

MICHAEL SHRIEVE

Music prompts us to respond with open-heartedness instead of judgment. It ushers us to a higher place from where we can see beyond distractions to what is true and good and lasting. If musicians accept this responsibility, they can change the world.

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A photograph of Michael Shrieve with intricate white and blue face paint on his right side, looking thoughtfully to the left. The background features a colorful, abstract pattern with geometric shapes in red, orange, and black.

MICHAEL
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BIOGRAPHY

CURRENT NEWS

DISCOGRAPHY

SPEECHES & WRITING

MUSINGS

GALLERY

PRESS ROOM

PURCHASE

CONTACT

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Over the course of his eminent career, Michael Shrieve has written, produced and played on albums that have sold millions of copies worldwide. As the original drummer for Santana, Michael – at age nineteen – was the youngest performer at Woodstock. He helped create the first eight albums of this seminal group, and was on the forefront of shaping a new musical era.

Michael is respected world-wide for his adventurous experimentation with the most creative and masterful musicians. No other drummer has collaborated with such longevity and sophistication alongside artists in such diverse genres as rock, jazz, electronic, DJ and world music. He is well recognized for his groundbreaking adoption of electronic percussion when it was a new medium in the 1970s.

Michael's recording credits include the masters of popular and avant-garde music – Mick Jagger and the Rolling Stones, George Harrison, Pete Townsend, Steve Winwood, Police guitarist Andy Summers, film composer Mark Isham, and such musical luminaries as John McLaughlin, Stomu Yamash'ta, Klaus Schulze, Freddie Hubbard, Jaco Pastorius, Wayne Horvitz, Bill Frisell, Zakir Hussain, Airtó Moriera and Amon Tobin. Many notable publications have cited Michael's outstanding work: *The New York Times*, *Downbeat*, *Billboard*, *Modern Drummer*, *Musician*, *Drum*, *Paris Match*, *Melody Maker*, and *Life Magazine*.

Michael Shrieve also composes music for film and television. He worked with the director Paul Mazursky on the film, "The Tempest," and scored music for Curtis Hanson's "The Bedroom Window," as well as numerous television movies and shows. In 2002 Michael wrote and produced the song, "Aye Aye Aye," with Carlos Santana, which appeared on the album, "Shaman." *Rolling Stone* magazine acknowledged it as one of the songs that "leaps out of the album, joyful and organic without calculation," and achieves "globe-spanning euphoria."

Michael continues to strive for innovative approaches to percussion-based music, and records with both renowned and emerging artists (Skerik, Jack DeJohnette, Zakir Hussain, Reggie Watts), in addition to his own band, Tangletooth.

Since 1990, Michael has participated in Seattle's Bumbershoot Festival as host, performer and curator of the popular "Bumberdrum" which brings together a stage full of the many percussionists participating in this world.

The logo for Michael Shrieve, featuring the name in a stylized, serif font. The 'M' is large and prominent, with the 'S' in 'SHRIEVE' being particularly large and decorative. The background of the logo is a dark, textured surface with circular patterns in shades of orange, red, and yellow.[BIOGRAPHY](#)[CURRENT NEWS](#)[DISCOGRAPHY](#)[SPEECHES & WRITING](#)[MUSINGS](#)[GALLERY](#)[PRESS ROOM](#)[PURCHASE](#)[CONTACT](#)

MUSINGS ON MUSIC AND LIFE

I've lived quite a life, sometimes charmed, sometimes burdened. I've known fame and accolades, obscurity and loneliness. I've been totally out there and I've also been stuck. Music, though, has always held things together for me. Now, after all this - and I say this with sincere humility - I have learned some things about life. I offer you these thoughts, which I'll add to now and then, as my gift to whomever comes along.

Michael Shrieve

MUSIC AS VIRTUAL REALITY

I see music as a sort of virtual reality. Where else can you enter a place through an unseen door, where you can't see anything, you can't touch anything and you can't smell or taste anything.

Yet, in these invisible rooms you are completely transported to a place where every emotion awaits you, where a barrage of feelings erupt, from joy to sadness to transcendence.

These are rooms where you experience the recognition of your own unique self and the resonance of your own personal emotions, through an invisible architecture of notes and tones and rhythms.

Music - the real stuff, the kind with soul - can transform a person. It moves your heart, moves your mind and - let's face it, I'm a drummer - it moves your body. Sometimes this "virtual room" feels so unlike daily life that you wonder if it's just a passing thing, a place to visit.

But, stop and think about it. You are feeling. *Feeling*. Isn't that as real as it gets? In truth, this place is often more real than "normal" reality.

Music as virtual reality. We can't see it. We can't touch it. But somehow, when we step inside, we change. For me, this is a most amazing phenomenon, not to mention a responsibility that we musicians often forget. Let's