

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

GUITARIST • COMPOSER • PERFORMER • PRODUCER • EDUCATOR



DAVID GILMORE

AVAILABLE FOR BOOKINGS SPRING SUMMER 2007

For the latest news and updates, visit:
www.davidgilmore.net

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

TABLE OF CONTENTS

<u>CONTENTS</u>	<u>PAGE</u>
Biography: The Official David Gilmore Biography	03
Quote Sheet: Read what people are saying about David Gilmore	05
One Sheet for David Gilmore's recent release: <i>Unified Presence</i>	06
New York Times review of David Gilmore performing live!	07
JazzTimes Review of the CD: <i>Unified Presence</i>	09
Guitar Player May 2007 Interview	10
All About Jazz Review: <i>Unified Presence</i>	12
Guitar Player February 2007 Review: <i>Unified Presence</i>	16
One Sheet for David Gilmore's debut album: <i>Ritualism</i>	17
All About Jazz Review: <i>Ritualism</i>	18
Gitarre + Basse : European Interview	20
David Gilmore conducts master classes worldwide: Teaching Resume	22
Discography	26
Images: Photo samples of David Gilmore	28
Endorsements	29

For High Resolution Photos for Press & Promotional purposes, visit:

www.davidgilmore.net

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

BIOGRAPHY OF A MODERN GUITARIST



David Gilmore has recorded and performed with many of today's most influential modern artists. He has worked with Wayne Shorter (appearing on Mr. Shorter's Grammy Award winning album, *High Life* (Verve)), Dave Douglas, Muhal Richard Abrams, Sam Rivers, Steve Coleman, Cassandra Wilson, Don Byron, Uri Caine, Randy Brecker, David Sanborn, Ron Blake, Carolyn Leonhart and Christian McBride, among many others.

In addition to his significance presence on the international touring scene, Gilmore has also appeared on over 50 recordings, including two of his own as leader. His first CD, *Ritualism* (2001) received international critical praise and was nominated for the 2001 Debut CD of the Year by the Jazz Journalists Association.

Born in Cambridge, Massachusetts, Gilmore studied piano, drums and percussion, taking up guitar studies at fifteen with John Baboian and Randy Roos. He left Boston for further studies at New York University where his teachers included sax titan Joe Lovano and pianist Jim McNeely. Following graduation, he worked with a variety of artists, including members of the Mbase Collective, Ronald Shannon Jackson, Trilok Gurtu, Graham Haynes, Robin Eubanks, and Lonnie Plaxico. He also joined the popular jazz/fusion group Lost Tribe, and co-producing their first two recordings for Windham Hill.

Gilmore has even made notable contributions to such pop acts as Me'shell N'Degeocello, Melissa Etheridge, Joan Osbourne, Mavis Staples, Issac Hayes, Boz Scaggs, Tommy Lang of Austria, Rise Robots Rise, and Japan's Monday Michiru. He has also toured extensively with multi-platinum artist Joss Stone. DownBeat Magazine's Critic's Poll voted Gilmore a 'Rising Star'.

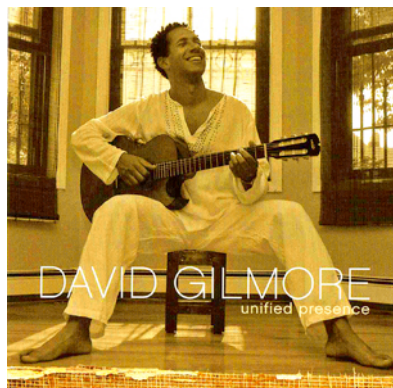
Gilmore's playing has been compared to guitarists as diverse as George Benson, Wes Montgomery, Jimi Hendrix and Leo Nocentelli. He is committed

DAVID GILMORE: BIOGRAPHY OF A MODERN GUITARIST (Continued)

to an improvisational approach that reflects a global awareness. One result of this global ethic, the work "African Continuum" –enabled by a CMA New Works Composer Grant– was premiered to the public in Spring 2003.

In addition to recording and touring, Gilmore teaches Guitar Studies at the prestigious Berklee College of Music where he is an Associate Professor. He also conducts master classes around the world, giving him an opportunity to share his talents, concepts and experiences with new generations of young musicians.

Gilmore is currently touring in support of his 2006 recording *Unified Presence* (RKM/ Koch), which features Christian McBride, Jeff "Tain" Watts, Ravi Coltrane and Claudia Acuna.



For the latest news and updates, visit:
www.davidgilmore.net

DAVID GILMORE

JAZZ ROOTS

GLOBAL SOUL

QUOTES



David Gilmore's 'angular, bass-driven funk' "runs on jet fuel."
JazzTimes/December 2006

"David Gilmore's ...volcanic guitar has the in-your-face funk, a certain edge and explosive energy."
AllAboutjazz.com

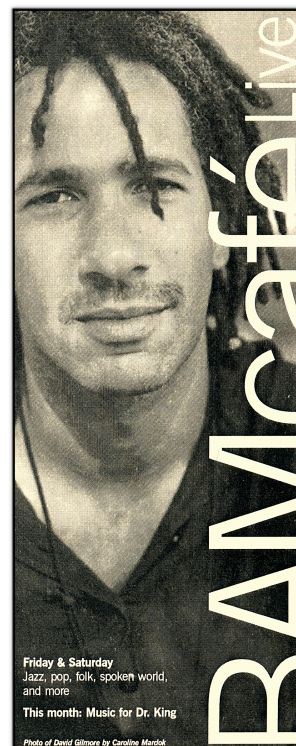
"Gilmore is one of the baddest guitarists on the planet."
All About Jazz/2006

"Gilmore's bad boy quartet played a pulse racing rush of torqued Herbie-Ron-Tony-Miles-modals that Gilmore bridge flipped into a hysterical eight minute abstract of '70s Mahavishnu speed jag."
JazzTimes

"David Gilmore is critical for the changes in the songs tempos and is the highlight all around."
Jazzreviews.com

"Ritualism is one of the most eloquent inaugural statements in recent memory."
Nate Chinen, Schwann Inside

"Don't let the smooth jazz-esque cover (of Unified Presence) fool you, (Gilmore) always rocks it."
The Backbeat Blog/2007



DAVID GILMORE

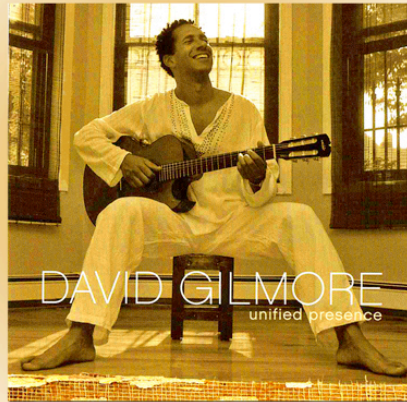
JAZZ ROOTS GLOBAL SOUL

'It's these three elements—
the sophisticated and **ever-present rhythmic emphasis**,
the bop essence and an **accepting spirituality**
that combine to impart the palpable aura of mystic intensity
pervading the Unified Presence session, pushing it into the circle of
the premier releases of 2006.' —AllAboutJazz

unified presence

[rkm, 2006]

