

# Trey Gunn

## *The Waters, They Are Rising*

7d Media

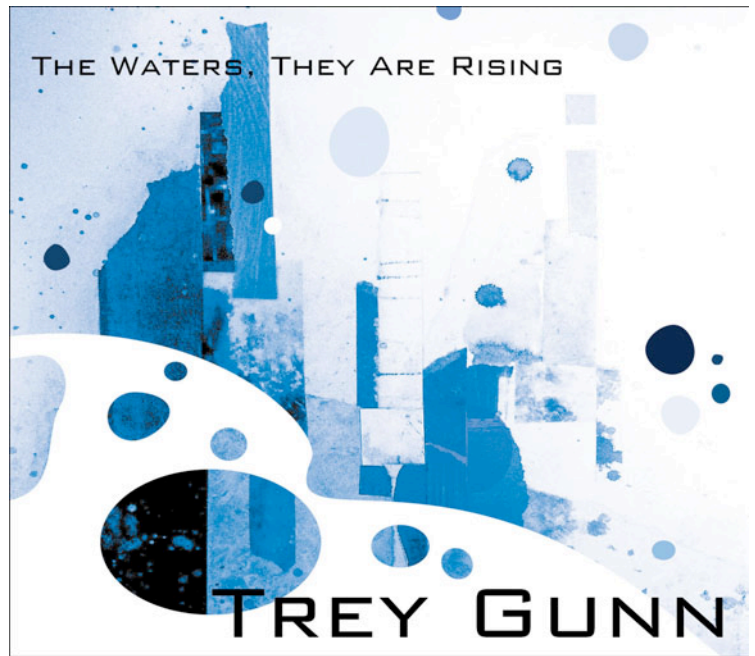
release date April 21, 2015

list price = 6 Starbucks Cappuccinos

**Trey Gunn** – Touch Guitar

**Dylan Nichole Bandy** – Voice (tracks 1 & 11)

**Seattle, WA (March 2015)** This new, boutique release from famed **King Crimson** alumnus and touch guitar visionary **Trey Gunn** is a combination of live performances based on **Peter Gabriel's** piece “**Here Comes The Flood**” and music for a recent film score. The film (“Every Beautiful Thing”, written/directed by Sonya Lea) sees Gunn producing a rare cover tune – a haunting version of **Bob Dylan's** “**Not Dark Yet.**” Aside from the sensuous voice of **Dylan Nichole Bandy** in the opening and closing tracks, the entire recording is made with Gunn's unique touch guitar. The variety of material blends throughout with the water theme of the disc – the first in a series of four recordings each based on different themes. “Flow” for this one. “Gravity” for the next.



The pricing of this recording reflects the work and costs involved in its creation. This represents the strategy at 7d Media of ensuring career artists continue to have the means to create high quality and exceptional work.

Gunn puts the issue like this:

“The challenge of putting together what I call a boutique recording is far greater than music supported by the mainstream. Not only do the pieces need to be written, performed, recorded and produced, but the architecture of all the elements of the music have to be built from scratch. If you are writing a main-stream, genre-based detective novel all the elements are already in place. The writer knows what she has to do and the audience knows whether they have done it or not. With what I call boutique artists (those who work with the unknown), not only do new kinds of paragraphs have to be constructed to follow the vision, but new vocabularies and new kinds of grammar also need to be created. Nothing can be pulled down off of the shelf and slapped into the music. Everything gets built up from the ground floor. This kind of process requires extra time and a concentrated effort.

So, instead of saying 'Yeah, sure people are only expecting to pay X amount for a recording, so I shall do my best to make do with that', I am instead deciding to say 'This is how much work goes into it and this is what I believe the value is.' No different from a craft beer, an exquisitely made espresso, a boutique guitar amplifier or a custom made pair of pants. The process is involved.”

## Trey Gunn

A native Texan who now resides in Seattle, Gunn is known mostly for the unusual touch guitar that he plays. With this instrument under his fingers he has participated in a constant stream of cutting edges projects.

In 1992 he was asked to join **David Sylvian** and **Robert Fripp** in a collaborative project that toured throughout the United States, Europe and Japan. The band released "The First Day" and "Damage" – a live recording from the **Royal Albert Hall** in London. During this period Gunn also recorded his first solo album "One Thousand Years."

In 1994 he joined **King Crimson** – a group many contend as the most aggressively, adventurous rock band of all time. Over the next decade he participated in seventeen King Crimson CDs, two DVDs and hundreds of performances. For his role in this group, Gunn helped evolve a new and unique instrument. This 'tapped' instrument, the Warr Guitar, is a 10-string touch guitar with the range of a piano. It can be heard, in depth, on his eleven solo recordings.

In addition to the powerful performances and recordings of **The Trey Gunn Band**, Gunn has toured and/or recorded with **TOOL**, **John Paul Jones**, **Maynard J. Keenan's "Puscifer"**, **Vernon Reid**, **Azam Ali**, **David Hykes** of the **Harmonic Choir** and played on **Steven Wilson's** Grammy nominated recording **"Grace For Drowning."**

Gunn currently runs his own media label (7d Media) while dividing his time between solo work; his projects TU, KTU, The Security Project, 3Below and Quodia; film/tv scoring and coaching musicians in the creative process.

Rock journalists the world-over have praised Gunn's work. **Alternative Press Magazine** writes "Gunn is one bad-ass musician and he knows exactly how to please his chosen audience." **All About Jazz** calls Gunn's multi-media *Quodia* release "...completely captivating and an undeniable triumph." **Pulse Magazine** exclaims "...virtuosic prog-rock..." and **Blogcritics.org** enthuses "...expect big things from this guy..."

### Selected discography –

The First Day, *David Sylvian/Robert Fripp*, 1993 (Virgin)  
Damage (live), *David Sylvian/Robert Fripp*, 1994 (Virgin)  
VROOOM, *King Crimson*, 1994 (DGM)  
THRAK, *King Crimson*, 1995 (Virgin)  
The ProjeKcts (4CD Box Set), *King Crimson*, 1999 (DGM)  
The ConstruKction of Light, *King Crimson*, 2000 (Virgin)  
The Power To Believe, *King Crimson*, 2003 (Sanctuary)  
Eyes Wide Open (DVD), *King Crimson*, 2003 (Sanctuary)  
Elysium for the Brave, *Azam Ali*, 2006 (Six Degrees)



The Arrow, *Quodia*, 2007 (7d Media)  
V is for Vagina, *Puscifer*, 2007 (Puscifer Ent)  
Music for Pictures, *Trey Gunn*, 2008 (7d Media)  
Quiver, *KTU*, 2009 (7d Media)  
Cocoon, *Inna Zhelannya* 2010 (Inasound/7d Media)  
Modulator, *Trey Gunn/Marco Minneman* 2010 (7d)  
I'll Tell What I Saw, *Trey Gunn* 2011 (7d Media)  
Grace for Drowning, *Steven Wilson*, 2011 (Kscope)  
Invisible Rays, *Ågren, Kaiser, Gunn* 2012 (7d Media)

