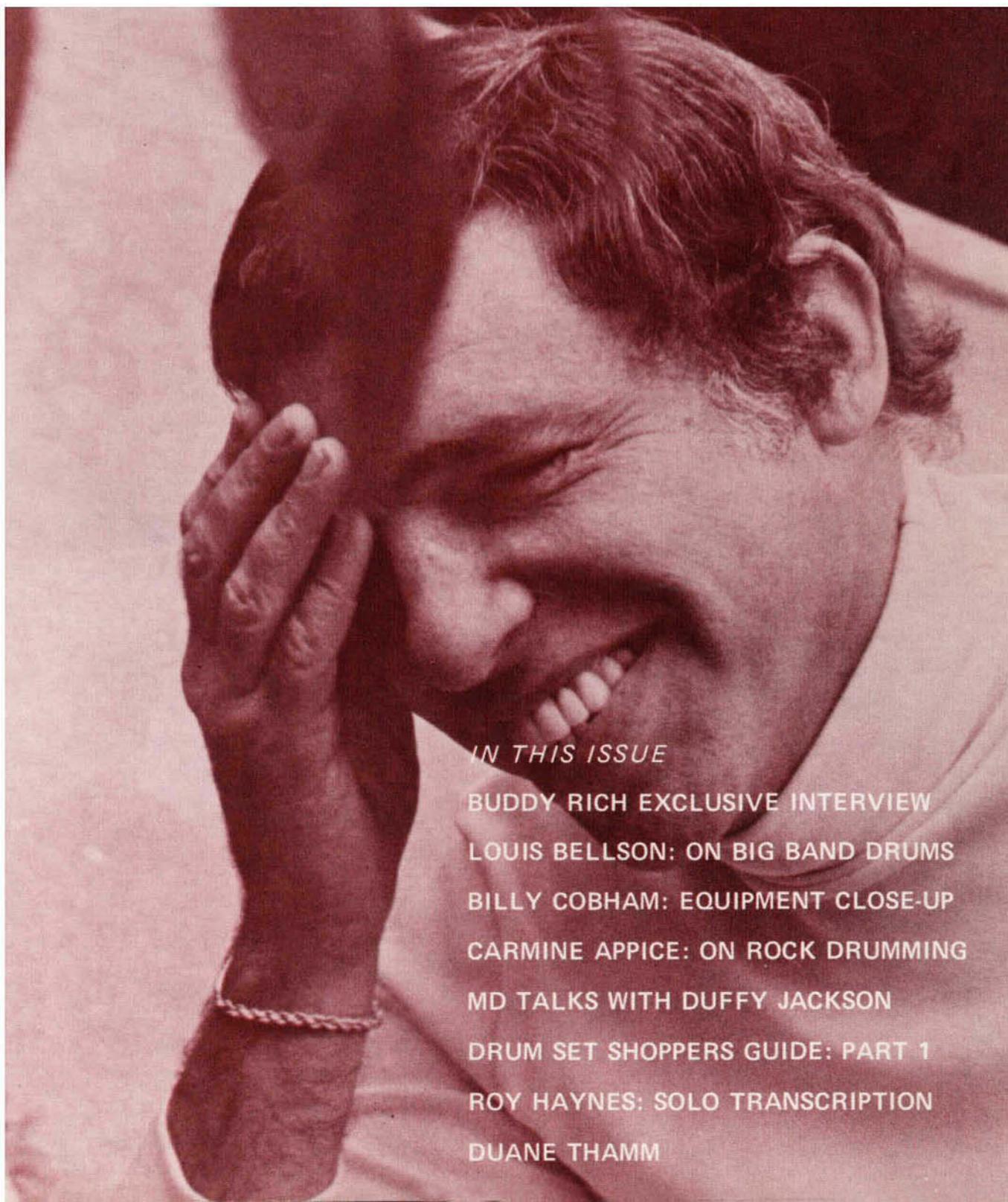


MODERN DRUMMER

A Contemporary Publication Exclusively for Drummers

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IN THIS ISSUE

BUDDY RICH EXCLUSIVE INTERVIEW

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CARMINE APPICE: ON ROCK DRUMMING

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ROY HAYNES: SOLO TRANSCRIPTION

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C/O FAMOUS DRUMMERS QUIZ
47 HARRISON STREET
NUTLEY, NEW JERSEY 07110*

Editor's Overview

If you're a drum student, an aspiring pro, a teacher, professional player, or just a plain old drum enthusiast from eight to eighty, Modern Drummer is meant for you. Welcome to our inaugural issue.

Drummers have long needed a voice in the form of an intelligent publication encompassing all phases of the art, and we hope to establish ourselves in this and future issues, as a significant force in the field of drum education, and as a platform for the exchange of ideas.

We're basically for the drummer who's interested in growing as a musician and in search of a source from which he might draw some intelligent conclusions. We hope to be that source by staying abreast of the latest in styles, artists, and equipment; by keeping the pages of Modern Drummer as relevant to the needs of today's drummer as possible; and by keeping our fingers firmly placed on the pulse of our fast growing, ever changing industry. Our publication will be free in spirit and content, and since we have no stake in any particular line or its endorsers, we can afford to be completely representative and unbiased in our presentation of artists and equipment.

The diversity of our column titles are indicative of the scope of our magazine: Jazz Drummers Workshop, Rock Perspectives, Driver's Seat, The Complete Percussionist, Rudimental Symposium, Show & Studio, etc. It is our hope and belief that all drummers will find something of interest, and perhaps inspiration through the pages of any one issue. We will continue to publish the educational thoughts of some of the most respected and esteemed authorities of our era, along with in-depth, enlightening interviews with some of the most influential players, teachers, and experts in the field.

We hope to represent all drum related organizations in our advertising pages, press releases, and special feature sections. We openly invite correspondence from all. We'd also like to hear from you, the reader. Please, let's have your comments and suggestions. We think this issue contains some very meaty reading for drummers, and we hope you'll find it entertaining and informative.

One final note. The path MD has followed from original concept through the research, planning, and preparation stages, has involved a great deal of time and effort on the part of many individ-

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DECEMBER 1976 • VOL. 1 NO. 1

MODERN DRUMMER

A CONTEMPORARY PUBLICATION EXCLUSIVELY FOR DRUMMERS

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EDITOR: Ronald Spagnardi
ASSOCIATE EDITOR: Paul Uldrich
MANAGING EDITOR: Michael Cramer
ART DIRECTOR: Robert Algieri
PRODUCTION MANAGER: Roger Elliston
ADVERTISING DIRECTOR: William F. Selig
CIRCULATION MANAGER: Nancy Schuller

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The letters reprinted here are typical of the hundreds we have received over the past several months. We thank you, one and all. Please continue to write and tell us what you want to see in MODERN DRUMMER. Tell us what you like or don't like about the magazine. We'll go to great lengths to give you what you want and need. We can't please everyone, but we'll try.

Here's my check for four dollars. It's about time we had our own magazine.

**BUD HALLBERG
RENOVO, PA.**

Enclosed is my subscription for one year. Ever since I first saw Guitar Player and Contemporary Keyboard, I have been waiting for a publication such as yours. Being a progressive rock drummer in my early 20's, I am looking forward to your magazine to keep me informed on what is going on in modern percussion.

**HAROLD KITZMAN
WEST PITTSSTON, PA.**

I've been waiting a long time for this kind of publication to come into existence. I've been involved with drums and percussion for the last 19 years as both student and player. To my knowledge, your magazine is unique among music publications for its concentration on the fine art of drumming. Bass players have their own rag; guitarists have a choice from among several pieces of pop-literature. It's about time we had something for drummers, who, contrary to popular belief, are not illiterate! I wish you much success on your venture. This is the best thing that's happened to literature concerning the art of percussion in a long time.

**JACK WATERS
CINCINNATI, OHIO**

Please enter our subscription to your quarterly magazine. It's great someone is taking the initiative on educational percussion. Let us know if we might be able to help in any way.

**DROSTE'S DRUM DEN
BILLINGS, MONTANA**

I am glad someone has started to put out a magazine just for drummers. Thanks a lot.

**MARK HILLKIRK
CARLTON, PA.**

I'm very interested in your magazine. Many of my friends and I have anticipated such vital reading for some time now. If it is not too much trouble, could you forward any back issues you might have. I'm very interested.

**EZRA ROCK
HEMPSTEAD, N. Y.**

Thanks Ezra. Would if we could, but Vol. 1, No. 1 = Back Issue 1.

I have been wondering when someone would come out with a magazine exclusively for drummers. A magazine of this nature is long overdue. I have been playing drums for fifteen years, and have found that to get relevant information on my subject area, I had to dig and scrape through endless piles of music publications. I am hoping that with the advent of this publication, those days will be over. I am waiting with rapt anticipation for my first issue. Good luck with your magazine.

**MICHAEL POWERS
OAKLAND, CALIF.**

Modern Drummer sounds like an excellent idea, one which I have been long awaiting. I congratulate and thank you, and wish you the best of luck. Our shop has an interest in antique drums and we'd love to see a series of articles approaching this subject. Best of luck again.

**TREVOR DAVIS, JR.
CHARLIE DONNELLY'S
DRUM CENTRE
NEWINGTON, CONN.**

We hear you Trev. We've received several requests for this kind of thing and we're working on it. Look for it in the near future.

EDITORIAL NOTE

The editorial staff of Modern Drummer would like to take this opportunity to encourage all drum and drum related merchandise manufacturers to submit all of their most recent press releases. We also encourage publishers of percussion literature to forward sample copies of new releases for announcement and/or review.

Newsworthy items, relevant educational articles and general interest manuscripts are also welcome, as are photographic material or art work. It is kindly requested that material of this nature be accompanied by a self-addressed stamped envelope. Please, let's hear from you. Direct all correspondence to Modern Drummer, c/o Editorial Dept., 47 Harrison St., Nutley, N. J. 07110.

SUBSCRIBE

To

MD

TODAY!

IT'S QUESTIONABLE

by CHARLES McKAY

Have a problem? A question? Ask MD.
Address all questions to:
Modern Drummer, It's Questionable
47 Harrison St., Nutley, N. J. 07110

Q. I am beginning the study of timpani. What type of mallets would you recommend starting out with?

B. T.
MANSFIELD, MASS.

A. Purchase an assortment of three or four varied pairs of hard and soft felts and experiment with each. You'll get a better idea of which types and styles best suit your playing, and at the same time you'll be exposed to the many types available for the varied musical requirements that you're almost certain to run up against.

Q. I've been looking for a hi-hat stand which has a toe-activated device for keeping the cymbals in a closed position. Where can I find it?

K. F.
SANTA FE, N. M.

A. The item you are talking about is called the "Rock-Lok" and is available from Pearl, c/o Norlin Co., 7373 Cicero Ave., Lincolnwood, Illinois.

Q. I plan to play professionally and would like to use double bass drums. What is your opinion of double bass drum set-ups?

T. C.
SUN VALLEY, IDAHO

A. Inventive double bass drum playing can be very effective. Double bass set-ups are excellent for solo work and for intricate rhythmic patterns, which cannot be executed on one bass. To be truly effective with two bass drums, the player should acquire speed, dexterity, and control with both feet. Two fine studies are Louie Bellson's "Progressive Studies for Double Bass Drums" published by Try Publishing, Hollywood, California, and Joel Rothmans, "Double Bass", JR Publications, New York.

Q. I have just purchased a new 22" ride cymbal and the overtones are very heavy. What can I do?

S. V.
MELVERN, ARK.

A. Try masking tape on the underside of the cymbal in strategic spots. Use as much as necessary to cut down on the excess ring. Predominant overtones are common in new cymbals and will subside as the cymbal breaks in.

Q. I am an instrumental music teacher and would like to obtain a good, simplified source book on percussion instruments. Can you recommend something?

A. H.
NEW YORK, N. Y.

A. We highly recommend "The Music Educators Guide to Percussion" by Al Payson and Jack McKenzie, published by Belwin-Mills, Melville, N. Y.

Q. Should I practice more on the drums or on the pad?

L. W.
ODESSA, TEXAS

A. This question has been, and probably will continue to be a controversial matter amongst teachers and players alike. Our opinion? An equal amount on each. Pad practice is fine for a close-up of balance, preciseness and control, however, practice on the drum is very essential, since it is here where one does his actual playing. A great middle of the road answer, is the Practice Pad Drum Set manufactured by Remo, Inc., of Hollywood, California, which gives you the best of both worlds.

Q. I am contemplating purchase of a 5 piece plastic shell set. Your opinion please of the plastic equipment.

J. R.
PITTSBURGH, PA.

A. Plastic shells are attractive and offer a unique tonal quality. It is basically a hard, well defined sound, with sharp and powerful response, somewhat different from wood shells. Plastic shells are good for all types of situations, but especially well-suited for rock work. Choices in equipment should always be made on the basis of individual needs.

Q. I am a semi-professional player and have difficulty maintaining a consistent level of playing through an evening. By the final hour I'm really beat. Everything seems to come out sloppy and uneven. What to do?

R. A.
LEXINGTON, KY.

A. This is not an uncommon problem. Visit a competent teacher who should set you up in an endurance development program which will strengthen the muscles to a point where they will not tire out early. As endurance increases, so does consistency in performance. It is up to you once this higher stamina level has been reached, to stay in shape through daily practice sessions. Any lengthy layoff will have a noticeable effect. If you decide to go it alone, check out George L. Stones, "Stick Control", and follow the directions to the letter.

Q. How high should crash cymbals be set?

G. S.
ORLANDO, FLA.

A. A general rule of thumb is eye level, however there are many variables here. Cymbal height is really a matter of personal taste and should be set accordingly. There is no such thing as, "the correct height". Set your crash cymbals at a height which is comfortable for you and which enables you to get from drum to cymbal, or cymbal to cymbal with the most ease and comfort.

Q. How can I get that tight, dry sound on my bass drum that I hear so much of today? I can't seem to capture that same quality.

P. R.
BISHOP, CAL.

A. The idea is to cut out as much head vibration and overtone as possible. Some of the more common practices we've heard of are, the use of mufflers on inside and outside bass heads; stuffing the bass with shredded newspaper one half to three quarters full; filling the bass with flannel blankets or large fluffy pillows. Also use a thin felt, or hard wood beater.

Q. I have been playing rock for 5 years. Lately, I have developed a strong interest in jazz style playing but am having trouble making the transition musically. What do you suggest?

S. I.
LANSING, MICH.

A. Find a competent teacher who specializes in this area where you'll be exposed to the complexities of coordinated independence, phrasing, solo styles, etc... Begin a careful and conscientious listening program immediately; try to acquaint yourself with the many varied styles and stylists within the idiom. Listen analytically. Practice hard. (See Jazz Drummers Workshop by Lenny Rothbart, this issue).

View From The Top

AN EXCLUSIVE INTERVIEW WITH
THE DYNAMIC BUDDY RICH

by JIM WARCHOL



The club was filled; filled with people of all ages, and lots of young wide-eyed drummers, there for a glimpse of the living legend called Buddy Rich. MD met up with Buddy and his youthful band at a club in St. Louis. Entering informally through the front door, he watched as the road crew set up; he signed some autographs and shook some hands.

His performance, as usual was flawless. Colossal technique combined with total control and dynamic propelling drive. His playing, always alive with imagination and humor, was colored with fiery fills and subtle nuances, never losing his instinctive sensitivity, good taste, and total musicality. The left hand, always active, interacting with astonishing bass drum work, always in motion, swinging and exciting, executing rhythmic figures that leave the listener wondering if his ears and eyes might be playing tricks on him. That's impossible; nobody can do that; nobody can do what he does, and yet, you know he's done it. To say that Buddy Rich is a phenomenon in the world of drumming is an understatement. In terms of total technical mastery of the instrument, it's probably fair to say that no one has yet come any closer. It is doubtful that there has ever been a single musician anywhere who can spark a band the way he does.

