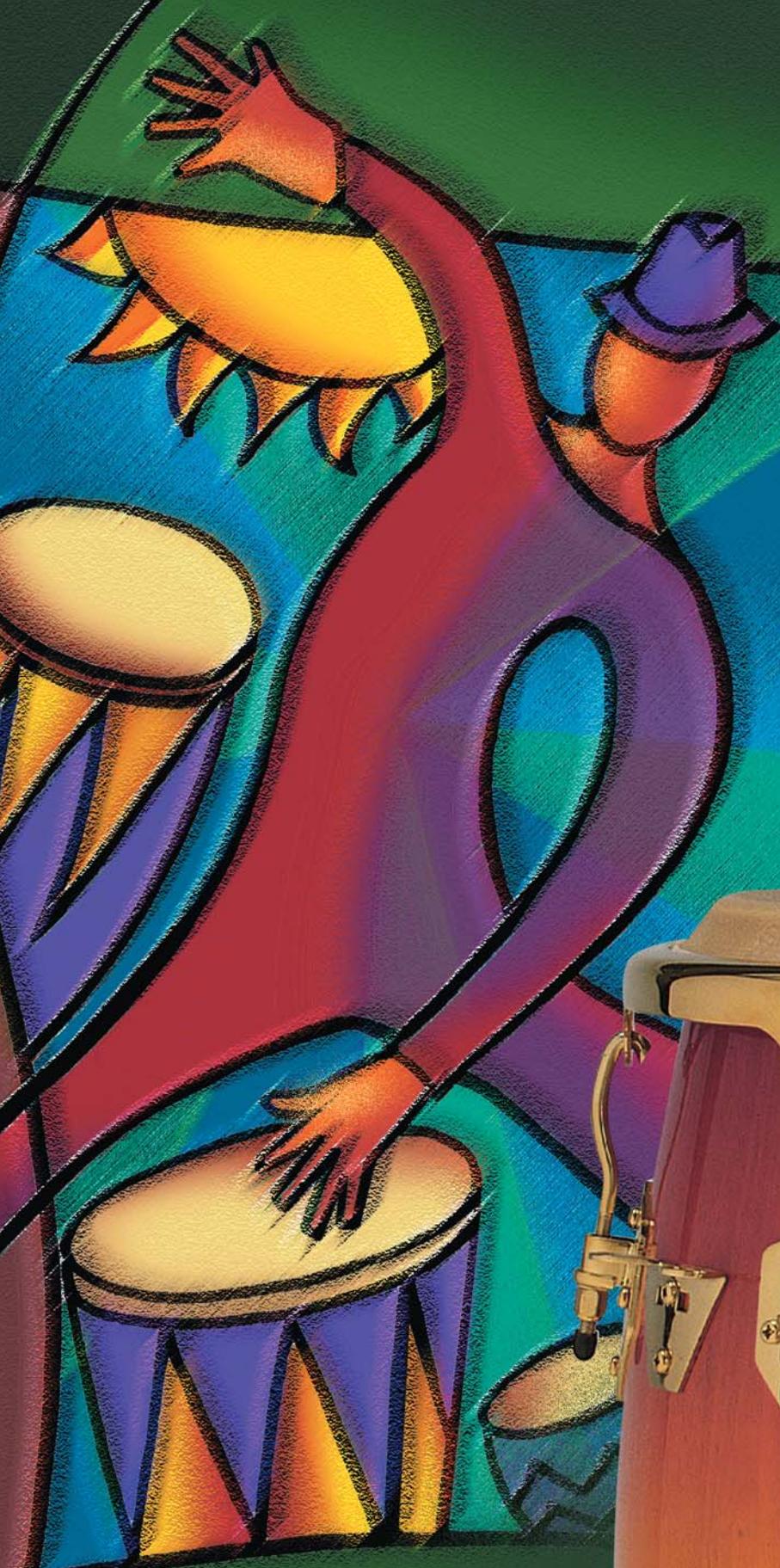
turkishcymbals.com
orquestra@superonline.com

TOCA

10th

Anniversary

1993 • 2003



*It's More Than a Sound,
it's an Attitude.*

Building A Creative Environment

A Perfect Practice Space Makes For Perfect Practice

by Bob Gatzen

Having one's own creative environment is an age-old concept. Maybe it was a treehouse when we were kids, a cabin in the woods or a basement workshop when we got older—even those solo hours spent traveling in a car. It's all about having a private space where we can get out of the everyday humdrum and into our own little world. Set up a *drumset* in such a creative environment, and you're well on your way to becoming a better drummer.

The "Ahhhh" Factor

Relax. Breathe in, breathe out, and say, "Ahhhh." Feels good, huh? The "ahhhh factor" is very simple. If, at each step of our process, you can stand back, look at your work, and say, "ahhhh," then you know you're going in the right direction. On the other hand, there is the "ughhhh" factor. If you experience that, then you may want to rip down what you've done and go back to the drawing board.

The Drums

Think of the drumset as the centerpiece of your practice room. It should be centrally located. I back my drums up to the mixing console in my studio, positioned in a way that allows me to flip around on my seat and listen to a playback right from the set itself. I've also rigged up a mounting system for my laptop so that I can practice or record with music generated from the computer, without ever leaving my drum seat. The drums are the command module of my studio. If you're not using such additional equipment, you should still make sure the kit is placed in a comfortable, convenient location that allows for any other activities that might coincide with your practicing.

The Space

Generally, practice spaces are located in the garage or basement of the home. Basement studios are the most popular, for good reason. Cement foundations are extremely effective for sound dampening, and heating and cooling systems are often already built in. I'm going to focus on basement spaces, but keep in mind that the ideas presented can be adapted to a garage space.

Positioning

You might want to select an area in the basement that isolates the utilities (furnace and water heater) from your drum space.



A few years ago, Will Kennedy and I produced a video for Warner Bros. called *Be A DrumHead*. In it, we came up with the term "spaceology," which is the idea that a creative space can have a positive effect on everything we do. So the goal of this article is to help you create a space that is personalized, inspiring, and above all, compelling.

This will eliminate the noise generated from these devices. On the other hand, there is an advantage to having the utilities near your room. The furnace generates radiant heat, so you won't have to install vents in the basement air ducts. Radiant heat also decreases humidity in the surrounding area. However, if you plan on doing some recording, be prepared to inconvenience everyone upstairs by turning down the heating/cooling system while tracking.

Floors

A cold, bare cement floor just won't do, unless you're a glutton for punishment. At minimum, purchase a finished-edge throw rug large enough for your drumset. Better yet, consider installing some commercial-type carpeting. I suggest visiting the carpet outlets for cut-off's and remnants. It's great to score a bargain, but don't cheat yourself by settling for a carpet that you really don't care for. Be prudent, but be picky. Keep in mind that the color scheme of the carpet and walls will dominate the look and feel of the space.

Ceilings

Basement ceilings are generally unfinished. This is a good thing. I've found that stapling fiberglass insulation between the beams (with the backing paper facing downward) provides marginal sound isolation from the upstairs living area, while also controlling sound reflection (slapback) in the practice space. Dropped ceilings don't work as well, because lowering the ceiling height is detrimental to developing a good room sound. It's a balancing act between developing a good room sound and sound isolation.

It's relatively easy to prevent sound from getting out of the house, but much more difficult to isolate it from the upstairs living space. Full-on, studio-type "room within a room" construction is very costly. The

next best solution is to build an inexpensive isolation booth for the drums. However, I must warn you, iso booths don't lend themselves to a compelling environment. Here again, a compromise may be in order. Perhaps a partial iso booth, combined with a practice schedule that accommodates the rest of the family?

Walls

Basement foundations provide excellent

sound dampening, especially when it comes to low-frequency sounds like a bass drum. However, the wall surfaces must be treated to eliminate stray sound reflections within the practice space itself.

To begin, cut additional pieces of fiberglass insulation to cover the basement windows. (Secure it in place by simply placing pressure up against the glass.) Also, it's a good idea to insulate the upstairs door with

The Next Level

The tips presented in the main article will serve any drummer wishing to practice in a space that's inviting and conducive to creativity. Drummers interested in practicing with recorded music or doing their own recording can benefit from the following additional information.

Monitoring

It's absolutely necessary to protect your hearing. Unfortunately, earplugs distance you from the drums, when the objective is to *connect* with the instrument. Earplugs also cause you to set playback levels of the music extremely high in order to be heard over the drums. I'm convinced that the key to maximizing your stick-to-it factor (and keeping the police from shutting you down on a regular basis) involves hearing the music *and* the drums comfortably. And that starts with a good pair of headphones.

There are three things to consider when purchasing a set of headphones. The first is **proper fit**. Headphones that place too much or too little pressure against the ears will wear you out in no time. Make certain that the headband adjustment opens or closes enough to fit your head shape. The real test is, will they stay on your head while playing drums?

Next comes **isolation**. Headphones should have about the same amount of isolation (that is, blocking sound from the outside) as earplugs do. It's best to shop at pro stereo shops or music stores that allow testing of headphones. (The bigger retail stores usually don't.) To test for isolation, pop your earplugs in and listen to the surrounding noise levels. Then take your plugs out, place the headphones on, and compare.

Stay away from headphones that offer claims like "improved bass performance," "optimized for bass," "Mega-Bass," etc. While such headphones work great for CD or MP3 playback devices, they're not as efficient for live drum monitoring.

Proper isolation for drumming usually requires a rather large padded earmuff. My faves are the Sennheiser HD 250 Linear IIs. They're pricey, but they're great drum phones. If you're on a budget, an inexpensive "Walkman"-type headphone can be reworked with a little ingenuity. For instance, Sony MDR-A-30 or MDR-W20-Gs only cost around \$20 and sound fantastic—but they offer very little isolation. So slip a cotton sweatband around your head and over the phones, and *voila*. For a couple more bucks you have an inexpensive solution to sound isolation.

Finally, you might consider the option of "**in-ear**" monitors. There are many to choose from; my favorites are the Shure "E"-Series. In-ear monitors provide virtually total isolation from the sound source, because in essence they serve as earplugs *and* headphones combined. But they don't come cheap, so be prepared to spend a few bucks.

If you decide to use in-ear monitors, you can improve fidelity and isolation by going to an audiologist to have a set of personal earpieces made. These substitute for the earphone or bud that comes with the in-ear system. The price for mold-

ed earpieces can range from \$100 to as much as \$600. I found that the lower-cost soft plastic versions work fine.

Microphones

It doesn't make much sense to improve how you hear your practice music if you can't hear the drums anymore as a result. You need to have them in the same "mix" as the music. This means miking your drums. Obviously, mic's will also be essential if you plan to do any recording. Start by purchasing two identical microphones to place over the kit. This will provide the minimum adequate reproduction of the drums. The next purchase would be mic's for the snare and bass drum. Some of the best drum recordings ever made were done with only four microphones.

We won't be able to get into detail here about microphone selection, so I suggest visiting a music store for advice. You can also check out Andy James' series on drum miking, which just ran in the July, August, and September issues of *MD*.

Mixers

If you're using microphones, you need to control them. Fortunately, we are in an era of mini-mixers, and there are many choices. I suggest a minimum of twelve channels. If you can afford it, sixteen would be better. "But I only have four mic's," you say. Believe me, once you get started, you can't ever have enough channel inputs. A dedicated mixer can be purchased for about the same price as a quality ride cymbal.

Another option is a digital hard-disc recording system, often referred to as a DAW (Digital Audio Workstation). In this case, the mixer, hard-disc recorder, and computer are integrated into a single system. You'll be surprised at how little they cost, relatively speaking. A few popular brands to consider include Mackie, Yamaha, Roland, Tascam, Allen-Heath, and Shure.

Virtual Studio

My strongest recommendation is to get computer savvy as soon as possible. Laptop or desktop computers with "virtual studio" software are replacing the racks of gear typically seen in project studios. There are tons of MIDI sequencing, music transcription, composition, digital editing, and recording programs to choose from. Talk about creative freedom! When it comes to creativity, a virtual studio is the bomb.





The final test is, do you love this space so much that you'll go to it every day of the week?

weatherstripping around the edges, and acoustical foam adhered to the back of the door itself. This will decrease sound leakage to the upper area of the house.

A simple way to control sound reflection in the practice space is to hang carpet from the ceiling beams, a few inches away from the concrete walls. I purchased 12'x10', 18'x10', and 10'x10' pieces of carpeting and secured one long side of each to a 2"x4" beam. (2x4s can be purchased in just about any length). I placed "J" hooks into the ceiling beams and into the 2x4s,

then connected them with small chains, allowing the carpet to hang down to the floor from the 2x4s. This provided a "floating" wall that looks great and controls room sound beautifully.

A Good Idea!

When I was producing the *Inspiring Drummers Series* for Warner Bros., I had to come up with an idea to create multiple scenes from a single shooting location. I had a carpenter build a bunch of acoustic panels out of 4'x8'x $\frac{1}{4}$ " plywood sheets, frame them, and attach legs with casters. This allows the units to roll around and be positioned in just about any configuration. We attached acoustic foam to one surface of the panels and left the opposite side (wood) exposed.

D **Drum World**
Pittsburgh
"the name says it all"



1-800-335-3445

name brands at discounted prices

www.drumworld.com

THIS IS THE EDGE OF
GREATNESS
COMPLETE KITS SNARES HARDWARE ACCESSORIES

PORK PIE
BUILT BY AN AMERICAN

V: 818 992-0783 www.porkpiedrums.com F: 818 992-1358
AVAILABLE AT
www.Indoorstorm.com or Toll Free (877) 319-8473

the ultimate protection

HARDCASE[®]

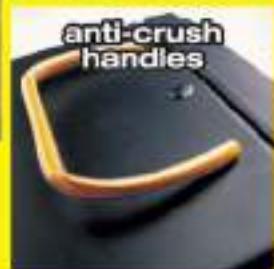
THE CASES FOR DRUMS, CYMBALS AND HARDWARE



"These cases really protect your tubs, excellent quality."

Nicko McBrain
Iron Maiden

Manufactured in Great Britain by **HARDCASE International Ltd.** • WEBSITE: www.hardcase.com



Distributed by



PHONE: (800) 35-MIDCO
or (800) 356-4326
WEBSITE: www.midcomusic.com

Distributed by



EAST COAST: (800) 446-6010
WEST COAST: (800) 637-0477
WEBSITE: www.hohnerusa.com

Creative Environment



This setup worked beautifully in two ways. We could create any size and shape space we desired, and could provide sound control for recording. We were amazed at how much sound was contained.

If you're handy, the panels described can be constructed at a very low cost. And acoustic foam can be purchased from many different sources. For instance, I purchased mine from www.acousticalsolutions.com.

It suck the life out of you, it's also noisy. Incandescent lights (traditional light bulbs) are best, because they're totally controllable in regards to positioning and intensity. I suggest developing three modes of lighting, which can be varied depending on what appeals to you.

Bright lighting is great for intense, active work and practicing. Illuminating the entire room helps to raise and maintain energy levels and awareness.

But you can do a search online for "acoustical control products" for other suppliers.

Adjustable Lighting

Lighting has such a tremendous affect on the human psyche that its use has become a science, which is applied to architecture, theater, and industry.

Caution! Never use fluorescent lighting in a studio setting. Not only does

Subdued lighting is best for concentration. Lower light levels create a feeling of relaxation, which allows the mind to focus more clearly. It's sort of like closing your eyes while playing.

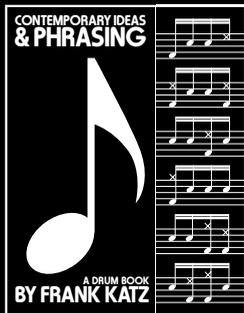
Specific lighting is a great way to change the feeling of the room, by eliminating visual distractions. I find that this is particularly good for computer work or writing out music charts.

Light Fixtures

Okay, time to hit the local building supply store and check out lighting fixtures. Small clip-on spots or hanging shaded lights are usually available at low prices. I use industrial aluminum-shade lights over my keyboard area and in the middle of the room for my "bright" lighting mode. Small clip-on spots accentuate the walls for the "subdued" lighting mode. Finally, a small, high-intensity lamp near the computer workstation creates the "specific" lighting mode.

Small desk lamps (a ceramic base and a shade) or even a floor pole-type lamp can add character when placed next to the drums or in the corner of the room. Track

JOTT MUSIC® is proud to present



A DRUMBOOK AND AUDIO CD BY FRANK KATZ,
(Drummers Collective faculty member, drummer with Brand X, and many others)

- Includes Funk, Fusion, Linear playing, Caribbean, Jazz, modern approaches to fills and soloing, cross rhythms, beat displacement, polyrhythms, and more!
- Also included is an audio cd containing over 78 minutes of drum demonstrations and tunes...

"Frank Katz, one of the greatest drummers I know, has released an outstanding book and cd package. I encourage everyone to buy it!"
DENNIS CHAMBERS
(Santana, Mike Stern)

"Frank Katz is one of the geniuses of the instrument. If you want access to the innovative phrasing, fills, funky beats and sheer technical wizardry that are Frank's domain, you must buy this book."
MIKE CLARK
(Herbie Hancock, The Head Hunters, Charlie Hunter)

"Frank Katz has put together an exceptional piece of work with his first book. It is broad in its scope, comprehensive in method and certainly modern in concept. This book would be a fantastic addition to any drummers library."
KIM PLAINFIELD
(Jon Lucien, Faculty Drummers Collective, Prof. Berklee School of Music)

"...This book is a must for drummers intent on improving their contemporary playing skills."
KEN MICALLES

(Writer for Modern Drummer, Mojo and Remix magazines)

Available at Drummers Collective www.collectiveproshop.com
212.741.0091 ext.4

a Stroke of Genius

Hear the Genius

VERISONIC 1-888-39-DRUMS
www.4ddai.com/vs

The original aluminum drumstick and brushes



the drummer's other voice



mapex builds great drums for great drummers... every day.



great drummer: jim donovan/rusted root
great drums: the orion classic series

everyday jim donovan takes the stage behind his mapex drum kit, keeping the beat with a unique rhythmic style that has become his trademark.

and everyday at mapex we go to work building drums, proving with our own unique style, that manufacturing excellence has become our trademark.

great drums for great drummers...
funny how that works out.

for a free mapex product catalog,
email us at
md1003@mapexdrums.com

888.627.3987

© 2003 Mapex USA Incorporated. All rights reserved.

Hear the Music— not the noise.

If You Hear Humming
instead of drumming,
You may have Tinnitus...

TINNITUS:

"NOISE" IN THE EAR SUCH AS
RINGING, ROARING, BUZZING,
HUMMING, HISSING OR WHISTLING
THAT IS ONLY AUDIBLE WITHIN
ONE'S EAR. AFFECTS OVER
50 MILLION ADULTS.

ARE YOU ONE OF THEM?

RELIEVE THE NOISE NOW WITH

CLEAR TINNITUS

Homeopathic / Herbal Formula



AVAILABLE AT ECKERS, WALGREENS,
MAY'S DRUG STORES AND BETTER
HEALTH FOOD STORES
NATIONALLY. FOR MORE INFORMATION
CALL TOLL FREE (800) 257-2532
VISIT OUR WEB SITE:
WWW.CLEARTINNITUS.COM
MANUFACTURED BY CLEAR PRODUCTS, INC.,
SAN DIEGO, CA.

Creative Environment

lighting is relatively inexpensive, but you must have proper surfaces to mount them to. Personally, I prefer clip-on and hanging lamps because they allow on/off switching variation that can be difficult to obtain with track lighting.

I constantly vary the lighting in my space. It makes life more interesting. Use your imagination. Change is good.

Bulbs

Believe it or not, bulb wattage is a big deal. I recommend using 40- to 60-watt bulbs in the fixtures that are positioned facing downward for maximum spread. When it comes to specific lighting areas, I prefer 25- to 30-watters for a warmer feel. I use these over my mixing console and MIDI keyboard.

Experiment with different types of bulbs, such as floods, spots, and vanity shapes. Of course, if you want to really pretty up your room, install a disco ball. It's *guaranteed* to make you feel like a star.

Climate Control

Okay, you've got the colors working and the lights shining. Your drumkit looks amazing, and you're still saying "ahhhh." Now we need to set the automatic climate control.

Humidity

If you're setting up a basement space, it will probably be necessary to use a dehumidifier. Basements can feel cold and clammy if you don't. Also, drums don't like dampness. It's not good for the wood or the finish, and it even affects tuning.

When it comes to electronic gear, dampness is downright dangerous. But keep in mind that dryness is also an enemy. Overly dry air generates static electricity that can wreak havoc with circuit boards and IC chips. The key is to keep the room set at a consistent, comfortable level of temperature and humidity.

Ventilation

Proper ventilation makes your space feel comfortable. Purchase a few small, inexpensive fans and place them strategically around the room. I have a 14" oscillating fan placed off the floor to gently circulate the room air. I have a second fan behind my equipment to keep it cool dur-

ing long hours of "on" time. Finally, I use a 10" fan near my drumset to keep me cool when I'm playing.

Permanently installed ceiling fans are quiet and efficient. But I wouldn't suggest installing one of those whirlybirds unless your ceiling is at least nine feet high—or you're willing to nickname your 6'2" guitarist "The Headless Horseman."

Signage And Decor

This is a last, small detail that can make a big difference. Posters, inspirational quotes, reminders, practice routines, and musical charts can be used to adorn the walls of a studio. Aside from adding visual variety to the environment, they can be motivational, helping to keep you focused, or stirring thoughts into ideas. I also use the walls to pin up the kinds of little things that one generally puts in a special place so they won't be forgotten—and always are. But be careful to avoid clutter. A junky look that makes your creative space less inviting defeats our original purpose.

The Final Test

Let's review. You have your beautiful drumset glistening in the lights of the coolest space you've ever been in. You walk into your room and do a 360° eye scan—and then it happens: "Ahhhh." It feels good. The concentration and hard work have paid off.

The final test is, do you love this space so much that you'll go to it every day of the week? It doesn't matter if it's for a moment or for several hours. All that matters is that you use it wisely and often.

Drummer/inventor/producer Bob Gatzen designs products for Evans, Noble & Cooley, Zildjian, Drum Workshop, Regal Tip, and DrumFrame. He is also a video artist and producer for Warner Bros., as well as a highly regarded author and educator. Bob's most recent solo CD is called Prior Art.

His current passion is an inspiration program for children called START. Bob can be contacted at www.creativespecialprojects.com.



More bang for the buck.



Q Snare



Q Tom



Q Kick



C02 Pencil Condenser

And bang is just the beginning.

Samson's new drum microphones are voiced specifically for the drum they are meant to mic. Snares sound crisp and full, toms tight and rich, kick drums clean and gigantic. They have rugged exteriors, rim clips and shock mounts for the abuse they are sure to take. Best of all, they sound better than mics priced hundreds of dollars more. You see, at Samson we figure that if your gonna spend that proverbial buck, you deserve more than just bang.

SAMSON[®]
A U D I O

For a good time and to find out more about Samson drum mics visit us at samsontech.com.

NEW AND NOTABLE

The Only Constant Is Change

New Zildjian K Constantinople Rides

Zildjian's K Constantinople series has been augmented with six new ride models. The cymbals are available in Medium-Thin High, Medium-Thin Low, and Thin High models, each in 20" and 22" sizes. The designations of High and Low refer to the profile of the cymbal, and ultimately to the pitch, providing even more tonal options from which to choose.

The new rides are said to have "plenty of give and texture, and a remarkably soft, buttery feel." They're designed to provide "a nice spread and a clear, articulate stick sound."

The 20" rides are priced at \$550 each; the 22" models list for \$650.

(781) 871-2200, www.zildjian.com.



Avoid That Sinking Feeling

Ludwig Pro-Float Hi-Hat

Ludwig's Pro-Float Hi-Hat is designed to meet professional feel, adjustability, and accuracy requirements. It features a floating-action pedal mechanism, six adjustment positions, and a cam-lever system rather than a spring action. The stand features two adjustable double-braced legs, along with an optional spur leg that can be positioned on either side of the pedal for stability (or removed completely). The "lean" of the stand is also adjustable to suit the player. Retail price is \$199.

(574) 522-1675,

www.ludwig-drums.com.



New Members Of The Class

New Premier Modern Classic Snare Drum Models

Premier's Modern Classic snare drum range now includes new sizes and premium finishes. The 4x14, 5½x14, and 7x14 drums feature shells in Finnish birch and Gen-X (an exclusive maple/birch hybrid) to complement the existing range of American maple, brass, and steel shells.