'Gilmore's playing
continuously sails
from height to height,
**integrating lightning-fast
runs and apreggios**
with rhythmically sophisticated
chord melodies,
often within
the same passage.
—Guitar Player Magazine



'The music runs on **jet fuel...**
'...the heavens open and emotion rains down'
—JazzTimes

david gilmore: guitar
christian mcbride: bass
jeff "tain" watts: drums
ravi coltrane: saxophone
claudia acuna: vocals



The New York Times

David Gilmore Steps to the Front With Soul and Rhythmic Fury

By NATE CHINEN (May 10, 2006)



The jazz guitarist David Gilmore has worked with a roll call of groove-minded progressives over the last 20 years, appearing on numerous heralded albums. But his discography as a solo artist consists of a single title, "Ritualism," which he produced and released himself in 2001.

That would be an unusually slender output for any experienced jazz musician; for a musician of Mr. Gilmore's caliber, it's virtually anemic. So it came as good news that his second album was finally scheduled to arrive. Just as heartening was the sampling of new music from the album that Mr. Gilmore offered at the Jazz Gallery on Saturday night.

There were just five compositions in the first set, but each was sturdy and serious, and distinct from the rest. What they all had in common was a driving propulsion, a result of Mr. Gilmore's interaction with Brad Jones on bass and Terreon Gully on drums. Most of the tunes also featured sophisticated rhythmic frameworks; "Vertical Path," for instance, packed each measure with subdivisions of four and five beats, and then further complicated the ensuing meter with a recurring syncopation.

If it sounds tricky, that seems to be the point. While the current jazz fashion is to streamline uneven time signatures, Mr. Gilmore structures his pieces so that every irregularity produces a useful tension. That might suggest a throwback to 1970's fusion, but there's a crucial twist: as a guitarist, Mr. Gilmore often uses the clear tone and fierce attack of George Benson in his early hard-bop phase.

NYT: Gilmore Steps to the Front/May 10, 2006 (Continued)

That soulfully articulate style was another rewarding constant on Saturday night. Mr. Gilmore used it to best effect on "Snake Theory," an angular theme with a crackling hip-hop beat, and "Protean Way," a slippery piece that was imbued with bluesy flourishes by the pianist Luis Perdomo. Each of those tunes featured an intricate melodic line played in unison by Mr. Gilmore and Ravi Coltrane, on soprano saxophone.

Mr. Coltrane and Mr. Perdomo sat out a piece in which Mr. Gilmore demonstrated some African-derived thumb-and-finger picking. They returned for "The Eleventh-Hour Blues," a swift modal workout with a slight resemblance to John Coltrane's "Mr. P. C."

Naturally, John's son Ravi, playing tenor, laid into it from the start. His solo was a depth charge, peaking in intensity during a stretch where the bass and piano dropped out, leaving only Mr. Gully's thrashing drums and cymbals.

Mr. Gilmore was impressive on "The Eleventh-Hour Blues" too, working with a stream of eighth notes, a succession of pecking phrases and some shape-shifting chord arpeggios.

But if the song's title reveals anything about his working methods, let this announcement serve as motivation: Mr. Gilmore's new album is due on Mr. Coltrane's RKM label in the next couple of months. The clock strikes 12, not a moment too soon.



<http://www.nytimes.com/2006/05/10/arts/music/10gilm.html?ex=1174536000&en=6a2237805167200a&ei=5070>

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

JazzTimes

REVIEWS Guitarist

By David R. Adler

DAVID GILMORE

Unified Presence (RKM)



David Gilmore may record infrequently as a leader, but this hasn't diminished his significance on the cutting edge of the New York scene. His long-awaited sophomore release, *Unified Presence*, features Christian McBride on acoustic and electric bass and Jeff "Tain" Watts on drums, with tenor/soprano saxophonist (and RKM co-founder) Ravi Coltrane and vocalist Claudia Acuña sitting in.

The music runs on jet fuel. It's hard to imagine a rhythm section better suited for Gilmore's angular, bass-driven funk, of the sort heard on "Vertical Path," "Law of Balance," "Snake Theory" and the title track. But there's a deeply lyrical color to some of the writing; consider the soprano sax feature "Protean Way" or the nylon-string numbers "Douala" and "Window to the Soul." Sonic experimentation creeps into the interlude "Goga" and the more fleshed-out "Hankaskis." There are shades of Afro-Cuban rhythm and M-Base—not to mention pure, devastating swing on "11th Hour Blues." Gilmore's clean, fast lines and chordal musings have never sounded better. McBride's electric solo on "Law of Balance" does some damage as well. But when Acuña joins to close the set with Toninho Horta's "Broken Kiss," the heavens open and emotion rains down.

JAZZTIMES >> DECEMBER 2006

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

GUITAR PLAYER MAGAZINE/ MAY 2007

RIFFS JAZZ

David Gilmore BY MARTY CUTLER



IT'S ONE THING TO PLAY INTRICATE POLYRHYTHMS over shifting, complex meters. It's quite another to groove so naturally in that environment that the listener is drawn into the pulse without counting or trying to quantify the feel. David Gilmore does all that, as well as weaving lyrical, yet earthy lines through lush harmonic structures—which has helped him back up artists as diverse as Joss Stone, Don Byron, Wayne Shorter, Mavis Staples, Steve Coleman's M-Base Collective, Melissa Etheridge, and Trilok Gurtu. His tones range from edgy and distorted to mellow and clean, and his playing reveals echoes of Grant Green, Pat Martino, Miles Davis-era Pete Cosey, and B.B. King. However, as influenced by his classical percussionist father, Gilmore's musical life began by banging on pots and pans.

"When I was 14 or 15, I picked up the beat-up guitar my sister had been taking lessons on," he explains. "It's not like I heard Jimi and thought, 'That's what I want to do!' I had been playing drums for a couple of years, but I started playing more guitar when my brother began playing more drums, and then I just took off with it."

Before long, Gilmore began studying with Berklee College of Music's John Baboian, who introduced him to jazz. (The guitarist currently teaches at Berklee alongside his former mentor.) Gilmore listened to pop and funk while in high school, but he also discovered jazz-fusion bands such as the Mahavishnu Orchestra and Return to Forever, which exposed him to playing in odd meters. "I gravitated toward different meters when I started getting into jazz, and when I got to New York, I hooked up with Steve Coleman and M-Base Collective, who were exploring them in depth," says Gilmore.