## Dylan Nichole Bandy

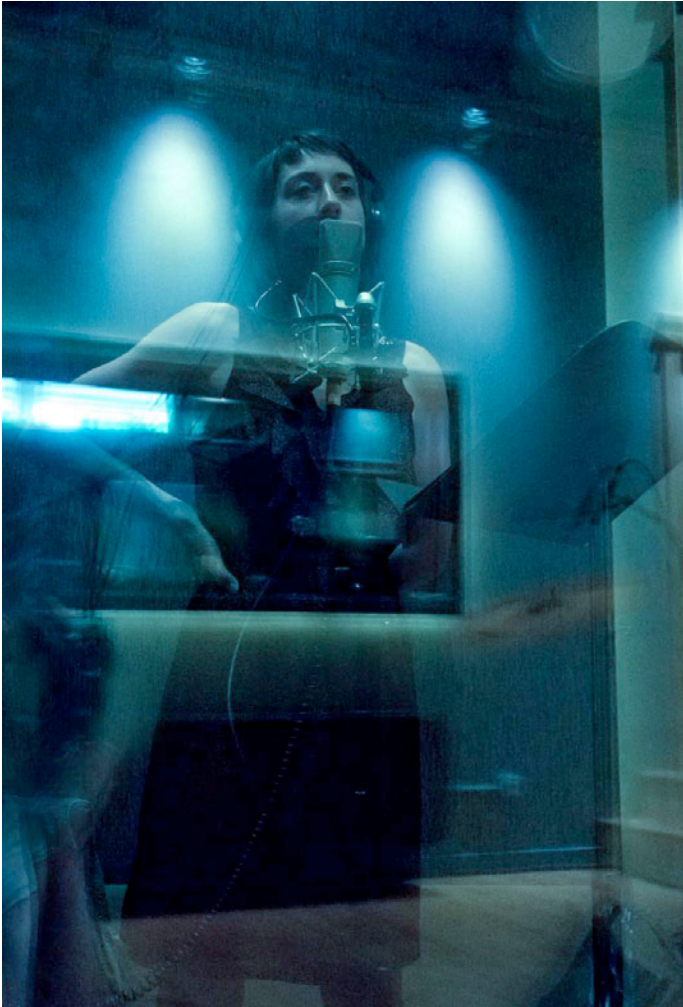


photo by Karen Moskowitz

Dylan Nichole Bandy is an actor & singer based out of Chicago. She went to Indiana University for her Bachelor's in Voice Performance, and then spent the following five years in New York and Berlin singing opera, learning to act, and working on devised theater. Her independent film work includes: *The Lost* by film artist Reynold Reynolds, *The Jogger*, *The Man In The Suit*, and *Your Heart is My Piñata*. Her self-produced works have toured internationally and include the HAU 100° Winner *Strangers in a Song*, the operatic parody *Shut up Little Man* for the International Comedy Film Festival, *Boheme in a Bar* at Mayne Stage in Chicago, and *Symbols of the Divine Feminine*. Dylan has also premiered roles in new vocal works such as Fantom in *Exposure Berlin*, Alien in Neuköllner Oper's *Opera Aliens Lab*, Dido in Kiez Oper's *Dido & Aeneas*, Judit in the HfM Hanns Eisler's *Bluebeard's Castle*, Bronia in Moniuszko's *Hrabina*, Lionel in *Maid of Orleans*, and Dora in the Banff Opera *The Waiting Room*.

Her mother, the author of *Wondering Who You Are*, is the director of *Every Beautiful Thing* and a great source of inspiration, encouragement, and joy.





## **“I'll Tell What I Saw” (retrospective 1993-2010) reviews:**

### **Astounded By Sound:**

I'll Tell What I Saw is a double CD compilation covering his entire non-King Crimson career and a fine thing it is too! Those familiar with his Crimsoïd work will recognize the familiar Warr sound throughout, but rather than being derivative of KC, one has to remember he brought this sound to KC, not the other way round. Also present throughout is a definite world music feel as he trawls through collaborations with Italians (NYX), Finns (KTU), Russians (Inna Zhelennaya, Sergey Klevenky) and other fellow Americans. Mr Gunn is a busy man!

If you like Brian Eno's more bizarre instrumentals rather than his ambient work, or are familiar with later King Crimson, you'll certainly like this.

### **Total Music Magazine:**

This retrospective, two-disc set has been out for a while now but, as it has been a regular visitor to the office CD slot, we thought those of you not aware of its existence - especially all you King Crimson fans - should be given a heads up. It's a truly remarkable overview of his career to date, cherry picking cuts from Gunn's eight solo albums and his numerous (and madly eclectic) musical collaborations. A master of the Warr and Stick guitars, you just need to be prepared to dig deep as this will doubtless have you hurtling back to the source recordings for yet more touch guitar wizardry. - *Ray Harper*

### **Pop Matters:**

If you go to his Wikipedia page, you'll notice that guitarist Trey Gunn's collaborations outnumber his solo albums. Much like his former co-workers within King Crimson, Gunn is becoming the next go-to guy when progressive musicians need an uncommon approach. *I'll Tell What I Saw* allocates the highlights of these guest spots as well as selections from Gunn's own solo discography. If you only know of Gunn by way of his contributions to *Thrak* and *The Power to Believe*, you're in for a treat. Trey Gunn is the real deal and *I'll Tell What I Saw* is the thrill-ride route to play catch-up. - *John Garratt*

### **MidWest Records:**

Pulled from his solo recordings and collaborations, this is prog music distilled to its core. Showing there's much more to him than his contributions to Crimson and his pioneering work on touch guitar. Always a purveyor of a wild stuff, this set proves it without a doubt.

### **Dutch Prog Network:**

Gunn's music could be described as experimental, avant-garde and sometimes jazzy although not in the traditional sense. It's perhaps at its most accessible (and arguably most appealing) when it hits a solid groove as in The Trey Gunn Band's *The Joy Of Molybdenum* which features a powerful, discordant riff that could easily be the handiwork of King Crimson themselves. If you feel like dipping a toe into the musical world of Trey Gunn, *I'll Tell What I Saw* is clearly the place to start. - *Geoff Feakes*

### **Sea of Tranquility:**

*I'll Tell What I Saw* is a dazzling 2CD retrospective of the solo work of former King Crimson member and Touch Guitar pioneer Trey Gunn. It's not only the sheer volume of material on display here that impresses (36 songs!), but also the variety. When he rips into a savage, blinding lead break, you can't help but be mesmerized, but more often than not it's the overall palette of tones created that makes his solo material so enjoyable.

# Trey Gunn & Marco Minnemann, *Modulator* [7d Media and treygunn.com]

Bryan Beller



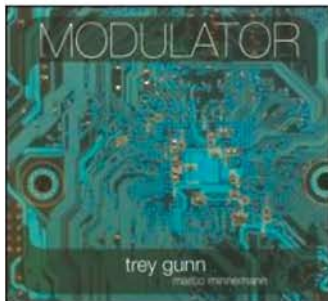
The back cover of this disc reads as follows: "This recording was composed and produced on top of a single, 51-minute live drum solo by Marco Minnemann." Minnemann, one of a spare few drummers who could make such a thing musically interesting, tracked it with the intention of giving it to several brave artists and letting them do whatever they wanted on top of it; avant-garde bassist and Warr "touch guitar" player **Trey Gunn** (King Crimson, UKZ) was one of those foolhardy enough to take up the challenge. It took him two years, but Gunn's quirky, ethereal compositional strengths—and his background as both a film/TV scorer and progressive-minded instrumentalist—somehow transform this "drum solo" into a single continuous composition of experimental music, with a healthy emphasis on unusual bass-and-drum grooves. The worthwhile result is challenging, compelling, frightening, and ultimately, a strange kind of beautiful.

allmusic  
allmusic allmovie allgame



## Modulator

Trey Gunn/Marco Minnemann



### Review

by Alex Henderson

Fusion and electric avant-garde jazz are two different things. Fusion—as envisioned by **Miles Davis**, **John McLaughlin**, **Chick Corea**, and others back in the '70s -- combined jazz with rock and funk in a way that didn't emphasize outside playing, whereas electric avant-garde jazz (as in **Ornette Coleman's Prime Time**, **Jamaaladeen Tacuma**, **Ronald Shannon Jackson**, and **James Blood Ulmer**) savors the dissonant pleasures of the outside. But there are times when the two merge, and that is what happens on guitarist **Trey Gunn** and drummer **Marco Minnemann's Modulator**. Actually, this instrumental CD is more than a combination of fusion and electric avant-garde jazz; it is a combination of fusion, electric avant-garde jazz, and progressive rock. And Gunn and **Minnemann** end up sounding like a freewheeling yet coherent "duo," which is interesting in light of how *Modulator* was put together. Gunn and **Minnemann** didn't enter the studio at the same time and record as a traditional duo. Instead, an unaccompanied **Minnemann** recorded a 50-minute drum solo by himself in 2006, gave the recording to Gunn and asked him to compose music for his drumming. Gunn was reluctant at first, but after agreeing to take on the difficult project, he composed some music -- and from 2008-2010, he played various instruments (including guitar, bass, and keyboards) and combined them with **Minnemann's** drums. Of course, there are those who will argue that recording an album that way has no place in jazz -- that jazz is about real musicians playing together in real time, not musicians playing separately and later mixing it all together. But then, *Modulator* never pretends to be straight-ahead jazz; this is a hybrid mixture of fusion, electric avant-garde jazz, and prog rock. And as abstract and eccentric as *Modulator* is at times, the music is also logical; it's clear that Gunn put a lot of thought into what he added to **Minnemann's** drums. Music this challenging isn't for everyone, but *Modulator* is well worth exploring if one is the type of broad-minded, eclectic listener who appreciates electric **Miles Davis** and **Coleman's Prime Time** as much as he/she appreciates **King Crimson**.