The new models feature a distinct snare bed profile that works in harmony with Premier's unique bearing edge to create increased sensitivity, a more versatile tuning range, and reduced snare rattle.

Drums are fitted with Nickel Drumworks throw-offs, hand-polished tubular lugs, and an antique-style badge. In addition to the classic natural finish, Premier has introduced twenty-nine new wrap, lacquer, satin, and sparkle finishes, color-matched to complement its new Premier Series range. Prices range from \$475 to \$609, depending on size and finish.

(800) 486-4424,

www.premier-percussion.com.



Get To The Bottom Of Things

Yamaha Subkick

Yamaha's Subkick is a sub-frequency (below 100 Hz) capture device designed for use with kick drums and floor toms as an alternative or supplement to a traditional microphone. Designed by studio/touring drummer Russ Miller, the Subkick features a 10" woofer (frequency response 20 Hz – 8 kHz) that's shock-mounted inside a 7-ply maple drumshell and covered with black mesh heads.

The drumshell focuses sound waves in a strong, directional pattern through the speaker. The speaker acts as an ultra-large diaphragm microphone, capturing more low-end frequencies than a microphone alone can. The mesh heads add a small amount of sustain to the sound, while protecting the speaker. In combination with the resonance of the drumshell, the speaker produces what Yamaha calls "an incredible sub-frequency sound, with plenty of punch and controlled



thickness, and without the phasing problems often associated with low-end reproduction." The Subkick includes a standard XLR for easy connection, and does not require +48V Phantom power to operate.

(714) 522-9011, www.yamahadrums.com.

Designed From Our Artist's Palette.

*"The sonic versatility
and craftsmanship of
Sonor snare drums is
unattainable elsewhere
in today's drum market...
creating an atmosphere for
your own personal identity."*

— WILL CALHOUN



SONOR[®]
THE DRUM COMPANY

Go to www.hohnerusa.com to locate a dealer near you.

Want To Build A Groove?

Remo Rhythm Tools

Remo's Rhythm Tools are unique instruments said to be lightweight, portable, and easy to play. The Spring Shape (\$20.25) has a spring attached to a Renaissance drum head and can be used as a rhythm instrument or a sound effect. Click Clacks (\$10.25) have two Brazilian jingles. Timpanos (\$15.25) are shaped like (and sound like) cowbells. Cuicas (\$9.99) are modeled after the Brazilian cuica and include a quick lesson by Chalo Eduardo. And 12" (\$8.25) and 16" (\$25.50) Bendirs have single adjustable snares. All models are made with Remo's patented Acousticon material, and come in either Metalized or high-gloss Purple Sparkle painted finishes.

(661) 294-5600, www.remo.com



Singing Soprano

S-Class Soprano Snare Drum And New Finishes

Sonor's mid-priced S-Class series now includes a 5x13 Soprano snare drum available in Grained Maple finish and featuring a prism clamp for convenient integration into any setup. The drum is fitted with Sonor's Sound Wires snares and is priced at \$420.

Also new to the S-Class drumkit series are three new finishes: Grained Maple, Aqua Green, and Misty Rose.

(804) 515-1900,

www.hohnerusa.com, www.sonor.de



On The Latin Side...

Latin Percussion Aspire Bongo Kit, Matador Custom Congas, Futurelite Conga Stand, And Palladium Conga Bag

LP's Aspire Bongo Kit features 6³/₄" and 8" Aspire bongos. Constructed of premium Siam oak, the drums are fitted with EZ Curve rims and are finished in attractive natural or red lacquers. Included in the kit are a Bongo Cowbell with beater, and the LP Aspire Bongo Bag, a black nylon enclosure with soft lining that provides optimum protection. The entire kit comes packed in a full-color special gift box with a carrying handle, at a price of \$185.50.

LP has given the hardware on its Matador Custom congas a slick, durable, powder black finish that enhances the contrast between the distinctive side plates, rounded Matador Soft-Strike rims, and shell. The congas are available in Satin Blonde luster, Chili Pepper Red high gloss, and Latin Blue high gloss. Prices range from \$339 to \$369, depending on size. A double set with stand lists for \$749.

The new FutureLite Conga Stand (designed and produced by Randy May) achieves stability by focusing engineering principles and innovative technology on the purpose and load of the stand. Manufactured from aircraft-quality aluminum alloys, the stand promotes easier player mobility with durability and lightness. List price is \$299.

Finally, LP's Palladium Bag is constructed of durable, heavy-duty black padded nylon and is fitted with ample woven straps. It's designed to hold large congas—including LP's new Giovanni Palladium Series Congas—without adding bulk, while affording maximum protection. The bag features casters for easy movement, and lists for \$169.

(888) LP-MUSIC,
www.lpmusic.com



Mallets On The March

Vic Firth Ensemble Series Keyboard Mallets

Vic Firth's new Ensemble Series mallets were developed with marching authority Thom Hannum for marimba ensemble playing. The mallets are crafted with thermal plastic cores and latex coverings for a full-bodied sound and a rich fundamental. Each model has its own recipe of latex specifications for a true graduation of timbre and tone production. Large birch dowels increase the mass of the entire mallet. The mallets are said to also produce excellent sound on the vibraphone, and are suitable for solo playing as well as for marching band, drum corps, and WGI-type indoor concert and marching percussion ensembles. Five models ranging from soft to hard are available, all at 16¹/₂" in length. Retail prices range from \$31 to \$35, depending on model.

(781) 326-3455, www.vicfirth.com



MAN VS MACHINE

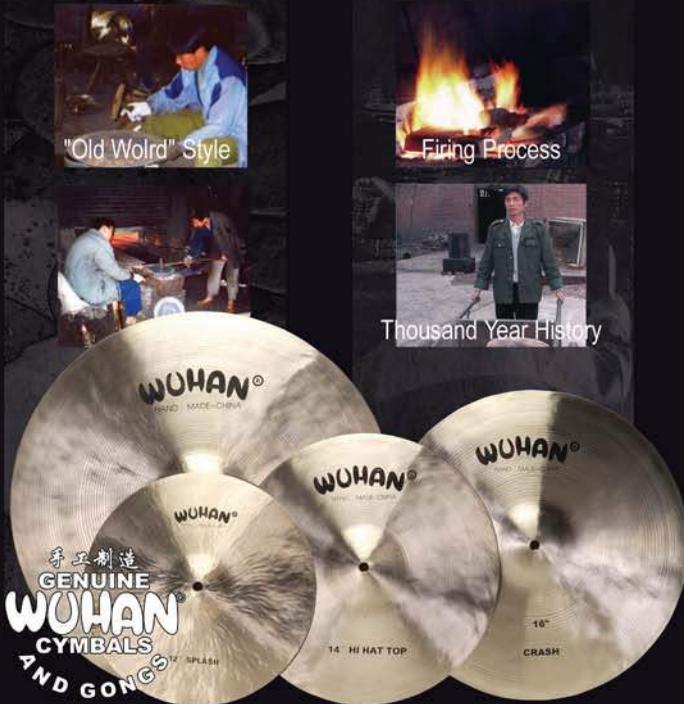
GENUINE WUHAN CYMBALS & GONGS

Traditional Cymbals

Wuhan® “Western-style” splashes, crashes, hi-hats, and ride cymbals have an innovative design. With input from Universal’s product specialists Wuhan’s cymbal craftsmen have created a line of totally contemporary instruments backed by an unrivaled history. Owing to their unique method of manufacture, Wuhan® cymbals have a distinct and unmistakable character. Generally thinner than corresponding models from other manufacturers, Wuhan® splashes, crashes, and hi-hats produce a breathy wash of overtones, creating a comfortable cushion of sound. Ride cymbals offer intensely complex musical tones and generous projection. Best of all, this unique line of cymbals (and its equally unique guarantee) is available at prices that are much lower than those of any professional cymbal brand on the market.

Go to www.universalpercussion.com for more Wuhan® Cymbals & Gongs and other professional percussion products.

Universal Percussion, Inc.®
1431 Heck Road Columbiana, Ohio 44408 330.482.5750
sales@universalpercussion.com



手工制造
GENUINE
WUHAN
CYMBALS
AND GONGS

Choose **ATTACK™** for sound ideas.

Three Unique Heads From ATTACK™ Drumheads

- The Charlie Adams Signature Series produces a big band extra dry sound. Featuring a clear bottom dot to increase durability and dampen overtones. If you play fusion or jazz you have got to try these heads!!
- Calling ALL “Heavy Hitters” we have the perfect head for you. Perhaps the thickest and most durable head ever made . The ATTACK™ BlastBeat™ snare head is a blend of medium and heavy weight plys with an extra thick spray of our industrial “Dura Coat” coating.
- Jingle Head is a unique head that has jingles riveted to the skin! Produces a great snare drum sound with a tambourine-like accompaniment. This head is a coated single ply.



Charlie Adams
On Tour With Yanni

ATTACK
drumheads™

Charlie Adams 14" Signature Heads
CAB14C White Coated Top Dot
CAB14CL Calf-like w/ Bottom Dot
CAB14CLB Calf-like Super Brush

BlastBeat Heads
DHA12BB 12"
DHA13BB 13"
DHA14BB 14"

Jingle Head
DHJH12C 12"
DHJH13C 13"
DHJH14C 14"

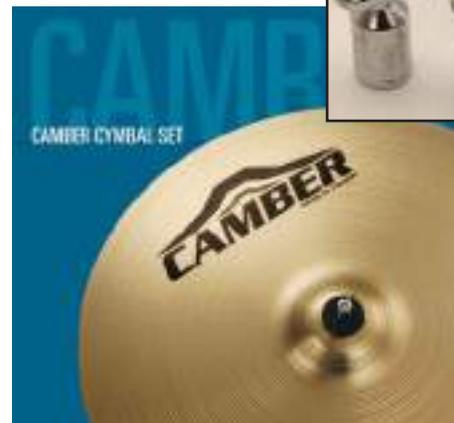


Our engineers believe our "glue-less" steel locking collar produces a louder more open tone than ordinary heads. *And they won't pull out of the hoop. Guarantee!*

Affordable Sounds And Goodies

Camber Rock Cymbal Performance Set And Cymbal Accessories

For entry-level rock drummers, Camber's Rock Performance Set combines 14" hi-hats, a 16" crash, and a 20" ride, all precision crafted from high-quality brass. The hats feature a heavy bottom/heavy top combination



for solid stick response and a loud, penetrating sound. The 16" crash is thin, fast, and punchy. The ride offers solid sticking and a bell that is great for playing hard-hitting rock grooves. List price is \$163.

Camber's C-Saver provides protection against cymbal stands with broken, worn, or missing cymbal sleeves. A grooved rubber grommet fits snugly into any cymbal mounting hole to prevent the harmful "keyhole" effect of metal-on-metal friction, while letting the cymbal vibrate freely. This protective insert is available for the tilter sizes of 6 mm and 8 mm, packaged in four-piece sets at \$5.

Camber also offers the return of the classic T-Top wingnut replacement for

cymbal stands. When installed on a cymbal tilter, the T-Top enables a drummer to add or remove a cymbal without having to unscrew a wingnut. The cymbal is prevented from coming off by the oblong design of the "T." T-Tops are available in 6-mm and 8-mm sizes, and are sold in pairs at \$5.

Finally, Camber has added three different-sounding Jingle Hats to its lineup of percussion accessories. These mountable "tambourine-like" all-metal instruments are of a semi-circular design that enables them to be positioned anywhere within a setup. Available in brass (\$29), B8 bronze (\$34), and B20 bronze (\$38), each model has its own unique sound.

(207) 532-3152, buzk@camberpercussion.com.

Smaller And Lighter

MRP Aluminum Snare Drums And Short Stack Pack

The latest addition to MRP's Special Edition Snare drum collection is a series of aluminum snares said to offer a warm, open sound with plenty of cutting ability throughout all tuning ranges. They feature 2.3-mm counterhoops and the company's single-edge bearing edge technology (as opposed to a typical bent-over flange). The drums weigh up to 76% less than MRP's Stainless Steel models of similar sizes. They're currently finished in natural clearcoat, with a Black Stealth finish to be available shortly. Sizes and prices are: 5x12—\$396; 3x13—\$425; 5x14—\$475; 6½x14—\$495.

MRP's Short Stack Pack consists of 6x10, 7x12, and 8x14 toms, a 15x20 bass drum, and a 4x14 snare. The kit is designed to combine compact portability with a professional sound. Kits are available in any MRP Laminar, Fade, Candy, or Solid Paint finish, at \$3,025. An MRP hardware package including a hi-hat, a snare stand, straight and boom cymbal stands, and three tom mounts with clamps is available at extra cost.

(516) 568-2820, www.mrpd drums.com.



A Light In The Darkness

Evans Compact LED Key And Smooth White Resonant Bass Drum Head

Evans' Compact LED Key is perfect for drum tuning in dark areas, or for finding a dropped wingnut on a dark drum riser. A high-powered LED light cartridge is built into the body of the key, providing a helpful beam of light when it's most needed. The tuning shaft folds into the key's body for compact storage, while a quick-release clasp allows the LED key to be used as a key ring. The key is priced at \$39.99.

The EQ3 Smooth White Resonant bass drum head is said to produce a warmer tone than other Evans EQ heads. It features the internal over-tone control ring found throughout

the entire EQ bass head line, along with the 5" offset port of the EQ3 Resonant head. But its white surface provides a more "retro" look. Heads are priced at \$62.50 to \$83, depending on size.

(631) 439-3300,

www.evansdrumheads.com.

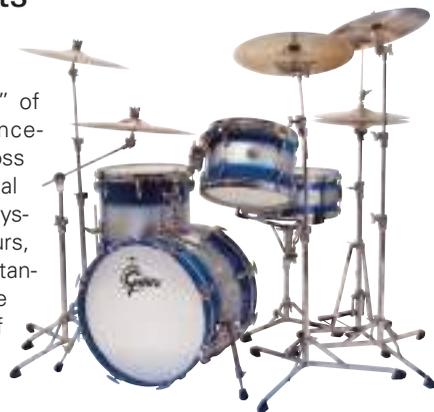


Those Fabulous '40s

Gretsch DUCO Finish Kits

Gretsch Custom Series kits are now offered in classic DUCO painted finishes popular in the 1940s, offering the "vibe" of yesterday with today's modern enhancements. Each drum is finished in high-gloss black/silver or blue/silver, using the original spraying technique. A GTS suspension system for the mounted tom, fold-down spurs, and a modern-day rail-mount holder is standard on each configuration. Two four-piece shell packs are available, with a choice of an 18" (\$4,959) or 20" (\$5,007) bass drum and with center mounted lugs or separate lugs.

(860) 509-8888, www.kamanmusic.com.



Lars Ulrich-Metallica

Mic Fleetwood-Fleetwood Mac

Tico Torres-Bon Jovi

TEN YEARS AHEAD OF OUR TIME

Matt "Spug" McDonough-Mudvayne

Joey J. Zepherino-Slipknot

*Ahead's Tenth
Anniversary
1992 - 2002*

Tommy Lee-Solo Artist

Rick Allen-Def Leppard

Phil Rudd-AC/DC

AHEAD

Flat, Fun, And Functional Gibraltar 8600 Flat Base Hardware And New Service Center Parts

Gibraltar has re-engineered the traditional flat-base design of yesteryear, adding a few modern features for today's drummer. Each stand includes a compact tri-leg flat base with Gibraltar's key-lock mechanism. The base locks into position with no slippage, making multi-stand placement virtually effortless. All stands feature die-cast parts without metal-to-metal contact height adjustments. A "brake-style" gearless tilter with key lock adjustment secures cymbal placement. Snare stands also feature a gearless basket adjustment, while hi-hat stands offer adjustable tension with a clean



design and vintage look.

Models and prices include: 8606 snare stand—\$89.95; 8607 hi-hat stand—\$119.95; 8609 cymbal boom stand—\$89.95; 8610 straight cymbal stand—\$69.95.

Gibraltar's Service Center (SC) spare parts are designed to work with most major brands of drums and percussion. The series now includes a full assortment of mic' boom arms, goose-necks, and accessories, including the new SC-GMQC mic' quick clamp with shock mount (\$36.95). This mic' arm with quick clamp attaches to any stand or rack bar in seconds and comes outfitted with a mic' shock mount.



Also new to the SC Spare Parts line is the Ultra Adjust Tom Mounting System (\$49.95). This new series of tom arms feature Gibraltar's "Ultra Adjust" gearless T-adjustment, giving the player infinite tom placement options. Available in hex, 10.5-mm, and 12.7-mm L-rod sizes, Ultra Adjust Tom Mounts fit most major brands.

(860) 509-8888, www.kamanmusic.com.

Carmel And Carmine Mapex Limited Edition Carmel Fade Drumsets And Carmine Appice Signature Kits

Mapex is offering just 300 M-Series and Pro M Edition drumkits with a one-time-only Carmel Fade special finish. The kits have been described by Rusted Root drummer Jim Donovan as "visually breathtaking and sonically arousing."

The shells are made from North American maple and basswood, offering a wide tuning range and enhanced depth, attack, and projection.

The Carmel Fade is an eight-coat translucent polyurethane finish that's applied to the outer maple veneer. A final protective hand-coat shields against unexpected scratches. The M-Series versions are priced at \$1,099; Pro M

Edition kits sell for \$1,399.

In an even more limited edition, Mapex's Carmine Appice Signature series offers fifty classic black V-Series kits, available as a five-piece single-bass (\$839) or six-piece double-bass (\$1,299) configuration. Each kit will include its own serialized hand-signed certificate of authenticity, along with Carmine's hand-signed signature within the 11x13 tom shells. Each set will also include an offer for over \$100 worth of Carmine Appice promotional items when registering the kit with Mapex.

(615) 793-2050, www.mapex-drums.com.



Out Of Africa Toca African-Style Djembes

Toca Percussion's line of African-styled djembes features drums with lathed, top-grade plantation mahogany shells. The shells are kiln-dried, and receive up to twenty coats of teak oil to protect and preserve the wood. The drums also feature "low stretch" Alpine rope runners with braided cores. Authentic goatskin heads with hair provide a greater tone range. Drums are available with head diameters from 7" to 13", in Teak Oil Satin and Dark Rough Cut finishes. Retail prices range from \$95 to \$325, depending on size.

(860) 509-8888, www.kamanmusic.com.



New Designs, New Sounds Tama MonoPly And G-Series Snare Drums

Tama's limited-edition MonoPly snares are crafted of one long, continuous, 3-mm-thick sheet of walnut or oak, rolled into a resonant 9-mm shell, and then fitted with 10-lug cherry wood hoops. According to Tama, "The tonal characters of oak and walnut are very different from those of standard wood and metal snares. The additional factors of the MonoPly construction and cherry wood hoops produce a sound that's very 'woody' yet completely unique." Both drums feature 5½x14 shells. The walnut drum is priced at \$529.99; the oak drum sells for \$499.99. Cherry wood hoops are also available separately for \$60.

New to Tama's thick-shelled "G" snare series are a 5½x14 Starclassic G-Brass drum with thicker-than-standard 1.5-mm brass shell

and die-cast hoops, and a 5x14 Artwood G-Maple that features a 10-mm maple shell and steel hoops. The new models are said to offer "the incredible crack of G-force." For extra "buzz" and volume, the Artwood G-Maple comes equipped with an extra-wide 42-strand set of snappy snares. The Starclassic G-Brass lists for \$499; the 5x14 Artwood G-Maple is priced at \$359.99.

(215) 638-8670,
www.tama.com.



MonoPly



Artwood G-Maple

“That perfect sound” Worth the trip



“The drum simply satisfies that perfect sound that I have always had in my head, but have never been able to achieve with just one drum. It practically sounded like it was pre eq’ed.”

*Robert Dotto
Drummer & Studio Owner*



The Zelkova Snare -
featuring the world’s
first hollowed one-piece
shell. It’s a remarkable
blend of engineering and
art setting a new standard
for musicality in drum
products.

Suggested List \$1,599.99

Canopus Drums are not sold at every corner drum shop. You buy them from the kind of people you would hope to meet when investing in heirloom-quality drums. See the Zelkova or any of the other Canopus snare drums and kits at the best percussion retailers in America. You'll be glad you did.



Hollywood, CA



Plainview, NY



Concord, CA

CALIFORNIA

Gelb Music, Redwood City
Professional Drumshop, Hollywood
Spitzer’s Music, Concord

IOWA

Robert Dotto, Bettendorf

ILLINOIS

The Drum Pad, Palatine

MASSACHUSETTES

Joe’s Drum Shop, Beverly
Music Major, Mashpee

MAINE

Perkins Music House, East Winthrop

NEW YORK

Drummer’s World, New York
Long Island Drum Ctr., Plainview

NORTH CAROLINA

Music Barn, Greensboro

SOUTH CAROLINA

Eastside Guitar & Drums, Greenville

TENNESSEE

Fork’s Drum Closet, Nashville

WISCONSIN

Drums N’ Moore, Madison
Rockhaus, Milwaukee

CANOPUS

Custom Drum Products

Exclusively from

SoundBrands LLC

Toll Free 888-860-1668 • Toll Free Fax 888-863-0763

P. O. Box 2632 • Mount Pleasant, SC 29465 • www.sound-brands.com • ©2003

For information outside North America go to: www.canopusdrums.com

From The NAMM Show

Here's a quick look at some late-breaking products displayed on the floor of the Nashville Summer NAMM Show, held this past July 18 through 20.

1. Newly redesigned and reissued Gold Series cymbals for the pop/rock market were displayed by **Bosphorus**. (770) 205-0552, www.bosphoruscymbal.com.

2. Custom drum maker Bill Cardwell displayed his **C&C Drums**, including this snare drum in black/teal/silver sparkle. (816) 468-1121, www.candccustomdrums.com.

3. **Mountain Rythm** has expanded its product line to include custom percussion "drumkits," wood-topped bongos and djembes, and a full line of Canadian-made and imported wood-shell congas and bongos. (705) 657-7089, www.mountainrythm.com.

4. **Hot Sticks** are offering new Glow FX glow-in-the-dark models, which feature the company's unique Macrolus hot-stamp foil wrap rather than a painted finish. The sticks are "re-chargeable" under bright light for repeated use. (228) 467-0762.

5. **Keller Wood Products** is working with well-known drum builder Joe Montineri to create a new line of shells for do-it-yourself drum builders and small manufacturers. Oak, cherry, walnut, and curly maple ply shells are offered, along with vintage-style '40s-era 3-ply mahogany shells with reinforcing hoops, and '60s-era non-reinforced shells. (603) 627-7887, www.kellerproducts.com.

6. **Ludwig** has reissued their legendary Mod Orange finish. The covering is not a limited edition; it's available on any drumkit in Ludwig's Classic Maple series. (574) 522-1675, www.ludwig-drums.com.

7. **Rikki Rockett** has become a Vater drumstick endorser. His Bottle Rockett signature stick was introduced at the show. (781) 767-1877, www.vater.com.

8. **Humes & Berg's** Galaxy bag series includes a 22" backpack-style cymbal bag that also features a luggage roller and a built-in stick bag. The bag comes with padded dividers and a protective pad that covers the wheels when the case is "worn" as a backpack. Also new is a djembe bag that fits 10" to 16" drums and features large outer pockets and hard inserts top and bottom. (219) 397-1980, www.humes-berg.com.

9. **Cadeson** was showing their Studio Wizard model, featuring compact sizes and their Studio series shells. (626) 369-0253, www.cadesonworld.com, www.cadesonmusic.com.

10. **Meinl's** MCS cymbals were originally offered only as a pre-pack. Now they're available individually, and the line has been augmented with an 18" crash, a 16" China, and a 10" splash. (615) 227-5090, www.meinl.de.

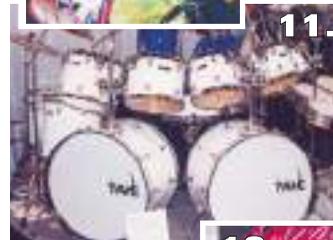
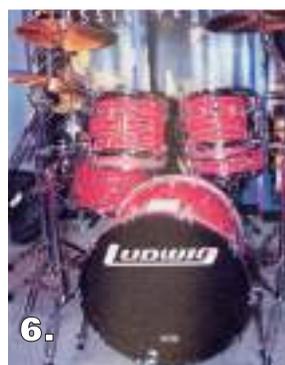
11. **Taye** now offers the RockPro Classic 24 DoubleRock kit, featuring 6", 8", 10", 12", 13", and 14" rack toms, 16" and 18" floor toms, two 24" bass drums, a 14" wood snare, and a 10" stainless-steel auxiliary snare—with hardware, at \$2,195 list. The company also introduced seven new stainless-steel specialty snare drums. (909) 628-9589, www.taye.com.

