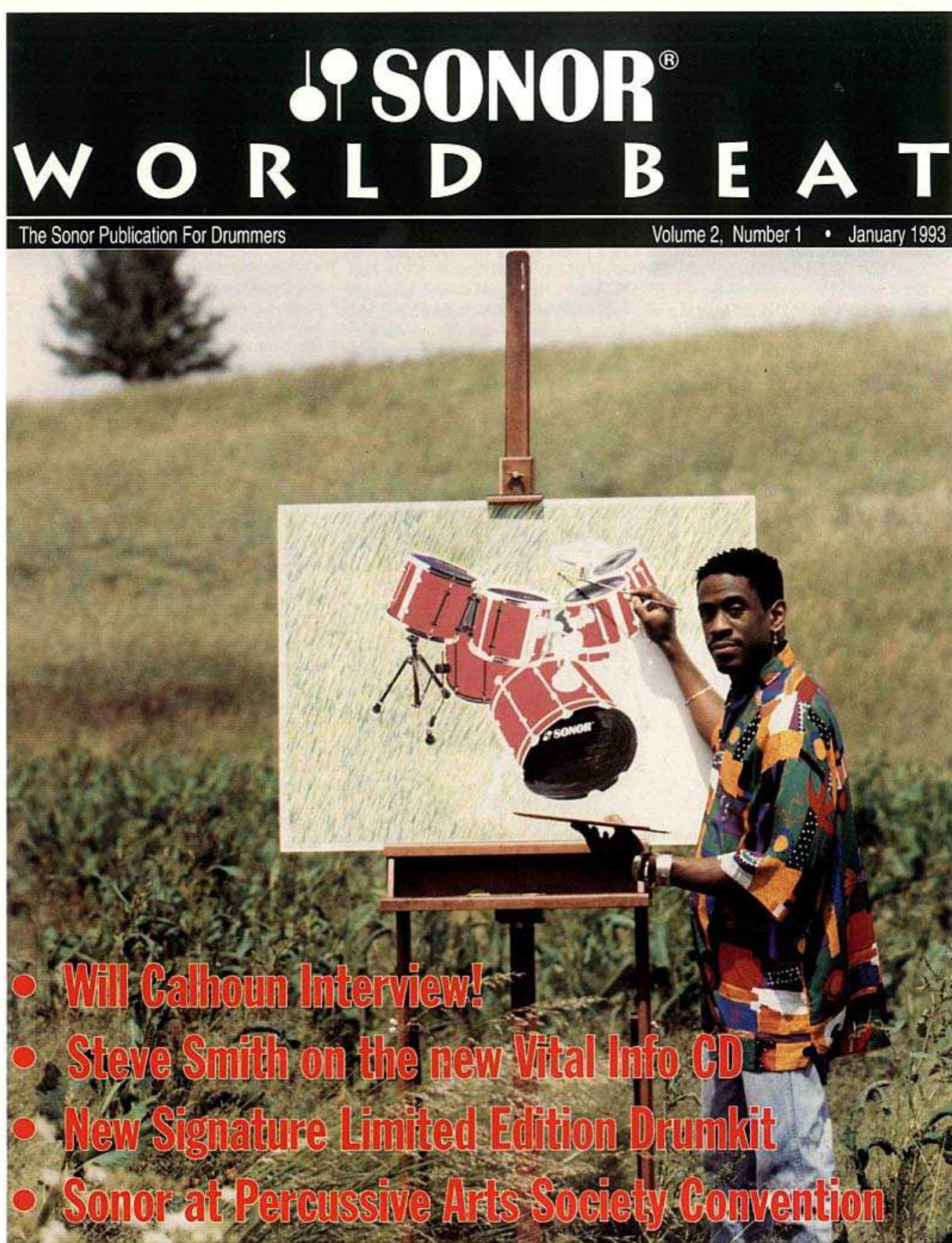


# Sonor World Beat Magazine

## 3rd Issue January 1993



**SONOR<sup>®</sup>**  
**WORLD BEAT**

The Sonor Publication For Drummers

Volume 2, Number 1 • January 1993

- **Will Calhoun Interview!**
- **Steve Smith on the new Vital Info CD**
- **New Signature Limited Edition Drumkit**
- **Sonor at Percussive Arts Society Convention**