#### Artist

Trey Gunn/Marco Minnemann

#### Album

Modulator

#### Rating

★★★★☆

#### Recording Date

Mar 2008-Mar 2010

#### Label

7d Media

#### Time

50:37

#### Genre

Pop/Rock



## Trey Gunn/Marco Minnemann



Modulator

(7D Media)

It's a premise many an experimental musician might love: Trey Gunn, touch guitarist extraordinaire and former King Crimson gadfly, was given a 51-minute drum track by associate Marco Minnemann and told, "Have at it." The result is *Modulator*, nearly an hour of half-composed/half-improvised instrumental prog, divided into 22 cuts. Gunn uses his various fretless, touch and regular guitars to float all sorts of strange noises - only some of them recognizable as riffs - over Minnemann's variable grooves, holding the whole mess together with rubbery basslines.

Crimson fans will certainly be acquainted with Gunn's distinctive technique, though there's not much here that sounds like KC, and improvisational music fans will appreciate his attempt at creating melodies amidst the clatter.

**Standout tracks:** "Fall Time -/+", "Spray II" MICHAEL TOLAND

## Trey Gunn / Marco Minnemann: Modulator

By **Ryan Reed** 20 May 2010

Trey Gunn has a name reminiscent of an Old West outlaw. He is also one of current progressive rock's go-to soundmakers, mainly wielding his Warr guitar (a Chapman Stick-like instrument built to explore notes from bass to guitar range with a tapping technique), touring and performing with the likes of Tool, Brian Eno, and, most famously, prog giants King Crimson, of which he was a member for nine years and four studio albums.

On *Modulator*, the music is a thick, weird, pulverizing, battlefield of touch guitars, spacy sound effects, and free jazz drumming. The concept is even *weirder*—for *Modulator*, the writing took place backwards, with Gunn writing and overdubbing soundscapes and riffs on top of "rhythmic illusionist" Marco Minnemann's 51-minute drum solo, recorded live in Senden, Germany in 2006. Gunn spent years toying with the material, literally re-thinking the process of songwriting before finally settling on an appropriate method of deconstruction: 22 tracks of controlled chaos.

*Modulator* won't win over any doubters. If your idea of proggy experimentation is "that Coheed album with all the sound effects", this ain't gonna float your boat. But if you're up for the challenge, Gunn, Minnemann, and *Modulator* offer a headphone-absorbing headfuck that only gets better the closer you listen. If the idea behind "progressive rock" is to literally "progress" rock music beyond its normal confines, exploring the limits and possibilities of what the genre is capable of, then *Modulator* is one of the most progressive (and *interesting*) things you're likely to hear this year...or any.

**Rating:**

popmatters.com



### Trey Gunn/Marco Minnemann

Modulator

(7d Media; US: 18 May 2010; UK: Import)

Modulator

Trey Gunn / Marco Minnemann | 7D Media (2010)

By **GLENN ASTARITA**  
Published: October 19, 2010

Track review of "Flood"



Personnel: Trey Gunn: guitars, fretless guitars, touch guitars, basses, keyboards, samples, arrangements; Marco Minnemann: drum kit.

Style: Fusion/Progressive Rock

Touch guitar ace Trey Gunn composed this album based upon Marco Minnemann's 51-minute *Normalizer 2* drum solo. Thankfully, this is not a bash fest; instead, the drummer's rhythmic foray features odd-metered polyrhythmic episodes and textural cymbal swashes amid a cavalcade of salient percussive concepts.

The preponderance of the largely, contiguous tracks do indeed pronounce a modulating framework; on "Flood," the duo exercises restraint to complement the sinuous journey. Gunn's limber touch guitar work encompasses fretless guitar and basses to complement his electronics overlays. Yet, "Flood" is a piece that typifies many of the other tracks, due to the musicians' fluctuating paradigms, ambient treatments and stinging trade-offs.

They abide by a capacious mindset, whether Minnemann is throttling matters into overdrive, or Gunn is dishing out a prismatic array of soundscapes. The artists feign over-indulgences, and sustain interest by fusing disparate sounds and intricately devised grooves into these rapidly-moving parts.

All About Jazz  
October 19, 2010



# ADAM'S JONES

## TOOL'S AXMAN LISTS THE 10 CULT HEROES THAT GET HIM GOING.

### ROBERT FRIPP (*King Crimson*)

Fripp's playing caused me to "wake up" to music when I was younger. Later, when we were to tour with King Crimson, I remember being horrifically nervous to meet



him. But he was so gracious and ended up teaching me the two most important things about playing: attitude and discipline.

\*\*\*\*\*

### ADRIAN BELEW (*King Crimson*)

He's as heavy as Fripp. Adrian plays straight from his heart, so some of his lead structures defy the classical approach to scales and teaching. He's also really into new technology but uses it tastefully.

### TREY GUNN (*King Crimson*)

I know Trey Gunn plays the Chapman stick and the Warr guitar [a seven-to-15-stringed guitar designed for two-handed tapping], but it's still guitarring to me. His left- and right-hand approach is like that of a classical pianist. He gave me some lessons to improve hand coordination, and I felt like I was learning how to play guitar all over again!

\*\*\*\*\*

### DR. KNOW (*Bad Brains*)

Dr. Know was way ahead of his time. Who knows what was fueling his fire, but there was definitely fire being fueled!

\*\*\*\*\*

### FREDRIK THORDENDAL and MARTEN HAGSTRÖM (*Meshuggah*)

These guys have taken the Swedish metal genre completely off the path and into an extremely innovative area. I hate to single out Fred, but he's just great. He has an incredible lead style. But both of those guys are fucking amazing.

### BUZZ OSBORNE (*The Melvins*)

Buzz's playing has those qualities of attitude and discipline that I



learned from Fripp. But where I do more of a shoe-gazer thing onstage, Buzz will microwave a crowd.

\*\*\*\*\*

### PAUL LEARY (*Butthole Surfers*)

Leary's playing breaks every rule. His leads go in any direction, but they fit so perfectly. His work on albums like *Locust Abortion Technician* is very eclectic.

### RONALD JONES (*The Flaming Lips*)

He used to play with a quarter for a pick, so he could slide it down the strings. I've also never seen a guitarist with so many effect pedals. But like the King Crimson guys, Ronald was so good at incorporating new technology tastefully.

\*\*\*\*\*

### ANDY GILL (*Gang of Four*)

Back in the Seventies I was just a kid playing in bands and trying to



shake off the massive classic rock influence that I was under. Gill's raw, passionate guitar playing had a very big impact on me. You could feel just how angry he was.



Sinds Trey Gunn tot de Guitar Craft gitaaropleiding van Robert Fripp toetrad, heeft de multi-instrumentalist, fotograaf, schilder en soundtrackcomponist zich ontwikkeld tot een veelzijdig artiest die steeds nieuwe uitdagingen zocht. Dat resulteerde in zijn betrokkenheid bij bands en artiesten als King Crimson, David Sylvian, John Paul Jones, KTU, Brian Eno en Eddie Jobsons UKZ en U-Z Project. Bovendien heeft hij ook een eigen muzikale carrière opgebouwd. Het laatste wapenfeit daarin is Modulator, onderdeel van een reeks werkstukken die bestaan uit composities, geschreven met een 51 minuten durende drumsolo van Marco Minnemann als basis. Wat was daarbij zijn grootste uitdaging?

Veelzijdige durfal

# TREY GUNN

"Aanvankelijk probeerde ik het alleen met mijn hoofd te grijpen, al kijkend en luisterend naar deze geluidsband die bijna een uur non-stop drummen bevat.... Nou, dat was behoorlijk intimiderend en ontmoedigend. Ik had geen idee hoe ik moest beginnen. Ik kon zelfs niet eens beginnen. Ik zat er twaalf maanden aan vastgevroren. Op Marco's verzoek keek ik er telkens opnieuw naar, maar ik was niet in staat er iets in te zien. Uiteindelijk veranderde dat!"

Heeft één van de andere CD's die gebaseerd zijn op Marco's drumperformance, zoals die van Alex Machacek, Mike Keneally en John Czajkowski, jou daarbij nog geïnspireerd?