"Sometimes it can sound very stiff and contrived when a player or composer is not very comfortable in those meters, and they need some sort of anchor point to stay in the rhythmic form. You have to develop techniques for feeling and internalizing rhythms, because, ultimately, you don't want to count. You have to feel rhythms in your body."

Guitar Player Magazine/May 2007/ DAVID GILMORE: Continued:

"When I sit down to write a piece of music, however, I'm not consciously thinking of 7/4 or 5/4. I'll hear an idea, and put it down in some form—using a guitar or a sequencer—and, later on, I'll figure out what meter it's in and write it out. Also, meters can usually be written in more than one way. For example, 'Vertical Path,' the first tune on my new album, *Unified Presence* [RKM], is in 9/4. But you could easily write it out in compound meter as 5/4 plus 4/4. Or, you could subdivide it into 4.5/4—where there would be short beats and long beats—but it still works out mathematically to 9/8."



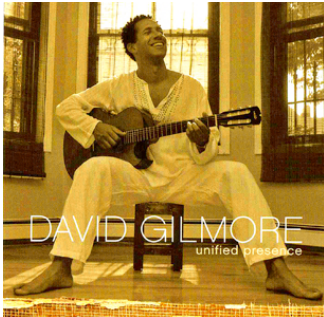
Given Gilmore's predilection for complex rhythms and rich harmonic structures, it's no surprise that he often experiments with musical concepts. "On my previous album, *Ritualism*, I mixed in some of the ideas I developed while working with M-Base, such as cell notation, in which the note relationships are written in terms of half-step intervals up or down from a given note," he says. "For example, D is two half-steps above C, so you'd write it as C 2. Identifying the number of half steps gives you information you can use to take the harmony in different directions. If you view the groupings in terms of their relationships with each other, you could go in the opposite direction, or invert them. This is nothing new. A lot of this comes from Bartok, who applied these concepts to Hungarian folk melodies."

GILMORE'S GEAR
GUITARS Gibson ES-335,
 Taylor 640ce, Wechter
 9303c
AMP Mesa/Boogie Lone
 Star loaded with two
 30-watt Celestions
EFFECTS Boss ME-50,
 Line 6 MM4 Modulation
 Modeler and DL4 Delay
 Modeler, Dunlop CryBaby
 535
STRINGS Elixir

Although clean acoustic and electric guitar tones predominate on *Unified Presence*, Gilmore is no stranger to music technology. On an upcoming album by his band Kindred Spirits—featuring bassist Matt Garrison, tabla master Aref Durvesh, and his brother Marque Gilmore on drums—the guitarist blends live and software instruments to find new sounds. "I'm using Roland's GI-20 Guitar-MIDI Interface, which gives me access to numerous software synthesizers—including most of the built-in sounds in Apple Logic, all of the Native Instruments stuff, and Spectrasonics Stylus RMX," details Gilmore. "I'm getting back into using guitar synths again, but in a way that's more organic by morphing synth sounds with guitar sounds."

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL



David Gilmore: Unified Presence

By Phil DiPietro: November 21, 2006

Let's break it down. You won't find this statement in David Gilmore's bio or on his website, but here it is: Gilmore is one of the baddest guitarists on the planet.

Here's why—rhythmic acuity. If I were to write a book on jazz, one of its chapters would be titled "Instrumentalists Who Play Linear Rhythms," or maybe "Harmony As A Drum." I'm talking about players like Vijay Iyer or Marc Cary on piano, saxophonists like Rudresh Mahanthappa and Steve Coleman, and guitarists like Gilmore and... well, who else exactly?

The blank is pretty big. Certainly, there is a long list of musicians who move a lot of air in their lines, who weave in and out of rhythm masterfully, with impeccable command of time. Gilmore comfortably fits in this category. But let's take this observation to the next level—to the guitar as drum. This doesn't refer exclusively to chordal or "rhythm" playing, but playing the linear line, the single notes, as a rhythm—at times locking with the dominant rhythm and at others interlacing, or speeding ahead and then throttling back, connecting perfectly to the "lock" of the bass and drum.

Put another way, Gilmore's 8th, 16th, 32nd and 64th note lines are not merely that: they have their own groove, their own "pocket." Gilmore's burning rhythmic intent is something very few other players display, or even have at their disposal. And if they do have it, they cannot use it as consistently and as stunningly as he can.

Gilmore's rhythmic acuity is based on family tradition—passed down from a father who is a graduate of the New England Conservatory in percussion, and a brother, Marque, who has played with Graham Haynes and Sting, and who is one of the world's elite drummers. David Gilmore himself began as a drummer, and in a sense, he's still at it.

Here's another thing. Gilmore has a deep and abiding respect for the jazz guitar tradition, especially the fat-bodied bop kind...

David Gilmore: Unified Presence/November 21, 2006 (Continued)



Gilmore also falls in the tradition of guitarists who are unabashed in their spirituality. But his is refreshingly dogma-free. Take this quote, regarding the title of this recording, from the stellar liner notes by Bill Milkowski: "Unified Presence to me refers to the spirit, the universal mind, the universal presence of consciousness

within all of humanity. And it suggests that we are ascending to a level of oneness, if you will. It also refers to the unified presence of the musicians on the record, and that musical in general is a unifying force. It's a language that transcends all languages."

It's these three elements—the sophisticated and ever-present rhythmic emphasis, the bop essence and an accepting spirituality—that combine to impart the palpable aura of mystic intensity pervading the Unified Presence session, pushing it into the circle of the premier releases of 2006.

For this project, Gilmore has plucked mightily from his circle of gifted friends to form a band capable of transmitting his complex (this is some difficult music to execute) yet hard-grooving (not so difficult to listen to) offerings. One of bassist's Christian McBride's recordings, starring Gilmore, is called Vertical Vision, and Unified Presence begins with the leader ripping his axe some new F-holes through an odd-metered 3-D chessboard of "Vertical Path," with his trio line-up of McBride and drummer Jeff "Tain" Watts.

But the tone and the vibe here are not so reckless as on Ritualism, Gilmore's previous disc. That's due to the aforementioned bop element centering the tone and leavening the vibe. There are complex, odd-time, unison passages melding to 4:4 walking-bass swing, then shifting to intricate bridges, but all are ball-and-

David Gilmore: Unified Presence/November 21, 2006 (Continued)

chained to McBride's cavernous acoustic sound and Tain's rocking ride cymbal. As the performance moves through Gilmore's dancing solo, into McBride's, rendering the massive instrument to his will, to Watts' trading of not-fours with the duo, you can imagine each member confidently smiling, effortlessly navigating and grooving this thicket of form.

The second track, "Protean Way," offers a welcome opportunity to take a deep breath. With a cadence that inhales and exhales, saxophonist Ravi Coltrane massages the melodic line and the listener with his soprano. A brave cat to have ever considered picking up that instrument, Coltrane now has his own patent on the Coltrane family soprano glow. Here he progressively builds to controlled fever pitch, wending his way angularly through the harmony.