12. **Impact's** Case Caddy combines the sturdiness and durability of a traditional hand truck with the portability of a collapsible luggage carrier. When fully extended, it can securely hold and transport the cases for a five-piece kit. It lists for \$160. (715) 842-1651, www.impactind.com.

13. New from the **Nino** entry-level percussion line are 9" and 10" entry-level all-wood congas with professional-design features, listing for \$319 per pair with stand. (615) 227-5090, www.meinl.de.

14. **Pintech's** Visual Custom series of mesh-head electronic trigger kits are now available with acrylic shells in clear, purple, blue, smoky, and walnut wood-grain. (864) 288-1500, www.edrums.com.

15. **Spaun's** custom kits include sets with unique finishes like this Sunset Sparkle Flames design. (909) 971-7761, www.spaundrums.com.



16. This Paragon Stage II kit from **Peace Drums** lists for \$2,500. The company will shortly release the DNA series, with 9-ply all-maple shells. A five-piece kit with hardware will list for around \$2,000. **(877) 999-4327, www.peacedrum.com.**

17. **Sonor** has redesigned the cam assembly on their Giant Step pedal series, for smoother action. **(804) 515-1900, www.hoherusa.com, www.sonor.de.**

18. **Pearl's** 20th Anniversary Export ELX kit offers black hardware, a special logo, and a choice of new Amber Fade and Cobalt Fade finishes. **(615) 833-4477, www.pearldrums.com.**

19. **Gibson** has once again introduced a high-end, all-maple, American-made Slingerland kit to the market. The kit shown here features custom airbrush graphics. Radio King and Studio King snare drums will also be offered. The drums will be made in the company's new Conway, Arkansas factory. **(615) 277-2190, www.musicyo.com.**

20. **Istanbul Agop** is offering the new Agop Signature China and crash cymbals shown here. Drummer/percussionist/author Mickey Hart has become the company's newest endorser. **(201) 599-0100, www.istanbulcymbals.com.**



13.



16.



19.



24.



14.



17.



20.



21.



25.



15.



18.



22.



26.



23.



27.



28.

21. **Big Bang** distribution is now offering the Xymox snare-sound practice pad and Pocket Pad, along with Crazy John's Brilliant Cymbal Polish. Big Bang is also distributing HQ Percussion's Daniel De Los Reyes Mucho Pad (for timbale players), the Flix Classic brush (with a long handle, thin plastic "wires," and a wide fan shape), and Protection Racket's new Single- and Double-Kick drum mats. **(800) 547-6401, www.bigbangdist.com.**

22. **Unigrip 2000's** various rubber-gripped stick models have been popular enough to generate demand for the grips alone as add-on items. Round, Hexagrip, and Octagrip slip-on versions are available to fit sticks from 7A to 2B. **(800) 474-7068, www.unigrip2000.com.**

23. **Leedy** snare drums are back in a big way. They're being made by drum builder Sam Bacco, and are distributed by Gretsch. **(912) 748-7070, www.leedydrum.com.**

24. **Pro-Mark** was showing Matt Savage XB1 and XB2 rubber-tipped practice sticks, the new Johnny Rabb signature stick, the Pocket Pad, and the Kick-Rod bass drum beater. **(877) 776-6275, www.promarkdrumsticks.com.**

25. **Canopus** has added a solid bronze snare to its line of steel, brass, and aluminum metal drums. The drums are now distributed in the US by Soundbrands. **(888) 860-1668, www.soundbrands.com.**

26. **Mapex** debuted their Chopper budget kit. It features mini lugs and comes as a shell kit or complete with hardware. A cymbal package featuring Chin-Del cast cymbals (made in China) is also available with the kit. **(615) 793-2050, www.mapexdrums.com.**

27. **Yamaha's** Daxdad is a 12x22 special-effects bass drum with a birch/mahogany shell with four air-holes. It's mounted on a "lifter" unit for pedal playing, and is designed for auxiliary duties on a drumkit or percussion setup. It comes in Yamaha's Vintage finish only, and includes a soft case. **(714) 522-9011, www.yamahadrums.com.**

28. **Vic Firth** has introduced new signature stick models from Thomas Lang and Scott Phillips of Creed. **(781) 326-3455, www.vicfirth.com.**

And What's More

Handcrafted into dome-like shapes from thick brass, **SABIAN's** Ice Bells provide cool, cutting sounds that can add a colorful effect. Their solid weight enables them to be played with single strikes or hand-to-hand patterns, for isolated highlights or continuous rhythms. They can be mounted on a holder or stand, added upside down atop a crash, or suspended, and carry a one-year warranty against defects in material and craftsmanship. The 7" bell is priced at \$97; the 9" bell lists for \$116. (506) 272-2019, www.sabian.com.



▶ **HQ PERCUSSION PRODUCTS'** new RealFeel Tenor Practice Pads offer true-to-size playing surfaces that allow the drummer to practice on a device that replicates the position of the drums on a tenor set. The RF-TP-5SS (8", 10", 12", and 13", with one 6" shot drum) and RF-TP-6LS (10", 12", 13", and 14", with two 6" shot drums) have playing zones mapped out for each drum. Each surface has Mylar laminated onto red RealFeel gum rubber to allow the sweeping movements utilized by tenor players. Retail price for both models is \$155. (314) 647-9009, www.HQpercussion.com.

Steve Jordan's DVD *The Groove Is Here* (Rittor Music) is available from **HUDSON MUSIC**. Steve is one of the ultimate pocket/groove drummers, having played and recorded with everyone from James Taylor and The Rolling Stones to Sonny Rollins and David Sanborn. (914) 762-5663, www.hudsonmusic.com.

DIXON offers a series of thrones that can fit any player's budget and needs. These new thrones boast features such as heavy double-braced tripods with cast collars, spindle or hinged height adjustments, and thick, fully padded seats. Prices range from \$45 to \$125, depending on model. (860) 509-8888, www.kamanmusic.com.



▶ **SENNHEISER's** new MZH 604 drum-mounting microphone clamp has been designed in consultation with a number of drummers for use with the Evolution 604 drum microphone. It will replace the older MZH 504. The redesign features a new upright bracket that prevents the microphone from projecting too far into the center of the head. Retail price is \$29. (860) 434-9190, www.sennheiserusa.com.



AVIOM's A-16R rack-mounted Personal Mixer retains all the features of the A-16 Personal Mixer, and adds many new connectivity options. Also new is the ability to store and recall User Presets via MIDI. The A-16CS allows users to keep the audio output section of their personal monitor rigs in a rack with other audio devices, while retaining personal control at their stage locations. The front panel layout of the A-16CS is the same as that of the stand-mounted A-16 Personal Mixer. The A-16R sells for \$799.95; the A-16CS is priced at \$399.95. (610) 738-9005, www.aviominc.com.



A wide array of new online features have recently been added to **MEINL's** Web site. Included is a "Tips & Tricks" section designed to offer valuable information for drummers, percussionists, teachers, and students. An "Events & Specials" section provides information about the latest Meinl events, such as clinic dates, drum events, special consumer promotions, and more. The site also features new artist information. www.meinl.de.

Seven of **LATIN PERCUSSION's** classic instructional VHS videos have undergone digital re-mastering, and are now offered in DVD format. Titles include *Construction Of A Salsa Tune*, *Introduction To Hand Percussion Volume One*, *Adventures In Rhythm Volume One: Close-Up On Congas*, *Adventures In Rhythm Volume Two: Close-Up On Bongos And Timbales*, *Adventures In Rhythm From Afro-Cuban To Rock*, *Studio Percussion Volume One*, and *Community Drumming For Health And Happiness*. (888) LP-MUSIC, www.lpmusic.com.

▶ **XL SPECIALTY PERCUSSION's** new adjustable OmniVest functions like the company's Aluminum Vest series, but with added adjustability at key points in the shoulder and back area for a perfect fit. Adjustment is as easy as loosening the bolts, placing the carrier on the player, allowing the OmniVest to conform to the player, and securing the bolts. The OmniVest is available for snares, bass drums, and multi-tenor systems, utilizing the OmniRail and OmniRail Lite mounting systems. Prices range from \$265 to \$370. (260) 637-5684, www.xlspec.com.



UNIVERSAL PERCUSSION's new Drummer's Rug is made of a thin but rip-resistant gray fabric that provides a secure, non-slip base for stand legs, yet can be folded easily for pack-up. Hardware can also be rolled up in the rug for convenient carrying. The rug measures 5'x5' and features a bass drum barrier built into the front. Retail price is \$69. (800) 282-0110, www.universalpercussion.com.



Bling-Bling.



All-Maple or All-Birch Collector Series shells with precision bearing edges.



Timbre-Matchi custom preselection and production process.



Vented front head and adjustable Bass Drum Muffling Pillow.



Coated/Clear heads, True-Pitchi tuners, and STM Suspension Tom Mounts.



A wide selection of wood and metal snare drum sounds and sizes.

With the craftsmanship, components and exclusive features that have made them the most coveted drums in the world, every DW Collector Series Drumset is individually created to sound just as extravagant as they look. Arrange a private viewing at your local DW dealer today.

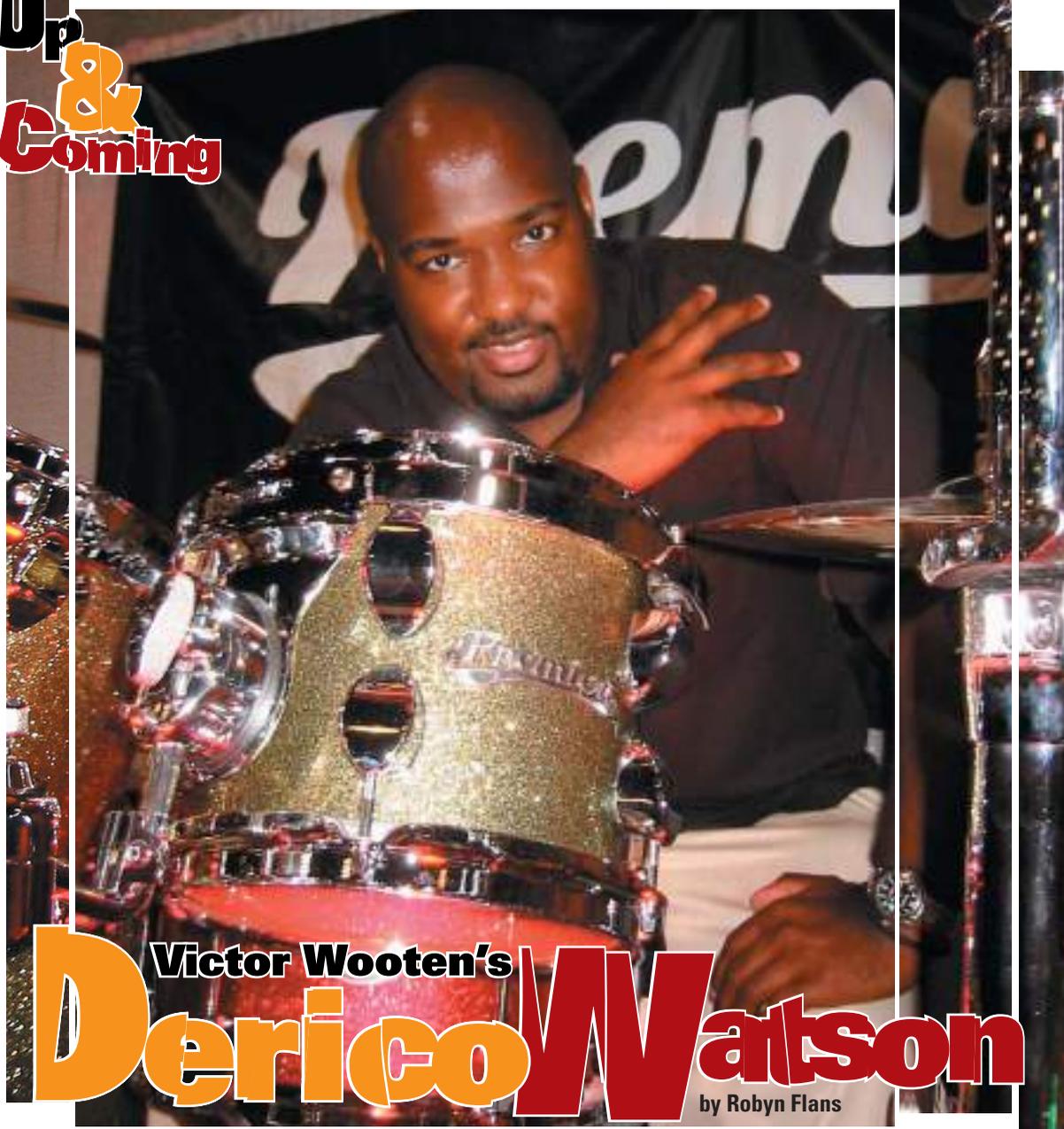
shown above: DW Collector Series Drums in Broken Glass Finish Plyi

Drum Workshop, Inc.

The Drummer's Choice[®] A www.dwdrums.com

Your style. Your sound. Your set. Design your dream drumset online with Kitbuilder².

drums
dw



Jim Krupp

Victor Wooten's Derico Watson

by Robyn Flans

At twenty-seven years old, Derico Watson has already made some serious noise in the drum community. Earlier this year he wowed the crowd at Columbus Percussion's Drum Daze event. But that was just an indication of the work he'd already done with top artists like bassist-extraordinaire Victor Wooten, Kirk

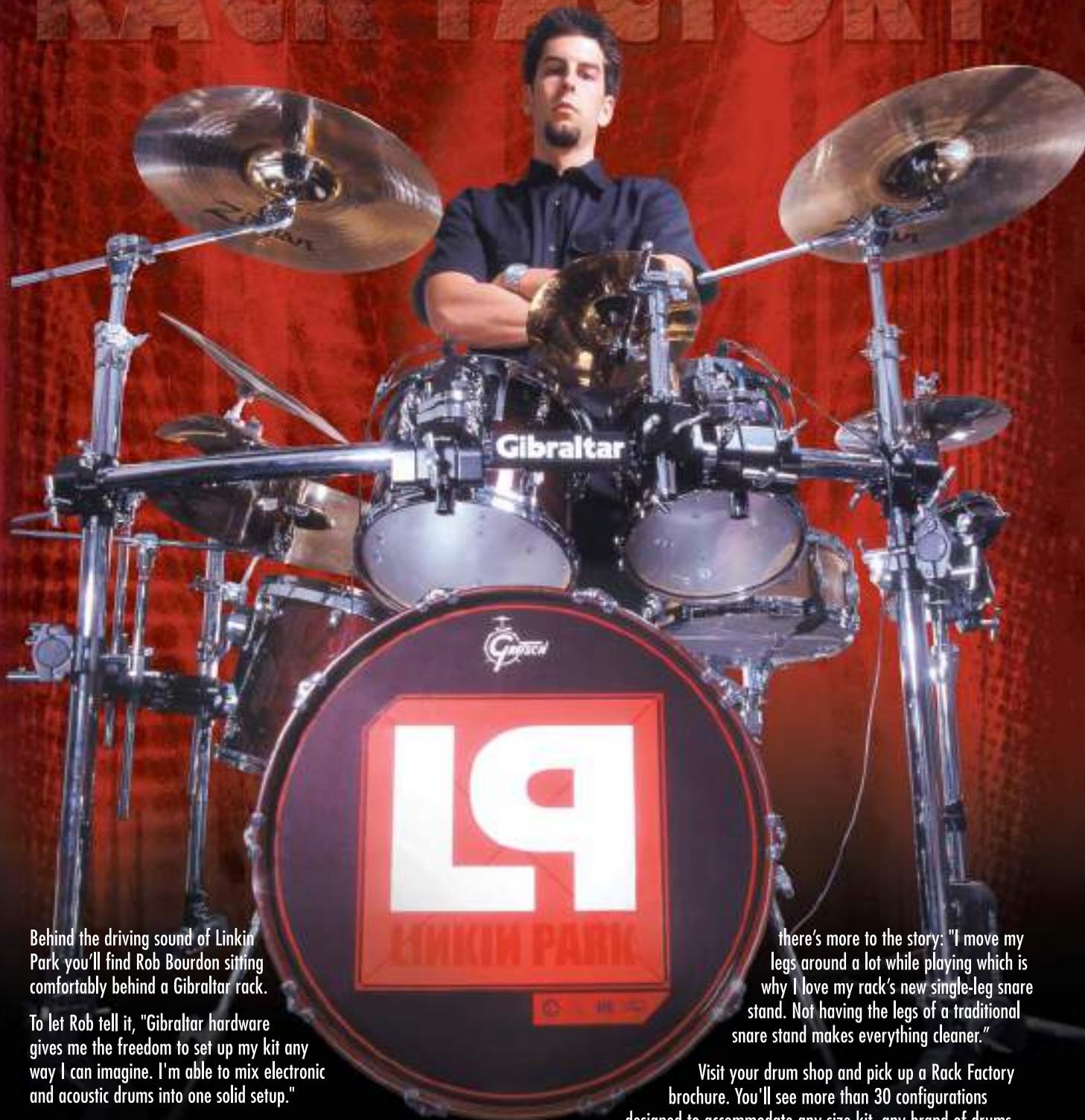
Franklin, Cornell Burton, Marvin Sapp, Beverly Crawford, Jeff Coffin, and Steve Bailey.

For Derico, there's never been a question about what he wanted to do with his life. Music has not only been his passion, but as a Christian, his *ministry*. This is a drummer committed to using his considerable talents to their fullest.



Rob Bourdon. The driving force behind Linkin Park.

RACK FACTORY



Behind the driving sound of Linkin Park you'll find Rob Bourdon sitting comfortably behind a Gibraltar rack.

To let Rob tell it, "Gibraltar hardware gives me the freedom to set up my kit any way I can imagine. I'm able to mix electronic and acoustic drums into one solid setup."

Having gear that's securely positioned is of prime importance for a drummer who gigs all over the world. But

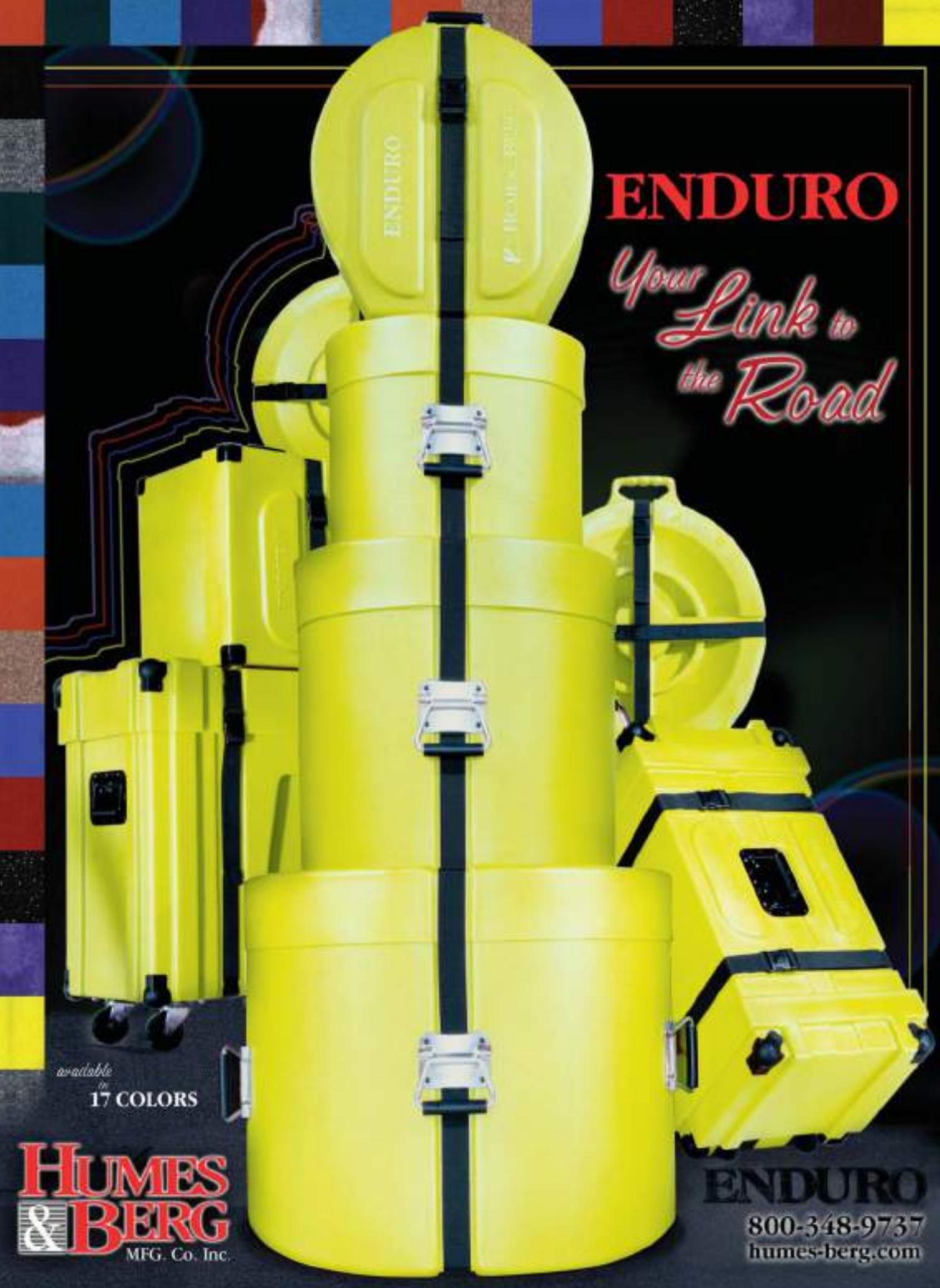
there's more to the story: "I move my legs around a lot while playing which is why I love my rack's new single-leg snare stand. Not having the legs of a traditional snare stand makes everything cleaner."

Visit your drum shop and pick up a Rack Factory brochure. You'll see more than 30 configurations designed to accommodate any size kit, any brand of drums. Only then will you experience real freedom behind the kit.



Check out Linkin Park's latest album "Metemora"
Visit Linkin Park on-line at: www.linkinpark.com

Kaman Music Corporation, P.O. Box 507, Bloomfield, CT 06002
Visit us On-Line at: www.GibraltarHardware.com



ENDURO

*Your Link to
the Road*

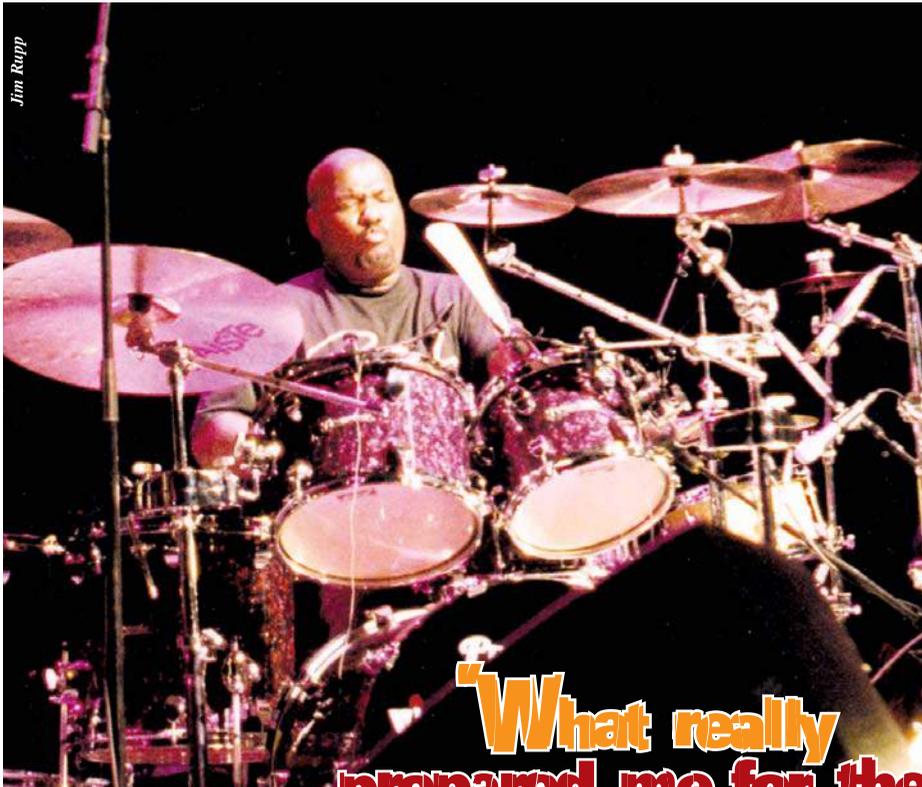
available
in
17 COLORS

**HUMES
& BERG**
MFG. Co. Inc.

ENDURO

800-348-9737
humes-berg.com

Derico Watson



“What really prepared me for the work I’m doing today is playing in church.”