"Eigenlijk was de CD van Alex de enige die ik gehoord heb. Eerst wilde ik helemaal geen deel uitmaken van dit project. Het leek me veel te veel werk. En, om eerlijk te zijn, vind ik drumsolo's absoluut niet interessant. Dus toen ik een drumsolo van bijna een uur aangeboden kreeg en daarbij het verzoek om daar een uur aan muziek

bij te schrijven en produceren, man, toen wilde ik daar niet eens aan beginnen. Maar toen ik één van Alex's nummers hoorde, realiseerde ik me dat ik wellicht toch in staat was het te doen. Hoewel het muzikale vocabulaire van Alex compleet anders is, voelde ik aan dat het wel eens kon werken als ik mijn 'taal' met Marco's drumwerk op de zelfde manier mixte als Alex had gedaan. Vervolgens probeerde ik de eerste vijf minuten van het uur onder de knie te krijgen en warempel, het was goed! Dit stuk is nu de opening van de CD."

## EDDIE JOBSON

Ik neem aan dat het geen toeval is dat Minnemann, Machacek en jij op Radiation speelden, Eddie Jobson's terugkeer naar de progressieve muziek met UKZ. Zou Eddie ook een poging wagen met de drumsolo en wat denk je dat de toekomst van deze band is?

"Nee, ik geloof niet dat Eddie iets zal doen met Marco's 51 minuten durende drumsolo.

Verder heb ik geen idee wat er met UKZ gaat gebeuren."

Wat heeft trouwens jouw voorkeur: opnemen in de studio tegelijk met alle muzikanten of een opname met uitwisseling van stukken via internet zoals bij UKZ het geval was?

"Ik houd van beide manieren. Directe interactie met geweldige muzikanten is erg de moeite waard, omdat je vrij snel goede resultaten kunt bereiken. Maar het werken in mijn eigen studio, waarbij ik langzaam delen kan vervaardigen, kan ook tot geweldig materiaal leiden. Als je op deze wijze werkt kan dat een ander soort nauwgezetheid, pieteputerigheid zelfs, bewerkstelligen. Het zijn dan ook zeer verschillende benaderingen en ik zal ze beide blijven praktiseren."

Na UKZ was je ook betrokken bij Jobson's U-Z Project. Wat vind je van de discussie over de geluidskwaliteit van Ultimate Zero Tour – Live? De meesten vinden de muzikale optredens geweldig, maar begrijpen niet dat de opnames

een bijna bootlegachtige kwaliteit hebben. "Mijn mening strookt daar behoorlijk mee. Ik vond dat de uitvoeringen fantastisch waren. Op sommige momenten zelfs schokkend goed."

## MOLYBDENUM

Even terug in de geschiedenis: wat is de status van The Trey Gunn Band?

"Dat is toevallig, ik heb net vorige week met de mannen gesproken. We hebben op het moment geen plannen voor live-optredens. Maar we bediscussiëren het concept om The Joy Of Molybdenum te remasteren en er nieuw opgenomen bonusmateriaal aan toe te voegen."

Wat is voor jou het verschil tussen het werken met die band en het werken aan soloprojecten als Music For Pictures?

"Werkend aan mijn solo-opnames betekent dat ik de studio meer als een gigantisch vormend werktuig gebruik, in tegenstelling tot het werken met live musici, dat eerder een soort afspraak is in geven en nemen. Ik hou echt van beide manieren en zou ervan balen als ik één zou moeten opgeven."

Onlangs verscheen jouw meest recente compilatiealbum I'll Tell What I Saw. Het materiaal bekijkend is het verbazend te zien met hoeveel verschillende opnames je meedeed, naast de meer algemeen bekende bands als King Crimson en UKZ. Welke andere collaboraties kunnen we nog verwachten en wie staan er op jouw wensenlijstje? "Door elkaar zijn dat de Tibetan Monks, Chrysta Bell, een zangeres met connecties met David Lynch, Vernon Reid en Russische dansers en filmmaker Pavel Ruminov voor een project in centraal Rusland."

Interessant dat je Chrysta Bell noemt. Ze past namelijk prima naast Alice en Happy Rhodes, twee van mijn favoriete zangeressen met wie je gewerkt hebt. Bovendien was je recentelijk betrokken bij het uitbrengen van Cocoon van Inna Zhelennaya, bekend van de Farlanders. Hoe verklaar je de – althans in mijn oren – perfecte harmonie tussen instrumenten als fretloze bas, Chapman Stick en Touch Guitar en de stemmen van vrouwen als Chrysta, Alice, Happy en Inna?

"Ik weet niet of ik enige vergelijking kan trekken

tussen mijn instrumenten en de vrouwelijke stem. Maar ik kan wel zeggen dat ik erg veel hou van de stemmen van vrouwen. Of beter gezegd, ik hou erg van vrouwen die in het lagere register zingen. Ze zijn zowel diepgeworteld als dat ze naar hogere atmosferen vliegen. Happy zingt zowel hoog als laag, terwijl Alice min of meer in het midden zingt, maar zij heeft zo'n weelderige zachtheid. Inna is... eh... ze is een freak en ik hou van de tradities waaruit ze put. Verder kan ik nog Azam Ali uit Perzië noemen, met wie ik nog meer hoop te werken, en Serpentine, die op The Third Star CD te horen is en die echt onbeschrijfelijk is. Maar om terug te komen op die perfecte harmonie: als er al een chemie tussen mijn werk en de stemmen van deze vrouwen bestaat, dan is het dat ik mijn instrument kan gebruiken door zowel uit hun bereik te blijven als hun zweven te ondersteunen."

Jouw instrumenten zijn vooral de Chapman Stick en de Touch Guitar. Wat is voor jou het grootste verschil tussen deze twee, los van hun vorm?

"De Warr Guitar is als een Chapman Stick op Anabole Steroïde! Trouwens, ik ben momenteel bezig met het ontwikkelen van een nieuwe versie van dit zogenaamd 'tapped' snaarinstrument. Het wordt geheel horizontaal op de schoot bespeeld."

## QUODIA

Eén van de projecten die ook op de compilatie-CD vertegenwoordigd is, is het prachtige The Arrow van Quodia. Ik bewonder dat album vooral door de fraaie 5.1 surround versie, terwijl het lijkt alsof er een onverwacht select publiek voor te vinden is. Wat is de toekomst van dit project, vooral met het oog op het nieuwe stuk Orpheus And Eurydice, dat op jouw site genoemd wordt en dat in haar afrondende fase verkeert?



"Quodia is zonder twi- fel het project waarvan ik het grootste interne JA heb gekregen en het grootste externe NEE. Wat ik hiermee wil zeggen is dat mijn innerlijke motivatie om op deze wijze te werken mijlenver de interesse hierin van 'de wereld' overstijgt. Dit betekent dat ik de ruimte moet hebben om uit een hele hoop interne energie te putten om verder in deze richting te gaan. Dit

houdt in dat mijn plannen om het Orpheus-stuk uit te brengen in de loop van 2011 volledig gerealiseerd zal zijn."

Tenslotte nog een vraag die veel lezers zal bezighouden. Volgens Robert Fripp's dagboek op zijn DGM-website is de knop van King Crimson op 'uit' gezet. Wat betekent dit voor jou en voor de opnametoekomst van de laatste line-up, waarin onder andere Gavin Harrison zit?

"Ik heb eerlijk gezegd geen idee!"