Besides his musical contributions, Coltrane can take credit for presenting Gilmore at a level concomitant with his talent, assembling and releasing Unified Presence on his own RKM imprint. The musical bond between the pair peaked this summer when the two players did a string of dates and a weeklong engagement at New York's Birdland, as co-leaders of a quintet including Luis Perdomo, Drew Gress and EJ Strickland.

Want easily digestible complexity? Know that "Douala" is a deeply African-influenced, 12/8 piece with three against four on the bass and drum, respectively. Then dance to its infectious groove, something you can continue to do as Gilmore solos with lightning fluidity on his nylon stringed classical cutaway.

"Law Of Balance" bears most resemblance to previous Gilmore workouts. You recognize the prodigious virtuosity and the voracious manner by which the tune is devoured. Switching to electric bass, McBride will drop a jaw with his fluid yet huge-sounding approach to navigating Gilmore's micro-changes as written. But it's Watts that will astonish, simply because he's never put a fusion-esque, chops-busting performance of this type to record before.

Throughout the disc, Gilmore proves he can do nothing short of everything—including a gorgeously authentic Brazilian interpretation of Toninho Horta's "Broken Kiss," complete with an enthralling guest vocal from Claudia

David Gilmore: Unified Presence/November 21, 2006 (Continued)

Acuna—while never breaking a sweat. Still mistakenly regarded as an up-and-comer, a thorough examination of the aural record will reveal that Gilmore has leapfrogged ahead of many of his contemporaries—and even more “established” virtuosi who might be considered his influences.

But Gilmore’s had his own thing, a thing more different and more valuable, for a long time now. Over a decade ago Wayne Shorter jettisoned his ill-fated band for the High Life tour, retaining only Gilmore for the next outing. There’s a reason for that and it’s strikingly apparent in the grooves of Unified Presence. David Gilmore is one of the greats.



<http://www.allaboutjazz.com/php/article.php?id=23725>

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

UNIFIED PRESENCE: GUITAR PLAYER MAGAZINE [FEBRUARY 2007]

GuitarPlayer

RANTS & RAVES

AUDIO



DAVID GILMORE

Unified Presence

David Gilmore is one of the most sought-after sidemen on the New York scene, performing and recording with a list of luminaries representing both the pop and jazz worlds—from Joss Stone and Melissa Etheridge to Wayne Shorter and David Sanborn—and he is also a veteran of Steve Coleman’s M-Base Collective and fusion innovators Lost Tribe. While Gilmore’s style and tone are firmly rooted in the work of traditional players such as Benson, Montgomery, and Martino, they are by way of soul and R&B, with hints of various African and other ethnic stylings. And, when I saw him perform electric-period Miles music with Dave Douglas, he

evoked the fire (and distortion) of early McLaughlin and even Hendrix.

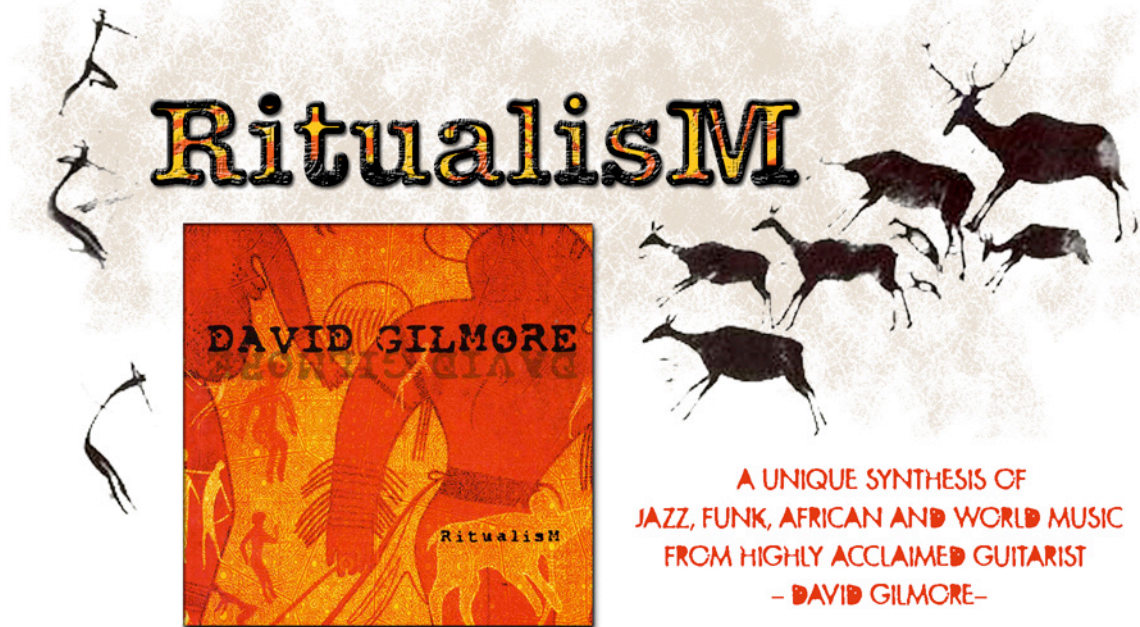
On this follow-up to his hard-grooving and shamefully underrated 2001 solo debut, *Ritualism*, Gilmore expands upon that disc’s harmonically and metrically diverse approach, while managing to keep the music from ever becoming *too* outside—largely due to his highly melodic playing and warm and inviting tone. Backed by bassist Christian McBride and drummer Jeff “Tain” Watts, with notable contributions from saxophonist Ravi Coltrane (and vocals on one piece by Claudia Acuna), Gilmore’s playing continuously sails from height to height, integrating lightning-fast runs and arpeggios with rhythmically sophisticated chord melodies, often within the same passage. Hopefully, *Unified Presence* will bring Gilmore the same recognition from the “larger world”.