MD: You’ve lived in Nashville since 2002. Has moving there from your home state of Michigan been as fruitful as you had hoped?

Derico: I’m definitely blessed. It’s going well. It can always be better, but I’m getting my share of work, and I’m able to make a living playing drums.

MD: You spent some time teaching in Michigan.

Derico: I taught percussion at Mona Shores High School in Muskegon for about six years. It was very hard to leave there. I love teaching. But I had really done as much as I could do as a musician in that area. Also, a few years before that, I met Victor Wooten through the high school I was teaching at.

MD: How did that come about?

Derico: I was sitting in the band office with the band director one day, and he said, “I want to have a guest artist play with the jazz band. Who do you think I should get?” I said, “You really should try to go after Victor Wooten. He’s a great artist, and I get the feeling he’d be the kind of guy who would be willing to come and spend some time with the kids.”

I made contact with Victor via email and explained what we wanted to do. He got right back to me and said, “Sounds

fun. Let’s get the ball rolling.” Well, Victor came in to teach and play a concert that night. He and I rehearsed for about an hour in the afternoon, and we just clicked. I had a gut feeling it would blossom. Then Victor said, “I’d like to stay in touch with you.”

Over the past four years, Victor has used me on various gigs when his regular drummer, J.D. Blair, couldn’t make it. I did Victor’s last West Coast tour earlier this year. It looks like I’m going to take over the drum chair permanently, because J.D. is so busy with Shania Twain. So this has turned into a full-time position for me.

I recorded a CD with Victor that he plans to call W3W. Hopefully it will be coming out soon. It features me on drums, Victor on bass, and his brothers Joe on keyboards and Regi on guitar.

MD: What do you like about your performances on the CD?

Derico: The biggest thing for me is that it was the first time I went into a studio

> **AMERICAN JAZZ®**



vic FIRTH

DERICO WATSON > VICTOR WOOTEN



Developed for the player who is looking for ultimate rebound, the American Jazz® line is comprised of six models which feature a long taper in the shaft and a small tear drop tip for that great jazz feel. Check them out at your local Vic Firth dealer or visit us at vicfirth.com.

Want to win cool prizes? Go to www.contest.vicfirth.com and enter code 11803.

VICFIRTH.COM

©2003 VICFIRTH, INC.



Musician's Friend

The World's Largest Music Gear Company



Roland
SPD-5 Sampling Percussion Pad
Add sampling to any setup.
449910 List \$595.00

\$499.99
\$15/mo

New!

Zildjian **New!**
ZXT Titanium Pro 4-Pack
Includes 20" medium ride, 16" medium-thin crash, and 14" solid hi-hat pair.
444520 List \$718.00

\$399.99
\$15/mo

Includes FREE Flash Splash!

Pearl
Quick Draw Mounted Tambourine
The tambourine that goes both ways.
402110 List \$45.00

\$29.99

FREE

On all orders over \$299*

FREIGHT!

EXCLUSIVE

LUDWIG
Vistalite 5-Piece Zep Set
The biggest sounding kit in history!
Only from Musician's Friend.
4442001 List \$4,495.00

\$2899.99
\$87/mo

YAMAHA DRUMS **New!**
Rydeen 5-Piece Set
Fabulously cost effective!
4446221 List \$849.00

\$499.99
\$15/mo

For Your **FREE** One-Year Catalog Subscription
Call **800-391-8751** or
Click **musiciansfriend.com/free**

Check out our **FREE** weekly gear giveaways worth up to
\$2,500 @ **musiciansfriend.com/free**

- Order 24/7
- 45-Day Best Price Guarantee
- 45-Day Satisfaction Guarantee
- Rapid Delivery, Most Orders Shipped the Same Day*

To get your **FREE** Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020

Name

Address

City State Zip Code

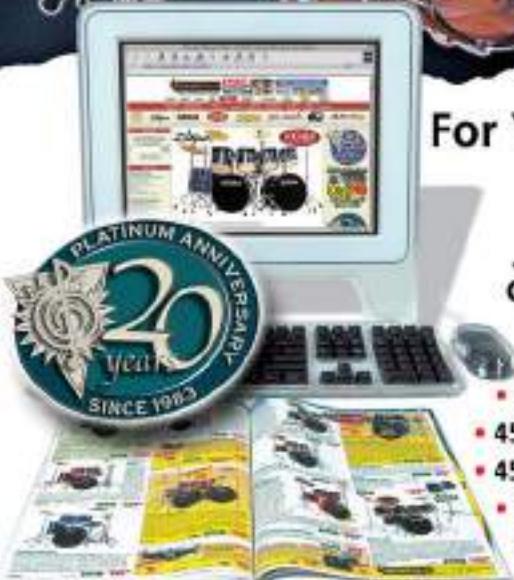
E-mail address

Areas of interest: Guitar & Bass Drums & Percussion Keyboard Live Sound
 Brass Woodwind Orchestral Strings Concert & Marching Percussion

SOURCE CODE: DRCL

limited to stock on hand, prices subject to change, standard catalog shipping rates apply. *On orders received by 5:00 PM (M-F) Additional delivery charges apply due to size and weight. **Additional truck delivery charges.

** Visit www.musiciansfriend.com or your Musician's Friend Catalog for details!



Derico Watson

without any kind of charts or music. We created it on the spot. Somebody would toss out an idea, and we'd be tracking it five minutes later. That's how seventy-five percent of the record was done. Of all the things I've done, this is the CD that best represents my playing.

MD: What does Victor need from a drummer?

Derico: Pocket—just nail the groove. I came to the realization after playing with Victor about five times that no matter how complicated I played, he could do

the same thing on bass. So as his drummer, I don't have to prove that I have chops. My job is to hold down the foundation. It's like a conversation. If the two of us are talking at the same time, it's going to sound like gibberish. One has to keep the pocket while the other cat takes it out.

The biggest thing I've learned that Victor needs from me is for me to be myself. He doesn't tell me what or how to play. That's been the greatest experience—to be myself and to go for it.



Full Sail Live is one of over 60 studios, production venues, and computer labs located on campus.

**WE'VE GOT THE GEAR.
BRING YOUR PASSION.**



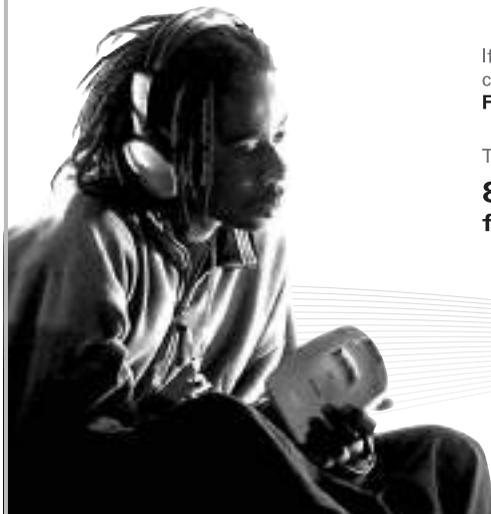
school of

- ▶ Recording Arts
- ▶ Show Production & Touring

If you're passionate about pursuing a career in the recording industry, **Full Sail is the place to start.**

To find out why:

800.226.7625
fullsail.com



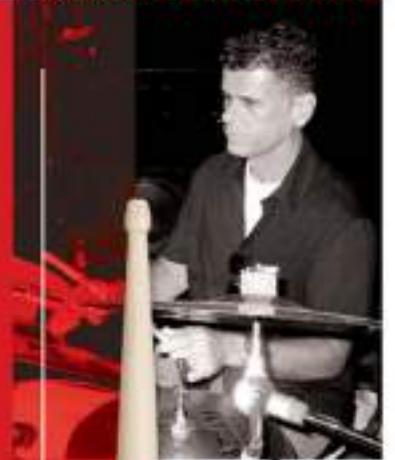
**YOU CAN GET THERE
FROM > HERE**

3300 University Boulevard • Winter Park, FL 32792

Financial aid available to those who qualify • Job placement assistance • Accredited College, ACCSCT

© 2003 Full Sail, Inc. All rights reserved. The terms "Full Sail," "You Can Get There From Here," "Full Sail Real World Education," and the Full Sail logo are either registered service marks or service marks of Full Sail, Inc.

>SIGNATURE SERIES



DAVID GARIBALDI > TOWER OF POWER

VIC FIRTH

TOWER OF POWER



Want to win cool prizes? Go to www.contest.vicfirth.com and enter code 11703.

VICFIRTH.COM

©2003 VICFIRTH-INC



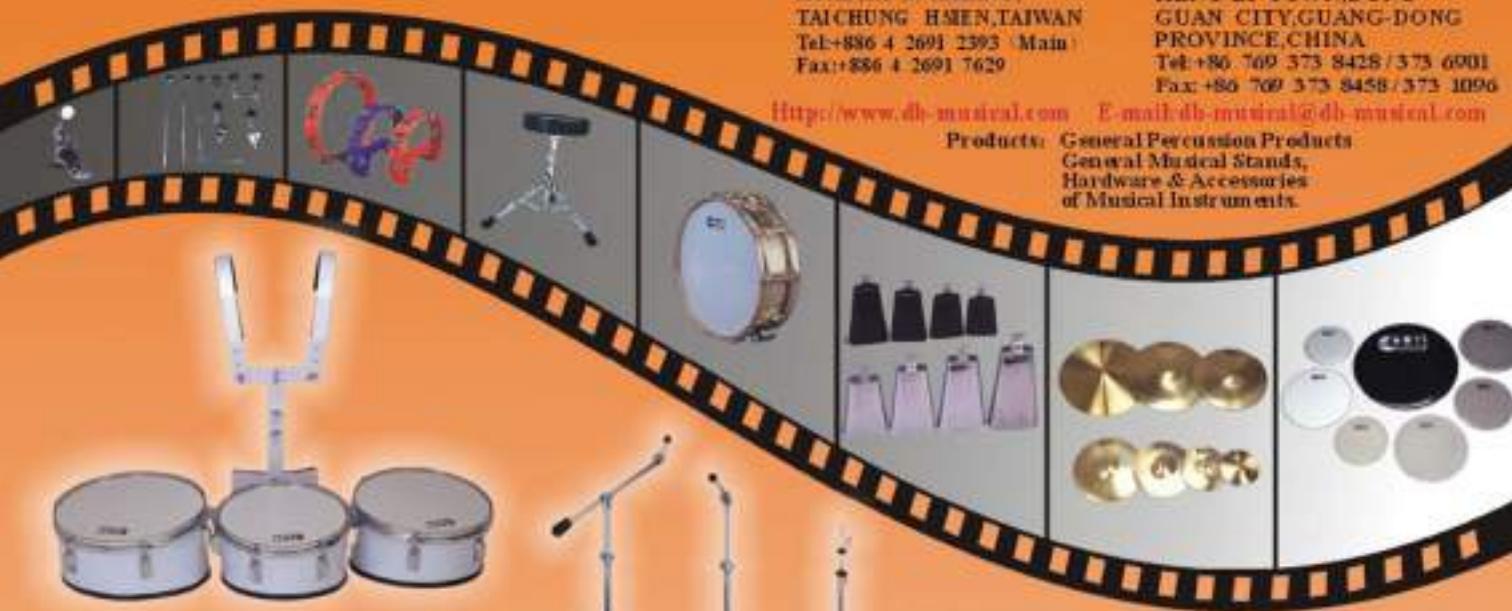
D.B. MUSICAL INSTRUMENT CO., LTD.

TAIWAN OFFICE:
D.B. BUILDING NO. 3 ZHE-NAN
ROAD, TA-TU HSIANG,
TAICHUNG HSIEN, TAIWAN
Tel: +886 4 2691 2393 Main
Fax: +886 4 2691 7629

CHINA FACTORY:
BAN-XIAN-SHAN VILLAGE
HENG-LI TOWN, DONG-
GUAN CITY, GUANG-DONG
PROVINCE, CHINA
Tel: +86 769 373 8428 / 373 6901
Fax: +86 769 373 8458 / 373 1096

<http://www.db-musical.com> E-mail: db-musical@db-musical.com

Products: General Percussion Products
General Musical Stands,
Hardware & Accessories
of Musical Instruments.



DMT148506 DMT128506 DMT138506



DCS1018 DCS1018 DHS1018 DSS1018
1018 Series Stands



DBJ30-4

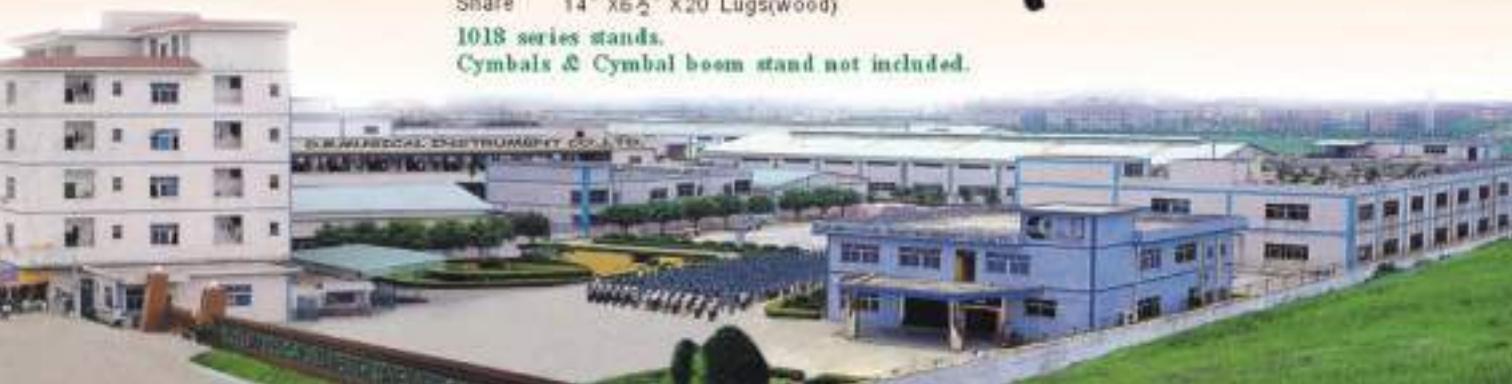


DB510-50 Lacquer Finishes

- Bass 22" X 16" X 20" Lugs (DLB)
- Floor Tom 16" X 16" X 16" Lugs
- Toms 13" X 11" X 12" Lugs
12" X 10" X 12" Lugs
- Snare 14" X 6 1/2" X 20" Lugs (wood)

1018 series stands.

Cymbals & Cymbal boom stand not included.



Derico Watson

MD: What in your years of training prepared you for this moment?

Derico: For me, it was having a strong faith, for one thing, and just knowing I have a place. I had to figure out where that place was and what I could bring to the music. I really had to figure out what direction I wanted to take. I love all styles of music.

What really prepared me for the work I'm doing today is playing in church. That prepared me in the area of spontaneity and the spiritual aspect of playing. Playing in the school music program

helped me with reading and understanding the different styles. I also played with a group called The Rick Hicks Band. I started with them when I was sixteen, and working with them helped me with the aspect of playing *with* a band and being responsible when playing in nightclubs.

MD: What other drummers inspired you?

Derico: Dennis Chambers was a big influence. I went to see him perform a lot. I never got a chance to talk to him, but I took some of the things he played and incorporated them into my playing.

MONTRÉAL DRUM FEST

NOVEMBER 7-8-9, 2003

Pierre-Mercure Hall, Montréal, Canada



● FRIDAY ●

November 7, at 7 PM

Sabian, Tama, Pro-Mark, Remo

MIKE PORTNOY & HAMMER OF THE GODS

A Tribute to Led Zeppelin / Featuring Daniel Gildenlow
Paul Gilbert & Dave Larue / Short program : Justin Spencer (AKG, Regal Tip)

● SATURDAY ●

November 8 from 10:30 AM to 7 PM

Yamaha, Paiste, Pro-Mark
TOMMY ALDRIDGE

DW, Zildjian, Evans
BILLY WARD

Sabian, Premier, Evans, Vic Firth
VERA FIGUEIREDO (Brazil)

Pearl, Sabian, Vater, Aquarian
PAUL DeLONG & BAND

LP Percussion
**PAOLI MEJIAS,
JAVIER OQUENDO,
MARCOS LOPEZ AYALA**
(Puerto Rico)

Taye, UFIP, Vic Firth
SERGIO BELLOTTI

Short Program : **MARIO ROY,
BRUNO ROY, FLO MOUNIER
& ANGIE CURCIO**

● SUNDAY ●

November 9 from 10:30 AM to 7 PM

DW, Zildjian Cymbals & Sticks, Remo
GARY NOVAK & BAND

Pearl, Zildjian Cymbals & Sticks
MIKE MANGINI

Sonor, Sabian, Remo, Vic Firth
JOJO MAYER

Zildjian Cymbals & Sticks, Evans
ANTONIO SANCHEZ

Yamaha, Zildjian, Regal Tip
RANDY COOKE

**YAMAHA RISING
STAR SHOWCASE**

Producer :

MUSICIEN QUÉBÉCOIS INC.
439, Ste-Hélène, Longueuil
(Québec) J4K 3R3

Special Hotel Rates :

Hotel Lord Berri - 1-888-363-0363
Hotel Gouverneurs - 1-888-910-1111

Tickets & Information :

(4 5 0) 9 2 8 - 1 7 2 6
angelillo@videotron.ca

www.montrealdrumfest.com

>SIGNATURE SERIES



SCOTT PHILLIPS > CREED

VIC FIRTH FOR CREED



Want to win cool prizes? Go to
www.contest.vicfirth.com and enter
code 11603

VICFIRTH.COM

©2003 VICFIRTH INC.

Derico Watson

Things that come to mind that I got from Dennis include cross-sticking patterns and beat displacement ideas.

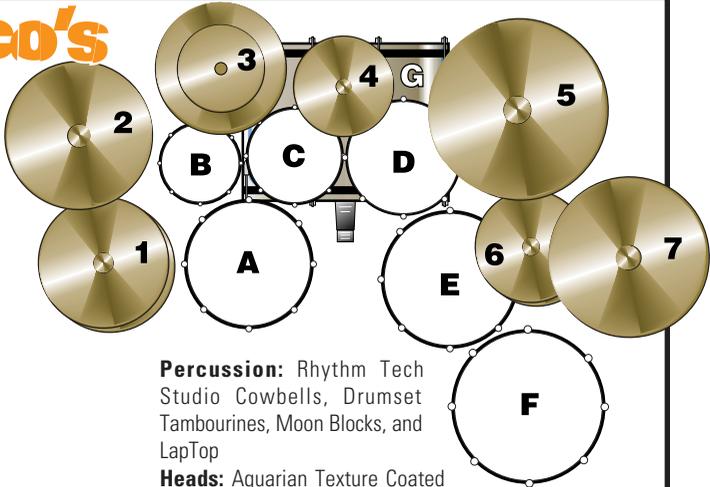
The other thing that was very influential to me was Gospel drumming, listening to cats like Joel Smith. What was really cool about Joel was that he was also the bass player on the projects he played drums on. That helped me as far as what I'm doing today with Victor. I go back to a person like Joel to see how he was playing drums and bass on the same record, checking out how he was coordinating between the two.

MD: Did you have any formal training on the instrument?

Derico: I got into percussion in seventh grade. I learned how to read and play mallets, timpani, and all that stuff. I stuck with the school program from seventh grade through twelfth. I then did one semester at college, but by that point I wanted to be out playing.

As for the drumset, I pretty much learned on my own. It's a gift from God. My first learning and playing experience was in the church. At home, my mother was always playing records. My uncles

Derico's Drums



Drums: Premier Genista (birch)
A. snare drum (various models)
B. 8x8 tom
C. 9x10 tom
D. 10x12 tom
E. 14x14 floor tom
F. 16x16 floor tom
G. 16x22 bass drum

Cymbals: Paiste
1. 14" Innovations heavy hi-hats
2. 17" Dimensions medium-thin Full crash
3. 14" Signature Full crash with 8" Dimensions splash inverted on top
4. 10" Signature splash
5. 20" Dimensions Deep Full ride
6. 13" Signature Dark Crisp hats
7. 18" Signature crash

Percussion: Rhythm Tech Studio Cowbells, Drumset Tambourines, Moon Blocks, and LapTop
Heads: Aquarian Texture Coated with Power Dot on snare batter with Classic Clear on snare-side, clear Response 2 on tops of toms with Classic Clears on bottoms, Force 1 on kick batter
Sticks: Vic Firth American Jazz AJ3 model, Heritage brushes, Rutes, and mallets
Microphones: Audix

were also musicians and singers, and they used to rehearse in my grandmother's basement. After their rehearsals, I would sneak down and play the drummer's kit.

His name was Kevin Cornelius, and he was my first major influence. He gave me my first drum pad. One of my uncles was a drummer, too, and I used to go to his

that great gretsch snare drum sound

Stan Frazier tours with Sugar Ray and his Gretsch 6 1/2" X 14" Custom Nitron snare.



house and practice to records on his Ludwig kit. That was a lot of fun. That kit was big, with a huge 26" bass drum.

I knew I wanted to play drums from early on. My grandmother started taking me to church when I was five, and I started sitting next to the drums. I always wanted to get up there and play. My mother couldn't afford to buy me a drumset, so all I could do was imagine what I wanted to play and what I wanted to sound like. I carried that into junior high school and then into high school.

When I got to tenth grade, the high school band didn't own a drumset. When there was a jazz band concert, one of the drummers brought in a drumset for the performance. I played in jazz band class with a folding chair, a snare drum, and one cymbal, and I played that like the world was coming to an end.

Finally, my band director said, "I've got to get this kid a drumset." He surprised me with a Yamaha Power V five-piece set. I lit up. This was my first chance to really play a drumset. He allowed me to take it home during the summer, and I used it on gigs. I started

playing clubs in eleventh grade.

MD: Let's talk about technique. People are talking about your blazing right foot.

Derico: I basically just practiced it for hours.

MD: Tell us about your practice routine and how it's changed over the years.

Derico: My practice routine growing up was interesting, because like a lot of kids, I didn't have a drumset at home. The only "kit time" I got was at church. I would listen to music at home, play my pad, and imagine myself on the drums. I did a lot of air drumming.

Today I keep a practice journal and often videotape my sessions. When drummers practice, we start out good, but then we wind up practicing things we already know how to play. The journal comes in handy because it gives me a plan of attack before I even sit down. The video is good to review so I can check out things like my posture.

MD: What would you say are some of the strengths and weaknesses in your playing?

Derico: My strengths as a player are playing solid time and being able to make the music feel good. Things I work on the

most are the following: trying to sound authentic playing different styles, playing more relaxed, double bass drumming, and New Orleans second-line patterns.

My greatest experience to date—and the one that has really helped me develop as a player—is working with Victor. He's helped me in playing solid time, leaving space, and remembering to have fun. And I've become a much better team player because of this gig.

MD: When young musicians who play so well are coming up, there's a tendency for them to have a bit of an ego.

Derico: What keeps me humble is thinking about all of the people who deserve the attention but who have never gotten it. I'm so thrilled to have things starting to happen for me. I'm doing what I can to make an impact on the drumming community. That's my goal. But I'm in it because I love to play.

For more on Derico, please visit his Web site at www.dericowatson.com.