## DISCOGRAFIE

**Trey Gunn**  
One Thousand Years .....1993  
The Third Star .....1996  
Raw Power .....1999  
Music For Pictures .....2008  
Modulator .....2010

**Compilaties**  
Untune The Sky (cd+ dvd) .....2003  
I'll Tell You What I Saw .....2010

**The Trey Gunn Band**  
The Joy Of Molybdenum .....2000  
Live Encounter .....2001  
Road Journals (cd-rom) .....2002

**King Crimson**  
VROOOM .....1994  
THRAK .....1995  
B'Boom Live In Argentina .....1995  
THRAKaTtaK .....1996  
The Projekts (4-cd box) .....1999  
The Deception Of The Thrush .....1999  
Deja VROOOM (dvd) .....1999  
The ConstruKtion Of Light .....2000  
Level Five .....2002  
The Power To Believe .....2003  
Eyes Wide Open (dvd) .....2003

**KTU**  
8 Armed Monkey .....2005  
Quiver .....2009

**TU**  
Thunderbird Suite .....2002  
Official Bootleg .....2004  
TU .....2004

**Quodia**  
The Arrow .....2007  
Orpheus .....2011(?)

**Met David Sylvian & Robert Fripp**  
The First Day .....1993  
Damage .....2004

**Diversen (selectief)**  
Sunday All Over The World:  
Kneeling At The Shrine .....1991  
Toni Childs: The Woman's Boat .....1994  
Alice: Charade .....1996  
Saro Cosentino: Ones And Zero's .....1997  
Bill Rieflin/Robert Fripp/Trey Gunn:  
The Repercussions Of Angelic Behavior .....1999  
John Paul Jones: Zooma .....1999  
Gordian Knot: same .....1999  
Meridiem: Full Catastrophe .....2000  
Bill Rieflin: Birth Of A Giant .....2003  
Matt Chamberlain: same .....2005  
Azam Ali: Elysium For The Brave .....2006  
Puscifer: V Is For Vagina .....2007  
Happy Rhodes: Find Me .....2007  
Inna And The Farlanders: The Best .....2007  
C.C.A.: Not Different But Not The Same .....2008  
UKZ: Radiation .....2008  
Inna Zhelennaya: Cocoon .....2009  
Eddie Jobson's U-Z Project:  
Ultimate Zero Tour – Live .....2010



## Ultra-Dextrous

### Inside The Restless Mind Of Trey Gunn

BY BRYAN BELLER

AS ENVELOPE-PUSHING BASSISTS GO, some have developed unique voices on the instrument; some have redefined the bass through their playing; and some have even pushed the bass into new stages of physical development to accommodate their

musical vision. But very few have actually left behind the instrument as we know it. For former King Crimson bassist/Chapman Stick and Warr Guitar player Trey Gunn, it's been a natural progression toward full self-expression on seven solo

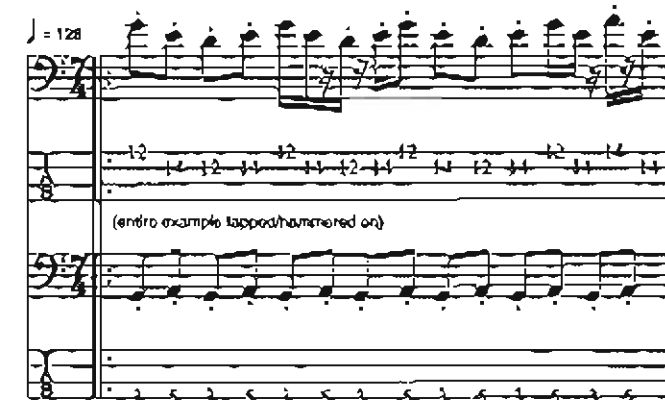
albums and counting. "How much freedom do you give yourself?" Trey asks rhetorically, citing his roots as a punk/new wave bassist who thwacked a P-Bass in the early '80s. "The bassists with Joe Jackson and Elvis Costello, Sting ... it wasn't that they were great players, but they gave themselves freedom and kept the groove going."

With a composition degree from the University of Oregon and an affinity for modern 20th-century composers Philip

#### CHECK HIM OUT

Trey Gunn's recent recorded work can be heard on his TV scoring compilation *Music for Pictures*, the upcoming Marco Minnemann project *Normalizer 2* (in which he and several other composers fully scored an album-length drum solo), and on the KTU album *Quiver* [7D Media] in which Gunn, drummer Pat Mastelotto, and Finnish accordionist Kimmo Pohjonen create a sound akin to a Viking carnival nightmare in outer space. A KTU tour is scheduled for Europe this summer.

#### Ex. 1



By 1994 Gunn was officially in Crimson and had the Stick mastered, but even that wasn't enough for him. He eventually helped co-create the Warr Guitar, a 10-string tapped instrument with five strings in each direction, all tuned in 5ths. "Nobody knows how to play this thing," Trey admits, bowing to reality. "It's gonna take 50 years!" Fortunately for us, that's not what this Masterclass is about. Instead, Trey has adapted "Jacaranda" (Ex. 1), a tune from his KTU project's new album *Quiver*, for 4-string bass, so we mere mortals can get inside his mind—and his hands—for an exercise in independence and overlapping meters. (Note: It's been transposed down a half-step for playability.)

First of all, every note in "Jacaranda" is tapped, or hammered, with the left hand covering the lower staff and the right hand on the upper staff. The left hand is simple enough, with a two-note alternating pattern on the 3rd and 5th frets of the E string. (Trey uses his index and ring fingers to hammer the notes.) Practice just these two notes first, and make sure to enunciate them clearly and tightly, all staccato. Now position your right hand over the 12th fret. Again, using your index and ring fingers, hammer the notes on the D and G strings' 12th and 14th frets as shown. You'll need to move your ring finger up and down a string for the last four notes of the bar, which is tricky at first.

Also, try counting seven quarter notes while playing the upper part. What's really going on is that there are two bars of 7/8 over seven bars of 2/8, so you'll feel the upper part repeat itself, with a different emphasis against the original quarter-note. Internalizing this subtle shift is the key to the final step: putting the two parts together. Practice this *very slowly* at first, with a metronome. It might feel extremely unnatural about halfway through the bar, but eventually, with patience, it will click. "You have two little grooves that are kind of dumb on their own," says Trey. "But when you put them together, you get a bigger phrase."

Trey may be a mutant now, but he was human at first like everyone else. "It's moved into my body now, so I don't have to count. But I've been doing this for 20 years—I spent a lot of time counting." As for the independence skill required to play pieces like "Jacaranda," he sees other benefits. "You go through all of the possible permutations of the hands. Your body is teaching every finger to play with every other finger."

Gunn admits he tends to "go back to 1981" when he picks up a traditional bass, and he doesn't imagine going back. But for all of Trey's outré, he's still one of us bassists at heart. "The whole point of this technique is it's supposed to groove! If it's not grooving, who cares about two different meters?"

GO TO [BASSPLAYER.COM](http://BASSPLAYER.COM) FOR AN EVEN HARDER VERSION OF "JACARANDA," COMPLETE WITH MUSIC NOTATION, TABLATURE, AND VIDEO EXAMPLES OF TREY GUNN PLAYING THE PIECE ON BASS AS WELL AS WARR GUITAR.



NR 2 MARS 2004  
49 kr  
INKL. MOMS

**Uli Jon Roth**

★ ACID VIVALDI

**Danny Gatton**

★ HOT ROD GUITAR

**Jonas Hellborg  
Shawn Lane**

★ TWO OF A KIND

★ **STORTEST** elgitarrer

Schecter C-1 e/a & PT-Custom •  
Duesenberg Starplayer-TV • G&L  
Tribute Legacy • Manne Taos  
Standard • Eagle Ultra Light  
Player 310 • Parker P-44

★ **Boss AD-8**  
Digital akustisk  
gitarrprocessor

★ **THD Flexi 50**  
Exklusiv enkanals  
rörtopp

★ **Randall RM 50**  
Moduluppbyggd  
rörförstärkare

★ **2 Spectorbasar**  
REX 4 & Spectorcore 5

★ **Line 6 Variax 700**  
Uppdaterad digitalgitarr

KING CRIMSON

**Trey Gunn**

49 SEK 50 DKK / NR 37 FIM 6,2 EURO INKL. MOMS

INTERPRESS 0605-02

02



7 388060 504908

RETURVECKA

16







## MAKING A RECORD CRIMSON



### THE KING IS DEAD, LONG LIVE THE KING

**Trey Gunn, King Crimson's multi-instrumental prodigy, briefs us on the process and philosophy underpinning the production of their most recent whirlwind of cacophony *The Power to Believe* and why, chances are, the band you're tracking is going about it the wrong way.**

by Matt Harper

"There's something about knocking it out very quickly, desperately, and dangerously," Trey Gunn declares one afternoon. "When there's a certain level of desperation, you just go to a higher level. We miss that so much today with Pro Tools and related means of recording. If you know that you can do 30 takes then you don't necessarily pour 100% into each one of them. When the Beatles were recording albums, they would be bouncing tracks while John and Paul were doing backing vocals, bouncing a tambourine performance or such, and they only had two shots to nail it. There was an aura of desperation that translated onto the tape. One of the odd things about today's world is that you don't have to enter a studio to make a good recording. So many bands have the tendency to bring their material in ill-prepared. You can tweak things as you go along, which is cool, but there's really something special about having a band that is well-prepared and can just go in and record quickly."