GUITAR PLAYER FEBRUARY 2007

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

**NOMINATED FOR "DEBUT CD OF THE YEAR 2001" By the Jazz Journalists Association
CHOSEN AS A 'TOP RELEASE' for 2000 by Jazz.about.com
FEATURED IN JAZZ TIMES MAGAZINE ANNUAL GUITAR EDITION 2001**



**A UNIQUE SYNTHESIS OF
JAZZ, FUNK, AFRICAN AND WORLD MUSIC
FROM HIGHLY ACCLAIMED GUITARIST
- DAVID GILMORE -**

**"-An engaging free-blowing modern jazz trip."
-Modern Drummer**

**"Ritualism is one of the most eloquent inaugural statements in recent memory."
-Nate Chinen, Schwann Inside**

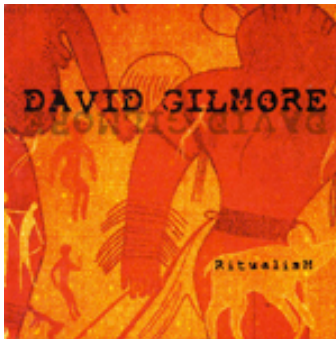
**"... Focused, achieving, an ideal balance of technical sophistication and emotional depth."
-David R. Alder, allmusic.com**

**"...chromatically-serrated power chords, shape shifting blurs of octave cluster...a revelatory experience."
-Tom Terrell, Jazz Times**

**With: GEORGE COLLIGAN [Piano], BRAD JONES [Bass], RODNEY HOLMES [Drums]
Guest Artists: RAVI COLTRANE [Saxophone], DAVID BINNEY [Saxophone], BRUCE COX [Drums]
RALPH ALESSI [Trumpet], IMANI UZURI [Vocalist], SHARRIF SIMMONS [Poet], DANIEL MORENO [Percussion]**

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL



RITUALISM

David Gilmore | Kashka Music (2000)

By Scott Andrews

Jazz guitarist David Gilmore has definitely been around the block. He's played with Wayne Shorter, Trilok Gurtu, Don Byron, Cassandra Wilson, and the brilliant M-Base saxophonist and composer Steve Coleman in his group Five Elements. Not to be confused with the English guitarist David Gilmour of Pink Floyd fame, Gilmore stepped out for his first record as band leader and composer in 2000 with *Ritualism*, self-produced and self-released on the Kashka Music label.

A quartet of guitar, piano/keyboards, acoustic bass, and drums forms the core unit on *Ritualism*. Most of the tracks on the record are angular jazz in this quartet format, but guest musicians also appear on trumpet, alto, tenor, and soprano sax. One track each with female vocals and male spoken word flesh out the rest of the tunes. The balance of more sparse instrumentation on some pieces and the full sounding horn section (and/or vocals) on others provides sonic variety in Gilmore's songs and the one standard, the Monk tune "Off Minor." The vocal track "Confluence" features acoustic guitar and sounds markedly different from the rest of the snappy jazz. Although adept and emotive, the change in feel on this tune may drive some listeners to skip ahead. In contrast, the artsy themed spoken word in "Musical Revolutions" fits right in with the supporting music in that tune and blends well with the feel of the rest of the record.

As expected from a disciple of Steve Coleman and the M-Base school of rhythmically complex jazz composing, Gilmore's music moves effortlessly through shifty polyrhythms and syncopations, including the title track, "Paradigm Shift," and "Event Horizon." As soloists step out from the band, the remaining musicians keep twisting rhythmic ideas in the background. In addition to hypnotic syncopations, most of the songs still retain a head-bobbing groove through melodic heads usually played on guitar, or guitar doubled by piano. Gilmore has marked skill in composing with odd meters and syncopations. Only the sinister ostinato figure in the horn section in

RITUALISM/[David Gilmore](#) (Continued)

“Elementary” diverges into more a strident rhythmic feel that sticks out from the overall groove. Gilmore's dexterity in writing complex rhythms almost matches that of his former bandleader Coleman, a master at layering polyrhythms in odd meters (for example, on the excellent Steve Coleman and Five Elements record *The Tao of Mad Phat*, which features Gilmore, Gene Lake, and Andy Milne). Many of Gilmore's grooves flow more smoothly than Coleman's polyrhythmic workouts, challenging the listener to follow the accessible melodies over sinuously intertwining rhythms.

According to an April 2002 update on his website, Gilmore's second solo record is due late in 2002. Fans of rhythmically complex jazz, especially those who enjoy the work of other M-Base musicians like Steve Coleman and Gary Thomas, should definitely check out *Ritualism* as they wait for Gilmore's second solo CD.




<http://www.allaboutjazz.com/php/article.php?id=10830>

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

GITARRE & BASS MAGAZINE: Das Musiker – Fachmagazin



Nein, nicht David Gilmore

Der Name „David Gilmore“ klingt wie der Name „David Gilmour“. Dahinter verbergen sich zwei Persönlichkeiten, beide Gitarristen, aber ganz klar Künstler, deren Musik man kaum verwechseln wird. David Gilmour ist als Mitglied von Pink Floyd ohne Frage der Bekanntere. Der Gitarrist, von dem hier die Rede ist, bewegt sich im Jazz- und Fusion-Bereich: David Gilmore war in den letzten Jahren mit Saxophonist Wayne Shorter oder der Schlagzeugerin Cindy Blackman auf Tour und hat mit „Ritualism“ ein absolut überzeugendes Debüt veröffentlicht.

Jazz Outlook

DAVID GILMORE

David Gilmore ist Experte für polyrhythmische Schichtungen (verschiedene Metren übereinander zu legen), und bis auf ein Stück, stehen alle Tracks seines neuen Albums in schrägen Taktarten. 22 Jahre hatte David Gilmore bis dahin an der Gitarre verbracht und auf unzähligen Platten als Sideman mitgewirkt, u. a. für Produktionen von M-Base Collective, Trilok Gurtu, Me'shell N'dege'Ocello, Monday Michiru, Wayne Shorter, Cindy Blackman, Geri Allen, Steve Coleman, Alice Coltrane, Ravi Coltrane, Jack DeJohnette, Rachele Ferrell, Cyndi Lauper, Branford and Wynton Marsalis, Dianne Reeves, Jazz Crusaders, Art Blakey und Cassandra Wilson gespielt. Und erwartet: „Ich habe auf den richtigen Moment gewartet. Ich wollte auch keine typische Gitarristen-CD aufnehmen, sondern wollte meine Band und den Sound, den wir in den letzten Jahren entwickelt haben, als Ganzes featuren.“ Davids bereits im vergangenen Jahr fertiggestelltes Album ist über www.dgilmore.com zu beziehen.

Der Mann mit den Dreadlocks kam 1964 auf die Welt und entdeckte die Gitarre mit 15, nachdem er mit Klavier und Schlagzeug begonnen hatte. Ein Freund, der Bass spielte, zeigte ihm ein paar Sachen, und sechs Monate später gewann diese Band den High-school-Preis. 1984 zog Gilmore nach New York, um dort mit Joe Lovano und Jim McNeely zu studieren. Seinen ersten professionellen Job bekam er bei Steve Colemans M-Base Collective. Und seit dieser Zeit ist er der First-Call-Guitarplayer, wenn man jemand suchte, der sich sofort in ein musikalisches Umfeld einfügen kann, aber trotzdem seinen einmaligen, wiedererkennbaren Sound behält.

G&B: Warum hat es so lange gedauert, bis zum ersten Solo-Album?