# WILL CALZOUN

## The Art Of Colour-ful Rhythm

### How did the project with Jack DeJohnette come about?

"The whole project actually had its start by me meeting Jack at the JVC Jazz Festival in New York. I just got back from touring with Living Colour, and didn't even know the concert was happening. I picked up the Village Voice and saw it advertised, dropped my bags, and got tickets. After the show, I wanted to try to meet Jack, and I saw his oldest daughter Farah in the lobby. Farah recognized me since she's into Living Colour. She said 'Oh, Will, my father's dying to meet you!'. And I said, 'Well, I'm dying to meet him too!' So I went backstage, and we hit it off really well. I was definitely in awe, cause he's *Jack DeJohnette*, you know?! We exchanged numbers, and I told him I'd send a tape of a trio gig I did at the Knitting Factory with Vernon Reid and Melvin Gibbs. (The tape is currently being shopped to labels.) He was very impressed with the tape and said, 'Man, I knew you could play with your band, but that's the most creative I've heard you play.'

"He just got a new deal with the Japanese to record three albums however he wanted to,

### "Playing with Jack DeJohnette is like playing with the tightest bass player"

and he wanted to try a thing with two drummers. Miles Davis always wanted to play with two drummers, and wanted him and Tony Williams to play together, but it never worked out. 'It's another kind of concept', Jack said. Jack didn't really know how he was going to do the record, but he's one of those kind of guys like 'when it's done, it's going to be right'.

"We traded tapes back and forth for a while, and then Jack would call and play me stuff over the phone. If it was a 20-minute song, he'd play me the whole 20 minutes over the phone. He'd scream in the background 'Now here's the bridge!'. I'd play him drum patterns over the phone with my drum machine to show him what I wanted to do with a groove.

"When he came over the house, part of me

wanted to have the camcorder hidden behind the curtain because I didn't think anybody would ever believe that Jack was over here! I'm a fan, and I have everything he's ever done. We sat downstairs for two days working. We'd start on a groove for the record, and Jack and I would go into "Drum-land" for like an hour. Not really a "battle", but we were challenging each other's interests. We taped what we were doing, but after the tape ran out was when



things would really start blazing.

"Playing with Jack is like playing with the tightest bass player. I never once felt like I was playing with another drummer; we never got in each other's way. His playing, his timing, and everything is just totally amazing. Jack was totally open during the whole recording of the album. If Vernon (Reid) thought a chord progression was too corny, Jack would just say, 'OK, so drop it'.

"Hanging out with Jack, learning about the 'old school' players, and so on, really turned my head. Jack also invited me to Miles' funeral with his family, which was a major thing for me, because I'm a huge Miles fan.

"He wanted to do a cover song on this album, but didn't know which one. Jim Pepper the Native-American saxophonist, recently died, and Jack decided to cover his tune 'Witchi Tai To'. We had some Native American singers in the studio with us, and I learned a lot about life in general and myself as well, just from being around them. Jack's pretty plugged into that whole culture – in fact his whole family goes to upstate NY a few times a year to visit with a

(continued page six)

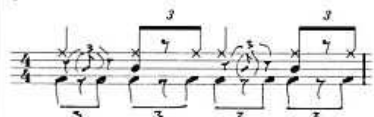
## "EASIER DONE THAN SAID" — INSIDE THE NEW VITAL INFORMATION LP

by Steve Smith

In October 1992, Manhattan/Blue Note released my latest Vital Information recording. The title "Easier Done Than Said" is quite true when applied to music. Words can never describe the experience of playing or listening to music. I'm going to try though, to tell you some of my thinking, musical intent, and breakdown some of the grooves I used in making this record.

I used the same kit for the entire recording – Sonor Hilitte Exclusive in Red Maple finish with a 22" bass drum, 8", 10", 12" mounted toms, a 13" stand-mounted tom to my left, and 14" & 15" stand-mounted floor toms to my right. I used only one snare for every tune; my HLD593 4x14 Bronze piccolo drum. The bass drum was tuned as low as I could get it, and I used a variety of tunings and heads on the toms so I was able to get a variety of sounds out of the one set of drums.