So it goes for prog mindbenders King Crimson, whom Trey has been a member of since their 1995 return-to-form release *Thrax*. Crimson rounded out by ringleader, lead guitarist, and prog-rock icon Robert Fripp, guitarist/vocalist Adrian Belew, and percussionist Pat Mastelotto have been in existence (numerous hiatuses notwithstanding) for nearly 35 years, and their approach to the recording studio certainly demonstrates the classic ethic of writing/rehearsing material for extended periods of time before entering the studio realm as opposed to using the spoils of technology as creative crutch.

According to Trey, one week for recording and one week for mixing is the general protocol. "Generally the strategies that Robert has taken to recording the band is: to capture the performance, get the heat of the performance — not unlike a Duke Ellington recording. Robert very calculatedly, and very wisely, does not employ the usual strategy where bands get together, write the material, go into the studio, make the record and then go on tour behind it. He thinks that is ridiculous and I would agree with him. What you want to do is write the material, go on the road, play it a lot, and then make the records. Therefore you are going to be able to perform the material much better, after having gelled it with the audience, and it's going to make tracking the record go so much quicker because everyone is going to know how to actually perform the songs. When you go out and play music on stage it changes, in subtle ways, just having the energy of the audience combining with energy of the musicians. After playing a piece live numerous times, we may change the tempo quite a bit; which can mean reworking some parts or changing the structure of the piece. So you just learn a lot about the material once you've played it live and then when it's time to make the record you go in, find great sounds, play it, and then you're done. There's really no need to diddle about in the studio."

For the *Power to Believe* sessions, Trey and drummer Pat Mastelotto scoured the streets of Nashville looking for a proper recording environment and an engineer that could digitally capture Crimson while still allowing them to retain their trademark visceral "live" edge. After an extensive search they settled with





## INVENTORY

## THE A.V. CLUB'S WEEKLY LIST

### 7 highly pretentious musical instruments

#### 1. The Eaton-Moog Multiple-Touch-Sensitive Keyboard

For years, prog rockers tainted Bob Moog's name by playing his keyboards while wearing shiny silver capes, or standing in the orchestra pit at Rick Wakeman's *King Arthur* *On Ice* tour. But the late, legendary synth-maker wasn't immune to delusions of grandeur: In 1992, Moog and University of Chicago music prof John Eaton debuted a revolutionary new instrument: the Eaton-Moog Multiple-Touch-Sensitive Keyboard, sometimes called "The World's Most Sensitive Musical Instrument." Its 49 keys respond to five kinds of movement—from touch pressure to the way players roll their fingertips and slide them up and down the keys—to adjust the volume, vibrato, and pitch. Reportedly, the prototype sits in Eaton's attic, but the instrument never made it into production. Has anyone pitched it to Keith Emerson?

#### 2. The Chapman Stick

Art rock—especially '80s-00s **King Crimson**—wouldn't be complete without the Chapman Stick, a combination guitar and bass that looks like a 2x4 and is played by tapping the strings with both hands. (Or with little drumsticks tied to your fingers, if you're Tony Levin.) Though its clean lines look best next to the stylishly bald and mustached Levin, it's forever connected to serious, ponytailed men like **Trey Gunn**, who look like they treat "picking" and "strumming" with a sniff of contempt. The Chapman Stick is also worn across the chest with the top resting on the player's shoulder, giving the impression that it's so precious, it needs to be cradled.

Linda Manzer to build him a guitar with "as many strings as possible." The cubist three-necked monster that she spawned sports 42 strings criss-crossing the body, producing everything from regular guitar tones to harp-like effects.

It even featured a pickup for his guitar synth. Manzer's design is a work of art—just ask Boston's Museum of Fine Arts, which once put it on display. But when Metheny takes it on tour and drags it out for only one or two songs, it's just spectacle: From a guitarist who's regularly dinged for bombast and overplaying, making this part of his stage show is the equivalent of smashing a watermelon.

#### 5. Bagpipe

Who hasn't had a bad experience with a bagpipe? It's the loudest, most boorish acoustic instrument there is, whether it's outside, ruining a perfectly fine public park, or on a concert stage, where—as one example—the Battlefield Band wheels out its bagpiper with almost circus-like fanfare, like the audience is about to watch someone take a cannonball to the chest. The only safe place to use them is at funerals: That's the only time they don't think they're the guests of honor.

#### 6. Keytar

The portable keyboard you strap on like a guitar has graced an embarrassing list of people who should have known better, like Donald Fagen, Herbie Hancock, and "Weird Al" Yankovic. But it still looks like a plastic toy that should have bubbles coming out of the handle. When Steve Masakowski invented it and Moog Music rolled out the first models, keyboardists everywhere who'd been stuck in the back at concerts got the chance to strut across the front, just like the real stars. It didn't take long to figure out that they'd been put back there for a reason.

#### 7. Vibes (in post-rock)









Merch: July 3, 2008

## Trey Gunn *Music for Pictures (Trey Gunn)*

An alumnus of King Crimson who learnt Frippertronics at the knee of Robert Fripp himself, Gunn guns to establish himself as second-gen proggy Godfather with this selection of reworked themes and cues. Originally culled from a series of TV documentaries done for Russian wonder-boy director Pavel Runimov, these 29 tracks display Gunn's mastery of the Warr touch guitar, an exotic species of axe that can be strummed, plucked or tapped with a Chapman Stick. Fans of the Durruti Column or the tricky soundtrack-prog Goblin used to whomp up for Dario Argento's full-throttle horrorflicks will dote on this hardnosed psychedelia.

—Ron Garmon

## 2 Robots *Sex With 2 Robots—the Remixes (Digital Records)*

This is a case of being roofied by robots. Much like vodka and Ritalin, our loves of the Roland 303 and fetish for anthropomorphized machines are two great tastes that ... well, you get the idea. This DJ/production team here blends both like so many have done before them, yet undeniably, the chemistry is still there. In this remix album of their own work, "Sex With 2 Robots," these androids prove that they are quite adept at playing with their own equipment. All your favorite components of sexy robot music are here. Low distortion in the vocoder voice? Check. Thick, penetrating acid synth lines, pulled out like melting rubber? Check. Grooves that straddle the ambiguous labels of "electro," "breaks" and "house"? Check. Ironic lyrics about drugs, sex, and technology delivered in a come-hither monotone? Ch-ch-check. Let's just say, if Benny Benassi, Kraftwerk and Nintendo turn you on, this is your bootie call.

—Ramie Becker

## Princeton *Bloomsbury (Striking Peasant)*

Each track on this four-song EP is based lyrically on a member of the hyper-intellectual Bloomsbury set of early 20th century London. For instance, the strikingly profound couplet "Doodley doodley do/Ooh-wa ooh-wa ooh" is clearly a steadfast declaration of the group's extreme disdain concerning post-impressionists whose tendency to manifest imperialistic aesthetics in their work Princeton finds loathsome. OK, so that's a bit of an exaggeration, but despite the faint air of pretense throughout Bloomsbury, and the disparity between instrumental drapes and lyrical carpet, these L.A. power-poppers still manage a surprisingly original and enjoyable pop recording. Their sound consists of shiny vocals, soft backup yelping, bright xylophone vamps, unexpectedly heavy orchestral string crescendos, sweet flute flutters, amiable piano tickling and jaunty banjo strumming. With any dewy plaintiveness evaporating quickly enough to avoid becoming emo, the elements at work establish a milieu of levity and tenability that one can enjoy without, or perhaps despite, the lyrics.

—Daniel Stainkamp

## Garland Jeffreys *s/t (Collector's Choice)*

This clever, gifted singer-songwriter never cranked his act much past Manhattan cultdom, but that's only tragic if you buy into star-making bullshit or cling to the daft idea showbiz validates anything. My hopes

« April 2010 »

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

Tools

[Print](#)
[Email](#)
[Subscribe](#)

# LACBSEARCH

[Events](#)
[Places](#)
[Businesses](#)

Keywords

All Categories

All Authors

Date from 01/01/02 to

Search Now





REVIEWS  
CD REVIEWS



# Fripp & Eno

## *Beyond Even (1992 – 2006)*

DMG



Although musical pioneers Robert Fripp and Brian Eno revisited their groundbreaking mid-'70s collaborations again in 2005 with The Equatorial Stars, the pair has been working consistently on new music throughout the '90s and into the new century. The limited-edition, two-CD *Beyond Even* (1992-2006)—originally released as the download-only album *The Cotswold Gnomes*—documents the pair's amazing studio hijinx through the years. Disc one features 13 individual tracks; the second melds all 13 songs together as a single, mind-blowing 55-minute essay in sound. The music is exactly what'd you'd expect from these two unique personalities: a mix of hypnotic ambience, jarring dissonance, oscillating rhythms and electronically inspired journeys to the center of your mind. Just as you're lulled into complacency, King Crimson string-mangler **Trey Gunn** jumps into "Cross Crisis in Lust Storm," a prog/industrial noise fest that proves one never knows what to expect when these guys show up in the studio.