When it comes to interviewing Buddy, one must learn to expect the unexpected. You can end up with a first rate story, or no story at all. He's a very intense human being, with beliefs as strong as his hands. He can, at times be curt, intimidating, cutting if necessary -

especially if he senses any kind of insincerity. At other times, something will hit a soft spot and he is capable of elaborating in the most calm and literate manner. He has some very definite opinions, perhaps controversial. He's outspoken and filled with self-confidence. There is no denying it; Buddy speaks the way he feels, no editing; total honesty at all times. But beneath that tough exterior, one will find a man who's deeply concerned about the state of music and drumming today. He is well aware of what's going on and he's not always thrilled with what he sees and hears. He has little patience with bad musicians and bad music.

Aloof? Unfriendly? Not really. The man made time between shows, to sit with members of a young and relatively unknown magazine staff to discuss music, drums, and drumming. Sorry folks, we don't call that aloof or unfriendly.

Relaxed, in his dressing room, MD was greeted by a most cordial and receptive Buddy Rich. We later found a line from a piece on Buddy by big band critic George Simon a few years back. It seemed to capture the essence of the man we found. "To some, he is cocky, sometimes overbearing, at times unnecessarily arrogant. They only have the outward, extroverted exuberance to go by. Calm Buddy down, show him that he doesn't have to spark every gathering the way he sparks every bunch of playing musicians and you've got one of the warmest, most sensitive gents you've ever met."

MD - Where are you originally from?

BR - Brooklyn.

MD - Is it true that your parents were in vaudeville and that you were a pretty good tap dancer when you were young?

BR - Yes, that's right, I used to be.

MD - What about your formal background. Have you ever taken a lesson or been to a music school?

- No, I've never taken a lesson. As far as music school goes, I walked through Berkeley one time to visit with some people I know.

MD - Do you remember the first set of drums you ever had?

BR - Well, I've seen pictures of one of the first sets of drums I had. When I first started playing, they weren't making tunable tom-toms, they weren't making sets like they do now.

MD - When you were travelling with your parents and they sat you in the orchestra pit, did you always take an interest in drums first?

BR - Yeah.

MD - Did you practice much?

BR - Well, I never really practiced because I never had the opportunity to practice. I've been working all my life ... I've been playing drums all my life, and now, I'm too lazy to bother with it. I have other things that I have to do - practice my martial arts ... take care of my cars. I don't put too much emphasis on practice anyhow.

MD - Would you mind elaborating on that a bit.

BR - I think it's a fallacy that the harder you practice the better you get. You only get better by playing. You could sit around in a room, in a basement with a set of drums all day long and practice rudiments, and try to develop speed, but until you start playing with a band, you can't learn technique, you can't learn taste, you can't learn how to play with a band and for a band until you actually play. So, practice, particularly after you've attained a job, any kind of job, like playing with a four piece band, that's . . . on opportunity to develop. And practice, besides that, is boring. You know, I know teachers who tell their students to practice four hours a day, eight hours a day. If you can't accomplish what you want in an hour, you're not gonna get it in four days.

MD - You were good friends with the late Gene Krupa, weren't you?

BR - Yes, he was a very good friend of mine.

MD - Do you consider him an influence?

BR - I consider every drummer that ever played before me an influence, in every way. There were so many individual styles thirty or forty years ago. Every drummer that had a name, had a name because of his individual playing. He didn't sound like anybody else. So everybody that I ever listened to, in some form, influenced my taste.

MD - Was there any one person who really influenced your style? Any certain kind of music?

BR - Yeah, I think probably Goodman, and the Casaloma band were my first two influences in jazz. And, well of course. Count Basie, and I think all of the black bands of the late thirties and early forties, bands with real players. They had an influence on everybody, not just drummers. They had an influence on the entire world of jazz. There were so many creative artists, so totally different from one another.

MD - Did you like the music you were playing with the big bands of thirty years ago better than you do now?

BR - I think I liked everything I ever played. I mean, I think I liked every band I ever played in because each band

(continued on following page)

was different, each band had a different concept, and each band leader was different...different personalities and musical tastes. So, if you don't listen to all that, well then you become stagnant and you stay in one thing. But I've played with so many varied bands with varied musical tastes, that I feel qualified to have my own musical tastes at this point in my life.

MD - Have you ever thought about playing with a symphony orchestra, or playing other percussion instruments?

BR - I've thought about it. It's interesting, but simple. To have everything written for you ... it's not really creating. That's why I think symphony drummers are so limited. They're limited to exactly what was played a hundred years before them by a thousand other drummers. And, you know, I think the original recording of Ravel's Bolero, probably whoever played percussion on that, will never have it played better than that. So, what do they do? They're simply following what was laid down in front and they play the same thing. So, there's no great challenge in being a classical drummer.

MD - I believe there's a music school in the East where the professors prefer that their students do not know how to read music. Their belief is that students can learn more by playing by ear. What do you think about that?

BR - That's right. But, I think it's very important that you read. I think you should read in order to know what the chart is all about. But, I don't think any arranger should ever write a drum part for a drummer because if a drummer can't create his own interpretation of the chart and he plays everything that's written, he becomes mechanical; he has no freedom.

MD - A symphony musician once said that all musicians copy, that there are no original musicians because everything that will ever be played has been played before. What do you think about that statement?

BR - I don't think so. I don't think anybody ever played like Charlie Parker. I don't think anybody ever played like Lester Young. I don't think anybody ever played like Coleman Hawkins or Dizzy Gillespie or Miles Davis ... or Art Tatum ... or Charlie Christian. I could go back and name a thousand musicians who were the total creators, and what we're hearing today is an upshoot of what they originated. So, the symphony musician who said that has no idea of what he's talking about. If he's a true symphony artist, he knows better than that because he knows that the only truly creative musician is the jazz musician. Because after he gets done with all the classical stuff he learns in school, he then has to develop into a jazz player and that takes originality, and creativity. So, any symphony musician who would make a statement like that, is in sad neglect of a musical education.

MD - Does your band have a heavy road and club date itinerary these days?

BR - We don't play too many clubs. We play mostly schools. In the summertime, the schools are closed, so we do more club dates.

MD - Do you pick the personnel in your band?

BR - Yep, everything up there, I pick.

MD - Are you doing any recordings in the near future?

BR - We have a brand new album out now, and we'll start getting ready to do our next album sometime around the first of the year.

MD - Do you like recording?

BR - No, I don't like recording. It's a bore.

MD - Does it take long for you to record an album?

BR - Not really. It takes us about four or five days to get an album out.

MD - How long have you been practicing martial arts?

BR - A bout fifteen years.

MD - Are you a black belt?

BR - Yes.

MD - About the thing on "What's My Line", you know, the playing upside-down thing?

BR - That was something that one of their directors thought of doing. I had never done anything like that before. Until you've tried it, it's very difficult to explain. You're playing against gravity and...it was a real challenge, it was interesting. I didn't know what to expect because I had never done that kind of thing before.

MD - What do you think of drummers who use theatrics of that sort regularly?

BR - I think they're full of shit.

MD - Hiding their abilities, or their non-abilities so to speak?

... "I'VE NEVER KNOWN A PLAYER, WHETHER IT'S IN SPORTS... WHATEVER, IF YOU CAN DO SOMETHING WITHOUT ANY FANFARE, YOU CAN DO IT. BUT WHEN YOU HAVE TO RESORT TO TURN-TABLES, TRICK LIGHTS, FLASHING LIGHTS, FIRE AND ALL THAT, YOU'RE ACTUALLY SAYING, I NEED THIS BECAUSE WHAT I DO IS NOT ALL THAT TOGETHER."

MD - It seems as though you have no set format on the bandstand. You seem to select each chart on the spur of the moment.

BR - That's how we do it. The format is - never come on the job knowing what you're gonna do because, then again, it becomes mechanical. You can't play the same thing tonight as you did last night. The reason you have such a large library is so you can change pieces of music. It gives the band a chance to be fresh. It gives your eyes a chance to read something different every night, rather than play the same thing night after night. So, to come in with a set routine ... it's something I've never believed in. It should depend on how you feel, because you play what you feel.

MD - When you play a solo, is it counted out?

BR - No, I count the band in.

MD - Do you do any limbering up before you perform?

BR - Yeah, I usually take my hands out of my pockets.

MD - Have you ever played with your bare hands?

BR - Yeah, why destroy your hands though? I can think of a lot better things to do with my hands than to cut them up on the rim of a drum.

MD - You're into martial arts. Does this help your playing in any way?

BR - No. I do it for relaxation, recreation, and for the art.

BR - Well, I think it's a matter of making a statement that you're saying in essence, "I can't play, so look at all the gimmicks". I've never known a player, whether it's in sports... whatever, if you can do something without any fanfare, you can do it. But, when you have to resort to turntables, trick lights, flashing lights, fire and all that, you're actually saying, I need this because what I do is not all that together.

MD - That little trick of using both ends of one stick to play two different drums. Is that something you thought up?

BR - Almost everything I've done, I've done through my own creativity. I don't think I ever had to listen to anyone else to learn how to play drums. I wish I could say that for about ten thousand other drummers.

MD - Your set-up is simple and basic. Have you ever used more drums?

BR - The difference between a lot of drums as opposed to a few drums is just the amount of drums. You could have five sets of drums up there, what does that mean? If you have two bass drums, six tom-toms, twelve cymbals • what does that mean? You only use the basic four cymbals, a bass drum, a snare drum, a pair of hi-hats, and a couple of tom-toms. Any more than that is superfluous. They're not really basic drums, but a perfect set of drums.

MD - What are your feelings on drums and amplification and electronic effects?

(continued on page 8)

Drum-Set Shoppers Guide

by JOHN McGARRITY and DAN WIEDMAN

The choice is yours. Never before in the history of the instrument have the choices been so wide and varied, and we mean choices: Wood, fiberglass, wood-covered fiberglass, plastic, chrome, and stainless steel, plus the widest array ever of super sturdy hardware and beautiful finishes. The drummer of today is in a position to choose and custom design his equipment for every conceivable musical need.

With so much to choose from, one might easily find himself in a virtual maze of shells, heads and hardware. We hope to clarify things a bit, to aid you in your decisions, in this our first

**DRUM SET SHOPPERS GUIDE:
PART ONE**

A candid report on the equipment features of

LUDWIG, SONOR and PEARL

PART 2 - next issue, MD looks at Gretsch, Slingerland, Fibes and Premier. In PART 3 we'll visit Rogers, Camco and Tama.

LUDWIG
1728 N. Damen Ave.,
Chicago, Ill. 60647

The Ludwig Drum Company, formed in 1909, is one of the best known names in percussion. Well known for its many innovations and unsurpassed advances in design and engineering, Ludwig always has been, and still is, a true leader in the world of drum equipment.

Along with an outstanding wood line, the company also produces the "Vista-lite" series (transparent) in clear, tint, and multi-colored, and has recently added stainless steel to its list of goodies. The Vista-lites are very attractive and available in a wide range of color combinations from tints, to the colorful stripes of the rainbow. Both the Vista-lites and the stainless steels are excellent for sheer volume and projection and offer the player not only good tone, but durability as well. Melodic tom set-ups ranging from 6" to 14 x 16" are ideal for projection and tonal variation for the modern sounds.

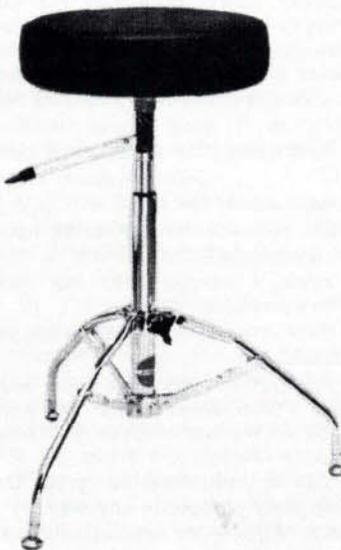
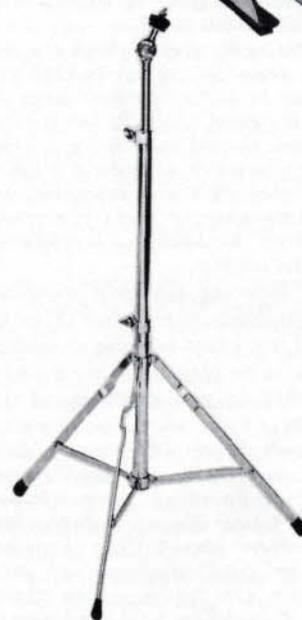
Ludwig's predominance in the design and production of hardware is well known. A glance at the rugged "Atlas" line says it all, with tubular legs for strength and self-leveling floor glides for maximum stability. The precision die-cast "Speed-King" pedal, with compression springs has gone basically unchanged in design over the years and many a player will attest to its unde-

niabile reliability. "Sturdi-Lok" tom holders are the essence of efficiency, simplicity and sturdiness. Ludwig's new boom cymbal stand is superbly constructed and the perfect solution to the problem of getting those cymbals in close amidst multi-tom set-ups. Despite the predominant gap between toms in the design of both the #781 double tom mount and the #1345 floor stand, Ludwig mounts have still proven themselves to be extremely reliable under all kinds of playing conditions, and we don't know of anything that makes playing height easier to regulate than the pneumatic "Airlift Throne".

In snare drums, the seamless "Super-Sensitive" affords super efficiency in snare changing with many additional tensioning options, and, of course, the "Supra Phonic" has now become an industry standard in terms of precise and vivid definition.

Don't under estimate Ludwig in the head department either. They're still very much in the running with their fine "Silver Dot" series designed to cut back on overtones.

Ludwig is, and always has been carefully attuned to the needs of the drummer, from design concept, right on down to its fine network of dealers. They have kept in touch with today's drummer, and are deeply involved in the overall advancement of percussion. Perhaps this is what has kept them high on the list of the finest drum equipment manufacturers in the world today.



PEARL

clo Nordin
7373 Cicero Avenue
Lincolnwood, Illinois 60646

Pearl, perhaps the newest of all the firms in our report, has enjoyed very rapid growth, acceptance, and recognition among some of the top players in the country.

The line is a mixture between wood and fiberglass construction with equipment offered in three forms: 1) 9-ply wood, 2) 9-ply wood lined with fiberglass, 3) all fiberglass. The fiberglass line is excellent for volume and undistorted projection and they're super sensitive. Fiberglass shells are virtually undisturbed by changes in temperature. A goodly range of tom sizes are available including the single headed concert tom series - available in fiberglass only - which runs from 5-1/2" x 6" to 14" x 16". Heads are by Remo under the Pearl name.

The transparents are one solid piece with no seams for extra strength, perfect roundness and a very neat appearance. They're loud, and as crystal clear in tone as they are in looks.