Production-wise, I was looking to take the band into a little more of a rock direction. With the new quartet configuration (no more sax), I wanted to bring Frank Gambale's fantastic guitar playing to the forefront. The first tune does just that. *Snap Out Of It* was co-written by myself along with my longtime friend and musical associate Tim Landers, and, Bob Marlette, who co-wrote many of the songs on the debut recording by The Storm. I wanted a tune similar to Billy Cobham's *Quadrant 4*, but with some radical dynamics, which is a twist on what now is an old beat. The basic pattern for the tune is:



When I play the figure in the intro and middle of the tune softly, I'm playing my left hand on the rim of the snare, and my right hand on the rim of the floor tom. While playing the groove,

(continued next page)

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Editor & Production: Bob Saydlowski, Jr.  
Contributors: Steve Smith, Jacky Bourbasquet,  
John B. Dyke, Brad Willats

**STEVE SMITH (continued from page two)**

I have my right foot flat, and my left is heel-up. That naturally creates a bit more of an accent with the left side. This helps the beat be more driving, while the flat right foot helps the beat settle.

The second tune, *Necessary Autumn*, was written by my friend and collaborator Kit Walker. I've played on his two solo records, and feel that my work on his record *Fire In The Lake*, is some of my best recorded work. Kit came up with a tune that's interesting melodically, harmonically, and rhythmically. It shifts between a 6/8 feel and a slow 4/4 groove. The 6/8 feel plays like this:



I've discovered if I keep both feet playing the dotted 8th figure in the 6/8 part, some nice hi-hat openings and closings happen naturally. The 16th notes stay constant and the meter shifts to 4/4 to this simple groove:



*Chimes* is a tune I started years ago when I came up with a bass line and keyboard sequence. I wrote the A melody with Larry Schneider, and Kit Walker and I finished it. *Mr. Man* is a great jazz/hip-hop/N.Y.C.-type tune, written by bassist Jeff Andrews. Here's the groove I played: (use swing interpretation of the 16th)



The fill right before the bass solo is based on one of Gary Chaffee's patterns. What I played is:



*Catch 22* was conceived while Jeff Andrews and I were playing with Steps Ahead. The basic groove of the solo section is something we came up with while playing the Steps tune "Stick Jam". *I Remember...* is a tune I wrote that has a Brazilian flavor. *W.B.J. (We Be Jammin)* was written by Tom Coster.

(continued page six)

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# SONOR® AT PASIC NEW ORLEANS

This year's Percussive Arts Society International Convention in New Orleans, Louisiana featured two Sonor artists in clinic performances during the show: **Will Calhoun** and **Adam Nussbaum**.

PASIC is held every November in a different USA city each year, and is open to all members of the Percussive Arts Society. Sonor was in attendance during the three-day show with a display booth staffed by representatives of HSS, Inc. and Sonor Germany.

Friday morning, at an hour too early to even begin to think of playing drums (9:00AM!!), **Adam Nussbaum** gave a one hour clinic, augmented by two local musicians on guitar and bass.



Adam went through varying degrees of swing and bebop, expanding on and improvising over the top of song forms. He gave good insights into his own playing concepts, as well as how to think musically when playing.

**Will Calhoun's** clinic was the following morning in front of a standing-room only crowd. Will's blazing solos on a Hilite Exclusive kit had the audience in awe every minute.



Between playing, Will took the opportunity to answer questions from the audience. The questions ranged from who are his influences in music and life to the latest news on Living Colour. The next section of the clinic had Will playing along with sequenced patterns, allowing him to "go outside" while weaving in and out of the musical form.

After their clinics, both artists came to the Sonor booth on the display floor to sign autographs and talk with fans.

PASIC is the only consumer/drummer-oriented show of its type in the U.S. Besides having the chance to hear such great players such as Will and Adam, attendees were also able to check out the latest equipment from Sonor in a "hands-on" environment, and talk one-on-one with Sonor representatives. The next PASIC will be in Columbus, Ohio in November 1993 and promises to be even bigger than the last one, so make plans to attend!