FREE! DISCOUNT DRUM CATALOG

"T" SHIRTS

\$7.50 per shirt
 Certified Check or Money Order Only
 (Includes Shipping)
 Outside US
 \$10.00 US Funds

—Specify Size—

"We will beat any advertised price"

**ATLANTA
 PRO PERCUSSION, INC.**

2520 Spring Rd., Suite E, Smyrna, GA 30080
 (770)436-3786 • (770)436-3786 • (800)USA-DRUM
 Call or write for our **FREE DISCOUNT FLYER**
www.atlantapropercussion.com

TURN IT UP & LAY IT DOWN

A Berklee College of Music recommended play along CD for Drummers and percussionists of all skill levels. *The Series*

"I use it in my private lessons here at Berklee as well as in an array of other classes. Congratulations! It's about TIME!"
 -Kenwood Dennard,
 Berklee College of Music.

"I've been using your Turn It Up & Lay It Down CD with my students at Seattle Pacific University. They love it! It beats playing with a metronome and they can be creative at the same time. Thank you for your contribution to percussion education. Keep up the good work!"
 -Dan Adams,
 Director of Percussion Studies

Vol. I & II NOW AVAILABLE at:
www.moderndrummer.com
 & fine retailers worldwide.

DrumTup.com
 Seriously... just for the *Tup* of it!

Dealer Inquiries - Rhythm Tech: 800.726.2279

RECORDINGS

10 **The Mars Volta** *De-Loused In The Comatorium* (Strummer/Universal)

Progression and punk rock haven't been synonymous lately. In terms of sheer musical headway, the last significant punk release was Refused's 1998 finale, *The Shape Of Punk To Come*. However, '03 marks another milestone in punk's evolution, with the debut album from The Mars Volta. Featuring jazz/rock drummer **JON THEODORE**, *De-Loused In The Comatorium* pays homage to rock's past as much as it is forward-thinking. Theodore's attention to the song is absolutely unsurpassed, grooving in the vein of Michael Shrieve, Dennis Chambers, and John Bonham. From his blazing accents to his impenetrable beats, Theodore's performance helps make *De-Loused* as perfect a punk album as we've heard in quite a while. **Waleed Rashidi**



8 **Alessandra Belloni** *Tarantelle & Canti d'Amore* (navos)



Tambourine virtuoso and singer Alessandra Belloni plays her exciting arrangements of traditional songs and chants from southern Italy here. Historically the tarantella, which has a fast 6/8 rhythm, is a healing trance dance used to cure a mythical tarantula bite. Belloni recreates these origins, occasionally mixing in some non-traditional instruments for color, and creates stirring music in the process. There are also more reflective songs where she uses percussion for color, such as the ocean drum on "Jesse Sole." If you're in the mood for something new, check out this exciting and beautiful recording. **Martin Patmos**

5 **Gene Krupa** *The Forman School Concert* (Jazz Legends)

Released by Krupa supra-fan Bruce Klauber, *The Forman School Concert* captures the legendary drummer three years before his passing. Although in the autumn of his years, Gene certainly still swings, delivers tasty solos, and radiates joy. This "newly discovered" performance is a rarity originally pressed as a benefit souvenir LP of a concert featuring Krupa aided by able regional sidemen. It's less than prime stuff for Krupa, and the recording quality is amateur, so casual fans should bypass this one. But diehard disciples will want to leap and log on to www.jazzlegends.com. **Jeff Potter**



8 **Rayford Griffin** *Rebirth Of The Cool* (RazorEdge)



Drummer Rayford Griffin picked the perfect name for this recording. Griffin's playing is not only cool, it's smooth, with just enough chops to remind us what a powerful player he is—when he needs to be. Besides drumming, writing, and producing, Ray handles lead vocals on the title track and on "All That" (featuring **Stanley Clarke** on bass). Other guests who stop by include **Gerald Albright**, **Brandon Fields**, **Walt Fowler**, **George Duke**, **MUNYUNGO JACKSON**, and **Branford Marsalis**. If smooth jazz with killer drumming is your bag, *Rebirth Of The Cool* is an uplifting musical experience by one very cool drummer. (www.rayfordgriffin.com) **Billy Amendola**

8 **Mondo Generator** *A Drug Problem That Never*

Existed (Ipecac)
Fronted by Queens Of The Stone Age bassist **Nick Oliveri**, *A Drug Problem That Never Existed* sounds like what you'd probably expect—a collection of cuts that weren't quite good enough for Queens' 2002 hit album *Songs For The Deaf*. Still, there are plenty of gems here. Drummer **BRANT BJORK** (with additional slamming by **JOSH FREESE**) is left with the sizable task of sorting everything out. Fortunately, versatility is one of Bjork's strong suits, as the smooth ride glide of "Jr. High Love" and the double-timed "Like You Want" attest. It's a must-have for any Queens fan, or for anyone who simply appreciates



7 **Mike Gordon** *Inside In* (Ropeadope)



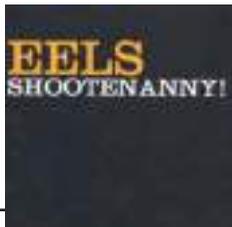
Bassist Mike Gordon, Phish's resident eccentric, has crafted a delightfully odd debut record that casts its spell slowly, as laid-back funk oozes into Martian country music. **Russ Lawton**, with his strong, confident touch, makes a perfect partner for Gordon on the groovers, while **Gabe Jarrett** and Mike's old pal **Jon Fishman** contribute more ethereal beats on a few tracks each. Gordon's vocals are too cute at times, and his guitar playing is hit-or-miss. But his low-end interaction with his drummers is right on. **Michael Parillo**

KICKIN' OUT THE NEW Live, Eels, The Thorns

On **Live's** sixth studio album, *Birds Of Pray*, drummer **CHAD GRACEY** proves he's still got it. Gracey's time is impeccable, he never tires, and his sound is a pure joy to hear. Whether the song is a slow ballad or uptempo and full of crashes, big toms, and monster fills, each tune has its own unique feel and sound. This guy is the life force behind Live. (MCA)

Eels are another band who've been around the block. On their fifth studio release, *Shootenanny!*, drummer **BUTCH** sets the mood for each tune with many different toys and

sounds. Sometimes it's an old-school drum machine, sometimes it's a simple kit, and sometimes it's just a tambourine and various sounds. Every time, Butch plays to the song. This is drumming at its most basic—but don't think it's easy.



Butch has to listen hard, and that in itself is a challenge that every drummer must face. Butch is clearly up to the challenge. (Dreamworks)

The Thorns, featuring notable singer-songwriters **Matthew Sweet**, **Shawn Mullins**, and **Pete Droge**, didn't get just any drummer to hit the skins on their self-titled debut. That's right, they got the great **JIM KELTNER**. Keltner's kit sounds wonderfully natural, and his perfect fill placement, straightforward grooves, and even some nifty compressed sounds provide the album with a common thread. In fact, each track is a lesson on how to play rock drums. (Aware/Columbia)

Fran Azzarto

THE SCIENCE OF BETTER SOUND



PRESENTING

D-N-I-A

DYNAMIC NEURO ACOUSTIC

DRUMS

6 ATOMIC
SPARKLE LACQUER
FINISHES

5 MICRO-PLY
ALL MAPLE SHELL

RAVEN-PLATE BLACK
LUGS AND HOOPS

ARENA 700 SERIES
PRO HARDWARE



ONLY **1299.00** M.S.R.P.

www.peacedrum.com

Peace Drum and Percussion USA: PO Box 5306, Hacienda Heights, CA, 91745 PHONE: 626-581-4510 FAX: 626-581-4710 www.peacedrum.com
Peace Musical Co. Taiwan: No.319 Wen Chu Road, Tachia Chen, Taichung Taiwan R.O.C. Tel:886-4-26878925 Fax: 886-4-26883469

FUSION WATERS Lomo, Scott Amendola, Metalwood, Happy Apple

Painkiller is a crisp jazz-fusion outing from the British band **Lomo**. On tracks too adventurous to be considered "smooth," **SIMON PEARSON**'s drumming is supportive and expressive. Witness his impressive, melodic cymbal work on "Present Climate," his navigation of the funky opus "Serpent Handling," and his attention to the pocket and textures on "Faultlines." (Hammerhead)

SCOTT AMENDOLA shows he's been influenced by everyone from Max Roach to Billy Cobham to Ronald Shannon Jackson on *Cry*. Whether leading listeners through Mahavishnu-esque terrain or an uncannily free 6/8 on "Bantu," the drummer is strong

yet flexible. Elsewhere he sounds like a frantic Gregg Bendian as "Whisper Scream" reaches the six-minute mark, slaps mostly all toms on "My Son The Wanderer," and dives wholly into the free-form post bop of "Streetbeat." (Cryptogramophone)

Metalwood sounds good on *The Recline*, though a bit too often they leave the impression they're "doing" somebody, using a proven Chick Corea or David Sanborn formula. Still, drummer **IAN FROMAN** makes a strong presence, lifting "Steeplejack" with a bright, crisp beat—though on "U.B. The Monster" the groove sounds a bit rushed and out of the pocket. (Telarc)

Emotional and raw in a charming way, the sax-bass-drums trio **Happy Apple** scores a hit with *Youth*

Oriented. Drummer **DAVID KING** lays down a tasty 5/4 groove over **Erik Fratzke**'s repetitive bass line on "Green Grass Stains On Wrangler Jeans." On "Drama Section," the group launches into a beautiful free-form progression that shakes all the cobwebs loose. And King proves he can use the whole kit, including the rims, on "Creme De Menthe Quasar." Good fun. (Sunnyside)

Robin Tolleson



8 Martone A Demons Dream (Lion Music)



Multi-instrumentalist **Dave Martone** produces, engineers, mixes, programs, and plays guitar and bass on this outstanding collection of instrumental rock fusion pieces. Drummer **DANIEL ADAIR** (of 3 Doors Down fame) interprets Martone's compositions with a playful energy and highly developed chops. Intricate double bass work and soulful rock grooves draw attention to Adair's drumming, in addition to his skills in making odd-time grooves feel good. A great drum mix along with interesting material and tasteful musicianship make this a standout in an over-saturated instrumental market. (www.lionmusic.com)

Mike Haid

9



Tom Teasley Global Groovilization (T&T Music)

This is one very groovy percussion album indeed, loaded with neat beats. Percussionist and drummer Tom Teasley successfully fuses various rhythmic ideas from around the world, emphasizing the universal concept of groove. Multi-layered melodic and rhythmic percussion join to create a fun and inspiring listen that will quickly have you tapping along. Check out the opener, "Dirt Road Dancin'," or the laid-back odd-meter of "Seven Candlesticks," with its mix of drums, vibes, and hand drums. This hip West African/Indian/Middle Eastern-influenced stew will soon have you hooked.

Martin Patmos

LIVE GROOVE B-3 Bombers, Marcus Miller, Ulu, Jeff Sipe's Apartment Projects

The **B-3 Bombers**, led by organist **Dan Trudell**, are one of Chicago's best R&B units. The band features classic James Brown drummer **CLYDE STUBBLEFIELD** on *Live! At The Green Mill*, a kicking set that includes some of the exuberant misplays that come with a live show—but more than its share of inspired funk. Clyde fits in splendidly with this unit, kicking the energy up a notch under a trombone solo or breaking it down old-school as only he can. (Alltribe, www.alltribe.com)

Marcus Miller's Ozell Tapes is a great feature for **POOGIE BELL**. The drummer grooves heavily over Miller compositions like "Scoop" and "Panther," as well as funky covers of Miles, Coltrane, Talking Heads, and others. Elsewhere, he uses a soulful and fat cross-stick on "Lonnie's Lament" and throws down a



time-teasing groove on "Cousin John." This band is top-notch, and they wring every ounce of emotion they can out of each tune. (Telarc)

Ulu's growing powers as a jam circuit attraction are clearly displayed on *What's The Deal*; it's obvious these players are listening to each other. Drummer **DAVID HOFFMAN** brings the action down in between solos, pausing to recharge the batteries before liftoff. On "Scab" he uses a phase shifter on the kit for interesting effect. Ulu is not changing the musical landscape, but they are keeping alive the tradition of bubbly '70s Herbie-ish funk. (Catapult)

JEFF SIPE's Apartment Projects can be heard in and around Atlanta on occasion, and now on *Live, Volume 1*. It's greasier funk than Ulu, with more chops from the drum section and a saxman, **Bryan Lopes**, who plays texturally and melodically. Add more than a hint of Zambian from **COUNT MBUTU's** rich percussion and **Ricky Keller's** thick, driving bass. Sipe is astounding in every genre—truly one of the jam scene's brightest drumming lights. (www.jeffsipe.org)

Robin Tolleson

Drum Workshop and Roland present The Soundlab Tour



Johnny Rabb



Mike Snyder

Featuring top drum artist/educators Johnny Rabb and Mike Snyder, these exclusive seminars offer drummers a unique opportunity to see, hear and learn about the latest advances from the leaders in acoustic and electronic percussion. Topics to include:

- DW Drums, Pedals & Hardware
- Pacific Drums and Percussion
- Roland's new V-Drums®, RT-Series Acoustic Drum Triggers and SPD-S Sampling Pad

For more information log on to:
www.dwdrums.com or www.rolandus.com

Tuesday, October 28

Drum Shop • Portland, ME • 207.874.6630

Wednesday, October 29

Advance Music • Burlington, VT • 802.863.8652

Thursday, October 30

Long Island Drum Center • Long Island, NY • 516.694.5432

Saturday, November 1

Zampino's Drum Shop • North Canton, OH • 888.837.4321

Monday, November 3

Columbus Pro Percussion • Columbus, OH • 614.885.7372

Tuesday, November 4

Memphis Drum Shop • Memphis, TN • 901.276.2328

Wednesday, November 5

Fork's Drum Closet • Nashville, TN • 615.383.8343

 **Roland**

 **V-Drums**

 **drums
dw**

 **PDP**



Hot Potty One Step Closer To Broadway

(Tigerbutt)

Leave it to a bunch of drummers to make an album so rhythmically deranged. Led by Bad Religion/Vandals/Suicidal Tendencies drummer **BROOKS WACKERMAN** and featuring guest spots by **JOSH FREESE**, **STEVEN PERKINS**, and **JOHN WACKERMAN**, Hot Potty is all over the map.

Switching from metal to punk to blues to soft rock, often in the same song, Hot Potty's manic diversity and sophomoric lyrics mesh to create great ADD rock. Standing out amid the crazy joyride is the album's highlight, the sax-driven "Mr. Bojangles." On it, the interplay between Brooks' drumkit and Perkins' timbales is thrilling. (www.hotpotty.net) **Mike**



Melvins 26 Songs (Ipecac)

Largely recorded live to two-track, *26 Songs* is a reissue of the original 1986 Melvins full-length *10 Songs*, plus a bunch of demo bonus tracks. Although this is one of drummer **DALE CROVER**'s earliest recordings, it's rather respectable, showing he was already well on his way, despite the occasional sloppy fill (to be expected). The liner notes mention that Crover's "100-year-old mismatched drumset with 200-year-old heads" was used during the session, and the lack of sonic acuity is readily apparent. Still, *26 Songs* makes for a great look back at how one of rock's most underrated drummers got his start—and for the rabid Melvins fan, it's a must-buy.

Waleed Rashidi



Deanna Witkowski Wide Open Window (Khaeon)

A sparkling sophomore outing from an engaging newcomer. Witkowski's acoustic jazz piano mixes straight-ahead, Afro-Cuban rhythms, and subtle classical colorings. Adventurous harmonies and strong chops buoy elegant touch and lyricism. And her inventiveness makes the well-worn standards sound even fresher than the disc's originals. Ace drummer **TOM HIPSKIND** and bassist **Jonathan Paul** offer strong accompaniment, and saxman **Donny McCaslin** adds breadth. Big-eared Hipskind pulls off a wonderful performance. He's one mind with Witkowski, executing nimble cymbal drive, crisp punctuation, and seamless shifts between loose openness and edgy drive. The tunes are embraced, not exploited. **Jeff Potter**



Bobby Previte & Bump Counterclockwise

(Palmetto)

Surrounding himself with such A-list players as bassist **Steve Swallow** and trombonist **Curtis Fowlkes**, drummer **BOBBY PREVITE** lays down resonant, New Orleans-feeling grooves while the band buzzes and boils like some midnight mariachi combo. Swing, flapping funk, trashy Latin, cubist avant-garde—it's all fodder for Previte and crew, as the drummer shouts exhortations and stomps his kit with glee. "614-Soul" pairs eerie piano chords with wailing horns over pointed snare drum pops; "111-Soul" matches dueling horns with Previte's gutbucket, rolling sticking. It's like slopping the hogs with a band of musical comedians. **Ken Micallef**

DVDs



Drummers Collective:

25th Anniversary Celebration & Bass Day 2002 (Hudson Music)

level: all, \$49.95 (2 DVDs)



NYC's Drummers Collective drum school celebrated its 25th Anniversary (along with Bass Day 2002) with inspiring performances from an all-star lineup of players. The **DAVE WECKL** Band opens disc 1 with a high-energy set of Latin/jazz/funk including Weckl's lengthy yet musical drum solo. **HORACIO "EL NEGRO" HERNADEZ** and bassist **John Patitucci** perform complex Latin compositions with keyboardist **Oriente Lopez**. **STEVE SMITH** puts on a solo drum clinic in subdividing rhythms and gets the audience involved in a

counting frenzy. Then Smith and electric bass master **Victor Wooten** exchange blows in an improvisational fusion jam. Disc 1 closes with the master of the golden groove, **STEVE GADD**, performing (in excellent form) with keyboardist **Larry Goldings** and The Gadd Gang. Disc 2 highlights performances from The Collective faculty along with numerous interviews, bonus footage, 5.1 surround mixes, and many other features. Sonically and visually, this is the best live production Hudson Music has delivered. With over five hours of outstanding performances, this package is a worthwhile investment for anyone interested in artistic and innovative world-class drumming. (Hudson Music will be releasing a music CD highlighting selected performances from the 25th Anniversary Celebration & Bass Day 2002.) (www.hudsonmusic.com) **Mike Haid**



Legendary Drum Licks: Metallica 1983-1988 (Cherry Lane Music)

level: all, \$24.95



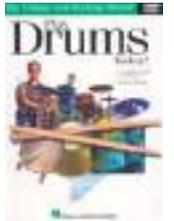
Lars Ulrich is well known as the outspoken and powerful drummer driving one of the world's most popular metal bands. This DVD presents a good introduction to his style, as drummer Nathan Kilen explores Lars' style of playing, covering eight Metallica songs from the albums *Kill 'Em All*, *Ride The Lightning*, *...And Justice For All*, and *Master Of Puppets*. The use of offbeats, double-bass triplets, and other techniques characteristic of Lars' playing are demonstrated, broken down, and explained. There's some good commentary along the way regarding the evolution of Lars' style and setup as well. Anyone interested in Lars or music in this vein should find something here. A second DVD covering Metallica songs from 1988 to 1997 is also available, as well as a book with all the music written out. (www.cherrylane.com) **Martin Patmos**



Play Drums Today! (Hal Leonard)

level: beginner, \$14.95

This DVD offers a good introduction to the drumset, covering the basics with enough information to get novices started. Host Scott Schroedl opens with a discussion on the instrument and issues like holding the sticks. He then progresses through the components of the kit and how to strike them. Independence and coordination are discussed in one section, with another devoted to techniques like accents, rimshots, and flams. Rhythmically, the lessons build up to introduce 16th-note beats and triplets. An informative segment on song structure and how the drums fit in closes the series of lessons. While the delivery is bland at times, the information contained here is perfect for the beginner who knows nothing. A booklet containing notated examples of the discussions is included. (www.halleonard.com) **Martin Patmos**



AQUARIAN®

Advanced Design = Advanced Performance

"NEW ORLEANS SPECIAL"™ Snare Drumhead



This "Special" drumhead is great for Southern Style Rock, Funk and New Orleans Second Line drumming.

It is amazingly durable and yet very sensitive for rolls, accents, and snare drum patterns. It can be used effectively in many styles.

A sensitive, full, responsive and durable drumhead that has a little bit of New Orleans designed into the sound. Available in 14" and 13" sizes.

The "New Orleans Special"™ snare drumhead has a great street sound and just the right amount of sustain near the edge. Perfect for buzzin' and draggin'.

Johnny Vidacovich

AQUARIAN®

1140 North Tustin Ave., Anaheim, CA 92807
(714) 632-0230 • Fax (714) 632-3905
e-mail: info@aquariandrumheads.com
www.aquariandrumheads.com

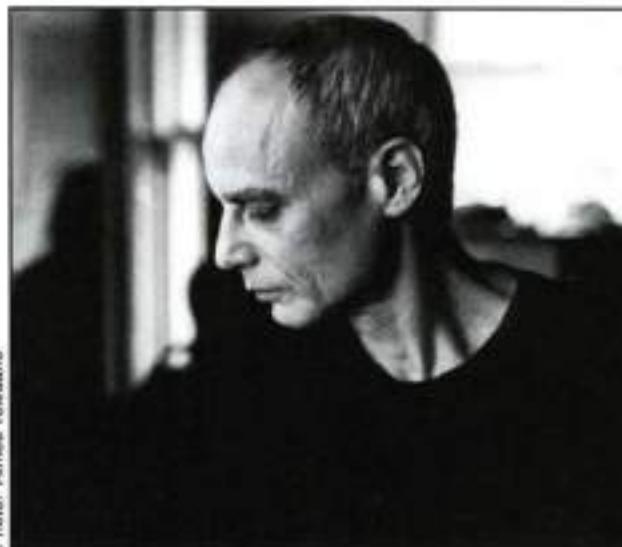


Photo: Armiée Toledano

John Vidacovich combines New Orleans second-line, funk, dixieland and contemporary jazz to create his personal and internationally recognized style.

The 2003 Montreal Jazz Festival



Jean-François LeBlanc/Montreal International Jazz Festival

Festival Invitation Series artist Jack DeJohnette duets with Gambian kora master Foday Musa Suso: hypnotic, pulsing mantras of sound.

You'd be hard-pressed to name a better destination for jazz fans than the Montreal Jazz Festival. With more than five hundred individual performances on ten outdoor and several theater and club stages, attendees are literally bathed in the sounds of top-flight jazz.

This year marked the Festival's twenty-fourth anniversary, and drummers were especially well served by the eleven-day event. In addition to top acts like Wayne Shorter, Al DiMeola, Arturo Sandoval, Medeski Martin & Wood, Ray Charles, Charlie Hunter, Norah Jones, Lee Konitz, Steve Coleman, and vibist **Gary Burton**, jazz legend **Jack DeJohnette** was featured in the Festival's fantastic Invitation Series. On four consecutive evenings, the master skinsman shared the stage with a different set of top collaborators. Jack is the perfect candidate for this kind of setup, as his incredibly deep résumé describes an artist at once fluent in jazz history and dedicated to pursuing its future.

On opening night, Jack played in a trio setting with two literal gods of modern music, bassist Dave Holland and keyboardist Herbie Hancock. The expectations in the room were tangibly high, and the trio swiftly scaled

them. On one particularly dense Hancock number, my colleague and I turned to each other in amazement—just how do these guys play with such freedom, yet move in and out of the composition so seamlessly? We figured it had to be concentration, communication—and some freaky kind of sixth sense.

The following night Jack switched gears in a major way, as he and Gambian kora master Foday Musa Suso wove hypnotic, pulsing mantras of sound—as far from bebop as you could imagine, but inarguably still jazz. Foday took his heavenly sounds (imagine a cross between nylon-string guitar and harp) a step further by employing what sounded like a phrase-looping device with a bit of reverb/delay. It resulted in a meditative backdrop that DeJohnette slithered in and out of, one second tweaking our ears, the next lulling them into a trance. It was magnificent.

On the following two nights, Jack surrounded himself with clarinetist Don Byron, keyboardist Edsel Gomez, guitarist Jerome Harris, and percussionists **Luisito Quintero** and **Giovanni Hidalgo** on some screaming contempo-Latin jazz, and then in a duet with world-renowned vocalist Bobby McFerrin. My party and I were

already on the road back south as that last show began, but later reports suggested it was another magical paring.

Somehow we managed to squeeze in at least part of several other theater shows, notably the brilliant Charlie Haden long-form composition "American Dreams," featuring saxist Michael Brecker, pianist Kenny Baron, and drummer **Rodney Jones**. An astoundingly calm and collected rhythmist, Jones provided a highlight of the Festival for this writer, as he brilliantly "dueted" with Haden's substantial string section, weaving a pattern of ideas among their swells, and then slowly bringing the dynamics down to a whisper.