By Rev. Keith A. Gordon

First printed in [Mar/Apr 2008](#)



# BLURT



Trey Gunn



Music For Pictures

[www.treygunn.com](http://www.treygunn.com)

(7d Media)

Multi-instrumentalist Trey Gunn's time spent swinging unique instruments like the Chapman Stick and the Warr "touch" guitar alongside Robert Fripp and Adrian Belew in King Crimson has served the artist well. The experience has honed his already considerable instrumental chops, and expanded Gunn's admittedly ambitious musical palette. Although often pigeonholed as a progressive rock artist, or maybe even as "avant-garde," the truth may be that Gunn is just adventuresome. As likely to incorporate elements of Eastern or African percussion alongside jazz-fusion and Eno-esque ambient landscapes in creating his unique sound, as a listener you never know where Gunn is headed until you arrive.

Gunn's *Music For Pictures* is an inspired collection of 29 miniature scores created by Gunn for various multi-media projects, including film and video work; few of these imaginative pieces run much longer than a minute or two in length, and most are instrumental compositions. Featuring percussion courtesy of drummers Matt Chamberlain (Bill Frisell, Tori Amos) and Pat Mastelotto (King Crimson, XTC) and, of course, Gunn's stringed arsenal, the songs on *Music For Pictures* are intriguing in spite of their varied styles and brevity.

For instance, "Bridge Over a Red Sky" is an infectious, percussion-driven mecha-rocker with wiry, Fripp-styled fretwork, while "Nausicaa" is a claustrophobic dreamscape with vaguely metallic tones and a symphonic heart. The longest track by a mile, "The Ghosts Listen" is a slow-to-roll 21-minute portrait of sonic manipulation and incredibly delicate beauty. Gunn and friends manage to knit it all together into a single, cohesive, and entirely mesmerizing listening experience that yields fresh nuances with every spin.

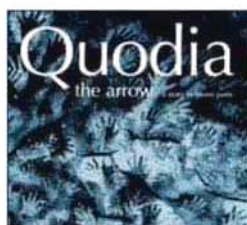
**Standout Tracks:** "Bridge Over a Red Sky," "Spirit of Flight." REV. KEITH A. GORDON

# The Arrow: A Story in Seven Parts

**Quodia | 7D Media (2007)**

By [John Kelman](#)

Transferring live multi-media projects to CD and/or DVD can represent a significant and often insurmountable challenge. Quodia—ex-King Crimson touch guitarist Trey Gunn and experimental keyboardist/founder of avant-popsters Rise Robots Rise (with Joe Mendelson)—clearly views recorded media as a distinct entity, but one that can work independently *and* in conjunction with live performance. *The Arrow: A Story in Seven Parts* is a modern parable blended with music that's both structured and open to improvisation. Live, it's a concert experience, a film experience and a theatrical experience, but its individual components can stand alone, despite taking on more significant meaning when conjoined.



The music is a compelling blend of hypnotically repetitive, almost minimalist motifs and primal rhythms, a variety of often soothing but occasionally jarring sonics and a narration largely by Gunn, assisted at various points, by a series of guests. While the text and Gunn's delivery aren't as dry as poet Rinde Eckert's spoken word for drummer Jerry Granelli's outstanding *Sandbills Reunion* (Songlines, 2005), the same attention to subtle nuance makes for a reading where the slightest hint of emphasis becomes surprisingly dramatic. With some of the music entering ambient territory, there's also some precedent with ambient pianist/composer Harold Budd's spoken word on *By the Dawn's Early Light* (Opal, 1991).

But while there are comparisons that can be made to other works, the music itself bears little resemblance. It's easy to hear (easier, in fact) Gunn's contributions to a decade of King Crimson recordings and performances here, where they're not competing with so much other sound for dominance. And while the overall textures of *The Arrow* are soft, augmented at times with natural sounds like that of a running stream, there are moments of Crimson-like aggression, most notably on the jagged industrial sounding "Thick and Thorny" which, coincidentally, features Crimson drummer Pat Mastelotto in a guest appearance.

That Gunn and Mendelson can create such a rich soundscape, for the most part, between just the two of them is remarkable, but in many ways the music itself is, if not incidental, only one of many means to *The Arrow's* integrated end. The entire cycle, with its episodic longer pieces, unfolds like an aural movie when combined with the written text.

The DVD simply expands on that cinematic experience by adding the projected images from the live performance alongside a beautiful 5.1 surround sound mix. Bonus features include a group of children providing audio commentary about what the piece means to them, as well as a montage of live performance photos.

It's rare that a concept this expansive manages to work on every level and in every sensory form, but *The Arrow* succeeds as an audio-only CD, as a DVD that incorporates animations and printed words for emphasis and, no doubt, as a concert experience with its added theatricals. On all fronts it's completely captivating and an undeniable triumph.



## RECORDINGS

## KICKIN' OUT THE NEW

Eagle Eye Cherry *Present/Future* (J&R)

Cherry's latest release proves you can never have too many drummers. With a rotation of four drummer/percussionists (Magnus Persson, Dominic Keyes, Jim Bogies, and Raul Rekow), odds are in favor of rock-solid performances. *Present/Future*'s slick, well-recorded drum sounds possess a soulful overtone, inspired by Cherry's songwriting and execution.

New End Original *Thriller* (Jade Tree)

New End Original's Charles Walker has all of the most desirable drummer traits: great timing, a super sense of dynamics, lots of power, quick hands, tasty fills—and he performs from the gut. *Thriller* is an album you'll love to play along to when sitting down at your own kit.

The K.G.B. *The K.G.B.* (Downtown)

Love 'em or hate 'em, you can't escape boy bands. Cute and peppy, The K.G.B.'s version of extreme pop also happens to fea-

King Crimson *Vroom Vroom* (Blackwing/Invisible)

Bill Bruford, Pat Mastelotto (dr., perc.), Adam Fitz (gt.), Adrian Belew (b), m.b., Tony Levin (bd), Tony Gons (bass, gt.)

The mid-'90s King Crimson Double Trio was absolutely lethal. Mixing the metallic with the melodic, it was one of the most inventive dual-kit bands ever to weigh down a stage. Of the short-lived



group's many live releases, *Vroom Vroom* is the gem. Bruford and Mastelotto exploit their partnership masterfully here, sometimes for maximum power, sometimes to spin a dizzying wheel of rhythm. In either mode, they impart a valuable lesson in creating thoughtfully complementary textures. Still, you might find your eyes darting between speakers as you wonder exactly what each of them is doing—and how they're doing it. Highlights of the two-disc set are a killer "21st Century Schizoid Man" and Bruford's redefining of "Indiscipline" with his thrillingly, um, *disciplined* intro solo.

Michael Perillo

The Trey Gunn Band *Live Encounter* (www.lintonibronk.com)

Bob Muller (dr., perc., table), Trey Gunn, Joe Medeiros (Warr gt.), Tony Schellie (gt.)

King Crimson's Trey Gunn is a pioneer of the Warr guitar, a finger-tapped stringed instrument with the range of a piano. The largely odd-time compositions on the Gunn Band's *Live Encounter*, heavy on interlocking rhythms from the guitarists, feel a lot like '80s Crimson (think the tune "Discipline") with a hint of mid-'70s Gong. Another similarity between Gunn's two groups is an unlimited appetite for newer, wilder tones. Bob Muller usually plays straight man as the strings weave and bob around him. He's rock-steady and dynamic, and serves as a great colorist. Like the guitarists, who use signal processing to make their axes sound different for each number, Muller switches often between drumset, table, and mixed percussion, sometimes in the same piece.

Michael Perillo





their early time as members of Old And In The Way to their latter years with Joe Craven and Jim Kerwin. Grisman and Garcia were consummate bandmates and maestros of their distinctive musical domains. Besides the sea shanties, children songs and Dead covers, the pair shines brightly on several live instrumentals. The 16-minute fusion opus "Arabia" drags a bit, but it's still nice to hear Garcia stretch out in a non-rock format.