Gilmore: Ich wollte warten, bis ich etwas aufnehmen konnte, das wirklich mich selber darstellt. Etwas so Persönliches braucht seine Zeit. Außerdem bin ich Vater einer 10jährigen Tochter. Das hat einige Dinge geändert. Prioritäten verschieben sich, und jetzt ist meine Tochter meine größte Inspiration. Zu guter Letzt war es natürlich auch die Frage nach einem Platten-Label. Ich hatte zwar ein Angebot, aber damit wäre ich nicht glücklich geworden, also habe ich die ganze Sache selber in die Hand genommen und ein eigenes Label gegründet.

G&B: Im CD-Booklet hast du deine musikalischen Einflüsse von George Benson bis zu Steve Coleman aufgelistet ...

G&B: Ich kam über die Fusion-Musik zum Jazz. Dann habe ich mich in der Geschichte zurückgearbeitet. Ich kann mich erinnern, dass ich eines Abends George Benson im Fernsehen gesehen habe, und das hat mir die Augen und Ohren geöffnet. Er sang seine Scat-Vocals und spielte gleichzeitig, und das hat mich wirklich zur Gitarre gebracht. George war ein sehr wichtiger Einfluss für mich, weil er ein natürlicher, sehr soulful-spielender Musiker ist, der unglaubliche Tricks drauf hat. Großartiges rhythmisches Feeling! Das gleiche gilt für Wes Montgomery: Sein Rhythmus und seine Phrasierung haben mich ebenso angesprochen wie die Klarheit seiner Ideen. Jede Idee

56

12.02 gitarre & bass

GITARRE & BASS MAGAZINE: Das Musiker – Fachmagazin [Continued]

klings wie eine ausgeklügelte Melodie. Und nichts davon ist aufgesetzt. Das ist sehr ungekünstelt, einfach einmalig.

Davor habe ich Mike Stern in ‚Fat Time‘ mit Miles Davis gehört. Auf die Art und Weise habe ich Miles Davis entdeckt und habe feststellen müssen, dass der ja schon eine ganze Weile auf der Szene war. Da habe ich angefangen, die Plattensammlung meiner Eltern durchzugucken, wo Charlie-Parker-, Miles-Davis- und John-Coltrane-Scheiben standen, die ich mir noch nie angehört hatte. Das wurden wichtige Einflüsse. Bei mir war es nie dieses Ding: „Ich hörte Jimi Hendrix und habe mich in die Gitarre verliebt!“ Ich hatte früher nie die große Liebe zu diesem Instrument, die ich jetzt habe. Ich habe mich für R&B und Funk interessiert, Earth, Wind & Fire und Bootsy Collins, damit bin ich aufgewachsen, und das höre ich mir immer noch gerne an.

G&B: In deiner Dankesliste steht auch ein Nicht-Gitarrist, von dem auch die einzige nicht originale Komposition auf deiner Platte stammt. Von Pianist Thelonious Monk hast du ‚Off Minor‘ gecovered.

Gilmore: Sein Rhythmus, seine Phrasierung, sein Humor wie auch sein intelligenter Umgang mit Space waren einzigartig. Leute wie er, die inspirieren mich einfach. Monk, Coltrane, Joe Henderson, all diese Leute ...

G&B: Nachdem du schon ein paar Saxophonisten genannt hast – wie groß ist der Einfluss von Wayne Shorter und Steve Coleman, mit denen du ja schon gespielt hast.

Gilmore: Mit Steve Coleman hatte ich meinen ersten professionellen Gig. Das war schon eine ganz schöne Herausforderung, und je besser man sich mit seiner Musik auskennt, desto größer wurde die Herausforderung. Sein Konzept über Rhythmus hat mich beeinflusst und hat mir ein offeneres Herz der Musik gegenüber verschafft. Ich habe keine Ahnung, wo ich heute wäre, wenn ich die M-Base-Leute nicht getroffen hätte. Mein Interesse an Polyrhythmik und ungeraden Taktarten ist durch die Zeit stark ausgeprägt worden. Und wer ist nicht von Wayne Shorter beeinflusst? Er ist der freundlichste Mensch, den man sich nur vorstellen kann. Sein Geist ist schon alleine Inspiration. Jede Note, die er spielt, hat ihr Gewicht. Er hat Technik, aber seine Spieltechnik steht nie im Vordergrund.

G&B: Du schreibst sehr polyrhythmisch. Wie arbeitest du an deinen Kompositionen?

Gilmore: Ich schreibe intuitiv, spiele und nehme auf. Hinsetzen mit dem Vorsatz, ein Stück zu schreiben, funktioniert nicht. Ich arbeite oft mit Sequenzer, bei polyrhythmischen Geschichten ist es sehr hilfreich, wenn man sich das Aufgenommene noch mal anhören kann. Ich nehme mir nicht vor, ein

Stück im 5/4-Takt zu schreiben. Das passiert einfach, vielleicht auch, weil es für mich keine „normalen“ Taktarten gibt. Mir fallen Melodien ein, und wenn die im 11/8-Takt stehen, dann war das nicht geplant.

G&B: Was hat dich veranlasst, mit dem Keyboard noch ein zweites Akkordinstrument in die Band zu nehmen?

Gilmore: Im Jazz kommt das häufiger vor. Wes Montgomery hat mit Klavier oder Orgel gespielt. Im Trio zu spielen ist hart. Ich arbeite daran und ich hoffe, dass ich Ende des Jahres genug Material zusammen habe, und mich auch dieser Formation mal so richtig stellen kann. Ich bevorzuge es, als Solist ein Akkordinstrument hinter mir zu haben. Klar können die Voicings manchmal aufeinander krachen, aber ich bin es gewohnt, mit Klavier oder sogar auch mit einer anderen Gitarre zusammen zu spielen. In der Band Lost Tribe zum Beispiel habe ich zusammen mit Adam Rogers gespielt. Manchmal ist es ja auch gut, wenn es aufeinander kracht!

G&B: Was kannst du zum Titelstück ‚Ritualism‘ und zu ‚Confluence‘ mit der akustischen Gitarre sagen?

Gilmore: ‚Ritualism‘ steht im 11/8-Takt – für mich steht es in 5, 1-2 und 4. Für mich ist es einfacher, in längere und kürzere Beats zu unterteilen. Außerdem kann man die einsilbigen Zahlen besser zählen, bei „sie-ben“ schmeißt es doch jeden der mitzählt über den Haufen, hahaha! Ich hatte zuerst die Bassline, dann kamen die Akkorde, die Melodie war das letzte. Keine spezielle Bedeutung des Titels! Ich habe eine Titelliste, auf die alle Namen kommen, die mir gefallen, und wenn ein Stück fertig ist, schaue ich in der Liste nach, ob etwas Passendes dabei ist. ‚Confluence‘ ist schon ein paar Jahre alt. Ich habe das Stück unterwegs auf Tour geschrieben, und eine Menge Leute sagen mir, dass es an John McLaughlins Mahavishnu-Sachen anknüpft. Das Stück ist mehr oder weniger ein Walzer.

G&B: Und dein Solo ist ein Overdub!