Montreal itself is a major "player" in every one of its numerous summer festivals. Cosmopolitan, picturesque—*clean*—the city clearly enjoys its guests, and treats them well. One can't help but wonder how so many people could gather for an outdoor event and act so darned civil to one another. Is it the wine...the women...the song? A perfect combination of the above, no doubt. Whatever—get yourself up there sometime soon, because it's a musician's paradise.

Adam Budofsky



DOUBLE
CHAIN

Matt
Cameron
Pearl Jam

Sully
Erna
Goosmack

DOUBLE
CHAIN

Shannon
Larkin
Goosmack

DOUBLE
CHAIN

Jimmy
Chamberlin
Saban

STRAP
DRIVE



Flying Dragon

THE MANY FACES OF THE DRAGON

©2003 Yamaha Corporation of America. Yamaha is a registered trademark of Yamaha Corporation. All rights reserved. www.yamahadrum.com

YAMAHA

Drums
ABSOLUTELY HANDCRAFTED

Rock 'N' Roll Fantasy Camp '03

Not even record-breaking cold and rain in New York City could dampen the spirits of the Fantasy Campers who came from as far as Japan to become "rock stars" for the week of June 18–22.

Participants in the third annual Rock 'N' Roll Fantasy Camp arrived on Wednesday at Manhattan's Manny's/Sam Ash music store, where each received a goodie bag filled with some



very cool gifts. Soon they met their "camp counselors," the Fantasy Camp's super-group house band: drummer **Liberty DeVitto** (Billy Joel), multi-

instrumentalists Mark Rivera (Billy Joel, Ringo Starr), Bobby Mayo (Peter Frampton), Derek St. Holmes (Ted Nugent), and Jerry Renino (The Monkees), singer/guitarist Ricky Byrd (Joan Jett), bassist/singer Jack Blades (Night Ranger), and The Bad Boy Brass.

Campers were grouped into bands and escorted to either SIR, CMS, or StudioMax rehearsal studios, where they began working with their assigned counselor. Each group learned three songs over four days, before playing the finale show at the prestigious Bottom Line nightclub on Sunday. It was exciting to witness the transformation that took place each day as the bands got tighter.

Special guest drummers included **Sandy Gennaro** (Joan Jett, Pat Travers), **Simon Kirke** (Bad Company), **Marky Ramone** (The Ramones), and **Levon Helm** (The Band). Along with singer/guitarists Leslie West (Mountain), Mark Farner (Grand Funk Railroad), Joe Lynn Turner (Deep Purple), and Rod Price (Foghat), guitarist Jim Weider (The Band), agent Johnny Podell, and the host of Sunday's show, Who singer Roger Daltrey, they'd drop by the studios to jam, give advice, and tell some amazing stories.

And though the list of professional

musicians included some certifiable rock gods, there was no rock-star attitude in the house; these guys worked their butts off. Said twenty-one-year-old Danny Wright from Phoenix, Arizona, "The stars who were at the camp were generous and willing to help out in any way possible, whether by answering questions or showing us new licks. I had the honor of playing alongside Simon Kirke and hanging out with Marky Ramone. For the final concert at the Bottom Line, I got to play 'Won't Get Fooled Again' with Roger Daltrey. How many people get to do that? The knowledge I gained from this experience will last a lifetime."

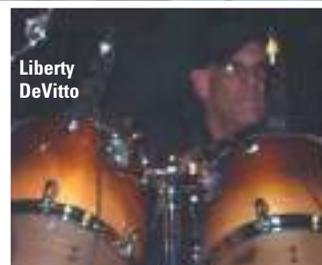
Susan Reintjes, who plays drums in Ramones tribute band The Ramonas, got the thrill of a lifetime when Marky Ramone brought her on stage to play drums with him on "Sheena Is A Punk Rocker" and "Teenage Lobotomy." "Rock 'N' Roll Fantasy Camp truly brings a fantasy to life," Susan said with obvious excitement. "After the first full day, I'd already gotten my money's worth."

Camp producers David Fishof and Harry Javer not only came up with a brilliant idea, they and their staff executed that idea beautifully. Besides non-stop fun, the camp was educational, inspirational, and first-class all the way. For more on the Rock 'N' Roll Fantasy Camp, visit www.rockandrollfantasycamp.com.

Story by Billy Amendola
Photos by Sandy Feder



Campers and Bad Company drummer Simon Kirke (third from right)



Liberty DeVitto



Marky Ramone



Police Drum Corps



Susan Reintjes, living the fantasy

real drummers know where to shop

lowest price guarantee!

your online source for all drums, percussion and accessories

BACK BY
'POPULAR DEMAND!'

INTERNET-ONLY DEALS!

\$1.00 OFF!

all PROMARK standard sticks

AMBASSADOR 14" snare batter heads

only \$9.99!

HURRY TO SAVE ON THESE GREAT DEALS!



SABIAN AA Metal splash cymbals, 10" hi-hats, crashes & rides

Starting from **\$74.98!**



SABIAN XS20 Effects cymbals

Starting from **\$54.98!**

SABIAN XS20 Performance Pack

pack price **\$139.98!**

SABIAN XS20 Performance Pack

pack price **\$299.98!**

DVD



NEIL PEART WORK IN PRO DVD

\$49.98!



DAVE WECKL THE ZONE 1 DVD, 1 CD

\$18.98!



DRUMMER'S ALMANAC all you need to know about being a drummer in 1 great book

only **\$11.98!**

FREE SHIPPING!

ON ALL DRUMSETS

must refer to special# IMFS09
HURRY! THIS OFFER VALID FROM SEPT 15 - OCT 31, 2003 ONLY!

10% OFF!
5 HEADS OR MORE

refer to special# IMFS09

PHONE-IN SPECIAL ONLY

easy payments



call now to apply!

- 3 or 6 month payment plans*
- no interest*

*subject to credit approval, inquire for details

order online or phone it in at **1.877.886.6484**

request a FREE catalog!

check us out!

www.interstatemusic.com

contact center hours: in-tn 7am-9pm CST, fr 7am-8pm CST, sat 8:30am-5pm CST



interstate music

Member of Interstate Music™

keycode 0600MD

Seventh Annual Heat Strokes Drum Contest

The seventh annual Heat Strokes Drum Contest was held on Saturday, June 14, as part of the Oswego Prairie Fest, in Oswego, Illinois. The contest, organized by FagianoDrums.com/Centrifugal Force, offers beginner, intermediate, and advanced categories, and the focus is on education.

At 11:30 A.M., master of ceremonies Jeff Helgeson of Roosevelt University announced, "Drummers...start your engines," to open the beginner competition. Beginners played a combination of exercises rather than a solo, owing to their lack of soloing experience. The goal was to play cleanly and with confidence. Ultimately, sixteen-year-old Kyle Tarpinian of McHenry, Illinois was judged the winner. Kyle's performance belied the fact that he's only been playing for a little over a year.

The intermediate category was taken by fourteen-year-old Mike Summaria of Algonquin, Illinois. Playing jazz, funk, and fusion with a lot of class, Mike scored higher than many drum-

mers in the advanced category.

Next came the rudimental snare stylers—drummers who specialize in drum corps-style playing. When the blazing notes had subsided, twenty-three-year-old Ray Mietus of Warrenville, Illinois, representing the Chicago Royal-Airs, took the trophy.

In the advanced drumset category, twenty-one-year-old Anthony Capers took charge—and third place—with funk grooves that haven't been seen or heard since Buddy Miles. Joe Babiak, also twenty-one, played heavy fusion and very intricate parts, pleasing the crowd and the judges alike. Still, he came in a few tenths of a point behind the winner. Ray Mietus turned his corps training loose on the kit, demonstrating that knowledge of rudiments and how to apply them on the drumset is the key.

Sponsors for the event included Yamaha, Evans, *Modern Drummer*, Gibraltar, Toca, Zildjian, The Percussive Arts Society, The Drum Pad, Warner Bros., Paiste, Pro-Mark, Percussionmusic.com, Chicago RoyalAirs, *Drum Corps World*,



Intermediate winner Mike Summaria



Advanced drumset and rudimental winner Ray Mietus (right) took home a Yamaha Maple Custom drumkit. Contest coordinator Steve Fagiano is on the left.

and the USMC Drum & Bugle Alumni of the District Of Columbia.

2003 International Vintage & Custom Drum Show

The thirteenth annual International Vintage & Custom Drum Show ("The Chicago Show") was held this past May 17 and 18 at the Kane County Fairgrounds in St. Charles, Illinois. Fifty-four exhibitors from eighteen states, two Canadian provinces, and two European countries displayed a dazzling array of drum and percussion gear to nearly six hundred drum enthusiasts. Special guests in attendance included such top Chicago percussion figures as **William F. Ludwig Jr.** and **Bill Ludwig III**, **Gilberto Serna**, **Don Knapp**, **Jake Jerger**, and **Gregg Potter**.

Donnie Osborne presented a clinic sponsored by DW, Zildjian, and Rebeats. The son of one-time Slingerland president Don Osborne, Donnie was a child prodigy who grew up to fill the drum chair for Mel Tormé for more than twenty years.

Snare drums provided by **Johnny Craviotto** and **John Hayes** (Acoustic Woods) were raffled off, with proceeds on the latter drum going to the Multiple Sclerosis Society. **Greg Gaylord** (Drum Solo) presented a bubinga drum to **Winnie Mensink**, organizer of the first Amsterdam Vintage & Custom Drum Show (to be held October 25). The drum will be raffled there to support Dutch charities. For more information on The Chicago Show, go to www.rebeats.com.



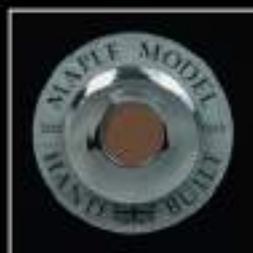
From left: Not So Modern Drummer's John Aldridge, 6 $\frac{1}{2}$ x14 Craviotto snare drum winner Joe Marquardt, Chicago Show organizer Rob Cook of Rebeats, John Hayes of Acoustic Woods, and Mary Anne Jeanson, winner of the Acoustic Woods raffle snare.



The exhibit area

The Premier Series

— Hand crafted in England —



One of the few truly hand-made drum ranges remaining in the world today, the new Premier Series unites the very best of the past with a vision of the future and represents over 8 decades of drum-making experience combined with the latest design innovations.

Our most advanced shells ever feature the warm, punchy tone of premium American Maple, the round, bright sound of Birch, or "Gen-X" our signature Maple/Birch blend, creating the individual kit you need for the signature sound you desire. A slightly undersized shell diameter combined with unique precision cut

bearing edges generates an incredible drum sound with enhanced resonance and a truer tone.

Brand new tension casings boasting individual style and sleek new insulated diecast claw hooks create a bold new look. An innovative variation of the classic ISO mounting system enables a more versatile set-up and tom brackets are newly engineered with hide-away memory lock. From cool wraps to classic lacquers and satins, to our legendary high gloss sparkles, there are 29 finishes to choose from. Premier Series...the new standard in contemporary drum design.

Now exclusively distributed in the U.S. by

mbt INTERNATIONAL and *Musicorp*

Ask your music retailer for details.

Premier
premier-percussion.com

2003 Summer NAMM Activities



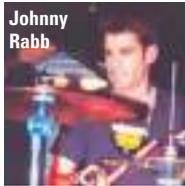
Jen Lowe

Percussionist (and new Meinl endorser) **Jen Lowe** and drummer **Art Thompson**,



Art Thompson

playing with Atlanta-based band Acres, opened a NAMM after-show event held at the 3rd & Lindsley nightclub in Nashville this past July 18. The event, co-sponsored by Meinl cymbals and *Modern Drummer*,



Johnny Rabb

was headlined by techno-music master **Johnny Rabb** and his band, Super Action Heroes. The group also features percussionist



Chris Patterson

Chris Patterson.



Mike Mangini

NAMM's second International Fastest Drummer Contest (sponsored by NAMM's teen initiative, The Music Edge) was open to everyone attending the Summer Session. Contestants were scored on playing single strokes for sixty seconds as measured by a Drumometer. The event included appearances by WFD champions **Mike Mangini**, **Johnny Rabb**, **Jotan Afanador**, **Tim Waterson**, and **Art Verdi**.

After two days of preliminary heats, on Sunday, July 20 the title of "Fastest Hands" went to **Eric Okamoto** of Clayton, North Carolina, who played 1,018 single strokes



in sixty seconds. The "Fastest Feet" honor went to **Kermit "Thumper" Tarver** of Goodlettsville, Tennessee, with 768 single strokes.

Three additional world records were set during the Summer Session. Current Battle Of The Hands world record-holder Jotan Afanador topped his existing record of 1,152 matched grip single strokes with a new record of 1,165 strokes. Mike Mangini topped Art Verdi's existing record of 1,116 traditional-grip single strokes with a new record of 1,126. Finally, **Seth Davis** set a new Battle Of The Hands double-strokes record with a score of 1,021.

Over \$10,000 in prizes were provided by Mapex, Meinl, Pro-Mark, Axis pedals, Remo, Thumpers bass drum pillows, and laser engraver Tim Byrd. For more information visit www.ExtremeSportDrumming.com.

Also on July 18, Pearl Percussion sponsored an all-star Latin jam at Nashville's Club Caliente. Anchored by timbalero **Lalo Davila's** crack Latin band Orkesta Eme Pe, guest performers included **Marc Quiñones**, **Bobby Allende**, **Ettiene Fuentes**, and Pearl's own **Glen Caruba** on percussion, and **Mike Mangini** on drumset.

Nashville drummer (and *MD* writer) **Jennie Hoeft** entertained NAMM-goers with funky grooves at Nashville nightspot Atlantis, performing with Girl Talk.



Indy Quickies

The **2003 Havana Drum Festival** will take place November 1-15, in Havana, Santiago de Cuba, and Matanzas, Cuba. Artists appearing will include **Richie "Gajate" Garcia**, **David Garibaldi**, **Luis Conte**, **Dom Famularo**, **Ron Powell**, **Aldo Mazza**, and many top Cuban musicians. Costs range from \$1,599 to \$3,099, depending on dates and length of stay. For further information and bookings, contact **Chuck Silverman** at chuck@chucksilverman.com, or at www.chucksilverman.com.

This past June 13 saw the celebration of the Gretsch Drum Company's 120th anniversary, held at the Hartford Club



Fred and Dinah Gretsch, surrounded by the Kaman/Gretsch marketing team

in Hartford, Connecticut. **Fred and Dinah Gretsch** welcomed family, friends, and industry colleagues, citing their contributions to the company's history and current status. The party was held in Hartford to underscore the success of Gretsch's three-year association with Connecticut-based Kaman Music Corporation. Kaman presented special plaques (made from sections of drum shells) to Fred and Dinah to commemorate the occasion.

"Awesome..."

Don "Turk" Schell, Front of House for Lucinda Williams, Ryan Adams

"Best kick drum mic I've ever used. Replaced my kick drum mic I'd been using for 15 years!"

Paul Rogers, Front of House
George Strait

"The D6 was designed with just one goal in mind: to be a no-compromise contemporary kick mic... If you want a painless way to get an absolutely rocking professional sound with a ton of serious beef on the bottom and that Lars type 'click' on the top, then this is the stuff."

Mark Parsons, Modern
Drummer

"Every day in sound-check we wrestle with that first channel. We know the ideal mic for any application is one that sounds natural with no EQ. The D6 is the 'swift kick' we've all been waiting for. Thanks Audix."

Mark Frink, Monitor Engineer
k.d. lang

"The introduction of the D6 from Audix has made an impressive impact. We've had many requests from high profile drummers to install them in their custom kick drums using our May Miking System..."

Randall May

"Audix continues to impress us with its latest kick drum mic." 2003 PAR Excellence Award Winner; Pro Audio Review

"I am extremely happy with the D6 as I have been looking for an excellent sounding Kick mic. It is great to finally find a dynamic kick mic that has clean clear low end without that "unnatural resonant low boost" that so many so-called 'Kick Mics' have."

Dave Rat, Front of House,
Red Hot Chili Peppers

"The D6 was awesome right out of the box. In a recent TV performance with Lucinda Williams, the D6 shook the ground to the point where the high definition camera men asked me if I could please high pass the bass!"

Don "Turk" Schell,
Front of House

Lucinda Williams, Ryan Adams

"The D6 delivers a crisp, modern sounding kick sound right out of the box and is also a useful mic to have in the locker for bass miking."

Martin Ostrowski
Gig Magazine

"With the D6, attaining an authentic kick sound requires no effort so I don't need to spend my time researching crossover points and hacking at EQ's."

Steve Beatty, Mobile Engineer
Real Image Recording

"The first time I put the D6 in our drummer's (Rickie Fataar) kick drum was in sound check at one of our gigs. We didn't even get through the first 8 bars when he asked what I did to the kick drum sound. He said it was shaking the whole stage and that he could really feel the improved low end. The D6 is now part of our sound."

Paul Middleton,
Front of House, Bonnie Raitt

"Love the D6-sounds so natural and does not color the sound at all. It literally took me 2 minutes on the first day of tour to get Matt Cameron's kick drum sound and I have not messed with it since."

Karrie Keyes, Monitor Engineer
Pearl Jam

"In my 18 years of doing this, I have never received more compliments on my kick drum sound than I do now. I only travel with three things; two pieces of fussy English outboard gear and an Audix D6!"

Chris "Sully" Sullivan,
Front of House, Jaci Velasquez

"I like the fact that the D6 has all the lows and can handle the SPL of large, low frequency drums, but still allows the drum to sound the same as it does acoustically."

At Blue Man Group, we use many drums with frequency ranges that go even lower than average kick drums...the D6 does a great job of reproducing them accurately."

Ross Humphrey,
Sound Supervisor,
Blue Man Productions



"FORGET EQ. YOU DON'T NEED IT. OUTSIDE, SIX INCHES FROM THE DOUBLE-HEADED JAZZ DRUMS, THE SOUND WAS ROUNDED, FULL, AND WOOLLY... INSIDE A 22-INCH ROCK KICK, THE RESULT WAS PUNCHY AND TIGHT, WITH SOUL-SHAKING LOWS. THE D6 WAS CONSISTENT NEARLY ANYWHERE WITHIN THE KICK, WITH A SOLID, NO-HASSLE SOUND.... ON STAGE OR IN SESSION, THE D6 ROCKS - LITERALLY!"

GEORGE PETERSEN, MIX MAGAZINE

....right out of the box!"

AUDIX
PERFORMANCE IS EVERYTHING

FOR A DEALER NEAR YOU CALL: 800-966-8261
TEL: 503-682-6933 FAX: 503-682-7114 www.audixusa.com

Audix Corporation, PO Box 4010, Wilsonville, OR 97070

In Canada, C-Tec, Tel 604-942-1001, Fax 604-942-1010

©Audix Corp 2003. All rights reserved. Audix and the Audix logo are trademarks of Audix Corporation.

The pair reciprocated with awards to Kaman's marketing team for Gretsch drums: Kim Graham, Tim O'Neal, and Ken Fredenberg.



Modern Drummer senior editor Rick Van Horn presented an award of appreciation to Gretsch from *Modern Drummer* and its readers. In addition to celebrating the historic nature of Gretsch drums, the award recognizes the company's support of *MD* virtually since the inception of the magazine. The party concluded with music provided by drum star and Gretsch endorser **Vinnie Colaiuta**, with pianist Randy Waldman and bassist Larry Cohat. The group played jazz arrangements of classical music and show tunes.



On Monday, June 30, **The Jersey Surf Drum & Bugle Corps** made a stop at Kaman Music Corporation's Bloomfield, Connecticut headquarters for a performance that incorporated Toca percussion instruments into their marching performance. Kaman's Toca percussion specialists have been working on a project with The Surf that brings hand percussion instruments that are normally relegated to the "pit area" to a featured position on the

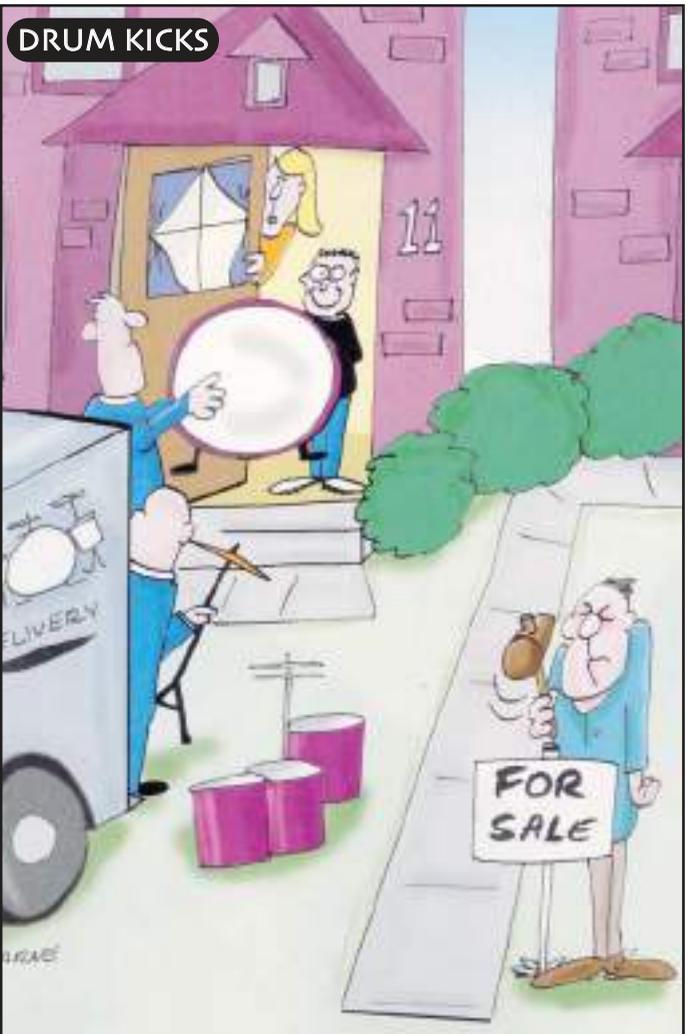


field. Congas, cajons, dumbeks, and a variety of other instruments will be incorporated into the corps' program. (For more information on the Jersey Surf, visit www.jerseysurf.org.)

Following The Surf's performance, Toca's leading percussion clinician, **Kalani**, led a drum circle that combined Surf members with dozens of Kaman employees and staff. Everyone had fun playing LP and Toca products, both of which are distributed by Kaman.



Mapex Drums recently sponsored the **Seventh Annual Minnesota Drum Set Camps**. The two-week camps were held this past July in Eden Prairie and Eagan, Minnesota. They presented an environment in which every student, from beginner to advanced, learned and played behind his or her own drumset. All of the faculty members at the camp were full-time performers/educators. Mapex donated a black V-Series kit, as well as T-shirts and hats for the campers. For more information, contact Mapex at (615) 793-2050, or go to www.mapexdrums.com.



QUICK BEATS

TRAVIS BARKER

(BLINK-182, BOXCAR RACER, TRANSPLANTS)

What are some of your favorite grooves?

Stewart Copeland on "So Lonely" (The Police), Dave Lombardo on "Raining Blood" (Slayer), and Clyde Stubblefield on "Funky Drummer" (James Brown).

What's your favorite TV theme music?

The Flintstones.

If you could put together an imaginary superband, who would be in it?
Prince and me.

What song makes you say, "I wish I played on that one"?

"Like I Love You" by Justin



THE BIGGEST DRUM EXTRAVAGANZA IN 2003

7TH ANNUAL
Hollywood
Custom & Vintage
DRUM SHOW

AT THE FAMOUS REMO PERCUSSION CENTER, 7308 COLDWATER CANYON, NORTH HOLLYWOOD

OCTOBER 4TH & 5TH,

SATURDAY (10:00 AM TO 7:00 PM), SUNDAY (11:00 AM TO 6:00 PM),

pacific
Percussion

SABIAN

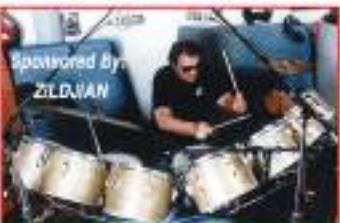
Zildjian

MODERN DRUMMER

Ludwig
The World's Standard

REMO

Bosphorus



MARVIN "SMITTY" SMITH
With His Trio "WE 3" Featuring:
GREG ERBA & JOE BAGG

DON OSBORNE
SATURDAY CLINIC

HAL BLAINE
SUNDAY CLINIC

SATURDAY ONLY!

PLUS OTHERS TO BE ANNOUNCED!