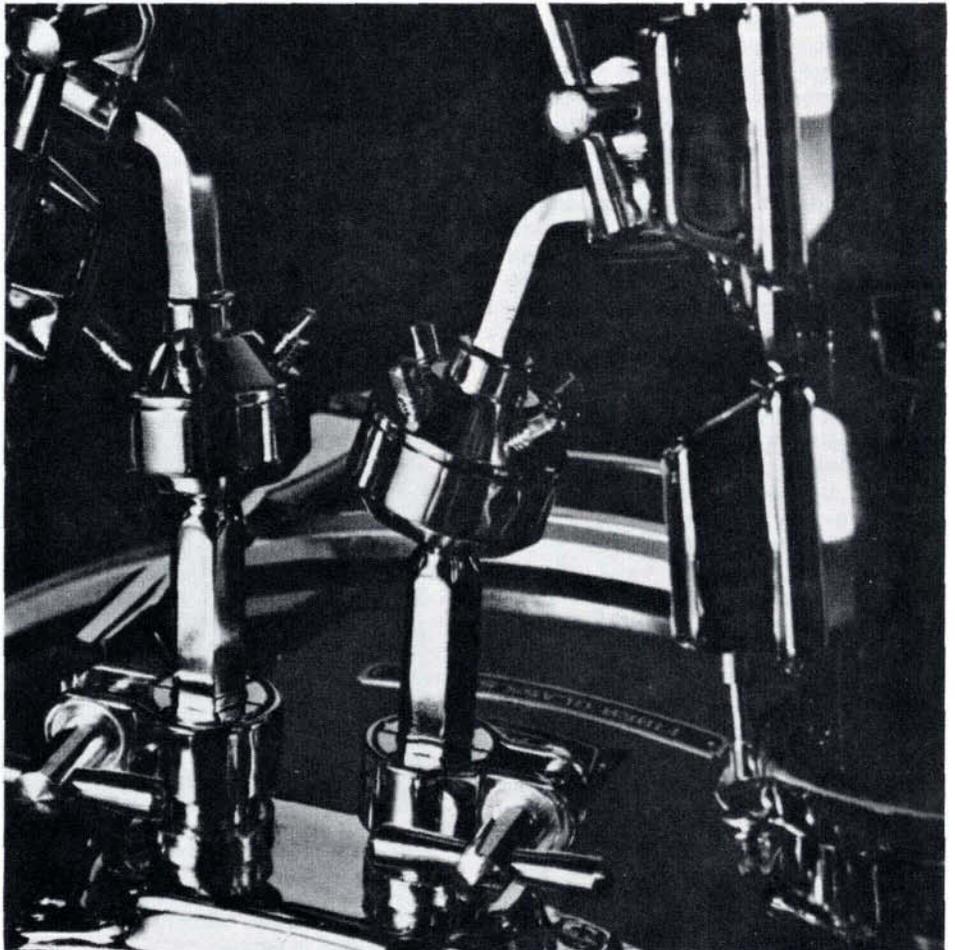
Pearl hardware is something else. Two lines are available and the top of the line bass pedal and hi-hat stand, with their well designed and constructed spring assemblies, are as solid as a rock. An ultra heavy duty 65" cymbal stand is equally impressive. Spurs fold flush against the bass drum for easy storage, and tom mounts are fully adjustable incorporating a hexagonal rod design that prevents twisting and fading. Double tom-toms are supported on the bass by two individual mounts; certainly a very commendable feature for independent tom-tom support and strength. Tom mounts also enable the player to convert to multiple tom set-ups with just a simple exchange of base plates.

Another nice feature is Pearl's hi-hat "Rock-Lok", a toe activated release and lock mechanism which holds the hi-hat pedal down keeping the cymbals in closed position without having to fool with the clutch. Nice feature for double bass players.

The remainder of the line is durable and solidly constructed, and topped off with one of the most complete and easy to use parts catalogs we've seen. Outstanding hardware, coupled with construction choices that enable Pearl players to enjoy the best of two worlds all add up to one of the most exciting new lines to hit the scene in a long while. Definitely worth checking out.



Double Tom Holder: Each tom supported on individual holder; fully adjustable in all directions; "set-and-forget" design; hexagonal rods prevent twisting or fading.



SONOR

South West Industrial Park
Westwood, Mass. 02090

Sonor is a company drummers are talking about quite a bit lately and there's a reason. The Sonor product has a lot to offer the drummer with discerning taste.

Shells are made of beechwood, super hard and dense, and Sonor goes to great lengths in its unique manufacturing process to produce a shell with superb tonal response. The 9-ply shells are constructed one ply at a time, from the outer ply inward. Instead of constructing something flat first and then making it round, Sonor believes in the principle of constructing it round to begin with, and builds its shells accordingly by means of a special oil-heated process. Shells are perfectly round and seams are staggered about 3 inches apart. The Sonor process eliminates the need for inner reinforcing hoops resulting in a drum with a sharp, live and vibrating shell with absolutely no pressure on the wood to return to a flat state. All shells are then sanded on the inside followed by a light coat of shellac for the ultimate in tonal response.

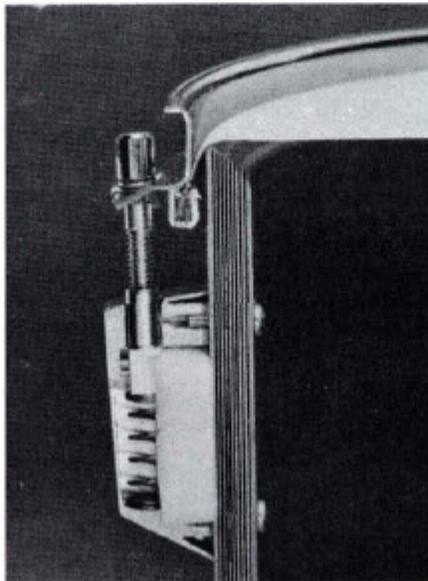
Acrylic's are over 1/4" thick, tightly seamed, overlapped on the inside and joined by tongue and-groove. Metal snare drums are seamless and drawn out of the center of one piece of metal for strength and an acoustically true sound.

All rims, with the exception of the bass drum, are seamless, and the prism clamping device concept locks legs and spurs into place over a length of about two inches, preventing slippage or walking. Legs on all hardware are convertible from rubber tip to metal spur, and the double tom-tom mounts permit independent adjustment of toms. The optional special locking counter nuts insure that tension rods won't back off at low tension tuning, or under hard playing conditions.

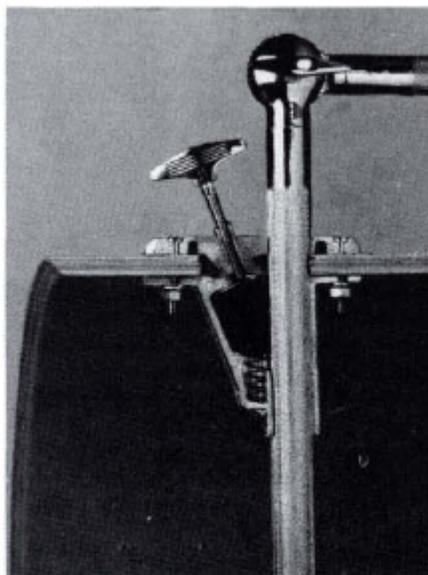
Bass drum pedal footboards are produced by a pressure casting process which eliminates virtually all weak spots. The "Champion" and "Super-Champion" pedals are superb pieces of drum machinery, capable of withstanding considerable punishment.

Also outstanding in the hardware department are some nice design features in triple tom holders, two dimensional spurs, and a hi-hat stand with an attachment that affords adjustment of spring tension. Extra wide base cymbal stands and a well-built double "boom-type" cymbal stand, all constructed of high quality steel and topped off with some exceptional chroming, round out a truly "heavy-duty" hardware line.

The Sonor product is certainly deserving of the attention it has received. Check 'em out. You may be pleasantly surprised.



9 ply full vibrating sound shells, floating heads, and special (45°) angled rims, optimum overall spring-loaded tension brackets.



SONOR Tom Tom Holders are fitted with a steel covered, spring loaded, wedge-type, locking mechanism, housed in a metal casing to ensure complete stability of Tom Toms when locked in position.

BUDDY RICH

(continued from page 5)

BR - I play a percussion instrument, not a musical saw; it needs no amplification. Where it's needed, they put a microphone in front of the bass drum. But, I don't think it's necessary to play that way every night.

MD - What do you think of some of the new, young, up and coming drummers?

BR - I think some of them are very good.

MD - Do you have any preferences?

BR - I like Bobby Columby, I like the kid with Chicago...Seraphine, Danny Seraphine. There's a bunch of good ones. What's that kid's name from New York...Steve...Steve Gadd. There are about eight or ten drummers that I think have good taste, good application with their hands. All the other drummers try to cop what they do, which isn't really that hard to cop. But for what they play, they play it very well.

MD - We noticed you looking at a Roto-Tom before the show. What do you think of that kind of thing?

BR - I imagine that anybody who wants to strive for something different, who's looking to latch on to some "trick"... well ... but after they get through with the trick, they get back to playing basic drums. So why go through all that other bullshit to get to what you're gonna do anyhow? Why not get to it?

MD - Did you ever try single-headed tom-toms?

BR - No, I've never tried that because I think that's really nuts. What's the point. When you buy a set of drums, you buy them for the sound and the resonance, and you destroy the tone by taking the bottom heads off. What's the purpose in that? And then you stuff a blanket in the bass drum so you can't hear it anyhow.

MD - Don't you use any type of internal mufflers on your drums?

BR - I use a strip of felt across the bass drum, about two inches wide. That's it.

MD - How about drum heads?

BR - I use Weather-King Plastic heads.

MD - Do you prefer a certain weight drum stick?

BR - I use a medium weight stick that's comfortable in my hands.

MD - What do you think about the matched grip?

BR - I use it sometimes, when I play a rock-shot.

MD - Do you find it more comfortable?

BR - It's of no dimension at all to me. It's just something I do, sometimes.

MD - For years, you've set your crash cymbals flat, without any angling. Do you get a better sound that way?

BR - No, that's the way your hand moves. The downward stroke is the normal stroke.

MD - What can you tell us about tuning drums?

(continued on page 15)

The one-thousand year old DUFFY JACKSON

by GABE VILLANI

When Duffy Jackson was 4, he started playing on stage. When he was 6, he appeared on major network T. V. with the late Gene Krupa. By the age of 9, he had already played with hundreds of famous musicians that his father, bass player, Chubby Jackson had worked with. By the age of 20, he had appeared with Lena Home and Sammy Davis, Jr., and had credits for major T.V. shows such as "The Mike Douglas Show", "The Dinah Shore Show", and "Sammy and Company".

Great musicians have commented on Duffy's fantastic playing; Stan Kenton said, "Duffy will be our next big band leader"; Duke Ellington said, "Duffy plays great!"; Count Basie said, "Duffy is as heavy as they come".

Duffy Jackson is a fantastic musician and a wonderful man, and even though he is only 23 years old, he has experienced 1,000 musical years already.

GABE: How did you get started playing drums?

DUFFY: When I was 4, Don Lamond would come over to our house a lot. He was working with my father at the time. I would keep time to the records, so Don talked my father into buying me a set of drums. Don taught me some basic beats and I've been playing ever since.

The first 5 years that I was playing, dad would let me sit in with the bands he was working with. I must have played with some of the best musicians that ever lived. What a fantastic experience! Playing with my father taught me a lot. Dad is from the "King Kong" school of bass playing. We started a beautiful musical relationship that still exists today. We love each other dearly.

GABE: What kind of formal training did you have?

DUFFY: I never had what you would call formal training. I learned from all the wonderful people that my father knew, like Roy Burns and Don Lamond. I even had a lesson on television with Gene Krupa when I was 6. I taught myself to read music and I learned what we call rudiments, by sound. I learned by listening to sax players, bass players - everyone. Dizzy and Bird are very rhythmic players; I learned solo playing from analyzing their solos. I really never wanted to learn to play the way everyone else learned. My reading was helped by having been blessed with a good memory - I can remember an arrangement pretty fast. I must say that playing with a lot of great musicians were experiences that inspired me to be dictated.



My dad taught me the most important lesson of playing. He taught me how to be compatible musically with other musicians. A drummer can develop all the technique in the world, but if he can't be compatible musically, he can't make it. I'd rather be able to swing a band than to have fast chops.

GABE: But you do have fast chops.

DUFFY: Not as fast as Louie Bellson or Buddy Rich. Speaking of Buddy, I sat in with his band the other night. He asked me to play the first tune of the second show, "The Rotten Kid". It was an honor to be asked by Buddy and it's a thrill sitting in the driver's seat of Buddy's band.

You know, Buddy is a ferocious player, but he is also one of the most sensitive brush players that I ever heard. He never gets credit for being a brush player, but he is. Buddy is one of my favorite brush players.

GABE: Speaking of favorites, who are some of your favorite drummers?

DUFFY: My dad is my favorite - you can say that I learned drums from a bass player. Another favorite is tap dancer, Steve Condos. Steve is the greatest tap dancer in the world. When I was 6 years old, he and I would play fours on the stage during Woody Herman concerts. Steve taught me rhythms and accents, just by listening to him.

As for drummers, I was influenced by every great drummer that ever recorded. I consider drummers to be a religion in themselves, that have been put on this earth to create rhythms and make people happy. I feel sorry for people that can't take out their frustrations by playing an instrument. That's why I'm dedicated to entertaining

people with music. I put everything in my soul into playing. I guess I'm trying to say that I want people to know that I am a young musician who wants to be a gentleman that can swing. I want people to feel good. I'm trying to emulate the beautiful disposition of a Louie Bellson.

GABE: Is Louie Bellson the drummer you want to emulate the most?

DUFFY: Yes, not only musically, but spiritually. Louie Bellson is loved all over the world. He communicates a message of love through his music. I don't think anyone has anything bad to say about Louie. He takes the time to really talk to you and he has compassion for what you're going through in your life. Louie also has unlimited energy. He is the only drummer I know who becomes more relaxed the faster he plays. He's thirty years older than I am, but he has much more endurance and unlimited energy.

I first met Louie when I was eight years old. We did a drum clinic together, along with Jim Chapin and my father. I didn't see Louie for 10 years after that. We talked on the phone a couple of times, but it was actually 10 years later that I met him at NBC in Burbank. He got me backstage where I watched him play the "Johnny Carson Show".

Louie got me the job with Lena Home when I was 18 - on just his recommendation alone, without Lena Home ever hearing me, and he got me the job with Sammy Davis, Jr. He even gave me his personal drum set to play the show with, because I had a beat up set. Louie got me the job by getting George Rhodes to come and hear me at the "Baked Potato" in L. A. My audition was at a benefit that Sammy was doing and I had to play five of his toughest arrangements. To make the audition even more interesting, Frank Sinatra and Bob Hope were backstage digging the show. George Rhodes put a \$100 bill in my hand and said, "Go out there and burn". I was in seventh heaven. George called me a couple of days later and offered me the job. I spent two years with Sammy and George. I gained an unbelievable amount of experience and knowledge within those two years.

GABE: Are there other drummers that have had strong influences on you?

DUFFY: Alan Dawson really impressed me. He's a very musical drummer. Three years ago, I was invited up to Dick Gibson's Jazz Party in Colorado

(continued on page 16)

Powerhouse Drummer

BILLY COBHAM

PHOTOGRAPHY BY TONY TODARO, JR.

by ALBERT EDMUND LORD III

Billy Cobham is one of the most unique and progressive drummers in contemporary music.

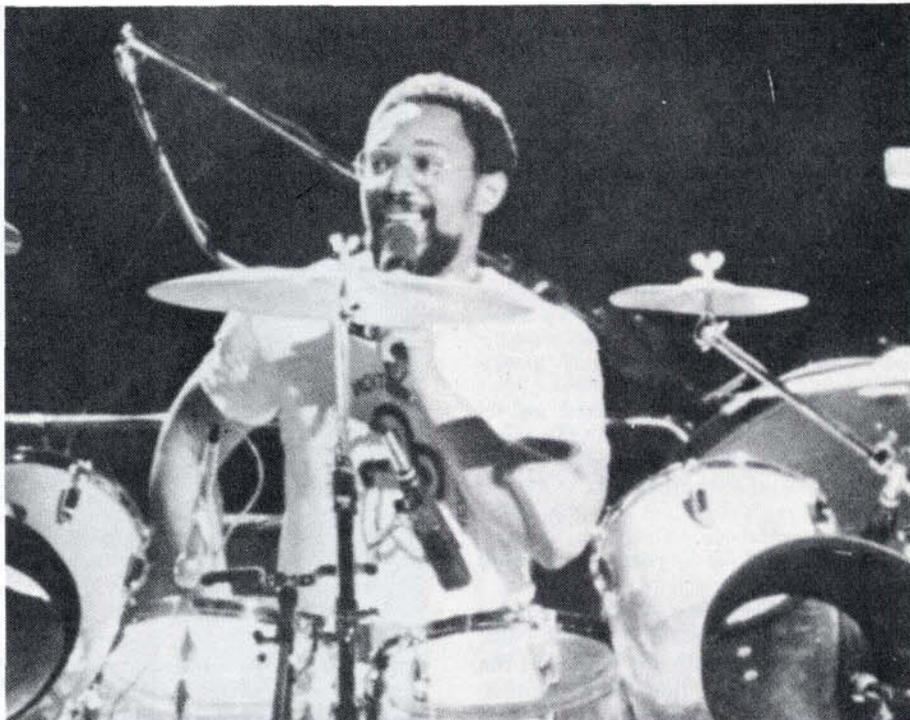
Ex-percussionist for the *MAHAVISHNU ORCHESTRA* and frequently sharing the stage with George Duke's keyboards, Cobham has completed seven albums as the leader of his own band.

