

Time For A Change

"Time for a change" reflects so many aspects of my life right now, it's really much more than an album title. It's really the "title track" that I took from my youth and rearranged into the drummer that I am today. This change also marks a time when I have dropped the "Matched Grip" and gone back to the "Traditional Grip"—the way that I started out playing as a young drum student. It also marks a time when I'm not touring anymore, playing a million gigs in too short a time. Instead I'm just enjoying a life as a teacher and mentor, living in the beautiful mountains of Colorado. I hope you enjoy this time for a change. —Dean Oldencott

Cute

I remember being on a gig with my dad and him calling this tune and turning to me and saying, "O.K...here ya go, man, this one features you." So when I was reflecting on tunes to rearrange, this one definitely had to get on this CD. (This one's for you, Pops.) P.S. We did this in 4/4 back then. It's in 7/8 here.

Sister Sadie

When I was 18, I was fortunate enough to get to play in New Orleans with a Big Band from Austin, where I was living right out of high school. And we got to play as part of the Jazz Festival, where I played on Bourbon St. at the famous "Mahogany Hall," opening up for the Preservation Hall Jazz Band. During the day I would see these street musicians playing as they walked down the street. And the drummer would be playing just a snare drum, doing what we call a "Second-Line Groove." (This one goes out to the people of New Orleans...I haven't forgotten.)

Time For A Change

When I was a kid I would practice non-stop to records from my dad's Jazz collection. This tune comes from the *Kenton '76* record. And it is in 9/8, a very tough time signature to grasp for a young drummer. I remember trying to hang on to it and getting frustrated...it only made me practice more. (For Charlie Fox, Guy Davis, & John Gates.)

Send In The Clowns

I learned how to play brushes to this song. It was the first time I really understood what it meant to "Stir Soup," as the jazzers would say. That's when I really learned what it meant to stay out of the way and just accompany the band. (This is for my mom.)

Suspense

Suspense is my tribute to the boys of Depew Street. We used to drive up to this funky little town on Monday nights in the mountains above Boulder and do these jam sessions. And I just remember working out so many ideas up there. This was one of those tunes we would experiment with. (Thanks for the ride, boys.)

Just Friends

One of my favorite things to do is to play Latin Rhythms on a drum set, trying to cover what would normally take three percussionists and fusing it into my own voice. This voice is ever-evolving, and I think this piece reflects that. (For my friends Eric Gunnison, Brian Monroney, & Mark Simon.)

A Cute Reprise

This one simply goes out to all the drummers...just because. (For all my students, both past & present.)