*photos by Bob Saydlowski, Jr.*



## PRODUCT UPDATE

### FORCE 2000 ADDITIONS AND IMPROVEMENTS

The popular Sonor **Force 2000** drumkit has two new colors added to the range: Yellow Covering and Blue Covering. In addition, the Force 2000 Red (CR) covering has been changed to a more vibrant, modern Red. Force 2000 drums are now available separately. Tomtom sizes range from 8x8, 9x10, 10x12, 11x13, 12x14; plus 14x14 and 16x16 floor toms, and 16x20, 16x22 bass drums. The drummer can now put together his own individual Force 2000 setup. All Force 2000 drums are now fitted with genuine Sonor drumheads, and are available with either 3000 or Force 2000 hardware. A new Force 2000 catalog is also available.

### NEW HILITE SIZES, NEW WOOD FINISH

Hilite drums are now available in "standard sizes" on special order. These traditional sizes include 8x12, 9x13 tomtoms, 14x14, 16x16 floor toms, 14x20, 14x22 bass drums, etc.

Sonor has added a new lacquered wood-grain finish to the Hilite series: **Dark Walnut Lacquer**. The new Walnut finish was developed in answer to drummers' demands for additional natural finishes from Sonor.

### THE "CECCARELLI DYNASTY"



*Jean-Paul Ceccarelli, Andre Ceccarelli, his son Regis, and Jean Ceccarelli (father of Andre and Jean-Paul) were brought together for a special photo session. Jean is still playing in the South Coast of France, Andre and Jean-Paul are still very busy in Paris, doing studio and stage gigs, while Regis, who is 20 years old, is beginning to play in the Paris jazz scene.*

# SONOR ARTIST NEWS

Look for **Jack DeJohette's** newest release "*Music For The Fifth World*", which also features **Will Calhoun**. Jack also has a video coming out on Homespun Tapes. Once again, Jack has been voted #1 Drummer in *Down Beat Magazine's* Reader Poll, and has also won the *Jazz Times* poll • • • **Philippe Allcart** touring with Vaya Con Dios. "*Time Flies*" is the latest CD • • • Welcome to three new Sonor Artists: jazz legend **Lionel Hampton**, NYC-based jazz musician **Cindy Blackman**, and **Ken Callahan** of The Jayhawks. Sonor will once again be the official drum of the Lionel Hampton/Chevron Jazz Festival to be held late February in Moscow, Idaho at the University Of Idaho. Mr. Hampton is currently playing a Sonor Force 2000 drumkit, and his backline drummer, **Wally "Gator" Watson** is also on Sonor • • • Cindy has a new CD out called "*Code Red*", and she's just taken delivery of a Signature Special Edition kit. • • • Ken and his band The Jayhawks have been busy touring with The Black Crowes.

Ken is playing a Sonor Hilita kit on the road • • • **Charlie Quintana** on the road and on record with Izzy Stradlin & The Juju Hounds • • • **Ron Wikso** is getting ready for the second Storm record. In



Ron Wikso

the interim, Ron is doing concert dates with Cher. He also appears on Ricky Phillips' new instructional video • • • **Daniel Humair's** new album is called "*Edges*". Jerry Bergonzi, Miroslav Vitous, and Aydin Esen joined Daniel for this new Lp. Daniel is very busy in Europe with his trio, and toured Japan in December • • • **Bobby Rock** looks to be quite busy in 1993 with the release of the follow-up Nelson album "*Imaginator*" and an impending World tour. Bobby is also releasing another instructional book to be titled "*The Encyclopedia Of Groove*". The book will have an audio cassette included • • • **Glenn Evans** has just finished the next Nuclear Assault release, "*Something Wicked*" • • • **Bernard Purdie** has been busy giving clinics and basking in the success of his recording with The Dynamic 3B's, titled "*After Hours*" • • • Look for the new *Genesis Live* CD, which was recorded on their successful 1992 tour, and features **Chester Thompson** on his