Not since Gene Krupa pushed the drums to the front of the Big Band sound has a drummer earned such eminence in percussion.

Unique, too, is Cobham's personally styled drum set. There can be no exact duplicate of the array of cymbals and drums that surround the man on stage. The snare drum is hand crafted by Al Duffy for Cobham. The drum set includes seven toms. The upper four are two 8 x 12's, a 9 x 13, and a 10 x 14. The three lower toms are two 16's and an 18 x 18 - all of which he seems to be able to hit at the same time. The toms are all conventionally built but Billy tunes them according to the pitch he is writing in, usually F, B flat, D flat and sometimes B natural. He also uses two 14 x 24 bass drums and two North drums. The Norths look like ship funnels and flare out at the bottom, their open lower end usually aimed at the audience.

In addition, Cobham displays two half bass drum shells (bisected bass drums) which produce a tympani-like sound. There is no head on the back and a tympani head covers the beater side. The insides of these drums are coated with polyurethane so that the sound bounces around instead of being absorbed by the wood.

The rest of Billy's heads are standard Remo. His sticks are Promarks and he uses Avedis Zildjian cymbals. There are easily a dozen cymbals within stick reach. His array includes 14" hi-hats, a 26" swish-knocker which looks like an ordinary cymbal turned upside down with its edges slightly folded. There is also a 22" ride and several crash cymbals, a 20", a 19", a 17" and sometimes a small 7" crash at hand. Anvil cases protect Cobham's drums which are made of fiberglass and plywood with steel reinforcement.



MD

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UNDERSTANDING RHYTHM

by GLEN A. PRIOR

(Part I in a series of articles)

This series will be a study to familiarize one with rhythm. Along with the foundation, (how to read, write and understand rhythm), the series will cover some modern thinking on the subject and some original ideas that can be understood with the knowledge of standard notation. We should be aware that our notation has limits and will not say everything that we want it to, but at the same time, the more we know about it, the better chance we have of putting these ideas on paper.

A good theory book could aid in comprehending some of the foundation, or for that matter, the whole series. Let's begin.

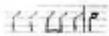
FOUNDATION

First, we have a *measure*. This helps prevent us from becoming lost. A measure is the space between two *bar lines*. (Bar lines merely put an end to the previous measure and set up the beginning to the following one. The terms *Bar* and *Measure* are synonymous).



You will usually see five horizontal lines through these measures called a *staff* , and when writing a single

rhythm, the notes are usually placed in the following space



etc. But, we will completely avoid using a staff throughout this article, as it is unnecessary in writing rhythm. To the above, we add time signatures (*time signature* and *meter* are used synonymously):



This tells us how to divide our measures. It also shows us the pulse and allows for writing ideas down and reading them easily. In 3 meter, the top number suggests a pulse of three. ⁴

(By this, I mean that a feel of three should be felt. A *slight* accent should be *thought of* on the first note of every three beats.) The bottom number tells us what kind of note will receive *one* beat. So, in 3 meter, we think: There are three ⁴

beats in the measure and the quarter note receives *one* beat. Therefore, we would need three quarter notes (or the equivalent, as you will see later) to complete one measure of 4. ³

If we come across a 7 meter, we think: There are seven beats in ⁸

the measure and the eighth note receives one beat. Therefore, we would need seven eighth notes (or the equivalent) to complete one measure of 7. ⁸

Now, the *notes* along with the *rests*:

Note	Note Name	Rest	Rest Name
	Whole Note		Whole Note Rest
	Half Note		Half Note Rest
	Quarter Note		Quarter Note Rest

	Eighth Note		Eighth Note Rest
	Sixteenth Note		Sixteenth Note Rest
	Thirty-Second Note		Thirty-Second Note Rest
	Sixty-Fourth Note		Sixty-Fourth Note Rest

A *rest* means that you will rest (not play) for the length of the same name note. Since we can always change meter, (as you will find later), anything over a sixty-fourth note is very rare and really not necessary.

The notes in their proportion to each other:



When playing a grouping of 8ths, 16ths or 32nds, the flags on the notes are raised and connected to the other notes, making

them look a bit different. Hence,  = 

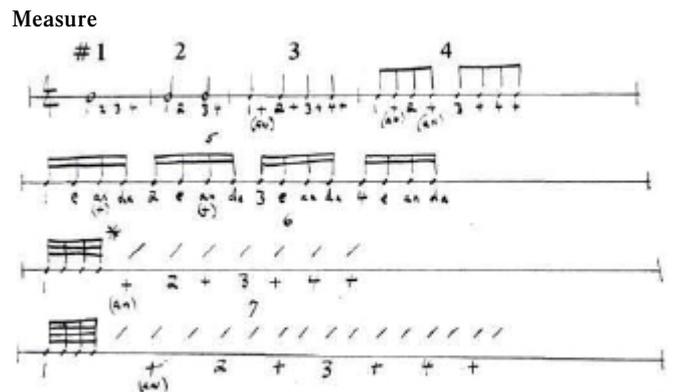
or  =  and so on. These are all played exactly the same. Groupings of notes make for easier reading and so are used quite often in that form. What each note is worth is dependent on what meter you are in. For example, in 4 meter, the whole note equals four beats, but in ⁴

4 meter (four beats in the measure and the half note receives ²

one beat), since the half note now equals only one beat, and it takes two half notes to equal a whole note, the whole note now equals two beats. So, to clear things up a bit, let's take the table of notes and put it in 4 meter. ⁴

	= 4 beats,		= 2 beats,		= 1 beat,
	= 1/2 of a beat,		= 1/4 of a beat,		
	= 1/8 of a beat,		= 1/16 of a beat.		

The following is seven measures of 4.



(continued on page 18)

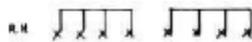
ROCK PERSPECTIVES

by CARMINE APPICE

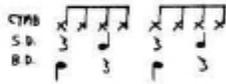
Carmine Appice is one of the most exciting young players on the rock scene today. He has played with Vanilla Fudge, Cactus, and Heck, Bogart and Appice, a dynamic trio with co-members Jeff Beck and Tim Bogart. He is currently working with Rod Stewart and has some solo efforts materializing in the near future. Here, Carmine gives MI readers some insight into the complexities of modern rock drumming.

Rock is now over twenty years old and so are the techniques of rock drumming. Years ago, the simplicity of rock was looked down upon by the astute musician. Today, rock has become extremely complex and progressive. Many jazz drummers have borrowed from rock as a means of self-expression and the combinations of both styles have resulted in some very interesting drumming. I hope to familiarize you with some of these styles.

Let's start with some basics. The rock feel is based primarily on an eighth note feel in the right hand, played on a ride cymbal or hi-hat.



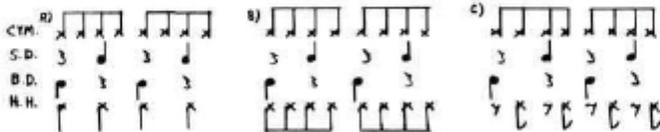
We can now add the bass drum on one and three, and the snare drum on two and four.



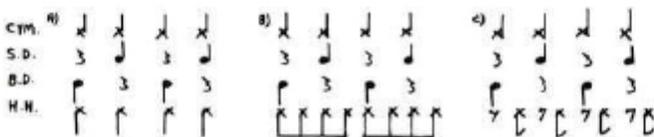
This is called the "back beat" and it is the basic pattern on which all other rock beats are built.

The simple "back beat" of course is very elementary sounding when compared with the complex patterns of today. Let's see how four-way coordination between hands and feet can make simple patterns more complex.

Using the same basic pattern as before, (with the right hand on the ride cymbal), you can add the hi-hat on A) Quarter notes, B) Eighth notes, C) on the "an" of every beat.



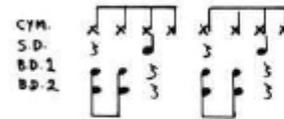
The progressive rock drummer should also be able to play various rhythmic patterns while using quarter notes in the right hand on the cymbal. The three exercises above would then look like this.



All of the previous exercises should be practiced slowly at first, gradually increasing speed.

If you use a double bass drum set-up, another interesting variation would be to play the previous examples with the hi-hat foot on the left bass drum. The patterns will have more "push" and will produce a total change in sound. Tune one bass drum higher than the other for tonal variation. The drum you decide to tune higher is a matter of your own individual preference and taste. I tune my left bass drum higher.

Another idea for playing double bass drums is to play them together, (unison).



Try going through a rock drum book playing the bass drum part this way. You can still utilize the closed hi-hat while operating both bass drums by simply adjusting the top screw on the hi-hat stand and locking the cymbals in a closed position.

Mixed sticking is another device which can be used in creating interesting patterns. Paradiddle inversions work very well for this. In the example below, we have four sets of 16th notes, (counted 1 e an a). The accent is placed on the two and four to help the presence of the back beat throughout the measure. The non-accented notes should be played much lighter than the accented ones. With your right hand on the cymbal and left hand on the snare, play this pattern as written with proper accents.



Your right bass drum foot should follow your right hand. After you have mastered this pattern you can then begin to add the hi-hat on A) Quarter notes, B) eighth notes, C) on the "an" of each beat. Try all of the following combinations the same way. For more tonal variation, these patterns can also be played on the hi-hat. This will produce a natural open and closed hi-hat sound.



JAZZ DRUMMERS WORKSHOP

by Lenny Rothbart

PRACTICING MUSICALLY

Many serious drummers have at some point in their study, spent a great deal of time on technical exercises of a mechanical nature (rudiments, stick control exercises, reading texts, etc.), all done with only the best intentions and sincere dedication. For a while this may be necessary to gain familiarity and ease with the instrument and train the muscles to respond properly to the demands made on them.

In every musician's life comes a time when the skills developed in these exercises must be shaped into music. If this transition is difficult, the practice has not fully served its purpose. It is hoped that this article will help less experienced drummers to develop musical, as well as technical skills, and give seasoned players and teachers a new perspective.

Truly beneficial practicing should be a well-rounded program including technique, listening, and practical musical applications. Let us discuss each of these aspects and see how they interrelate with each other.

As established before, technique is necessary. Any good drummer has it to some degree, whether or not he has spent time specifically for the purpose of developing it. A very good drummer may have limited technique, and a poor drummer may have excellent technique.

Contrary to popular belief these days, it is possible to go too far with technique. How can this be? Well, first let's recall that chops are merely a means to an end, nothing more. One of the other tools needed is a secure knowledge of the style being played and the medium used (small group, vocal, show, big band, etc.). In other words, Charlie Parker's "Dexterity" and Herbie Hancock's "Chameleon" each require different musical knowledge to be played properly, apart from stick control, rudiments, and basic moving-around-the-set. If you're not familiar with the respective styles of these tunes, and the tunes themselves, you won't be able to play them properly, no matter how many exercises you've worked on.

Having the ability to play anything you want implies that you know what you want. If your technical facility exceeds your understanding of how to apply it practically in a musical situation, you have too much chops. This can be remedied by restructuring your practice time, which bring us to the second aspect of a musical practice program, listening.

The first change you can make is to

spend less time on pure technique and use it instead to listen. This is just as important to musical development as playing the instrument. If done with the right attitude, it can and should be considered practice time. One must practice with the mind as well as the body.

The essential thing is to learn to listen analytically. This need not be separate from listening for enjoyment - again, it depends on your attitude. If you listen to all elements, (including expressiveness and interaction between players), you may find you enjoy listening more than before. Little else can be said about it; it simply must be done, rather than read about.

This leads us to the third aspect, that of placing technique within the proper context, involving among other things, playing with recordings. If you don't have the facilities for this, do whatever you must to arrange them. It will be worth it.

At first, copy what the drummer on the recording does as closely as possible, especially kicks and fills. If the drummer is comping on the snare drum, just notice the type of things he is (or isn't) doing. It is good to learn specific beats, but stick to things within your present ability, working up to more complicated ones.

Learn tunes and arrangements. Try to discover cliches in each style. That is, find some simple, standard patterns you can use exactly as they are when accompanying certain common rhythmic figures in a band. Don't go for flashiness or technical intricacy, seek clarity and simplicity at first. Pay close attention to dynamics, tone, and balance. Also notice what the other instruments are playing, as the drummer is creating his part to accompany them.

Study a variety of styles and artists. Don't be overly concerned with developing a personal style. If you have really solid knowledge of a musical style, a personal one will come out without being forced. You probably couldn't stop it if you tried.

Of course, the program described here is no substitute for playing with other musicians. It will, however, expand your knowledge of what to do in an actual playing situation. If you're not playing with people regularly, it will enable you to continue advancing musically and increase your chances of finding people to play with. If you feel your present practice routine isn't taking you exactly where you want to go, this approach is definitely worth a try.

Following are some listening suggestions for the drummer who wishes to expand knowledge of styles. The list is not intended to be comprehensive, merely introductory. With one exception, specific recordings are not listed because style is more important here than a particular selection of tunes.

If you use records on this list to practice with, remember - many noted drummers (including Buddy Rich, Elvin Jones, Tony Williams and Billy Cobham, among others) include unusual personal touches in their styles. These embellishments, while impressive to a listener, make it extremely difficult to distinguish the cliches from which they grew, unless one already knows what the cliches are. It is important to study and know the work of these drummers, but keep in mind that they are not "the basics". Copying their styles too closely will leave little room for the student's personal style to develop.

It is not necessary to take this list in any particular order, but it is best to concentrate on one or two areas at a time.

SWING: Anything by Duke Ellington, Count Basie, Benny Goodman, Dorsey BROS., Glenn Miller; (they used a variety of drummers, any of whom are good for study) - particularly seek out Jo Jones and Louis Bellson.

BIG BAND; Mel Lewis (early 60's Maynard Ferguson, Thad Jones-Mel Lewis Jazz Orchestra), Buddy Rich, Louis Bellson (50's Duke Ellington and under his own name), Jo Jones (30's and 40's Count Basie).

BE-BOP & HARD BOP: Max Roach (Charlie Parker, Clifford Brown, and under his own name), Philly Joe Jones (50's Miles Davis), Elvin Jones (John Coltrane and under his own name), Tony Williams (early 60's Miles Davis).

JAZZ-ROCK: Tony Williams (late 60's Miles Davis, Herbie Hancock, and under his own name), Billy Cobham (Dreams, Mahavishnu Orchestra, and under his own name), Alphonze Mouzon (Weather Report, Eleventh House, and under his own name), Lenny White (Return to Forever and under his own name), John Guerin (Tom Scott and the L. A. Express).

ROCK: Jim Gordon (Eric Clapton, various sessions - look for name on albums), Russ Kunkel (James Taylor, various sessions), John Guerin (Joni Mitchell, various sessions).