—Miké Myers

**New River:** Boulder Street Dance; Dewy Funk; Moving Parts; Blue Midnight; New River; Waltz For Gigi; DQ/DQ Blues; On The March; Fourteen Miles To Barranov (58:51)  
**Personnel:** David Grisman, mandolin; Gerry Zilber, piano.

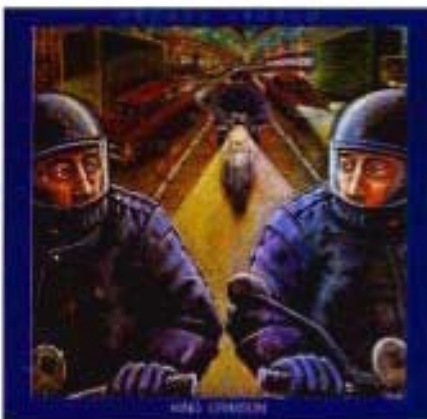
**Grateful Dawg:** Intro; Grateful Dawg; Gini; Wayfaring Stranger; Sweet Sunny South; Old And In The Way Intro; Pig In A Pen; Dawg's Waltz; Sitting Here In Limbo; Off To See Once More; Off To See Once More; Jenny Jenkins; Asble; The Thrill Is Gone; Friend Of The Devil; Grateful Dawg (58:40)

**Personnel:** Jerry Garcia, guitar, banjo, vocals; David Grisman, mandolin, mandola; Jerry Zilber, piano; Joe Craven, percussion; violin; Jim Kerwin, bass; Sid Monroe and his Bluegrass Boys (31: Old And In The Way (5: 45: Sweet MacCol (9

### Trey Gunn Band Live Encounter

First World Records 0113

★★★★



### King Crimson Vroom Vroom

Discipline Global Mobile 0105

★★★★½

The electric Warr guitar (an eight- or 10-string "tapped" instrument) was invented by Mark Warr and has the range of a piano. No doubt, Trey Gunn has seemingly perfected the implementations and capabilities of the Warr guitar via a truly personalized methodology. With his fifth solo effort, Gunn's quartet provides listeners with the live experience as these performances were recorded in between obligations with his primary working unit, and now a quartet, King Crimson.

On this release, Gunn and eight-string Warr guitarist Joe Mendelson share the bass duties, and along with electric guitarist Tony Geballe the leader augments the flavor of the production with melodically tinged sustained notes

and steely edged lead soloing. In addition, Gunn and company assimilate some of the propulsive characteristics of King Crimson by way of complex chord progressions atop odd-metered rock beats. On "The Glove" and "Sirrah," drummer Bob Muller utilizes the tabla to parvey an East Indian vibe while either Gunn or Mendelson tap in the upper register in order to simulate an additional percussion instrument. Here, the soloists initiate bone-crushing, electrified locks atop Muller's besting rhythms, while Gunn is prone to temper the proceedings with ambient electronic style musings. Otherwise, the musicians exhibit great chemistry, whether pursuing bottom-heavy intricacies, distortion-based treatments or while projecting a slightly in-your-face demeanor.

King Crimson has experienced various incarnations since its inception in the late 1960s. Moreover, this band might reign as perhaps the most influential unit of its ilk, partly due to longevity, a stylistic approach and guitarist Robert Fripp's dependable resourcefulness. Disc 1 of *Vroom Vroom* features previously unreleased material culled from the band's 1996 live performances in Mexico City, while disc 2 was recorded live during its 1995 stint in New York City and previously issued as a King Crimson Collectors Club release.

This set chronicles the now-defunct double trio rendition of King Crimson. In the liners, Fripp states, "The Double Trio was also unsustainable, unworkable, unlikely and uneconomic beyond short term." However, since the departure of Chapman Stick/bassist Tony Levin and drummer Bill Bruford, the quartet edition of King Crimson surges onward as a viable entity. This production highlights the double trio at its finest, as they cover selections spanning the late '60s through the mid '90s. Besides, few ensembles, regardless of genre, have successfully implemented two drummers performing concurrently, as Pat Mastelotto and Bruford not only supply the pounding rhythms but also trade accents and hammer out tricky unison runs with the soloists. *Live In Mexico City* (disc 1) features a boiling spin on the '70s classic "Red," while guitarist Adrian Belew's Beales influence shines during his verse on "Dinosaur," a composition that is all about saccharine melodies interspersed with angst-ridden choruses and blitzkrieg-style crunch chords. The band also turns in a supercharged rendition of the now infamous "21st Century Schizoid Man."

*On Broadway* (disc 2) highlights much of the repertoire witnessed during the 1981-'84 and mid '90s periods, also featuring Bruford and Mastelotto's brief yet affecting duet "Conundrum" and Belew's delightful vocals to the somewhat tongue-in-cheek lyrics witnessed on "Elephant Talk." Fripp and Belew perform with a vengeance, thanks to their fleet-fingered voicings, fierce exchanges and foreboding thematic statements above the rhythmic sections' rambling ostinatos and unremitting momentum.

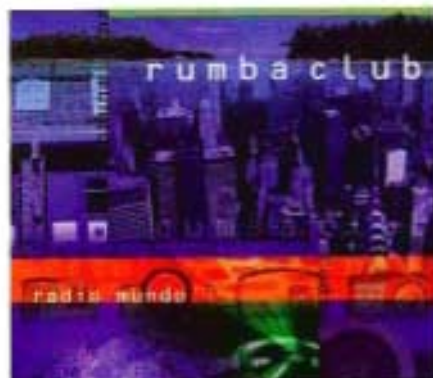
—Glenn Astarita

**Live Encounter:** Dobson; The Glove; Kuma; Hush/Hush/Hush/Hush; Smoky Amok; Tahiti; Mistle; Brief Encounter; Pure Song; The Origin Of Water (57:28)

**Personnel:** Trey Gunn, 10-string Warr guitar; Joe Mendelson, 8-string Warr guitar; Tony Geballe, electric guitar; 12-string acoustic guitar; Bob Muller, drums, percussion, tabla

**Vroom Vroom:** Disc 1 (Live In Mexico City): Vroom Vroom; Code; Marine 478; Dinosaur; B'Boom; Thrak; The Talking Drum; Lark's Tongue In Aspic (Part II); Naumex; Phat; Red; Incom; Biker Babes Of The Rio Grande; 21st Century Schizoid Man (59:52); Disc 2 (Live In New York City): Cosmogram; Thak; Hun Gnyat; Frame By Frame; People; One Time; Sex Sleep Eat Drink Dream; Indagazine; Two Steps; Elephant Talk; Blue Of A Perfect Par; B'Boom; Thrak; Free As A Bird; Volving On Air (68:41)

**Personnel:** Robert Fripp, guitar, soundscapes; Adrian Belew, guitar, voice; Trey Gunn, Touch guitar; Tony Levin, bass; Stick; Pat Mastelotto, acoustic drums, electronic drums, percussion; Bill Bruford, acoustic drums, electronic drums, percussion



### Rumba Club Radio Mundo

Palmetto Records 2072

★★★½

Moss, kids, beat cops and neighborhood characters alike swayed at the tables and danced in the aisles at Bari Pizzeria in the Bronx, old stomping grounds for *Radio Mundo* producer Andy Gonzalez, when the celebrated bassist-arranger brought the Baltimore-based Rumba Club to the pasta palace for an informal listening party. Small wonder. The sticky grooves and espíritu jubiloso of the band's fourth disc have that kind of effect.

The veteran East Coast group, organized in 1986 by Josh Schwartzman, tackles a wide range of Latin jazz, this time paying homage to its spiritual forefathers. Eddie Palmieri is one such influence; his "Mi Corazón Te Llama," is an exuberant mambo, bolstered by sing-song vocals, open space for Schwartzman's staccato-popping bass, and impressive solos from trumpeter Alexander Pope Norris, saxophonist Paul Hannah and trombonist Craig Considine. Orquesta Aragon, the Cuban band thought to have inspired mambo, is saluted with the light, dated "Quien Sabe-Sabe."

The Rumba Club also has its way with pop and jazz composers, beginning with Joni Mitchell's "This Flight Tonight," defined by guanguanco rhythms, cascading horns and a heady piano outing from Tim Murphy. John Coltrane's "Straight Street" is done as a rolling mambo, while Cole Porter's "Every Time We Say Goodbye" is remade as a sweet bolero.

The band's originals are similarly inviting.