CELEBRITY CLINICS BOTH DAYS

Pearl

EVER DRUM

DRUM!

pro-mark

Dunnett

dw

NOT SO MODERN
DRUMMER

TICKETS:

\$10.00 IN ADVANCE
\$12.00 AT THE DOOR.

**BUY!
SELL!
TRADE!**

**CELEBRITY
RECORDING
ARTISTS**

**BRING YOUR
DRUMS!
CONSIGNMENT
AREA!**

**TODAY'S BEST
CUSTOM DRUM
MAKERS WILL
BE ON HAND!**

**MEET NSMD DRUM
ENGRAVER/HISTORIAN
JOHN ALDRIDGE**

WIN!

NEW! USED! VINTAGE!

DRUMS, CYMBALS, CATALOGS, PARTS AND MORE!

WIN!

**CUSTOM SNARE RAFFLES & GIVEAWAYS FROM: LUDWIG, D.W., DUNNETT CLASSIC DRUMS
REMO, DRUM SOLO, MAYER BROS., BOSPHORUS, SABIAN, PRO-MARK, THUMPER DRUMS & MORE.**

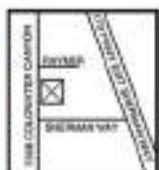
For Advance Tickets or Exhibitor information call: **KERRY CRUTCHFIELD (323)461-0640**

Send Check to: **DRUM SHOW**, 6324 Ivarene Ave., Hollywood CA 90068

Visa or Master Card Accepted for Tickets & Exhibitor Space, E-MAIL: drumcrutch@aol.com, Visit our web site: www.vintagedrumshow.com

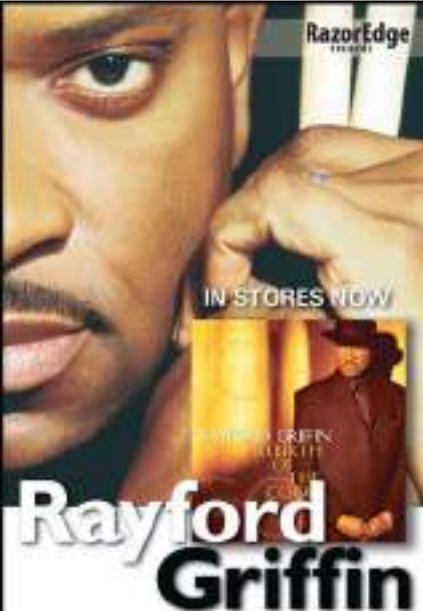
Produced By **KERRY CRUTCHFIELD** Co-Sponsored By **Modern Drummer Magazine**, **Not So Modern Drummer Magazine** and **Drum Magazine**

SPECIAL THANKS TO: TODD TRENT, ONTARIO MUSIC, LUDWIG DRUMS, GLENN NOYES, W.L.A. MUSIC, STAN AND JERRY AT PRO DRUM SHOP, GREG GAYLORD, RONN DUNNETT, D.W., MAYER BROS., THUMPER DRUMS, PAT BROWN, SAM ASH MUSIC, AND GUITAR CENTER



DISCOUNT TICKETS ALSO ON SALE AT PRO DRUM SHOP HOLLYWOOD, WEST L.A. MUSIC AND ONTARIO MUSIC

SPECIALTY PRODUCTS SHOWCASE



RazorEdge
PRESENTS

IN STORES NOW

RAYFORD GRIFFIN

Rayford Griffin

"Rebirth Of The Cool"

Rayford Griffin's debut CD represents his outstanding journey through the ranks of Jazz, R&B and Fusion greats. Featuring George Duke, Stanley Clarke, Branford Marsalis and Dwight Sills.

See Rayford on tour w/Pick Brain.
www.rayfordgriffin.com

©2003 RazorEdge Records, A Division of Q&V Entertainment, Inc. A Lightyear Entertainment Release. Made in USA. Distributed in the U.S. by 

WHY DO C&C DRUMS SOUND SO GOOD?

THE SECRET'S OUT
IT'S THE PLAYERS!



RYAN POPE / THE GET UP KIDS
KLIPH SCURLOCK / THE FLAMING LIPS
JASON KOURKOUNIS / BURNING BRIDES
KEVIN RATTERMAN / ELLIOT
DEREK GRANT / ALKILINE TRIO
CHRIS JANKOWSKI / THE ANNIVERSARY
ED TRASK / AVAIL
SCOTT MINOR / SPARKLEHORSE
MIKE POORMAN / HOT ROD CIRCUIT
BRIAN LANE / BRAND NEW
DAMON ATKINSON / HEY MERCEDES

816.468.1121 KC.MO EST. 1989
WWW.CANDCCUSTOMDRUMS.COM

Think pink... or any color

Unsurpassed warmth
and sustain




CLE drums 

Phone: 410-876-7950
www.cle drums.com

Custom hand-made drums available at
2112 Percussion, Raleigh, North Carolina
Cadenza Drums, Rochester, New York
Chuck Levin's, Wheaton, Maryland
County Bros. Music, Muscle Shoals, Alabama
(Dealer inquiries invited)



Quick and Easy Isolation
plus you will
Hear Yourself Better!

New LID System
with AX12 Height Extenders

CLEARSONIC PANEL
Drum Shields

SORBER
Absorption Baffles

1.800.888.6360 
clearsonic.com



Practice Silently

(and jam as loud as you want)



Drumbalaya!
Specializing in electronic drum equipment

Visit the world's ONLY all e-drum store.

www.drumbalaya.com
1-866-881-9313

FEELGOOD PEDAL PLATES



IMAGINE THE FEEL

INCREASE LEVERAGE, COMFORT & CONTROL... IN MINUTES

ATTACHABLE LEVERAGE FOOTBOARDS FOR ALL PEDALS

860-774-5169 CHECK THIS OUT @
www.feelgoodpedalplates.com

Custom Drumsticks With Your Name!!!



Cappella
Est. 1963
"THE REAL DRUMSTICK PEOPLE"
www.cappelladrumsticks.com

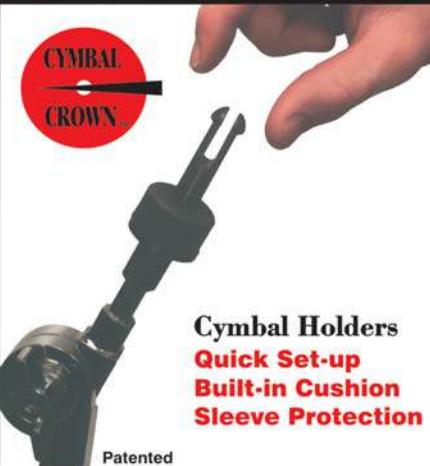
www.zorothedrummer.com
 Private lessons - Career Consultation - CDs - Books - DVDs

The place to find everything funky you'll ever need



Call today! 818-998-6767
z@zorothedrummer.com

GET THE PINCH



Cymbal Holders
Quick Set-up
Built-in Cushion
Sleeve Protection

Patented

BIG BANG DISTRIBUTION
 9420 Reseda Blvd., PMB 350, Northridge, CA. 91324 Ph. 800-547-6401 www.bigbangdist.com

Absorptive, Expandable, Modular. MAX-Wall!

MAX-Wall 633



The space-efficient, world-class, sound-treated recording & mixing environment that can go ANYWHERE!

Auralex

Visit www.auralex.com & put a MAX-Wall™ to work... Today!



Mike Dolbear.com
www.mikedolbear.com
 The online community bringing drummers together

★ ★ ★ Full Color Custom VividHeads ★ ★ ★



www.VintageLogos.com

New MetroPad™
 A Revolutionary New Practice Pad



\$39.95
 Model # MP102

MetroPad™ is a practice pad with a built-in metronome. MetroPad™ allows drummers to adjust the BPM and select a time signature for various rudiments.

Educational Music Accessories Co. LLC
 PO Box 5273, San Clemente, CA 92674 • Phone (949) 481-5873 Fax (949) 369-3850
www.educationalmusicaccessories.com • Patents Pending

magstar **Go TRIBAL!**

Magstar Custom Drums Offers Tribal designs Hand-applied to any drum by Tattoo Artist JAXX. Prices range from \$25-\$100 per design.



Check Out Magstar Custom RE-EDGING Services
 New OR Old Drums—New Edges (Inner And Counter Cuts) can improve the Sustain, Attack, Decay, Resonance, Volume, and especially the Tuning of any drum.

Call or E-mail for Info and Prices
ROB KAMPA
 phone/fax: 508-747-3493 • www.magstardrums.com



Drum Doctors
 World Class Drum Rentals Since 1981

Check out our New Website
www.drumdoctors.com



818.506.8123

DRUM INSTRUCTION

TONY RACCIATTI

GRADUATE OF BERKLEE COLLEGE OF MUSIC. FORMER INSTRUCTOR AT BERKLEE & THE BOSTON CONSERVATORY PERCUSSION ACADEMY. STUDIED WITH ROY BURNS, FRED BUDA, ALAN DAWSON & BUSTER BAILEY

NOW ACCEPTING STUDENTS.

ALL STYLES—ALL LEVELS
 PROFESSIONAL MUSIC STUDIOS
 677 PASSAIC AVE.
 NUTLEY, NJ 07110

Email: ajdrum@aol.com
 1-800-29-TEMPO or 973-661-4885

sambarnard.net
 Satisfaction Guaranteed

DrumWrap



12x8, 13x9,
 Sizes: 16x16, 22x14
 Solids...\$79⁹⁹ & up
 Satin Flames....\$129⁹⁹
 Metals (New)\$129⁹⁹
 Pearls.....\$129-\$187⁹⁹
 Sparkles.....\$197⁹⁹

Many colors, sizes & single pieces sold

Hardware
30-60% Off rims, hoops, stands, tension rods, lugs
And Much Much More!
Free Samples & Info
602-279-4041



797 Zildjian.
 561 Sabian. 419 Paiste, Wuhan, Istanbul, and Bosphorus.
 All in stock, right now.

"We have 'em"

FORK'S
 DRUM CLOSET

Call now: 800.55.FORKS
www.forksdrumcloset.com

www.handmaderhythm.com

MEMPHIS DRUM SHOP

888-276-2331 www.memphisdrumshop.com

VATER PERCUSSION
of GOOD WOOD...perfected

Jim Payne

New accepting students in NYC
Recommended by Peter Erskine, John Scofield, John Riley
Ask about "1 week on the scene in NYC"
www.funkydrummer.com
917-584-2554 or email: jpayne@funkydrummer.com

Authorized Cymbal Dealer

LAFAYETTE MUSIC CO., INC.
"The Friendly Music Store"
1000 Lakeside Drive
Lafayette, CA 94501
(925) 944-2100
Fax: (925) 944-2100
www.lafayettemusic.com

SINGERS! REMOVE VOCALS

Unlimited Free Backgrounds
from Original Standard Recordings!
Thompson Vocal Eliminator™
VE-4 Free Brochure/Demo
24 Hour Demo/Info Line
(770)482-2485 - Ext.26
LT Sound Dept IMD-1 7980 LT Parkway, Lithonia, GA 30058
www.VocalEliminator.com / g.oIMD
Better Than Karaoke For Over 25 Years!

DRUMS, ETC.

"The Drummer's Pro Shop"
www.drumsetc.com
Visit our new online MEGA-STORE!
1.800.922.3786 Free Catalog!

workshops
festival
camp
cd.
events
kosamusic.com
(800) 541-8401

the drum pad

Chicagoland's Pro Drum Shop
48 W. Palatine Road
Palatine, IL 60067
888-523-1158 • www.thedrumpad.com

www.drummaker.com
HARDWARE • SHELLS • COVERING
FREE PARTS GUIDE!
DRUM SUPPLY HOUSE, INC. 731.423.3786

SOLO

CREATED BY GREG GAYLORD
Customcrafted drums
Apple to Zebra wood
415.898.2647
WWW.DRUMSOLO.CC

DEDICATED TO MAKING BETTER DRUMS.
4881 Chino Avenue,
Chino, CA 91710 USA
T: 909.628.9589
www.taye.com

YOUR CYMBAL CONNECTION!
Talk to A Pro
Get Expert Advice
Unbeatable Prices
Fast Delivery
Your First Cymbals or Adding to Your Collection
859-276-1827
431 Southland Dr., Lexington, KY 40503

"LOOKING FOR A RECORD DEAL ???"
Getting signed is very hard to do.
But we will get the record deal you are looking for.
Guaranteed Service. Call now to receive your FREE information.
Talent 2000
1-800-499-6395
www.talent2k.com

Adjustable Bass drum Cradle™

Instantly convert a floor tom or enhance the sound of your bass drum.
Cradle arms adjust to fit drum diameters from 16"-22" and center the beater on the head.
Length adjusts from 10.5-20.5"
Attach any pedal
\$199 Plus GST
D'AMICO
Check, Visa, MC, AMX or Disc
44170 Old Warm Springs Blvd. Fremont, CA 94538
Tel: (510) 226-6700 Fax: (510) 226-7545

MOONGEL®

DAMPER PADS®
WORKOUT PAD®
SEE THE NEW SNARE PAD®
WWW.RTOM.COM

Drums on Sale.com

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

Custom Drum Builders
Quality Recovering Materials
Free Samples
Lessons
Complete Repair Services
100% Maple Keller Shells
Hardware
Precision Drum Company
151 California Rd; Yorktown Hts; NY 10596
Phone: 914-962-4985 Fax: 914-962-0001
www.PrecisionDrum.com

Forget the patch.
Get the Badge.
www.slugdrums.com

RUPP'S DRUMS

DENVER'S ONLY PRO DRUM SHOP
BUY • SELL • TRADE • REPAIR • VINTAGE
2045 S. Holly
Denver, CO 80222
303-756-5777 • fax 757-2792
Email: rupp@ruppsdrums.com
Visit the webpage: www.ruppsdrums.com
"We have EVERYTHING!"

www.dougann.com
 Your source for books by Doug Tann

"The Forgotten Foot"
 "Multi-Level Ostinato Drumming"
 "Compound Odd Meter Groupings"
 "Understanding Drum Set Mechanics"

info: dougann@yahoo.com
 surf to: <http://www.dreamwater.net/dougann>

AMDRUMPARTS.COM
 CUSTOM BUILDER • DISTINGUISHED PARTS



MAPLE SHELLS
 CUSTOM LUGS
 PARTS CATALOG

FREE EDGES &
 HOLES w/COMPLETE
 DRUM!

CATALOG ONLINE
 (541) 895-5563

JOE MORELLO
 NOW ACCEPTING A LIMITED NUMBER OF PRIVATE STUDENTS
 IN THE NEW YORK AREA. CALL FOR EVALUATION,
 (973)373-6282 10-12AM, 7-10PM.
 Joe Morello Productions
 73 Myrtle Ave., Suite 7B
 Irvington, NJ 07111

**FINALLY
 TUNING DRUMS
 IS SIMPLE !!!**



416-990-7593
www.drumtuner.com

MD LIBRARY
 The Best In Educational
 Materials For Drummers!

Shore Drum Duets
 It's Time to Get Your Hands
 Dirty!



This new book by Modern Drummer Editor Ron Spagnardi offers a great selection of 35 challenging duets ranging in difficulty from simple to complex.

Practice both parts individually to improve your basic reading skills and facility with varied time signatures.

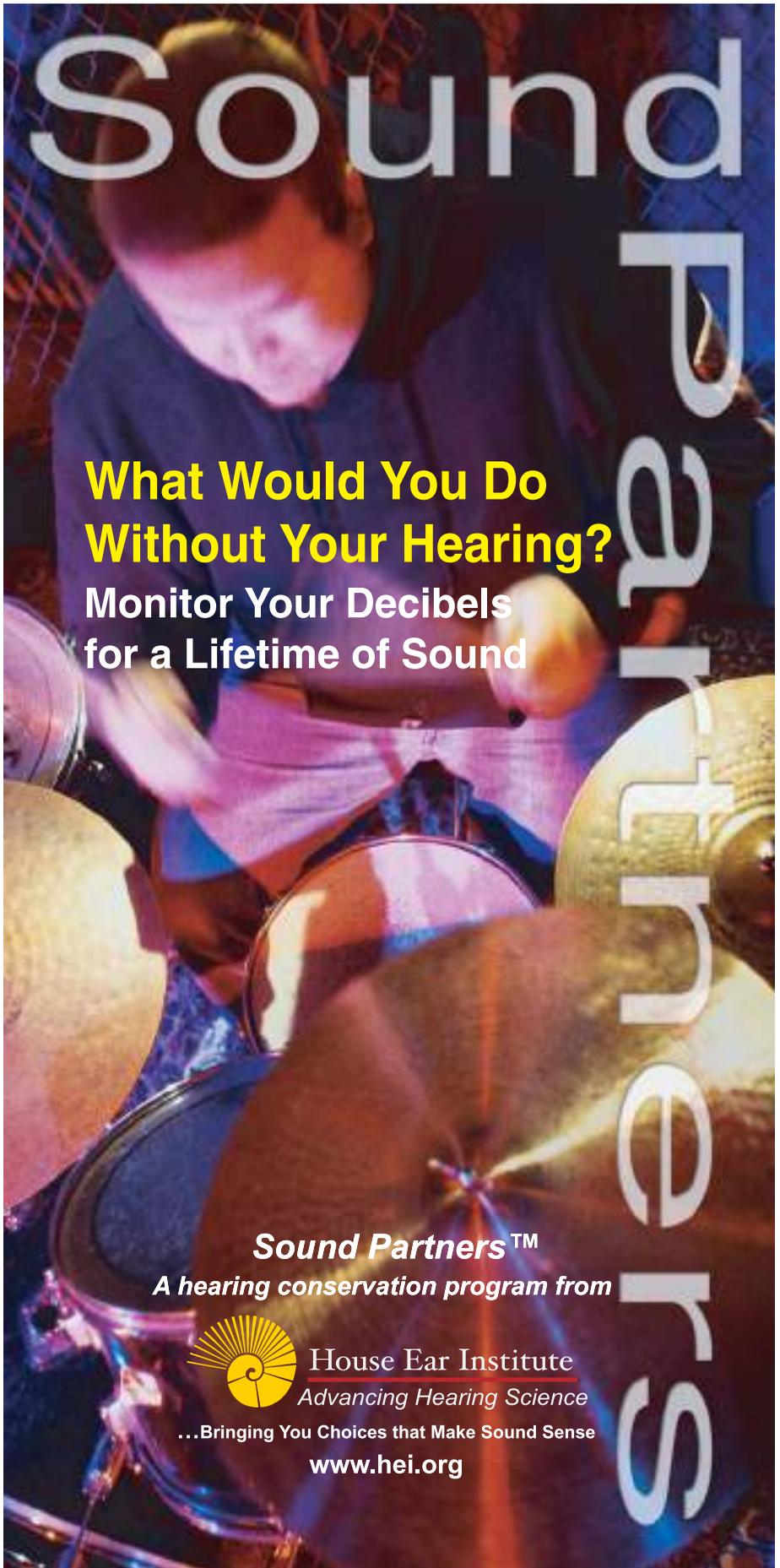
Ideal for high school and college-level percussionists.

An excellent source of supplemental reading material that's fun for students and teachers.

Can't find a playing partner? No problem. The enclosed CD contains both parts recorded separately so you can play either part along with the other on the CD!

\$14.95 plus S & H

To Order Call Toll-Free:
(800) 637-2852
 Or Order Online At
www.moderndrummer.com



Sound Partners

What Would You Do Without Your Hearing?
 Monitor Your Decibels for a Lifetime of Sound

Sound Partners™
 A hearing conservation program from

 **House Ear Institute**
 Advancing Hearing Science

...Bringing You Choices that Make Sound Sense
www.hei.org

Advertise in Drum Market

and reach over a quarter million drummers worldwide.

RATES

Minimum frequency: 3 months
Minimum ad charge: \$10

3x: \$1.75 per word, per month
6x: \$1.60 per word, per month
12x: \$1.45 per word, per month

Boldface words: add 75¢ per word, per month.

Address: add \$5 per address, per month.

PAYMENT

Ads must be prepaid prior to closing date of the issue.

Acceptable forms of payment: personal check, money order, Visa, and MasterCard.

TERMS

Publisher reserves the right to edit all classified ads.

Ad positioning is solely determined by the publisher.

CORRESPONDENCE

Joan Stickel
Modern Drummer Magazine
12 Old Bridge Road
Cedar Grove, NJ 07009
Tel: (973) 239-4140
Fax: (973) 239-7139
Email: joans@moderndrummer.com

Modern Drummer CLASSIFIED ADVERTISERS

If you find yourself missing deadlines, or not sure of when your ad will run, please refer to the calendar below.

ISSUE DATE	CLOSING DATE	ON SALE DATE
JAN	Sept 15	Nov 30
FEB	Oct 15	Dec 30
MAR	Nov 15	Jan 30
APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
AUG	Apr 15	Jun 30
SEPT	May 15	Jul 30
OCT	Jun 15	Aug 30
NOV	July 15	Sept 30
DEC	Aug 15	Oct 30

For Sale

Vintage Photo Catalog! Download from our Web site. Ludwig, Slingerland, and more. Money-back guarantee. Always buying and trading. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567, tel: (800) 729-3111 or (641) 693-3611. www.vintagedrum.com.

American Music Drumparts—chrome and brass lugs, parts, hardware, etc. Free catalog, (541) 895-5563, www.amdrumparts.com.

Electrocute your kit! With M-Pro drum triggers from www.DrumTriggers.com.

Carbonlite Drum Racks: Lighten your load. Carbon fiber rack systems, plus tube kits for steel rack tube replacement. (727) 742-2263, www.carbonlite.com.

Drum Supply House—maple shells, coverings, lugs, and hardware. **Free Parts Guide for builders!** Tel: (731) 423-DRUM (3786), 44 Warehouse Courtyard, Ste. 105, Jackson, TN 38301, www.DrumMaker.com.

50% off all drumheads, 50% off all drumsticks, up to 50% off cymbals. www.drumstixtoo.com.

Eames hand-crafted North American birch drum shells in Finetone, Naturaltone, and Mastertone series, finished or unfinished. For brochure contact: Eames Drum Co., 229 Hamilton St., Saugus, MA 01906. Tel: (781) 233-1404.

Gretsch Drums, parts, logo heads, badges, etc., www.explorersdrums.com. Tel: (816) 361-1195.

Hypnosis for drummers. Enhance all playing levels. www.theinnermusician.com.

Stacked Shell segmented snares, kits, and shells. www.Globaldrumco.net.

Husher Drum Silencer. Practice on your drums, not a rubber pad. Actual drumheads. You get tone, feel, 90% less volume. Patented. (631) 327-3776.

Unique kick drum beaters: Skull beaters, basketball beaters, 8-ball beaters, dice beaters, and more! www.marrelldrums.com.

DW kits: Timeless timbre, 25th Anniversary, Tamo ash, others, and snares. Greg, (718) 966-5353, days.

Full-color bass drum heads custom made with your photos, logos, digital files. Or choose an image from our catalog. www.VividHeads.com.

Moms Music. For all your drum needs. DW, ddrum, Tama, Yamaha, Paiste, Zildjian, Remo, Sabian, Aquarian, LP, Gretsch, Ludwig, and more. Tel: (800) 467-MOMS, ask for Ryan. www.momsmusic.com.

Moosetrap Cases—Custom built ATA road & flight cases. Cymbal cases starting at \$139. Tel: (413) 268-9928. <http://moosetrapcase.tripod.com>.

New Spizzichino cymbals—jaz@nfcd.net.

www.SMDdrums.com. Hand-made stove, ply, and steam bent drums. Old world craftsmanship, modern innovations. Endless options. Phone: (313) 824-6502.

Drum Bum: T-Shirts, hats, decals, keychains, and 400 **free** lessons! www.drumbum.com.

Download your favorite music from drummers and percussionists. Interviews, photos, and on-line lessons from your favorite artists, free monthly email newsletter, Drum Circle info from around the world and more. www.DrumsOnTheWeb.com.

Study Materials

www.chuckbraman.com/DrummingPatterns.htm. "This creative, valuable book is for every drummer's library"—Louie Bellson.

Drumstick Spinology: The complete method of spinning drumsticks, 80 pages, 56-minute DVD. www.drstix.com.