ALSO GOOD 1 OR STUDY ----

THE DRUMS, Impulse ASH-9272-3 -----a 3-record set, very good cross-section of jazz drummers and styles, early to modern. MD

RUDIMENTAL SYMPOSIUM

by DUANE THAMM

Duane Thamm is a composer, author, performer, teacher and clinician with experience in all areas of music. Currently a percussion instructor at Elmhurst College, Elmhurst, Ill., he formally was featured with Dick Schory Percussion Pops Orchestra, Henry Mancini, Barbra Streisand, Tony Bennett, Frank Sinatra, Andy Williams, and has performed on recordings and T.V. shows.

Mr. Thamm, a former student of Edward Straight, and one of the leading authorities and exponents of the system, elaborates on the controversial "Straight Method".

Many people are confused about, or are not familiar with (he "Straight System" of drumming, named after a very important and colorful percussion teacher and performer - Edward B. Straight. Some years ago, my mother took me to Mr. Straight for my weekly drum lesson. Being in grade school at the time, I did not fully appreciate this wonderful old man's technique and beautiful sound on a snare drum until having heard him on a recording years later.

Edward Straight wrote four lesson books and many snare drum solos, inventing a system of his own. It entailed the changing of traditional names of rolls and other rudiments, thus causing much criticism and scorn amongst many staunch rudimental exponents. His system contained many fine musical ideas which we still use today in symphonic and jazz stylings.

His renaming of rolls, although technically correct, created havoc with the many traditional drum books already written. His roll system renamed the traditional five stroke roll to a three stroke roll. See Diagram 1, showing the difference between the traditional rudimental rolls and the Straight roll system.



His contention was, the traditional five stroke roll consisted of three strokes, the first two strokes containing two taps each and ending on a single cut-off beat, thus totaling five taps. He named this roll a three stroke roll. The traditional rudimental nine stroke roll he advocated, consisted of four double taps and a single cut-off beat totaling five strokes. The Straight method would call this a five stroke roll containing nine taps, etc., the second tap of each stroke being a rebound.

He advocated a crescendo on every roll and ending with an accent, which would not work with today's music unless written in. His method also stated that all rolls should, "Start and end with the right stick". His prime objective was in keeping the right hand on the strong beats, and on the beginning of each measure. By keeping the right hand on the strong pulses of the measure, the drummer would thereby keep better time and the entire orchestra would feel the pulse better. He called this the natural way to play. See Diagram II.



Exploring the Controversial "STRAIGHT SYSTEM"

The use of this alternating sticking alleviated such rudiments as the paradiddle, flamadiddle and other double stucked rudiments.

His conception of a left and right flam was the opposite of the rudimental sticking. The grace note before the principal note determined the name of the flam. If you played the small note with the left and the large note with the right, it was called a left flam, and vice-versa. See Diagram III.



He advocated "Straight Method" left flams on all sixteenth flams, and alternating all eighth note flams.

In 6/8, the right hand and bass drum played together on the strong pulse of the measure, (first and fourth beat). Diagram IV.



You might well guess the confusion the Straight System would cause all the drum publishers. All the traditional writings would have to be re-written and re-learned.

Through the years, drummers matured and recognized some of the merits of the system. As percussion advanced, each school of drumming began finding its own direction. Symphonic and legitimate theatre players found no need for the heavy sounds of the rudimental stylings and began to incorporate the Straight system to gain a more unified and refined sound, while the rudimentalists preferred to use the traditional stickings to produce the desired sounds for rudimental, contest, and drum and bugle corps.

Theoretically, the Straight system of naming rolls and flams was correct. However, it did not warrant the changing of the names and was not accepted, although the roll system is recognized on the Illinois Grade School Adjudication sheets.

After studying with many fine teachers and working with many of the finest percussionists in the country, I have compiled four basic sticking rules to cover general purpose drumming. I find that these rules produce a more professional sound in a shorter period of time, and band directors are happier since the sound is much more consistent. The sticking system affords the student a higher degree of accuracy. Other instrumentalists use certain fingerings, bowings, etc. - and so, a drummer should also use a sticking method which enables him to play more musically and consistently.

Four general rules:

1. Try to start most measures of music with the right stick.
2. Try to play strong pulses of measures with the right stick.
3. Try to start groups of two notes and four notes with the right stick.



(continued on page 28)

STRICTLY TECHNIQUE

Warm-Ups

by
Fred J. Edan

Almost every drummer has his own special collection of favorite warm-up exercises and hand conditioners. I've found the following assortment of simple yet very effective exercises using sixteenth notes, single sticking and accents to be most helpful.

Be sure to note the double sticking at the end of each bar to allow for a smooth and un-interrupted playing from one bar to the next. Each line should be repeated several times for full benefit and best results.

(continued from page 8)

BR - *I don't tune them, I tension them. There's a great difference. If you tune a drum, that means you're looking for a note. If you try to tune to any given note, as soon as the audience comes in, or the weather changes, or it gets hotter or colder or damp, the heads go down. They can't be tuned. You can only tension them.*

MD - Are any of your drums specially made?

BR - *Nope; right off the rack.*

MD - That's interesting. I thought many name players used custom-made equipment?

BR - *Yeah, well that's because they can't play. I mean it's obvious you know ... you put a race driver in a car, if he knows how to drive, he can drive anything. If he can't drive, he can't push a kiddie car.*

MD - Do you have several sets of drums?

BR - *I can get a set whenever I want. If I need another set of drums, I call the factory and they send a set right out.*

MD - Just how particular are you about your drums?

BR - *Well, they have to be set up exactly the same every night, and I don't let anybody touch my drums. Nobody. And, when I finally do condescend to let someone use my drums, they have strict rules and regulations when they get behind them. Not one thing is to be disturbed. You can play on them the way I leave them. I don't allow a cymbal to be turned. Nothing.*

MD - What advice do you have for young drummers?

BR - *None. I don't give advice to anybody. Everybody has to make their own decisions and everybody should make their own decisions.*

MD - Do you think it's harder for the young drummer today to make it to the top than it was when you started?

BR - *Well, I think it's a lot easier. In those days you had to be able to play. It's easier now because the kids that are playing today have no musical background. They luck out with an album and they become stars. I mean, where is their staying power? Where is their creativity? Most drummers I hear today play what every other drummer has played on record. I don't hear one bit of originality. I hear triplets coming off tom-toms by every kid that's been able to hold a pair of sticks. That's not my idea of playing drums.*

MD - What do you see in the future of drums?

BR - *Somebody asked me that Question about thirty years ago, and sitting here being asked the same question thirty years later, I'll have to give you the same answer. The people who play, will continue to play, and the people who steal and copy will continue to be bad imitations and thieves. So, it's up to the young people who are totally creative in the instrument, to ever progress anyplace. But, I don't see that happening.* MD

DRIVERS SEAT

by LOUIE BELLSON



Photo by David Possnack

Louie Bellson needs no introduction to drummers. Whether he is igniting the great musicians of his own fine big band, propelling the Doc Severinsen band on NBC's *Tonight Show*, exchanging rhythmic and melodic ideas with Count Basie, Oscar Peterson or Erroll Garner at recording sessions or television tapings, or creating compelling and exotic percussive underscores on motion picture soundtracks, the unique Bellson brilliance is unmistakable and unequalled.

Along with all of his musical accomplishments. Louie Bellson is perhaps one of the most highly respected, well-liked gentlemen in the music business. Modern Drummer is both honored and delighted to have Louie aboard.

First of all, let me say I couldn't be more delighted with the great advancement being made in the percussion field. Material is great and more of it is coming. Drummers today are required to do it all: to play all styles with the proper feel and stay with the changing times.

We stress many important exercises for the percussionist and with good cause, but we must be in tune with our minds and bodies before we start the motion going. A clear head and a positive strong body are the essentials for good playing. In order to perform correctly, it is important that the player set himself in a positive and relaxed mood. 100% of his strength is to be used, but to be used correctly. When the mind and body function as one, we call this perfect coordination. It is vitally important to think an idea and play it at the same moment. Always gain your composure before playing. You must be at complete peace within yourself before you can take on any outside problems. Always think positive, which comes with a lot of practice and patience.

One of the most interesting subjects brought up at my clinics in the past

year is breathing. In the past, breathing was always associated with brass and woodwind players, but it is of the utmost importance to drummers also. Drummers are athletes in one form; they have to be coordinated and must have the technique and power to sustain. Many students observe the techniques of correct breathing during my clinics. The subject has been so widespread and popular that it takes up a great deal of time at each clinic. Correct breathing aids in the relaxation of the entire body.

The drummer must also develop an assured personality. He is in the hot seat and is the difference between a band being fair or great. From the delicate pianissimos to the bombastic fortissimos, the drummer must be in complete command.

A few years ago, I asked for some advice from four of the great band leaders I worked for. I wanted a short statement from each leader that would be helpful to the drummer. Their comments were as follows:

BENNY GOODMAN - *"Find the groove for each tune."*

COUNT BASIE - *"Listen."*

DUKE ELLINGTON - *"Style is the man himself."*

HARRY JAMES - *"Be sympathetic to the soloist."*

These are powerful statements. Let's analyze some of them.

BENNY GOODMAN - *"find the groove for each tune."* Benny took a lot of time to set a tempo because he knew he had to convey the feel in just a two bar count-off. Benny used to say, "Let's try to find the groove somewhere in the tune if it doesn't happen at first". He would rehearse the reeds and brass alone. He felt each section had to play in time and if they couldn't, the greatest rhythm section in the world wouldn't be of any help. Benny taught his drummers to swing, not to overplay, and to work as a team member.

COUNT BASIE - *"Listen."* This seems like a simple statement, but brother, it is powerful. To listen is to be aware of the rhythm section. The section must always gell perfectly in order to propel the band and the soloist. You must be able to hear all sections of the band and all the soloists at all times. With Basie as a rhythm player, the start of each tune was great because the rhythm section played a chorus or two before the band made its entrance. This allowed the rhythm section to settle into a groove.

DUKE ELLINGTON - *"Style is the man himself."* Every great drummer has developed a style. When you can identify a drummer through his touch, sound, and interpretation, you can bet he is a great player. It's good to listen and learn from other players, but never try to copy another person completely. There is only one Buddy Rich, one Billy Cobham, one Steve Gadd. Each one of these players can do it all, and yet it is relatively easy to identify one from the other.

It is important to understand that we never stop learning. Every day is a new learning experience. Playing music must be a joy. It is work, but happy work. Never make music hard. Have patience and learn to be a great player. Use your inner power, and use 100% of it.

MD

DUFFY JACKSON (continued from page 9)

Dick Gibson's Jazz Party in Colorado Springs. I roomed with Alan Dawson for three days. We had a ball. We did a number, "Milestones", with two drummers and two bass players - it was wild!

Another drummer that was nice to me was Lenny White. I saw him at a concert and I went backstage. He treated me the greatest. That's the instantaneous communication that I dig, drummers understanding and knowing what we as drummers love. It's a fraternity.

There are a lot of drummers that have influenced me; Roy Haynes, Max Roach, Buddy; but I can't express enough how much Louie has inspired me.

GABE: How did you get the experience to play the T.V. shows the way you did? You did a great job.

DUFFY: I learned on the job. I respect George Rhodes for allowing me to learn on the job. There were so many different types of acts. I didn't have time to make mistakes. When I did make a mistake, George was kind enough to smile and say, "Well, O. K." GABE: You can't learn to play shows that polished without having some sort of experience. How did you do it?

DUFFY: Working with my dad had given me the foundation to have the confidence to walk into any musical situation without worrying if I could take care of the job or not. I'm only 23, almost 24, but I have been playing for 20 years.

My father and I have a unique situation. We are a father and on rhythm

(continued on page 19)

COMPLETE PERCUSSIONIST

by DAVID L. SMITH

Multiple Percussion

David L. Smith is an Instructor of Music at Western Connecticut State College in Danbury, Connecticut where he teaches percussion, music theory, and conducts the percussion ensemble. He holds degrees from Mansfield State College and East Carolina University and has studied percussion with John Beck, Harold Jones, Brad Spinney, and Fred Hinger. The Author is an active performer in addition to his teaching responsibilities. He is timpanist with several orchestras in Connecticut and is a percussionist with the New England Contemporary Ensemble which is recorded on Desto Records.

Multiple percussion playing has become a very important area of percussion performance. The ability to perform on a multiple percussion set-up is necessary for playing practically anything from solo recitals to a Broadway show.

Basically multiple percussion means playing on a group of percussion instruments as one instrument. Timpani and the keyboard percussion instruments may be included along with various types of drums. This necessitates some facility on all of the percussion instruments.

Multiple percussion performance dates back to the beginning of the 20th century. The first major work to use multiple percussion is *L'Histoire du Soldat* which was written by Igor Stravinsky in 1918. This work is a chamber piece for seven players. The percussionist uses a battery of thirteen instruments. This set-up of instruments was meant to imitate the sound of a drum-set, although it does not resemble a drum-set as we know them today. Two other works which use a drum-set type of multiple percussion arrangement are *The Creation of the World* by Milhaud and Walton's *Facade Suite*.

One of the earliest, and probably the best known concerto for multiple percussion and orchestra is Darius Milhaud's *Concerto for Percussion and Small Orchestra*. This utilizes four timpani, three drums of various sizes, bass drum with a foot pedal and attached cymbal, suspended cymbal, crash cymbals, tam-tam, triangle, wood block, metal block, castanets, tambourine, ratchet, and whip. There are now many concertos for percussion and orchestra probably due to Milhaud's pioneering efforts.

Multiple percussion as an unaccompanied solo instrument was pioneered by Karlheinz Stockhausen with his *Zyklus Nr. 9 for Solo Percussion*. This piece requires the percussionist

to stand in the middle of many instruments and play around the instruments in one complete circle. Instruments used for this work include: marimba, vibraphone, snare drum, four tom-toms, four tuned cowbells, large tam-tam, gong, guiro, two tree drums with a total of four pitches, tambourine, two cymbals, hi-hat cymbal, and several triangles. This type of unaccompanied solo is perhaps the fastest growing area of solo literature for the percussion instrumentalist.

Performance of avant garde music often requires a thorough knowledge of multiple percussion playing. This author recently performed *Passio Avium* by Richard Moryl. This is a chamber music work which required an extensive multiple percussion set-up. The set-up included: marimba, orchestra bells, chimes, a chromatic set of crotales, four tom-toms, snare drum, three cowbells, maracas, claves, finger cymbals, suspended cymbal, tam-tam, and bass drum. The problems encountered here and in the other works mentioned (or any multiple percussion piece) will be discussed below.

The biggest problem in multiple percussion playing is the set-up. The player must organize the instruments he needs around him in a way that he can perform on all of them in a relaxed manner. Sometimes, the player must create his own stands or holders in order to facilitate a comfortable set-up.

When a composer suggests a particular set-up it should be tried by the performer, but it is not mandatory to stay with that exact arrangement if the player is uncomfortable. This author has seen several successful set-ups for "standard" works such as Milhaud's *Concerto for Percussion*. Occasionally, however, the arrangement of the instruments become an integral part of the piece and must be adhered to very strictly. An example of this is Stockhausen's *Zyklus Nr. 9*. The great majority of works allow the performer freedom in choosing his own set-up.

The choice of sticks and/or mallets is another problem the percussionist must face before performing a multiple percussion work. It is often necessary to use double-headed sticks in order to make the quick switches which are so common in this medium. Sometimes the percussionist must resort to a compromise mallet that comes the closest to all the needs for a particular section of a composition where there is no time to switch. An example of

this might be playing timpani with xylophone mallets when a few notes are written in the middle of a complex xylophone solo section. Many players construct special mallets to meet the needs of a particular composition. That is probably the best solution to this problem.