Signature Special Edition kit. Chester and the band recently appeared on the Billboard Music Awards, and, Chester was recently at the Sonor factory for a photo session • • • African drummer **Paco Sery** (formerly with the fusion band Sixun) recently signed with Sonor and is now playing a Force 3000 kit • • • **Steve Smith's** superb playing can be heard on two



Cindy Blackman

new releases: "*Easter Done Than Said*" with his own group Vital Information, and "*Yin-Yang*" with Steps Ahead • • • As usual, **Adam Nussbaum** has recently been touring around Europe and Japan, but still found time to log in a stellar performance with the John Abercrombie Trio on a new release titled "*While We're Young*" • • • **Will Kennedy** recently recorded the next Michael Franks album. Having just completed the new Yellowjackets release "*Like A River*", Will is now doing the new Herbie Hancock album • • • **Frank Celenza** and Baby Animals due at Bearsville Studios in January to begin their next album • • • **Deen Castronovo** continues to tour with his new band Hardline • • • **Loic Pontieux**, drummer with violinist Didier Lockwood just completed album sessions for Babik Reinhardt (son of Django Reinhardt) and is preparing for the next Lockwood album • • • **Tal Bergman** has been quite active lately. While gearing up for the next major Billy Idol World Tour to begin sometime around March 1993, Tal played on the Lollapalooza II Tour, with the group Boo Yaa Tribe. He's also been involved in numerous recording projects for Luther Vandross, Dweezil Zappa, Jack Wagner, Intelligent Hoodlum, Foreigner, and Jane Child • • • French drummer **Amaury Blanchard**, formerly with the rock singer Renaud, is now



Ian Froman

playing Sonor Force 2000 • • • **Ian Froman** recently toured Europe and recorded with such artists as Pierre Hurel, Tommy Smith, Dave Liebman and Manu Pekar Big Band. Ian's playing can be heard on Tommy Smith's latest CD "*Standards*" and on

an upcoming release by Ahmad Mansour • • • Belgian drummer **Michael Schack** recording with Tony Joe White at Muscle Shoals Studios • • • **Paul Quinn** and the Soup Dragons are on a World Tour in support of their new album • • • **John Tempesta** on the road with Exodus on the Body Count Tour, supporting their latest release "*Force Of Habit*" • • • **Chris Dagley** of NYJO recently did a series of clinics in the UK. • • • Following a European tour with the Intergalactic Maiden Ballet, **Jo Jo Mayer** did a series of clinics in Germany and Switzerland. Jo Jo is currently living in New York, doing gigs and working on a new project • • • **Goto Yashika** and Simply Red are still touring



Loic Pontieux

the globe, having just completed a special leg in the UK. The UK tour consisted of two stages, one of which was a "jazz club setup". After taking a break, they moved to their stadium stage to lay down a great show. In January, the band moves on to South America • • • Dutch drummer **Rene Creemers** performed for the "Slagwerkdag" (Drummers Day) at the music fair in Rotterdam • • • Sonor provided service for the Peters Pop television show, as well as the Berlin and Montreux jazz festivals • • • **Rocky Bryant** can be heard on the latest from The Family Stand, and on Paula Abdul's "*Spellbound*" • • • After spending most of the year on tour with Shakespeare's Sister, **Chuck Sabo** will be again on the road in February with Sara Jane Morris • • • **Martin Gilks** and his band The Wonder Stuff are currently writing a new album • • • **Terl Bryant**, is currently working with the Christian band, Iona.

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# SONOR® STICKTIPS

## PROGRESSIVE STUDIES FOR THE DOUBLE BASS DRUM PEDAL

by Jacky Bourbasquet

The rapid evolution of modern drumming is leading more and more drummers to use the double bass drum pedal to increase the melodic and rhythmic possibilities of the instrument. The objective of this method is to familiarize the drummer with this tool, and to help him encounter these new technical difficulties directly associated with the independence and coordination of his four limbs.

In my new book, the first section is primarily directed to help you become conscious, in a different way, of your upper and lower limbs —

especially the limb used for the hi-hat. Section II is designed to develop your awareness of this new interaction between all four limbs, and Section III applies these exercises in musical phrases.