Gilmore: Das war eine Menge Arbeit, mit mir selber zu spielen ...

‚Event Horizon‘ ist eines meiner Lieblingsstücke, das auch wieder im 11/4-Takt steht. Der erste Teil ist in 5/4 und 6/4 und der zweite Teil dreht das um. Der Solo-Part fühlt sich eher als 22/4 an, ziemlich wild, so dass sich (Drummer) Rodney Holmes richtig austoben kann. Ich wollte unbedingt ein Stück mit Gesang und eines mit spoken words auf meinem Album haben.



G&B: Du hast auf fast der ganzen CD einen cleanen Sound beibehalten.

Gilmore: Zu dieser Band passte der cleane Sound am besten – mit einer Prise Distortion ab und zu. In anderen Bands verwende ich auch noch andere Sounds. Für die meisten Stücke habe ich eine alte Ibanez AS200 gespielt, die Semiacoustic-Gitarre, die auch John Scofield verwendet. So eine habe ich seit der Highschool: Ich mag den vollen cleanen Sound, und sie ist eben nicht so dick wie eine Jazz-Gitarre und es gibt nicht so schnell ein Feedback. Ich habe auch noch eine Tom-Anderson-Solidbody. Verstärker wechseln bei mir. Ich war jahrelang Endorser für Mesa/Boogie, zuletzt habe ich aber den Peavey Classic 30 verwendet, der einfach nur ein simpler 30-Watt-Röhrenverstärker ist, aber im Studio großartig klingt. Ich mag Vintage-Sachen, z. B. den Fender Twin und so was. Auf die neuen virtuellen Sachen fahre ich dagegen nicht so ab. Ich hatte früher eine Menge Effekt-Racks, aber das bringt nur technische Probleme. Ich bin wieder zu den Fußpedalen zurückgekehrt und habe ein paar Boss-Pedale, ein Rat-Distortion – wirklich nur wenig Sachen.

G&B: Was für Pläne hast du?

Gilmore: Ich möchte, wie gesagt, Ende des Jahres etwas im Trio machen, und der Nachfolger von ‚Ritualism‘ ist schon in Arbeit. Dann gibt es noch die Band Kindread Spirits mit Bassist Matt Garrison, meinem Bruder Marque am Schlagzeug und einem Tabla-Spieler. Das ist sehr viel elektronischer, fast schon Drum-&-Bass-Stuff. Außerdem hat mich Bassist Victor Bailey angerufen, und ich werde bei seiner Sommer-Tour dabei sein. Ich würde gerne mehr mit meinen Sachen machen, aber ich bin sehr glücklich, wenn ich solche Anrufe bekomme.

G&B: Welche Tipps kannst du jungen Gitarristen geben?

Gilmore: Ich hatte eine gute Jazz-Ausbildung, und das ist ein solides Fundament. Es macht dich zwar nicht unbedingt zu einem guten Rock-Gitarristen – allerdings hat Steve Vai interessanterweise auch einen fundierten Jazz-Background. Ich selbst bin ja auch kein straight ahead Jazz-Gitarrist, aber trotzdem liebe ich die Musik von Wes Montgomery. Irgendwo, tief in mir drin bin ich doch zuerst Drummer gewesen: Ich liebe es, Rhythmen auf die Gitarre zu übertragen. Viele Gitarristen übersehen diesen Aspekt des Instruments – und auch der Musik. Darauf konzentriere ich mich. ■

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

GUITARIST • COMPOSER • PERFORMER • PRODUCER • EDUCATOR

TEACHING RESUME



**ACCEPTING MASTERCLASSES & WORKSHOPS
SPRING SUMMER FALL 2007**

For the latest news and updates, visit:
www.davidgilmore.net

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

GUITAR IDEOLOGY:

In addition to a busy international recording and touring schedule, David Gilmore is committed to sharing his joy of improvisation with new generations of aspiring and gifted musicians; increasing global awareness through music; and demonstrating how the basic 'building blocks' of sound can often yield transcendent musical architecture and communication. So, if you ever wondered how far jazz guitar can take you, -the answer is all around the world, both figuratively and literally.



DG BACKGROUND:

- New York University, New York, N.Y., 1984 - 1987 (B.S. June 1987)
 - Music, Business and Technology Program
 - Studied under Joe Lovano, Jim McNeely, Ralph Lalama
- Private Study (1983-1984)
 - With renowned guitarist/educator Randy Roos
- Clark University, Worcester, MA, 1981-1982
- Private Study (1979 - 1981)
 - With Berklee College instructor John Baboian

DAVID GILMORE CURRENTLY LEADS THE FOLLOWING ENSEMBLES:

The David Gilmore Quartet: with George Colligan, piano; Brad Jones, bass; Rodney Holmes, drums. (Debut CD of the Year/Jazz Journalists Association)

Unified Presence: with Ravi Coltrane, saxophones; Christian McBride, bass; Jeff "Tain" Watts, drums.

Kindread Spirits: with Matt Garrison, bass; Marque Gilmore, drums; Aref Durvesh, tablas & vocals. (CD release date: Winter 2007)

Gizmotronic: with Sharrif Simmons, spoken-word; Kokayi, aka. Carl Walker, rapper; Jacques Schwarz-Bart, saxophones, Kelvin Sholar, keyboards; Brad Jones, bass; Nathaniel Townsley, drums.

THE ART OF GUITAR

ONGOING CLASSES AND CLINICS

Ongoing since January 2006:

Associate Professor of Guitar at Berklee College of Music, Boston, MA

Ongoing since Winter 2001:

Faculty member (Private instruction & Masterclasses)

SIM (School for Improvisational Music)

(Faculty members include Ralph Alessi, Steve Coleman, Don Byron, Uri Caine, Brad Shepik, Peter Epstein, Drew Gress, and Jason Moran)

Ongoing since 1997:

Guitar Clinician (Private Guitar Instruction)

City College, NY

Ongoing since 1992:

Private Guitar Instruction

New School Jazz Studies Department

Ongoing since 1985:

Private Instruction to select students

NOTABLE GUEST WORKSHOPS/CLINICS/CLASSES

January 2007:

Guest Artist and Clinician

Escuela Dim Arte Y Cultura, Mexico City, Mexico

March 2007:

Guest Artist and Clinician

Prins Claus Conservatorium (Guitarweek), Groningen, Holland

April 2005:

Conducted Masterclass

City College of New York (CCNY)

November 2004:

Conducted Masterclass

Village Underground, NYC (Monday Guitar Clinic Series)

THE ART OF GUITAR: NOTABLE GUEST WORKSHOPS/CLINICS/CLASSES (CONTINUED)

Fall 2003 and Spring 2004:

Instructor, M-Base Concepts Class
New School/Jazz Studies Dept., NYC

Fall 2002:

Ensemble Leader: Conducted Masterclasses and Ensemble Instruction
U.S. State Department Tour, Near East