Several books are available to the percussion student wishing to prepare himself for this type of performance. An excellent series is the *Percussion Solo Series* by Sandy Feldstein and Roy Burns. There are three books in this series: Elementary, Intermediate, and Advanced. They guide the percussionist into this area of performance very gradually, giving the player a chance to grow technically and musically. A more advanced book is *Etudes for Solo Percussion* by Morris Goldenberg. This book has many pieces written by Mr. Goldenberg and several other composers. Several of the pieces are worthy of recital programming. Completion of these books should prepare the student to attempt some of the solo percussion literature available today.

The demands placed on the percussionist today require a familiarity with multiple percussion techniques. The student who seriously works on this area of performance is going to be better prepared for his future in the world of percussion.

MD

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ON THE JOB

by BOBBY MILLER

Disco style drumming has its own unique sound. To authentically capture that sound and feeling calls for a little preliminary preparation.

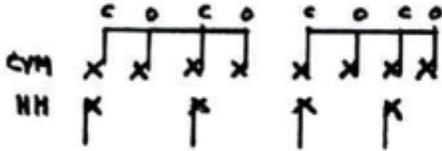
The pulse is basically a moving eighth note rock feeling complete with a 2 and 4 afterbeat. The bass drum is usually played in a straight four though the variations below are acceptable.

The most distinctive percussive quality in the disco sound lies in the hi-hat "bark". By playing the left foot on the 1-2-3-4 of each measure the hi-hat would close on the downbeats and open on the "an". By striking the hi-hat on the "an" of each beat, the player will find the bark is automatically predominant.

- c - closed hi-hat
- o - open hi-hat



or



Here are some basic disco patterns:



UNDERSTANDING RHYTHM

(continued from page 11)

* The line (/) means to repeat the grouping just played.

In measure six.



, in measure seven.



In the 3rd measure, you begin to see plus signs (supposed to represent AND, but pronounced as AN). This is a means of subdividing the measure to feel more of a flow. From hereon in, *always* subdivide. In measure four, this is the way you would count 8th notes in 4 meter.

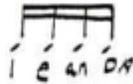
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In measure five, a few more letters are added to help count

more of the notes.

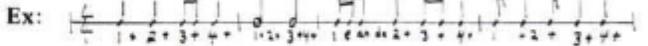


but pronounce it as

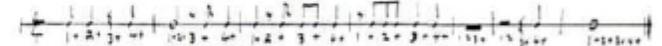


for smoother reading and pronunciation.

We can have variations of all these notes in the making of other measures.



And to all of this we can add rests:



Remember that the *beat* throughout is even and constant. (You should be able to tap your foot very smoothly on 1,2,3 and 4 in the above measures). We'll get into this more in the *Reading Meters* section. Now would be a good time to browse through any kind of music and see the way they use the notes and rests thus far mentioned.

In our next article, we'll continue with a look at dotted notes and triplets.

MD

ROCK PERSPECTIVES

(continued from page 12)

When playing mixed sticking exercises with the right hand on the ride cymbal, be sure to play on the bell portion. This gives the cymbal more clarity and carrying power. These patterns, if done properly, with conviction and confidence, at fast or medium tempos, illustrate the new jazz-rock concept of drumming. When listening to this type of playing, try to break the patterns down and write them out if possible. This helps your playing and your ear as well.

For rock drummers who are truly serious about increasing their ability in this area, I would suggest my own book, "Realistic Rock", a thorough study of the field, which starts off simply and progresses in a clear and easy to understand manner.

There are many exciting things happening in the world of modern drumming, and it is my sincere hope that this article has helped you to better understand some of the elements of progressive rock drumming.

MD

SHOW & STUDIO

There are some significant facts about the life of a recording studio player that differ widely from the glitter and glamor reputation. Any of today's students who have aspirations to be recording studio musicians in the future should recognize one tremendously important point. Studio playing differs *radically* from public performance playing!

A primary concern of the studio musician is playing with the right sound. It is imperative that you match sound and volume with your fellow sidemen, yet it is very easy to play too loud. Complicating this problem is the fact that it is extremely difficult to hear yourself and the other sidemen in the normal studio situations.

A studio musician must have tremendous playing and reading skills. Standards of performance are extremely high, and patience towards mistakes is mighty thin. And on top of that, there are a number of conditions and variables to which the studio player must react in every individual recording session. Among these are:

1. The skills and idiosyncrasies of the other sidemen you are working with.
2. The liveness or deadness of the studio.
3. The size of the studio.
4. The setup of the band. This varies in every studio and in every individual recording date. It is rare to play in a band with the same setup for two days in a row.
5. New players in the band. Often you will wind up playing with musicians you may never have seen before. At best, it is rare to play studio work with the same group of musicians two days in a row.
6. The floor surface of the studio. Some studios have carpeted floors; others have marble, etc. In general, a live hall is easier to hear in. Thus, it is easier to blend. And, conversely, a dead hall is extremely difficult to hear in.
7. The engineers in charge. Perhaps the engineer has been listening to groups playing triple forte all day long, and consequently, will keep asking you for more volume, even if you are already playing louder than your judgment says you should.
8. Unusual instrumentation. The main point is that each one of these conditions requires a specific reaction on your part to achieve the right results. When you add this to all the other

musical demands, you can easily begin to see how studio playing can be a real challenge.

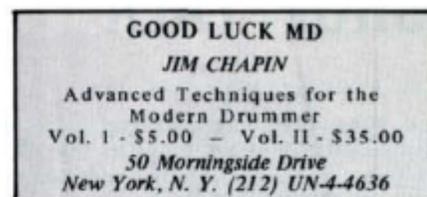
It seems that an ever increasing amount of playing commitments are for "tracking" sessions. This is a totally unique way of life, even for the recording studio. The biggest distinction for the player in this type of session is the fact that he must always wear earphones during the entire recording session. Some players can cope with the cans with little difficulty; however, there are others who literally shrink with fear at the mere mention of the word.

What makes the whole scene so difficult is the strange variety of things you hear through your earphones during these sessions. You may hear the entire orchestra or the vocalist or the rhythm section, or some other unit ... but you rarely if ever hear yourself! Throughout the other sections of this magazine, it will be repeatedly emphasized how important it is for you to listen to others as well as yourself to be able to play well in a band. Think of trying to meet the tremendous musical demands of studio playing - but not being able to hear yourself or the other players!

There is one particular type of tracking session which is even more nerve wracking yet - the Click Track session. In these you simply hear a click-click-click pulsing away in the tempo of the music. Click, click ... that's all. Nothing else! If you have to go through an eight-hour day of click tracking you'll go home just a little batty.

One way that helps you to hear a tiny bit is to wear only one earphone, so you can hear a little of what's going on out of the other ear. But at very best, it's darn little, and you still have to rely mainly on instinct and experience to know that you are playing things correctly.

A clam? That's a mistake, a goof, a musical impropriety. It's anything that doesn't sound good, or that sticks out, or that offends the director or the artist, or the producer, or the section leader, or even the engineer! Clams are not unheard of in studios, but they are definitely not appreciated. It is typical in studios to have no more than one or two rundowns of the music before you record the live take. If some one individual causes all those people to go through another take simply because of a mistake, that's serious. It is extremely rare to actually rehearse a number, so the pressure is really great to be alert and to do everything correctly all the time. And again, it is not only important to play all the notes, but to play with the right sound and balance. MD



DUFFY JACKSON
(continued from page 16)

section. I left Sammy Davis, Jr. to pursue this working relationship with my father which we still have till this day.

GABE: Duffy, since this is a drummer's magazine, let's talk about drums. What type of set-up do you use, and how do you tune your drums?

DUFFY: Well, first, let me say that I use all the heads on all the drums. I tune both my bass drums to a low C and I tune my 18" floor tom, to a G; then I tune my other floor tom to an E. My two 9 x 13's are tuned to C and B flat; finally, I tune my snare to a G. I use two bass drums with a big band and one with a small band.

GABE: How about cymbals?

DUFFY: I use 14" hi hats; three 20" cymbals, all mediums - one ride - one swish - one sizzle. I also use an 18" and a 16" crash.

GABE: Do you use floor stands for all the cymbals?

DUFFY: Yes, and before you ask, I use Jake Hanna model nylon tips.

GABE: Aren't you endorsed by Tama Drums?

DUFFY: I love Tama Drums! They look good, they sound good and they feel good. Tama is a small company and I'm truly proud that they picked me to represent them. I am only the second drummer they've endorsed, and I feel very grateful and honored to have been selected.

GABE: Who else are they endorsing?

DUFFY: Several others. Mel Brown is the most known to other drummers. Mel is a musical Guru who owns a drum shop in Portland. He's an inspiration to drummers wherever he goes. He's beautiful! I am hoping that one day Tama Drums puts us out on clinics together.

I'd like to mention here that if any club or school would like me to do a clinic, or just wants information on Tama Drums, they can write to: Tama Drums, Box 469, Cornwells Heights, Pa. 19020. I would love to do more clinics.

GABE: How about passing on to fellow drummers some of the tips you've picked up over the years?

DUFFY: Well, I think the most important habit a drummer should develop is listening. Develop BIG ears. Try to be flexible, and don't put down

(continued on page 22)

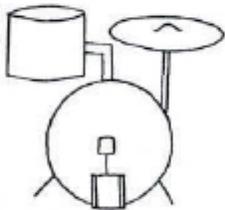
SHOP TALK

by STEVE LEMONAKIS

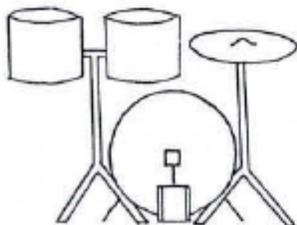
Many drum manufacturers today produce and advertise a large number of drum outfits and arrangements in their catalogues. Young drummers today are unaware of the possibilities of arrangements and accessories available to them in designing their "custom-made" drum set. Prior to purchasing or ordering your set, study the catalogues provided by the manufacturers. If you have decided on a particular brand name, ask a local dealer to show you the manufacturer's most recent catalogue including any supplemental or accessory catalogue published by the manufacturer. Many optional stands, mounts and attachments that are not advertised in the annual catalogue may be illustrated in the supplemental or accessory catalogue.

The use of double bass drums have become very popular with drummers today. Drummers who originate on the single bass outfit, find it difficult adapting to the positioning required to perform on the double bass set. One problem lies in the awkward positioning of the hi-hat stand. Most drum manufacturers provide a hi-hat mount assembly that permits the hi-hat stand to be positioned closer to the player, similar to that of a single bass drum set-up. The assembly attaches the hi-hat stand directly to the bass drum, with the legs of the hi-hat stand in closed position. Several manufacturers also produce a hi-hat stand without legs, specifically for the double bass arrangement.

The location and adjustment of the dual tom-toms are important as the positioning of the bass drum(s). There are several possibilities for mounting dual tom-toms. The most popular arrangement for the single bass set-up is the dual tom-tom bass drum mount. The assembly is located in the top-center of the bass drum. However, this poses a problem for the drummer who prefers the low adjusted ride cymbal. This situation usually occurs with those who transfer from the single mounted tom-tom set-up to dual mounted tom-toms. Unlike the dual mounted tom-toms, the single mounted tom-tom permits the advantage of a low adjusted ride cymbal. EXAMPLE I



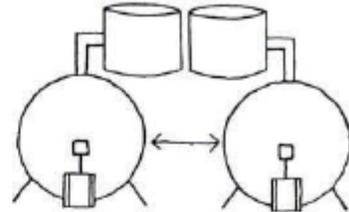
Mounting the dual tom-toms to a floor stand, would eliminate the problem. EXAMPLE II



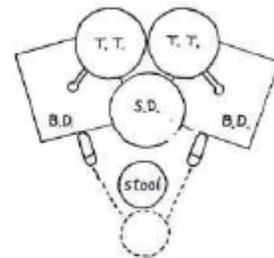
The location and arrangement of dual tom-toms also present a problem with the double bass drum set-up. Many times drummers who have converted their single bass set-up to a double bass set-up, take advantage of the tom-tom mount on their original bass drum. They complete their double bass set by purchasing another bass drum also equipped with a tom-tom mount. This procedure may be more economical, but it creates a considerably wide distance between the bass drums.

Custom Designing

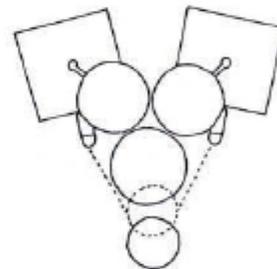
It also places the performer's legs in an awkward position. EXAMPLE III



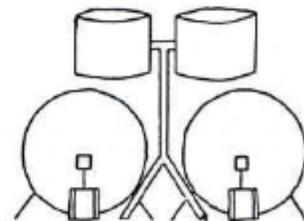
Many drummers try to solve the problem by either extending the tom-toms outward or inward. Further problems are created by this process. By extending the tom-toms outward, the bass drums are drawn inward. This results in "jamming" the legs into the bass drums which restricts them from moving freely. EXAMPLE IV



By extending the tom-toms inward, the opposite problem occurs. The bass drums are positioned outward, too far for the proper leverage needed to perform with any control. EXAMPLE V



In situations such as these, a dual tom-tom floor stand is recommended. EXAMPLE VI



The floor stand permits any number of adjustments for both tom-toms. This arrangement also allows independent positioning for either bass drum (forward - backward). The dual tom-tom floor stand also eliminates the wide distance between the bass drums (Example III) created by the tom-tom mounts located on the bass drums.

Further experimenting of this type should also be applied in selecting the proper snare drum stand, hi-hat stand, cymbal stand (s) and stool. A little homework prior to purchasing or ordering any equipment would prove advantageous in helping you design your "custom-made" drum set. MD

THE PRINTED PAGE

REVIEWERS: RAY WILSON - STUART BERGMAN - GABE VILLANI

GET YOUR FILL TOGETHER:

Sonny Igoe
Sonny Igoe Publication
P.O. Box 202, Emerson, N. J.

Sonny Igoe has made his mark in the field of drumming both as an outstanding player, and recently as one of the busiest, most sought after instructors in the metropolitan area. He has a massive amount of big band experience behind him, and is certainly qualified to write this book dealing with the fine art of playing big band fills and figures.

The book is very well-paced and is one of the most complete works on the topic ever compiled. The reader is taken step by step from the simple eighth note fill, on up to the more complex two-beat fill-in. A sincere attempt is made at helping the player develop a feel for playing accents after every beat in the bar. The book sharpens the reader's sense of anticipation and reading ability and is must reading material for every player learning towards stage band performance.

RW

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT DRUM TECHNIQUE, (But were afraid to try).

Joel Rothman
Publ. JR Publications
3 Sheridan Sq., New York, N. Y.

From the massive catalog of JR comes this latest addition, which is as complete as it is thick. Rothman has truly gotten the subject of technique studies together and presents it all in this monstrous 160 page text.

Broken into ten sections, the book very adequately covers, among other subjects; Left Hand exercises, Accents, Rudimental-Style exercises, Rolls, Dynamics, and artificial groups of 5's and 7's. Rothman covers the material extensively and has created a technique source book that if used correctly, would certainly improve one's speed, control and endurance. Enough material here to keep even the most conscientious technician happy for a long, long time.

PAUL ROBSON PERCUSSION SERIES
Paul Robson
Publ. P. R. Percussion Publications
1656 Bayview Ave.
Toronto, Ontario, Canada

No doubt about it, Paul Robson takes drums and drum instruction very seriously. This prolific writer-teacher is the founder and principal of the Ontario College of Percussion in Toronto, which

as far as I know, is the only such school of its kind anywhere. (Look for a close-up of Robson and the College in a future issue of MD).

The Robson series is a six volume text complete with practice schedules, theory tests, manuscript pages and certificates of completion. Technical development exercises from one volume are applied to drum set performance in another volume, and the series incorporates an up-to-date approach to jazz and rock rhythms. It stresses a musical approach to the instrument while making the learning of reading and technique virtually painless. Robson's work is well thought out and constructed, and teachers would do well to check out the series.