Joe Syrian's Traveling Left Foot. Rock, jazz, and Latin patterns using two bass drums (or double pedal) and hi-hat simultaneously. "An important new concept that increases the potential for the feet in modern music"—Jim Chapin. "Two great books, a must for every drummer"—Louie Bellson. Send \$25 for a 2-book set (1,100 exercises). Empire Group, PO Box 1903, Dearborn, MI 48121.

www.ROCKDRUMCHARTS.com.

Fast Hands For Drummers. To order, send \$12 to: John Bock, 9 Hillview Place, Elmsford, NY 10523.

Visit www.baysidepress.com for the best hand percussion, drumset, and mallet percussion books available online.

www.tigerbill.com: Get your drum skills evaluated, Monster Chops lessons, MadPlayers, more.

Hard-cover drum books by Joel Rothman. Complete Rock Drummer, Complete Jazz Drummer, \$99.95 each. Send for free catalog. J.R. Publications, Charles Dumont & Son, #1085 Dumont Dr., Voorhees, NJ 08043. Tel: (800) 257-8283.

Need a drum part transcribed? **Drumset Transcription Service.** Scottweltner@attbi.com. Tel: (214) 403-5976.

Instruction

NYC—Westchester. Learn the art of playing the drums. Students include platinum artists. All welcome. "It's about time." www.edbettinelli.com. Tel: (212) 759-2631, (914) 674-4549.

Boston, Brockton, and Whitman, MA, Providence, RI: Horrigan Drum School, all levels, all styles. Tel: (888) 258-0021.

Drumset lessons through the mail. For brochure, send \$1 US to Horrigan Drum School, 342 Centre St., Brockton, MA 02302, or visit www.horrigandrumschool.com.

Pat Petrillo now teaching in **NYC, NJ, and Philly** areas! (732) 821-6332, or www.patpetrillo.com.

Polyrhythms: The Musicians Guide. 10 out of 10 rating—October 2002 Modern Drummer: "Crucial for drummers." Plus the **Polyrhythm CD** (George Duke, Peter Magadini, Don Menza). Book and CD, \$24.95 (US shipping included). Peter Magadini, c/o Ibis Recordings, PO Box 2043, Novato, CA 94948-2043, www.petermagadini.com.

NYC—Tabla. Study Indian classical drumming with performer Misha Masud. All levels. Special training for musicians of jazz, East/West fusion interested in Indian rhythm. Tel: (212) 724-7223.

Vintage Showcase

For Sale

Vintage Photo Catalog! Download from our Web site. Ludwig, Slingerland, and more. Money-back guarantee. Always buying and trading. Visa/MC. Vintage Drum Center, 2243 Ivory Drive, Libertyville, IA 52567, tel: (800) 729-3111 or (641) 693-3611. www.vintagedrum.com.

A Drummer's Tradition features an incredible collection of vintage drums for sale. Visit our shop in San Rafael, California, or check our Web site at www.adrummerstradition.com for weekly updates. We are always buying! Call 10-6 PST, Mon-Sat, tel: (415) 458-1688, fax: (415) 458-1689.

BackBeat Drums Vintage & Restored drums, cymbals, stands, and parts. **Tel: (208) 265-4336**, www.backbeatdrums.com.

For the finest in vintage drums/cymbals, it's Blair N Drums! Since 1987. We feature: K Zildjian (Istanbul) and Paiste formula 602 cymbals. Also, drums by Gretsch, Rogers, Ludwig, Leedy, etc. Layaways available! Please call only to buy, sell, trade. Tel: (800) 733-8164, (616) 364-0604, fax: (616) 363-2495. Email: blairndrum@aol.com.

Vintage: Snare, sets, singles, cymbals, hardware, logos, and trades. Look/see, www.drumatix.com.

www.drumschool.com: 300 sets, 600 snares. (800) 810-DRUM.

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

Wanted

Any K Zildjian (Istanbul) cymbals and Paiste formula 602 cymbals. Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (616) 364-0604. Fax: (616) 363-2495. Email: blairndrum@aol.com.

Unusual-finish drums: swirls, stars, top hats, engraved, etc. Also **Camco**, George Way, Gladstone, and Ringo drums. (800) 839-6634.

Immediate cash—Gretsch, K Zildjians, Ludwig, Rogers, Slingerland, Leedy. Vintage Drum Center. Tel: (800) 729-3111, or (641) 693-3611, vintagedrum@lisco.com.

Miscellaneous

www.vintagelogs.com. Vintage-style logos for kick drums.

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

Drumset and Brazilian percussion. **Pandeiro. Mario Monaco**, tel: (718) 274-9809, fax: (917) 757-9225.

www.Drummeronly.net—Stix Nickson is accepting a limited number of drumset and percussion students, Port St. Lucie, West Palm Beach, Florida. Tel: (772) 337-4002. Digital recording facilities and sound reinforcement available.

Play-along music for drums and guitar, instructional books and videos—all levels. www.powerjamms.com, or call toll-free (877) 448-3786.

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

Wanted

Vintage Drums—Immediate cash for Gretsch, K Zildjian, Ludwig, Rogers, Slingerland, Leedy, **Tel: (800) 729-3111** or (641) 693-3611, vintagedrum@lisco.com.

Any K Zildjian (Istanbul) cymbals and Paiste formula 602 cymbals. Gretsch, Rogers, Ludwig, Leedy drums, etc. also wanted. Sets or singles! Tel: (800) 733-8164, (616) 364-0604. Fax: (616) 363-2495. Email: blairndrum@aol.com.

Pre-1999 Modern Drummer back issues. NYC tri-state area. (212) 438-7234.

Miscellaneous

New! Video clips, free drum lessons, drum videos, monthly giveaways at Dave Bedrock's americandrumsschool.com.

Electrocute your kit! www.DrumTriggers.com.

DVD from Bill Bruford's Earthworks—www.escapetv.tv to view three clips, listen to audio, direct link to DGM for purchase.

Make money teaching drums! www.brookemcloud.com/productsbooks.htm.

www.MusiciansContact.com. Need work? Paying jobs and résumés online. Thousands of satisfied members since 1969, tel: (818) 888-7879.

Musicians National Referral: Where pro musicians and bands connect. World's largest, most preferred referral. Ask about our lifetime membership. Tel: (800) 366-4447. www.musicianreferral.com.

Drum Bum: T-Shirts and gifts. www.drumbum.com.

It's The FEEL That Counts!



Natural Gum Rubber

Pure • Unadulterated • Not synthetic • Not dyed a color to cover imperfections

Exclusive "Made to be Played" Surface

Not "off the shelf" gum rubber • Made for us to our exact specifications

REALFEEL
PRACTICE PADS

The ORIGINATOR
Not An Imitator!

HQ PERCUSSION
PRODUCTS
www.HQpercussion.com

Serious Books for Serious THE MODERN DRUMMER LIBRARY



The Big Band Drummer by Ron Spagnardi

A complete workbook for improving big band drumming performance.



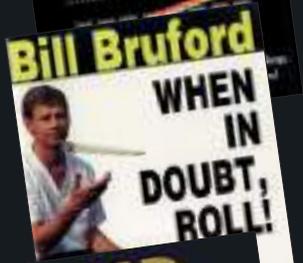
Snare Drum Duets by Ron Spagnardi

Twenty-five challenging duets that are fun for students and teachers. Includes a CD for playalong of either part.



Accent Control by Ron Spagnardi

Over 1,000 accent exercises using mixed stickings, rolls, flams, and accents around the drums. A must for technique and solo development.



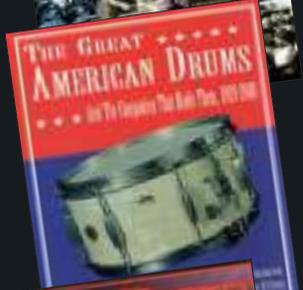
When In Doubt, Roll by Bill Bruford

Bruford's greatest recorded performances, and exercises to develop facility, flexibility, and creativity.



Classic Tracks by Joe Bergamini

Note for note transcriptions of thirteen of the world's greatest drummers. Bonham, Gadd, Phillips, Peart, Porcaro, and more.



The Great American Drums by Harry Cangany

The history of American drum manufacturing.



The New Breed by Gary Chester

Develop the skills needed to master today's studio requirements.

Building Bass Drum Technique by Ron Spagnardi

Strength, speed, endurance, and control for improved single bass drum performance.



The Great Jazz Drummers by Ron Spagnardi

60 of the world's legendary jazz drumming greats. CD included.



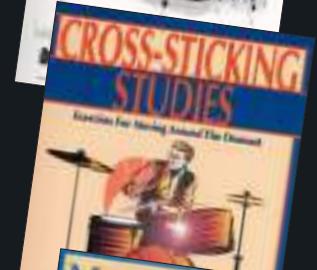
Paradiddle Power by Ron Spagnardi

Developing your technique on the drumset with paradiddle combinations.



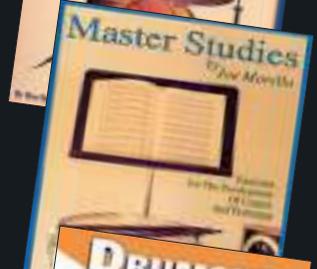
Cross-Sticking Studies by Ron Spagnardi

Dynamic cross-sticking patterns to improve drumset facility.



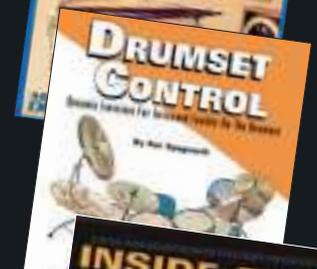
Master Studies by Joe Morello

The book on hand development and drumstick control.



Drumset Control by Ron Spagnardi

A wide selection of dynamic exercises designed to increase facility on the drumset.



Inside Out by Billy Ward

Exploring the mental, creative, and artistic aspects of drumming by one of MD's most popular columnists.



For more information on any of these books
check out the "Books" section at
www.moderndrummer.com.

Drummers...



The Drummer's Studio Survival Guide by Mark Parsons

The definitive book on recording drums, for the novice to professional drummer.



The Drummer's Time by Rick Mattingly

A compilation of enlightening conversations with the great drummers of jazz, from Louie Bellson to Tony Williams.



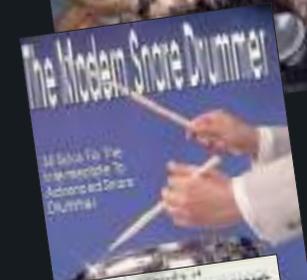
Progressive Independence by Ron Spagnardi

A comprehensive guide to coordinated independence for jazz drummers.



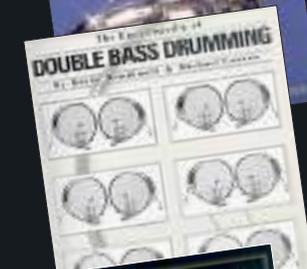
Progressive Independence: Rock by Ron Spagnardi

163 pages of essential rock and funk drumming techniques.



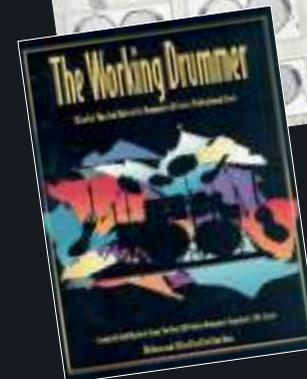
The Modern Snare Drummer by Ron Spagnardi

38 exciting snare drum solos that challenge reading and technical skills.



Double Bass Drumming by Bobby Rondinelli & Michael Lauren

The most complete text on double bass ever written.



The Working Drummer by Rick Van Horn

Everything the working clubdate drummer needs to know to succeed.

Name (please print) _____

Address _____

City _____ State _____ Zip _____

Payment Enclosed Charge: Visa MC Discover AmEx

Card # _____ Exp Date _____

Signature _____

MAKE CHECK PAYABLE AND MAIL TO:
MUSIC DISPATCH
PO Box 13920
MILWAUKEE, WI 53213

• ALL CHECKS OR MONEY ORDERS PAYABLE IN US FUNDS ONLY (NO CASH) •

Quantity	Book	Price	Total
	The Big Band Drummer (06620051)	\$12.95	
	Building Bass Drum Technique (06620054)	\$12.95	
	Snare Drum Duets (06620072)	\$14.95	
	The Great Jazz Drummers (06621755)	\$19.95	
	Accent Control (06620058)	\$12.95	
	Paradiddle Power (06620034)	\$14.95	
	When In Doubt, Roll (06630298)	\$13.95	
	Cross-Sticking Studies (00330377)	\$12.95	
	MD Classic Tracks (06620070)	\$12.95	
	Master Studies (06631474)	\$12.95	
	The Great American Drums (06620010)	\$19.95	
	Drumset Control (06620061)	\$12.95	
	Inside Out (06620076)	\$12.95	
	The New Breed (06631619)	\$12.95	
	Studio Survival Guide (00330257)	\$12.95	
	The Drummer's Time (00330454)	\$12.95	
	Progressive Independence (00330290)	\$12.95	
	Progressive Independence Rock (06620049)	\$14.95	
	The Modern Snare Drummer (00330458)	\$12.95	
	Double Bass Drumming (06620037)	\$12.95	
	The Working Drummer (00330264)	\$14.95	

SHIPPING AND HANDLING CHARGES (See box below)

Minnesota and Wisconsin residents
add appropriate sales tax.

GRAND TOTAL

SHIPPING AND HANDLING
 up to \$25.99: add \$4.50
 \$26.00 – \$40.99: add \$5.50
 \$41.00 and up: add \$6.50

MOD19

ORDER TOLL-FREE
(800) 637-2852

M-F: 9AM-8PM, SAT 9AM-2PM CST

OR ONLINE AT
www.moderndrummer.com

ADVERTISER INDEX

Ahead Drumsticks	www.bigbangdist.com	139
AJ's Pro Percussion	www.ajpropercussion.com	63
American Music Drum Parts	www.amdrumparts.com	175
Aquarian Drumheads	www.aquariandrumheads.com	161
Atlanta Pro Percussion	www.atlantapropercussion.com	155
Attack Drumheads	www.universalpercussion.com	137
Audix	www.audixusa.com	169
Auralex Acoustics	www.auralex.com	173
Axis Percussion	www.axispercussion.com	63
C&C Custom Drums	www.candccustomdrums.com	172
Cadeson Drums	www.cadesonmusic.com	124
Canopus Co.	www.canopusdrums.com	141
Cappella	www.cappelladrumsticks.com	173
Carbostick	www.hohnerusa.com	101
CLE Drums	www.cledrums.com	172
Clear Products	www.clearear.com	132
ClearSonic	www.clearsonic.com	172
Contemporary Ideas & Phrasing	www.collectiveproshop.com	130
Craviotto Percussion	www.craviottopercussion.com	59
Cymbal Crown Cymbal Holders	www.bigbangdist.com	173
D.B. Musical-Instrument Co.	www.db-musical.com	152
D'Amico Drums	www.damicodrums.com	174
Dimmu Borgir	www.nuclearblastusa.com	110
Doug Tann	www.dreamwater.net/dougtann	175
Drum Center of Lexington		174
Drum Doctors	www.drumdoctors.com	173
Drum Solo	www.drumsolo.cc	174
Drum Supply House	www.drummaker.com	174
Drum Workshop (DW)	www.dwdrums.com	13,15,109
Drum Workshop (DW)	www.dwdrums.com	145,159,183
Drum World	www.drumworld.com	128
Drumbalaya	www.drumbalaya.com	172
Drumfun	www.drumfun.com	155
Drums, Etc.	www.drumsetc.com	174
Drums On Sale	www.drumsale.com	174
DrumTuner	www.drumtuner.com	175
Evans	www.evansdrumheads.com	1
Feelgood Innovation	www.feelgoodpedalplates.com	172
Five-Star Professional Drum Shops	www.fivestardrumshops.com	105
Vic Firth	www.vicfirth.com	149,151,153
Fork's Drum Closet	www.forksdrumcloset.com	173
Full Sail Real World Education	www.fullsail.com	151
Gibraltar	www.gibraltarhardware.com	147
GMS Drums	www.gmsdrums.com	49
Gretsch	www.gretsch.com	154,CV3
Griffco	www.rayfordgriffin.com	172
Handmade Rhythm	www.handmaderhythm.com	175
Hardcase	www.hardcase.com	129
Hart Dynamics	www.hartdynamics.com	106
Head First	www.headfirst-online.com	108
Hollywood Custom & Vintage Show	www.vintagedrumshow.com	171
House Ear Institute	www.hei.org	175
HQ Percussion	www.HQpercussion.com	177
Hudson Music	www.hudsonmusic.com	83,85
Humes & Berg	www.humes-berg.com	148
Interstate Music	www.interstatemusic.com	165
Istanbul Mehmet Cymbals	www.istanbulmehmet.com	11
Jim Payne	www.funkydrummer.com	174
Joe Morello		175
KoSA	www.kosamusic.com	174
LA Music Academy	www.lamusicacademy.com	119
LaFayette Music	www.lafmusic.com	174
Latin Percussion	www.lpmusic.com	99
Ludwig (div. of Conn-Selmer, Inc.)	www.ludwig-drums.com	CV2
Magstar Drums	www.magstardrums.com	173
Mapex	www.mapexdrums.com	131
Meinl	www.meinl.de	9
Memphis Drum Shop	www.memphisdrumshop.com	174
MetroPad	www.educationalmusicaccessories.com	173
Mikedolbear.com	www.mikedolbear.com	174
Montreal Drum Fest	www.montrealdrumfest.com	153
Musician's Friend	www.musiciansfriend.com	150
Noble & Cooley	www.noblecooley.com	103
Pacific Drums	www.pacificdrums.com	87
Paiste America	www.paiste.com	3
Peace Drums	www.peacedrum.com	157
Pearl	www.pearldrums.com	6/7,113
Pork Pie	www.porkpiedrums.com	128
Power Music		120
Precision Drums	www.precisiondrum.com	174
Premier	www.premier-percussion.com	95,167
Pro•Mark	www.promarkdrumsticks.com	121
Professional Music Studio		173
Puresound	www.puresoundpercussion.com	50
Remo	www.remo.com	117
RMV Drums	www.rmvdrums.com	104
RTOM/Moongel	www.rtom.com	174
Rupp's Drums	www.ruppsdrums.com	174
Sabian	www.sabian.com	61,111
Sam Ash Music	www.samash.com	42/43
Sam Barnard's Drum Wrap	www.sambarnard.net	173
Samson	www.samsontech.com	133
Shure	www.shure.com	89
Slug Percussion	www.slugdrums.com	174
Sonor Drums	www.hohnerusa.com	135
Stagg Cymbals	www.staggmusic.com	19
Talent 2000	www.talent2k.com/	174
Tama	www.tama.com	30/31,60,62
Taye Drums	www.taye.com	2,174
The Collective	www.thecollectivenyc.com	23
The Drum Pad	www.thedrumpad.com	174
Thompson Vocal Eliminator	www.vocaleliminator.com/g.o/md	174
Toca	www.tocapercussion.com	125
Treeworks	www.treeworkschimes.com	52
Turkish Cymbals	www.turkishcymbals.com	124
UFIP America	www.ufip.com	108
Vater Percussion	www.vater.com	107,174
VeriSonic	www.4ddai.com/vs	130
Vintage Logos	www.vintagelogos.com	173
Virtual Drummer School	www.virtualdrummerschool.com	181
Warner Bros. Publications	www.warnerbrospublications.com	123
West L.A. Music	www.westlamusic.com	112
Wuhan	www.universalpercussion.com	137
XL Specialty	www.xlspec.com	103
Yamaha	www.yamahadrums.com	51,53,54/55,163
Zildjian	www.zildjian.com	14,17,CV4
Zoro	www.zorothe drummer.com	173



VIRTUAL DRUMMER SCHOOL

BY SALVADOR NIEBLA



Alex Acuña
on-line



Ignacio Berroa
on-line



Bill Bruford
on-line



Gregg Bissonette
coming soon



Peter Erskine
coming soon



Horacio "El Negro"
on-line



Salvador Niebla
on-line



Dave Weckl
coming soon

AND MORE › Carlos Carli, Ángel Celada, Luis Conte, Ángel Crespo, Joaquin Solé, Walfredo Reyes Jr., Jorge Rossy, Giovanni Hidalgo, Julian Vaughn, Peer Wyboris ...

Learn with the best drummers at home

WWW.VIRTUALDRUMMERSCHOOL.COM

VILLARDEL, 142, 2º - 08036 BARCELONA - SPAIN

TEL: (+34) 934 539 099 - FAX: (+34) 932 372 842 - INFO@VIRTUALDRUMMERSCHOOL.COM

COMING IN **DECEMBER**



MORGAN ROSE

KICKIN' UP DUST



ED TOTH
OF VERTICAL HORIZON



SHERRIE MARICLE
DRUMMING DIVA

CLASSIC ART BLAKEY SOLO

PLUS...
THE PHILLY SOUND REVISITED:
CHARLES COLLINS AND EARL YOUNG

NOW FEATURED AT **MD ONLINE**

KEEP UP— Check out MD Online for the latest information and hottest news.

CLICK TO WIN! MD Online's Exclusive Giveaways

Violent Femmes' **VICTOR DELORENZO** Caught In The Web

CLICK ON MD RADIO— Hear rare tracks with **Steve Gadd** and **John "JR" Robinson**, along with new tracks by **Matchbox Twenty, The Crusaders, Wayne Shorter, Ringo Starr, Led Zeppelin**, and more...



www.moderndrummer.com

Drum Workshop Presents

DRUM DAY 2003

• Live performances by:

Brain

with Giant Robot

featuring Buckethead and Mother
Goose (Guns 'n' Roses)

Old School Punk Tribute:

D.H. Peligro (Dead Kennedys)

Charlie Quintana (Social Distortion)

Andy Granelli (The Distillers)

...plus surprise guests!

Additional performances by:

Marco Minnemann

Tony Royster, Jr. and special guests

• Hosted by:

John Hernandez & Zoro

• Win a DW drumset or one of many other door prizes!

• Special hands-on drumming area
courtesy of Roland Electronic
Percussion.

• Proceeds to benefit the
International House of Blues
Foundation.

October 25, 2003

House of Blues

Anaheim • California

NEW LINE-UP
JUST ADDED



For tickets contact these participating Southern California DW Drum dealers:

- Guitar Center
- Drumworks (Las Vegas)
- Mike's Drum Shop (Santa Barbara)

- Sam Ash
- Drum Circuit (San Luis Obispo)
- Pro Drum (Hollywood)
- San Diego Drum (San Diego)

- Bentley's Drum Shop (Fresno)
- Ontario Music (Ontario)
- West Coast Drum (Santa Ana)

Tickets also available through Ticketmaster and the House of Blues box office.
Please note artist appearances are subject to availability.



Seeing Spots?

Elizabeth Cabraser of California commissioned Drum Solo's Greg Gaylord to create this unique kit for use in her...what else...polka band!

The drums feature a white abalone flake base, with yellow, orange, red, green, and purple polka dots of random sizes. Some of the dots bleed from the bass drum onto the hoops, and from the hoops onto the bass drum head. The kit is completed by polka dot top heads and a matching throne and stick bag. Elizabeth says that the kit is a real attention-getter for the band, and keeps things "lighthearted."

Special thanks to Bill Detamore at Pork Pie for allowing Drum Solo to "borrow" and expand on his polka dot concept from the January 2003 NAMM show.



PHOTO REQUIREMENTS

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



NO MATTER WHAT HAPPENS DURING THE DAY,
NOTHING CAN BEAT PLAYING A LIVE SHOW
IN FRONT OF THE BEST FANS IN THE WORLD,
ON THE BEST DRUMS IN THE WORLD.

Linkin Park's Rob Bourdon loves to play live on Gretsch Drums -
18 X 22 bass, 8 X 10 and 9 X 12 mounted toms,
16 X 16 and 16 X 18 floor toms,
5 X 14 snare in Custom Graphic Finish.



play what you love



that great gretsch sound

New Releases

Zildjian



UNLEASH WITH TITANIUM™

Eike Henwig - Donots

SICK NEW LOOK. **BREAKTHROUGH SOUND.** TEN SCREAMING MODELS TO CHOOSE FROM.
NEW TITANIUM™-COATED CYMBALS. **ANOTHER WORLD FIRST.** ONLY FROM ZILDJIAN.
POWER AND DURABILITY YOU CAN AFFORD. **READY TO UNLEASH?**



COOL TATTOOS.
Permanent laser-
engraved logos
reveal alloy
beneath.