July 2002:

Clinician: Guitar and Ensemble Instruction
The Victor Bailey Group, Canary Islands, Spain

Spring 1999 through 2000:

Guitar instructor
Brooklyn Conservatory of Music, NY

1999 – 2000:

Faculty member (Part-time)
Brooklyn Friends School, NY
Instructor for Jazz Theory and Improvisation class

September 1999:

Conducted Live Internet Broadcast Masterclass to Public High School students
Presented by Knitting Factory, NY /Jazz School

October 1999:

Conducted Masterclasses
New England Conservatory and NEC Prep School

August 1998:

Faculty Member
1st Annual Jazz Workshop in Salzburg, Austria

August 1995-1999:

Faculty Member Summer Music Workshop
Telfs & Schwaz, Austria

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

SELECTED DISCOGRAPHY

AS A LEADER:

- David Gilmore: Unified Presence (RKM /Koch, 2006)
- David Gilmore: Ritualism (Kashka Records, 2002)

AS A SIDEMAN:

- Andy Milne: Y'all Just Don't Know (Concord, 2003)
- Ann Hampton Callaway: Blues in the Night (Telarc, 2006)
- Brad Jones: Uncivilized Poise (Knitting Factory, 1999)
- Carolyn Leonhart: Steal the Moon (Sunnyside, 2000)
- Cassandra Wilson: Jumpworld (PolyGram, 1990)
- Chris Minh Doky: Minh (EMI, 1998)
- Christian McBride: Sci-Fi (Verve, 2000)
- Christian McBride: Vertical Vision, (Warner Brothers, 2003)
- Come Together: Guitar tribute to The Beatles, Vol. 2 (NYC Records, 1993)
- Don Byron: Bug Music (Nonesuch, 1996)
- Don Byron: No Vibe Zone (Knitting Factory, 1996)
- Don Byron: Nu Blaxploitation (Bluenote, 1998)
- Don Byron: You Are #6 (Bluenote, 200)
- Graham Haynes: What Time it Be (Muse, 1990)
- Greg Osby: 3-D Lifestyles (Bluenote, 1993)
- Greg Osby: Man Talk for Moderns, Vol. X (Bluenote, 1990)
- Jeff "Tain" Watts: Detained at the BlueNote (Halfnote Records, 2005)
- Jeff "Tain" Watts: Folk Songs (Tainish.com, 2007)
- Lonnie Plaxico: Short Takes (Muse, 1994)
- Lonnie Plaxico: Iridescence (Muse, 1990)
- Lost Tribe: Lost Tribe (Windham Hill Jazz, 1993)
- Lost Tribe: Soul Fish (Windham Hill Jazz, 1994)
- Marque Gilmore/ Drum FM: Lest We Forget (Monumental, 1999)
- Monday Michiru: Chasing After The Sun (Universal, 2000)
- Monday Michiru: Four Seasons (Universal, 2001)
- Monday Michiru: Moods (Universal, 2003)
- Muhal Richard Abrams: Think All, Focus One (Soul Note, 1995)
- Opus Akoben: Art of War (BMG, 1997)
- Ralph Alessi: This Against That (RKM, 2003)
- Reuben Rogers: The Things I Am (Renwick Entertainment, 2006)
- Rise Robots Rise: Spawn (TVT, 1993)
- Ron Blake: Sonic Tonic (Mac Ave. Records, 2005)
- Ron Blake: Lest We Forget (Mac Ave. Records, 2003)
- Roy Nathanson: Fire At Keaton's Bar & Grill (Six Degrees, 2000)
- Steve Coleman & 5 Elements: Black Science (BMG, 1990)
- Steve Coleman & 5 Elements: Drop Kick (BMG, 1992)

DAVID GILMORE DISCOGRAPHY: AS A SIDEMAN (Continued):

- Steve Coleman & 5 Elements: Genesis: The Opening of the Way (BMG, 1997)
- Steve Coleman & 5 Elements: Rhythm People (BMG, 1990)
- Steve Coleman & 5 Elements: Sine Die (Pangaea, 1988)
- Steve Coleman & 5 Elements: The Tao of Mad Phat (BMG, 1993)
- Steve Williamson: A Waltz for Grace (Polydor, 1990)
- Steve Williamson: Rhyme Time (Polydor, 1991)
- Strata Institute: Cipher Syntax (PolyGram)
- Strata Institute: Transmigration (C&M/Sony)
- The Black Rock Coalition/BluePrint: The History of our Future (Rykodisc, 1990)
- The M-Base Collective: Anatomy of a Groove (CBS/Sony, 1993)
- Thomas Lang: The Mediator (Koch International, 1995)
- Trilok Gurtu: Bad Habits Die Hard (CMP, 1996)
- Trilok Gurtu: Believe (CMP, 1995)
- Uri Caine: Love Fugúe-Robert Schúmann (Winter & Winter, 2000)
- Vincent Chancey: Welcome Mr. Chancey (In & Out Records, 1989)
- Wayne Shorter: High Life, (Verve, 1995)

AS A PRODUCER

- Kevin Bruce Harris: And They Walked Amongst the People (Enja, 1992)
- Lost Tribe: Co-producer/ leader on Lost Tribe and Soul Fish (Windham Hill)

SOUNDTRACKS/FILM

- "Whatever Happened to the Heroes" (Performance on Soundtrack to The Fantastic Four, (Century Fox 20th, 2005)
- Composed and performed score for the independent film, Kairos (Shanti Thakur, 2001)

SELECTED TELEVISION PERFORMANCES

47th Annual Grammy Awards (2005), Live 8 (London Stage, 2005), Nobel Prize Peace Show (Oslo, 2005), 2005 Brit Awards Show, David Letterman Show, The Tonight Show with Jay Leno, Late Night with Conan O'Brien, Oprah Winfrey Show, PBS SoundStage, The View, Regis & Kelly, Late Show w/ Greg Killian, Jimmy Kimmel Show, CBS Saturday Morning, Good Morning America, VH1, MTV Rock The Vote, BET on Jazz "Live at the Knit" Concert Series

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

THESE HIGH RESOLUTION PHOTOS OF DAVID
GILMORE ARE AVAILABLE ONLINE @:
www.davidgilmore.net



[Laura Razzano/ Photographer]

DAVID GILMORE

JAZZ ROOTS GLOBAL SOUL

DAVID GILMORE IS PROUDLY SPONSORED BY:

The Gibson logo is written in a black, stylized, cursive font.The Taylor logo features the word "Taylor" in a red, serif font, with "QUALITY" above and "GUITARS" below, all enclosed in a circular border.The Native Instruments logo consists of a square icon with the letters "NI" inside, followed by the text "NATIVE INSTRUMENTS" in a bold, sans-serif font.

MESA/BOOGIE
The Spirit of Art in Technology