RW

DRUM ARRANGEMENT DUETS:

Bob Tilles
Publ. Hamar Percussion Publications
333 Spring Rd.
Huntington, N. Y.

Drum Arrangement Duets, by the late Bob Tilles is a most refreshing approach to duet playing, primarily written to prepare the drummer for reading and playing charts as written for big bands or small combos. The book leaves plenty of room open for improvisation.

An opening section deals with measure counting, playing cues and fills, and time signature changes. From that point on, it's straight ahead duet material written within a jazz time feel, complete with cues, figures, fills, and solos. Drum Arrangement Duets is a swinging, original approach to a fun subject, and certainly worth the investment.

SB

THE DRUMMERS COOKBOOK and STAGE BAND DRUMMERS GUIDE

by
John Pickering
Publ. by Mel Bay, Pacific, Mo.

I met John Pickering eight years ago in Nassau, Bahamas. He was playing with a top group called, "Love and Sound". Impressed with his treatment of rock beats, I asked him to write down what he was playing. John, realizing there was a need for a book for professional drummers out of touch with the "pop" scene, took my simple request and turned it into the best selling "Cookbook".

The book, a must for playing rock - also contains material for drum teachers who have to teach the pop scene,

and material to encourage and develop the drummers ability to create his own ideas from a basic format. The book has helped thousands of drummers to understand and expand on rock beats as played in today's music.

I renewed my friendship with John recently and was happy to find he had just contributed his second book to the music world. This work, "The Stage Band Drummers Guide", fills the need for young musicians who need to interpret big band arrangements.

John researched over three-hundred arrangements, written by top musicians, and compiled data on all the notated drum figures. He also recorded all symbols and types of instructions found on drum parts and the results were a list of ninety percent of all figures and notations that would be found in a drumming career.

"I tried to take years of experience and condense it into a book, with the viewpoint of not how music should be written if you're a drummer, but how it is written by a non-drummer arranger", says John. "If you read my book thoroughly and pay attention to the written text in the first half of the book, you'll gain a pretty concise overall view of a drummer's function in a big band."

The Stage Band Drummers Guide covers codas, vamps, sectional figures, ensemble figures - almost everything you will ever need to know to handle a stage band or show situation. If you intend to make a living out of drumming, this book is a must. I only wish I had the Stage Band Drummers Guide when I started. It would have saved me from paying a lot of dues.

GV

EDITORIAL (continued from page 1)
uals who truly believed that drummers, like other instrumentalists, wanted and needed a publication of their own. To all our many dear friends whose kind words, enthusiasm, and firm belief in this project over the past year helped us over those inevitable obstacles to reach the reality of this - our first issue, we particularly thank you and welcome you to MD. We have arrived. Enjoy.

EDITOR

PLAY CONGA!

Self-study course teaches you fast! Complete charts PLUS TWO FULL-SIZE 12" LONG-PLAY RECORDINGS. You get the authentic Conga beats for Afro-Cuban 6/8 & 3/4, guajanco, guajira, guapacha, mambo, plus 21 more Latin beats, plus groovy swing, shuffle & Rock beats. The whole Conga bag! All for the price of 5 or 6 lessons. \$29.95 postpaid.

SATISFACTION GUARANTEED. Order from:

TIP, DEPT. MD-1, 1161 ANCHOR ST., PHILA., PA. 19124

FROM THE PAST IN MEMORIUM: Bob Tilles

On May 7th, 1976, the world of percussion lost not only a very fine and talented musician, but a wonderful human being as well. Bob Tilles was always willing to lend a helpful ear to an aspiring student and was deeply involved in many ways with the overall advancement of percussion. His unfortunate passing is a great loss for all of us in any way involved with percussion. We have lost a great friend and we will miss him.

THE EDITOR

Bob studied at the Roy C. Knapp School of Music and Percussion, and the Midwestern Conservatory of Music, graduating with a Performers and Teachers Certificate. His private instructors included Roy Knapp, Jose Bethancourt, Henry Adler, Otto Kristufck, Marge Hyams, John Noonan and Dick Marx.

While serving three and one-half years with the 346th Army Service Force Band, Bob toured with such well-known regular military entertainers as Jack Benny, Phil Harris, Bob Hope, Jerry Colonna and Bing Crosby.



In addition to Bob's thirteen years of playing experience as a staff percussionist with CBS in Chicago, he also worked at NBC, Mutual Broadcasting, and recorded on all major recording labels with such stars as Sammy Davis, Nat "King" Cole, Dizzy Gillespie, Errol Garner, Duke Ellington, Louis Armstrong, Andy Williams, Tony Bennett, Dean Martin, Steve Lawrence, Nancy Wilson, Roberta Peters, and many others.

He was a Professor of Music and Head of the Percussion Department at DePaul University, Chicago, and his many years of teaching experience at DePaul led to his recognition by Down Beat Magazine as "One of America's Foremost College Percussion Instructors and Clinicians."

Today, many of Bob's students are actively working in their chosen careers in every major city in the country. Their skills encompass every aspect of musical training; recording, commercial back-up, T.V. and radio, theater, night club acts, ballet and symphony orchestra. In addition to Bob's talented performing students, many pass on their musical skills and training by teaching at college, junior college, high school and junior high levels.

Bob was one of the Ludwig Drum Company's most versatile clinicians, equally adept at drums, mallets, and timpani, with professional performing experience in classical, ballet, modern jazz, commercial jingles and film sound tracks.

During his non-existent "free time", he wrote a dozen comprehensive method books covering every major percussion category. His books and eight percussion ensembles are published by every leading percussion publisher, including Belwin, Henry Adler, Hamar, G.I.A., Creative, Down-Beat, and Ludwig.

Bob Tilles was also a leading judge in state and local music contests and festivals, and served on the Board of Directors of the Percussive Arts Society. MD

DUFFY JACKSON
(continued from page 19)

any style of music you don't understand. Listen to jazz greats like Dizzy, to see how rhythmically they form solos; don't practice on the job, and respect the other musicians. Remember that listening is 51% of playing; rhythmic intensity should be built with the bass player and piano player, not alone. When soloing, don't throw your Sunday punch first, build up to it. Try to develop your psychological chops.

GABE: What format do you use to teach a clinic?

DUFFY: I get scientific, I even use formulas like $x+y=z$. Concentrate on sound (x) + performance (y) = production (z). To define it further, make sure the drums have the best sound by tuning them and changing heads as often as you can afford. Performance means to be as visually exciting as you can. Production means overall product or result.

GABE: Can you give us a few more $x+y=z$'s?

DUFFY: O. K. $x+y=z$. Authority + discipline equals a good performance. Pride plus enthusiasm = spirit. I shine my drums as often as possible to show pride in my instrument.

GABE: Any other advice that you can give?

DUFFY: I would advise drummers to restrain from being cocky on the job. If you want to show how hip you are, do it through your playing. Think simplicity, don't mess up a groove. Ask questions during a rehearsal and write things down so you don't forget during a show. Try to tape yourself whenever you can, so you can hear what you sound like. Weed out what you don't like in your playing.

GABE: How about your future plans?

DUFFY: I am currently working with my father and Steve Condos. We just finished a very successful 17 week engagement at the "Hideaway Lounge" in Hallandale, Florida. We formulated a beautiful band during that engagement, so beautiful that we are going to do an album for RCA with the same band. My father and I are writing original material for the album.

Ultimately, I would like to carry on the tradition of Big Band Drummer leaders like Gene Krupa, Buddy Rich, and Louie Bellson. There are no young big band leaders to take the place of the masters. I feel that I could do a good job at fronting a band. That's my dream. MD

INTRODUCING

!THE NEW SYMPHONIC CASTANET!

Castanets are hand made from imported grenadilla wood, mounted on a new and improved handle, and available in three different sizes: small, medium, and large. The small (# 5) castanets produce a high, bright, and cutting sound; the medium (# 6), somewhat lower in pitch, produce a more mellow sound; the large (# 7) are low in pitch and have proven particularly useful in softer passages as well as louder passages. The new improved handle allows for maximum control, rhythmic articulation, and beautiful tone.

For further information contact:
FRANK EPSTEIN, c/o THE BOSTON SYMPHONY ORCHESTRA, SYMPHONY HALL, BOSTON, MASS. 02115, OR YOUR DEALER.

INDUSTRY HAPPENINGS

LUDWIG ANNOUNCES THE SIXTH INTERNATIONAL PERCUSSION SYMPOSIUM

A faculty of leading percussion artists and educators will conduct a full week of instruction at the 6th International Percussion Symposium, July 24 through 30, 1977.

The beautiful campus of the University of Wisconsin in Eau Claire will be the site for the symposium, which will feature specialists tracks in drum set, mallet keyboard, marching percussion, performance in total percussion and a generalist track for music educators and non-percussionists.

Beginning and advanced levels will be available in all specialists tracks with undergraduate credit through the University of Wisconsin Extension Division.

For complete details and application, write to:

International Percussion Symposium
University of Wisconsin
610 Langdon Street
Room 714
Madison, Wisconsin 53706

ROGERS DRUMS, CBS Musical Instruments: After 40 years in the music business, Ben Strauss retired in mid-May. Since 1966, he had been in charge of field sales operations for Rogers, which entailed visiting virtually every music dealer across the country.

He started out in 1937 with the Schubert Music House in Cleveland as a retail salesman, soon advancing to store manager. In 1950, he joined Grossman Music Co., in charge of the Order Dept., with specific assignment five years later to Rogers Drums products. In 1959, Henry Grossman appointed him to a vice presidency of the Rogers Co., where he served until the purchase of Rogers by CBS in 1966. He will continue to serve the parent company as a consultant.

4TH ANNUAL PERCUSSION COMPOSITION CONTEST TO BE HELD

In keeping with its stated purpose, the Percussive Arts Society recognizes the need for high quality literature as a most important element in its efforts to raise the level of musical percussion performance. In order to further this goal, PAS has established these competitions to stimulate, encourage, and reward the best musically creative minds to select the percussion instruments as a medium of composition. The winning composition will receive 1) \$300 2) Performance at a PAS National event, 3) Oppor-

tunity for publication. This year's competition is for percussion duo. Entry fee is \$10. For further information contact the Percussive Arts Society, 130 Carol Drive, Terre Haute, Indiana 47805.

JAKE JERGER JOINS LUDWIG CLINIC STAFF

Ludwig Industries recently announced the addition of Jake Jerger to its educational clinic staff.

Through Ludwig's Clinic Program, Jake Jerger will be available to educational institutions, music retail dealers and music association for guest clinic appearances.

As a private percussion instructor, Jerger has been assisting band and orchestra directors in concert and jazz for twenty-five years in the Chicagoland suburban schools. Jerger has taught at Junior High, High School and Junior College levels. His students have received outstanding recognition through percussion ensembles, jazz festivals and special performance invitations.

Jerger's clinics specialize in high school and junior high percussion ensemble; reading for the drum set; and a problem solving session for the percussion section. He is well known for his instructional methods and solos "Complete Instruction In Jazz Ensemble Drumming", and a series of nine individual outfit solos, and multiple outfit drum battles arranged for use with jazz and marching bands. All works published by Studio PR.

As an active free lance performer, Jerger backs many name acts appearing in Chicago. He is also a widely sought after studio percussionist for RCA and Universal Studios.

Further information about the Ludwig Clinic program may be obtained by writing: Karl Dustman, Educational Director, Ludwig Industries, 1728 North Damen Avenue, Chicago, Illinois 60647.



JAKE JERGER

DRUM COMPANY HAPPENINGS AT MUSIC MERCHANTS EXPO '76



Manning Ludwig Industries' "Big Beat" drum outfit: Vern Bush, Tom Hoff-singer, Roy Windt, and Leo Palas.



MMR's Jerry Peterson with Pete Markovich at the Pearl Drums set-up at the Norlin Music exhibit in the Pick-Congress Hotel.



At the Tama drums in the Elger & Chesbro Music booth is Brian Grice, drummer for Phil Upchurch and Peavey Electronics, as Tama's Yoshi Hoshino looks on.



At The Zildjian cymbal center: Leon Chiappini and Armand Zildjian; drummer Barry Deems and Jane Deems; Joseph Voda of Voda's Drum City, Omaha.

PHOTOS - Reprinted Courtesy of Musical Merchandise Review

DRUM SOLOIST

by BARRY MARSHALL

Roy Haynes is one of the leading exponents of modern jazz drumming. His influence in the development of the progressive styles of the late forties and fifties was equal to that of Kenny Clarke, Max Roach and Art Blakey. He has backed some of the top names in jazz; Parker, Monk, Davis, Sarah Vaughn, Lambert, Hendricks and Ross, Eric Dolphy and John Coltrane. The distinctive Roy Haynes style follows in the Jones tradition of impeccable taste and melodic sensitivity.

The transcription below was taken from Haynes' work on "Out of the Afternoon" - Roy Haynes (Impulse-AS-23). The tune is a Haynes original entitled "Snap, Crackle", recorded with Roland Kirk and Tommy Flannagan in 1962.

The solo, constructed within a 12 bar blues framework, is classic in terms of its simplicity, melodic phrasing and subtlety. The pulse is maintained throughout via the bass lines of Henry Grimes and the relentless Haynes hi-hat. Simple, yet effective use of tom-toms and biting accents weave themselves through the entire solo. Haynes ingenious use of silence

and space is musically interesting and refreshing. Anywhere from 1-1/2 beats upwards to a full measure (26) of breathing space serves to maintain interest and highlight the rhythmic activity which surrounds it. Bars: (3-4) (6-7) (9-10) (26-30). The continuity of the second chorus is typical Haynes inventiveness as rhythmic thoughts are stated and re-stated with variation (13 thru 24). The third chorus is a complete melodic statement in which Haynes demonstrates his concern for melody and form and virtually pulls high and low tones from his toms. Notice, once again, the dramatic use of space, and the quarter note triplet fragments (31-32) which supply rhythmic variation amidst the overall continuity and astute construction of the solo.

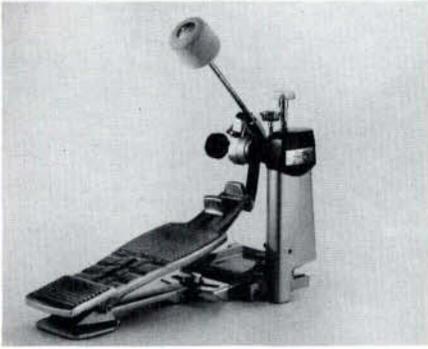
If you have a favorite recorded solo which you've transcribed and would like to submit, please send your transcription (legible please) with comments or analysis to THE DRUM SOLOIST, Modern Drummer, 47 Harrison St., Nutley, N. J. 07110.

M.M. $\text{♩} = 176$

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MD

JUST DRUMS



The Selmer Company has announced the availability of its new Premier PD-252 Bass Drum Foot Pedal, a strong, stable, powerful unit which represents a real breakthrough in pedal design.

According to Bill Ross, the company's marketing manager, field test reports indicate that the Premier PD252 Bass Drum Foot Pedal is superior to any other foot pedal on the market today in terms of performance and versatility. It accurately responds to the drummer's own individual technique and can be played without any spring tension. Power, speed and precise control are made possible by a special "accelerator cam" action and by the elimination of spring linkages and connections that normally inhibit playing "feel". In addition Ross pointed out, the large size and mass of the Premier PD252 Pedal's bass plate and column (constructed without the addition of undue weight) make it extremely stable and minimizes floor-transmitted vibrations which cause player fatigue.

Competitively priced with the leading "premium" pedals, the Premier PD-252 Bass Drum Foot Pedal has a suggested list price of \$99.50. It will be available only as an accessory item and not as standard equipment on Premier Drum sets.

For further information write Rollie Bunn, percussion product manager, The Selmer Company, Box 310, Elkhart, Indiana 46514.