An excerpt from Section I follows here. You should practice the exercises slowly. Don't tire yourself by trying to obtain fast results. Any exercises played too fast will provoke muscular tension, slowing your progress down.

*Jacky Bourbasquet is a drummer in Paris, and Product Manager for Sonor in France. His new book is available from Hohner France.*

### SECTION 1



Chaque mesure des paragraphes 1, 2, 3, 4, est à travailler en combinaison avec les mesures A, B, C, D.  
Each measure of paragraphs 1, 2, 3 and 4 should be worked in combination with measures A, B, C and D.

1

2

3

### INSIDE THE NEW VITAL INFORMATION LP (continued from page three)

*New Boots* is a Frank Gambale jazz tune, and he really shines on this one. *Easier Done Than Said* is a drum solo that is excerpted from the "Seventh Heaven" duet I recorded with Gary Chaffee. On the version with Gary, he's playing a groove for me to solo over, which is basically the same as Figure #5. *Step Aside* was composed by bassist Tim Landers.

*Night Dive* features one of my favorite musicians, Andy Narell, on steel drums. I've enjoyed his playing and music for years and managed to have him play on two of my previous records, and now this new one. My old tabla teacher, Marko Zonka and I came up with the kalimba groove that's in 7/4. *Church Of Milan* is Tom Coster Jr.'s contribution and the tune features Frank in a gospel/blues setting.

I'm very proud of this recording. It's a good documentation of my current playing; though, by the time you read this, I'll have already moved past it and be on to some new things. That's something I notice when I make a recording. In the process of summing up where I'm at, I get the insight and inspiration to keep moving forward.

I hope you enjoy the new recording and can get some use out of these written examples. We're headed back into the studio in March to follow this one up, and we'll be out touring in 1993. Hope to see you out there, and good luck with your own music.

### WILL CALHOUN (continued from page two)

lady in charge of the land up there. Everyone in his family has Indian names while they're there. He wanted to bring me, but I couldn't go because it was at the end of the 'Time's Up' stuff. Next time, I'll definitely try to make it.

"The album (*Music For The Fifth World*) comes out in the States in February, but has been out in Japan since October or November. Jack and I would like to go out and do some concerts — I don't want to call them clinics — and maybe do another record together. I think this is just the beginning of us working together, because the chemistry's there.

### What's the latest on Living Colour?

"The third Living Colour album is done, and  
(continued next page)

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**CORRECTION:** *The Ian Wallace clinic at Drumtek in Australia listed in World Beat #2 was not a Sonor event.*

### **WILL CALHOUN (continued from page six)**

will be released February 23rd. It's called 'Stain', and has our new bass player, Doug Wimbish. I think it's our best record by far – the songs, the unity – it's like one locomotive. I feel so strong about the record, that if it only sells ten copies, to me, it's still the baddest record to come out in 1993.

"I'd like to thank Sonor for making me the 'Drumkit of Doom' – my new yellow Hilites. It's the best sounding drumkit I've ever played. Everyone at Sonor was very cooperative to get

the kit done on time for the new record. In late January, we're going to go to Europe to do some one-off gigs in small clubs in Germany, London, and maybe Paris. In March we'll hit the road big-time either on our own, or as part of a big package.

### **Besides the new Living Colour record and the project with Jack DeJohnette what else have you been up to?**

"I worked with B.B. King on some songs. One of them made it onto the box set, 'King Of The Blues'. Before the Living Colour sessions, I did

some studio dates. One was with Karen Wheeler, an R&B singer from Britain. Her album will be out in February. One interesting thing about that date was that she covered 'The Wind Cries Mary', and got permission to use Jimi Hendrix's guitar tracks. Recording that track was amazing because Jimi was 'in my headphones' – I could hear him talking; saying things like 'Don't turn my guitar down'. They took Jimi's speaking and his tracks, I used a real ambient drum sound, and it sounds like we're all playing live. An interesting arrangement, and an experience I'll never forget."

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Nicko McBrain/Iron Maiden



Will Calhoun/Living Colour



Tal Bergman/Billy Idol



Chester Thompson/Genesis

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**Kudos Bob Saydlowski for sending scans of issue 3!!**

***Thank You!!***