ROGERS "DO-IT-YOURSELF" TEST CLOCKS A 5:54 MEMRILOK SETUP

Don Canedy, Marketing Director of Rogers Drums, faced a unique challenge. He wanted to find a new and dramatic way to demonstrate the speed and accuracy of the new Rogers Memri-Loc setup system. Working with his advertising agency S. M. Newmark and Associates, Canedy arranged for a photographic record of an actual set-up done to stop-watch timing and under the surveillance of witnesses.

He commented, "We wanted to por-

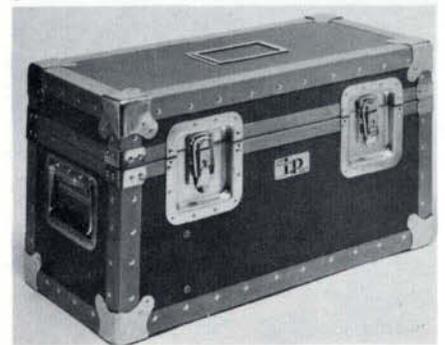
tray the timing under realistic conditions so we asked Roy Burns to do the set-up without rushing and without any practice runs." A complete Londoner Five set-up was precisely duplicated, starting with the hardware packed into a trap case and tom-tom legs retracted. Cymbals were in a bag in the trap case and the timing included all cymbal mounting.

The actual set-up was completed in five minutes and 54 seconds. Each person attending the session then signed an affidavit to document the timing and conditions of set-up. "We then prepared an advertisement and in-store poster using a multiple exposure technique and showing the completed set-up within six minutes", Canedy noted. The basic objective was accomplished in an attention-getting manner and the copy stressed not only the speed of set-up but also the accuracy. He emphasized, "Drummers understand that the ideal set-up is not only fast, but also accurate - and with the MemriLoc system we give them both."

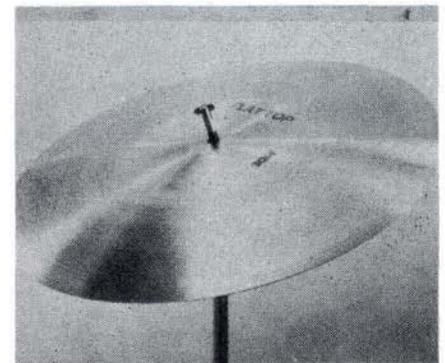


TIP PUBLISHING COMPANY PUBLISHES WORLD'S FIRST CONGA COURSE - Programmed instruction course in playing Conga drum covers the authentic Conga beats and variations for 27 different Latin rhythms plus Conga beats for swing, shuffle, and Rock. Consisting of a 36-page instruction booklet with complete charts plus two full-size 12-inch 33-1/3 rpm long-play recordings, the course gives complete detailed instruction on the right way to play the flesh sounds (heel and toe technique), how to get full round gongs, and how to play sharp piercing pops. There are 51 illustrations showing correct playing techniques. The clave rhythm, the backbone of all Latin beats, is fully explained, how to count it, how to play it. In addition, there is an entire section on batucata, two sections on breaks and fills, and an entire section on playing Conga solos. The course is highly con-

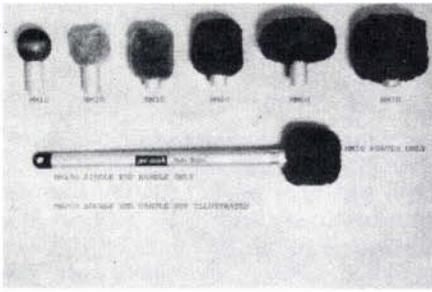
centrated. In private lessons, the material would cost \$250.00 to \$500.00. yet the course lists for \$29.95. the cost of 6 lessons. Single copy \$29.95 postpaid. The course is unconditionally guaranteed. If not completely satisfied, return within 10 days for full refund, no questions asked. Order from TIP Publishing Company, Dept. P-MD, 1163 Anchor St., Phila., Pa. 19124.



AIRLINE BONGO CASE - As everyone knows, airlines are known for destroying not only luggage but valuable musical instruments traveling musicians entrust to them. Latin Percussion, Inc. is fully aware of this problem and has done something about it in the form of a super strong Airline Bongo Case that is guaranteed to withstand 100 airline trips. The interior section which holds the bongo is lined with 1" thick foam and features a heavy duty full length piano hinge, rounded metal corners and extra heavy duty key locks.



ZILDJIAN has started production of an entirely new line of Ride Cymbals which are unique in that they have neither cup nor bell. This new cymbal is said to produce an extremely dry, razor sharp, ping ride sound.



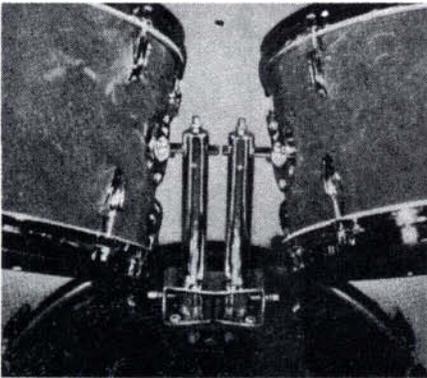
PRO-MARK INTRODUCES QUICK-CHANGE MULTI-MALLET

Pro-Mark Corporation is marketing Multi-Mallet, (the first quick change detachable beater for bass drum and gong). The complete set consists of a durable, lightweight aluminum handle with seven detachable beaters.

Remo/Pro-Mark percussionist Bill Carpenter conceived the Multi-Mallet, the first quick change detachable beater for bass drum and gong. The complete set consists of a durable, lightweight aluminum handle with seven detachable beaters.

Remo/Pro-Mark percussionist Bill Carpenter conceived the Multi-Mallet idea to allow percussionists and conductors instant choice of the best beater for sound, volume, and tone color to suit the musical occasion. The set retails for \$48.00.

For more information, contact: Pro-Mark Corp., 10710 Craighead Dr., Houston, TX 77025, (713) 666-2525.



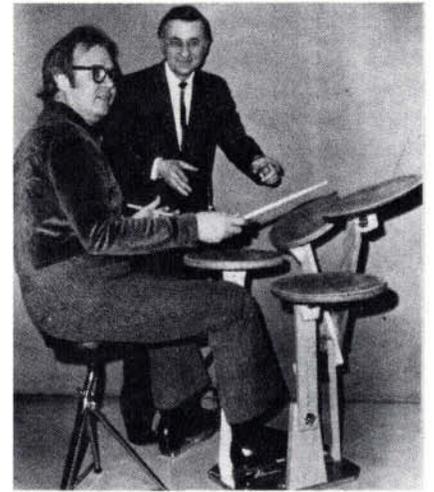
GRETSCH of Cincinnati offers this "Monster" double tom holder, which is absolutely solid and free of wobble, according to a spokesman for the firm. The holder is easy to install, and is adjustable to any playing angle and height.

NEW BOSS THRONE NOW AVAILABLE . . . Just released and catching on with drummers from all over the country. Model B-5000 is intended for use by either drummers or keyboard players . . . Ideal for storage of music, slicks, brushes, etc. . . . Now at your local Camco dealer. . . List price. . . \$125.00.

DRUMMER T-SHIRT

The "Drummer" logo of the James I. Cliapin Co. is now available on a T-shirt that retails for about \$5.00.

Designed by daughter Lisa Chapin (but worn by another model above), the "non-commercial" shirt carries no advertising or company name. Other designs will also be available from James Chapin, well-known drummer and publisher of drum instructional books.



Joe Morello and Ralph Pace

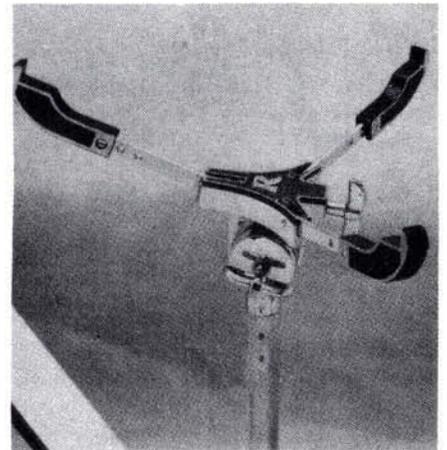
Famed drummer Joe Morello is one of the many notable percussionists who use and endorse Ralph C. Pace's "Set-the-Pace" pedal practice pads. Others include Jim Chapin, Mel Lewis, Joel Rothman, Ted Reed, Carmine Appice, Gerri Polci, and Al Miller. Illustrated flyers on the pads and mounts "for all seasons" and lists of Pace drum instruction books are available on request.

SUPER STAR PRODUCTS UNVEILS NEW DRUM AND CYMBAL CLEANER

Super Star Products has introduced to its growing product line a cymbal cleaner that cleans cymbals and drum hardware easily, and offers results that drummers have not been able to obtain until now, according to a spokesman for the firm.

Drum-Cymbal and Hardware Polish is acid-free and will not oxidize on cymbals or any hardware. According to all drummers tested "Drum-Polish" cleaned and brightened their cymbals better than any cleaner they have ever used, the spokesman said.

Drum Cymbal and Hardware Polish, the polish that "Beats The Best" is available in six-ounce squeeze bottles with turret seal cap offering the consumer the best possible value for a quality product, the spokesman added.



ROGERS DRUMS has introduced this unique snare drum stand with Memri-Loc hardware. All three of the rigid arms are adjustable and "registered" into position, thereby eliminating guesswork and assuring that the drum is always centered. The MemriLoc hardware provides instant positioning of the height and angle with three-dimensional accuracy. The arms grip the drum counterhoop firmly without scratching the surface and will never slip or wear out.

THE PRO-MARK CORP. (Houston, TE) is introducing the BILLY COBHAM MODEL 808 DRUM STICK.

The Billy Cobham is 16 inches long with a 9-16 inch diameter with a very short taper, a large ball shape tip and is designed to produce larger volume with less physical effort, according to Pro-Mark. The new drum stick is available in wood tip only.



LUDWIG'S BICENTENNIAL DRUMS SPORT FULL COLOR EAGLES

To commemorate the country's 200th birthday, Ludwig Industries introduces its new Bicentennial Series of "Rope-Rod" marching percussion.

Highlighting each Rope-Rod snare drum is a 4-color eagle proudly displaying the stars and stripes. The Bicentennial Series is a colorful, patriotic way to salute our nation's history this year, and an even better way to carry the spirit to the field in years to come.

Of course, behind the special Rope-Rod drums for the bicentennial is the traditional Ludwig durability and quality, and the familiar sound that already marks Ludwig's Drummers' Revolution.

Rope-Rod snare and bass drums are available in Maple Cortex, or other Pearl and Vistalite finishes.



BUMPER PAD - Foam-filled leather pillow ties to small toms to keep snare and floor tom from scratching and rattling. Also a perfect muffler for snares and toms.

For more information, contact Ms. Perc., 68 Rosenkranz, San Francisco, Calif. 94110.

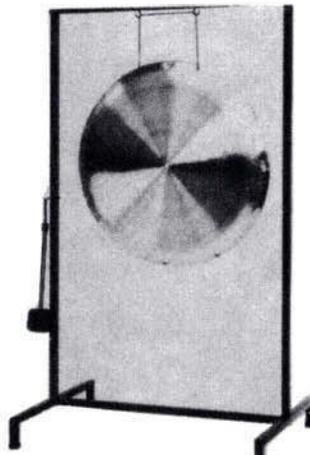
NEW AMPLIFIED AFRICAN LOG DRUM CAN BE TUNED

"More different types of sound than anything but an electric organ" is what the new electronic OSI Drum can produce, according to Glen Peterson, president of Oscar Schmidt-International, makers and marketers of this unique instrument.

The OSI Drum, a patented item, is a modern version of the so-called African log drum. Unlike the log drums, the tone bars of the OSI Drum can be adjusted and thereby "pitched" to obtain the best possible sound from the bar. Each drum comes equipped with a drum wrench for this purpose.

According to Peterson, the range of percussive sounds obtainable from the electric 8-note OSI is "truly astounding". The soft superball mallets provided with each drum produce one type of sound. Harder mallets, another type, and then even regular drum sticks can be used. Bongo drum, temple blocks, and tone block sounds are all there and when these sounds are augmented by the vibrato, tremolo, and tone controls on a good bass amplifier the number of sounds multiplies and escalates.

Peterson emphasized that the OSI Drum is a rhythm instrument, not a melodic instrument. It is aimed at the drummer/percussionist who wants an array of new sounds and lots of flexibility, and Peterson adds that as the word of the OSI Drum gets around "sales are going to go up and out of sight because it's that kind of a product".



AVEDIS ZILDJIAN...

These handsome new steel gong stands are extremely sturdy and solid, and are smartly designed and tastefully finished in rich satin black.



A Premier Lokfast double Tom-Tom holder with a specially designed heavy duty mounting assembly that provides percussionists with greatly increased set stability and comfort control is available from Premier dealers according to a recent announcement by Rollie Bunn, senior product manager.

In making the announcement Bunn said, "every aspect of this new Premier Lokfast product has been planned to meet the need for a truly versatile holder that really holds under the toughest playing conditions. Drummers also have the option of mounting this holder on a 'Rockshaft' which offers added protection for the bass drum shell and holds the double Tom-Tom set-up exactly where it is positioned - and keeps it there no matter how hard a beating it's given. The entire unit assembles quickly and easily, offering the widest possible range of height and angle adjustment."

For further information write R. R. Bunn, Senior Product Manager, Premier, Box 310, Elkhart, Indiana 46514.



ROGERS DRUMS

This "Boom Assembly" adds new flexibility to cymbal set-ups. With its weighted counterbalanced arm and MemriLoc hardware, the assembly converts a cymbal stand into a boom stand. It allows the drummer to bring the cymbal in closer to the drums and at a better angle. With the new Rogers assembly, the cymbal can be positioned over drums or other cymbals. The patented Rogers MemriLoc hardware gives the stand amazing stability and provides three-dimensional positioning.



A FEW HIGHLIGHTS FROM OUR NEXT ISSUE:

JAY CORRE: WHAT DOES A COMPOSER-ARRANGER LOOK FOR IN A DRUMMER?

FRED WICKSTROM: SHOW & STUDIO

THE MERITS OF THE MATCHED GRIP

ROPE TENSIONED DRUM-MAKING: ALIVE AND WELL IN NEW ENGLAND

ED SOPH: PROFILE

A FOND LOOK BACK AT THE INIMITABLE CHICK WEBB

SHOPPERS GUIDE PART II LOOKS AT SLINGERLAND, GRETSCHE, FIBES AND PREMIER

EXCLUSIVE INTERVIEW WITH ROY BURNS

CHARANGA STYLE COWBELL

BRACKET - For many years, there has been a different way of mounting a cowbell on Timbales, but only a few have known about it. It is a Cuban style of playing the cowbell and traditionally used a sponge rubber ball for affixing the handle of the cowbell to the rim of the Timbales, with the open end of the bell resting on the head. This style of cowbell playing emits a rich, beautiful sound as it is not only the cowbell you hear, but the cowbell in concert with the head. This new bracket from Latin Percussion, Inc. accomplishes the same result with added benefits. To begin with, the cowbell is firmly fixed in place and does not "walk" over the head of the drum while being played. Second of all, the bell can be quickly swung out of place leaving the heads free for solo work and still keep the bell accessible while soloing.



The latest additions to the "Olympic by Premier" military range are two metal-shell snare drums. The 1050 is 14 x 10" (35 x 25cm) and the 1052 is 14 x 12" (35 x 30cm). The shells (and all other metal parts) are finished in gleaming, bright chromium plate and the drums are complete with carrying hook. Everplay-Extra snare and parade batter heads, and adjustable bottom-snare mechanism with conventional throw-off. Top snares can be filled internally as a special extra, to order.

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RUDIMENTAL SYMPOSIUM

(continued from page 14)

4. Try to start most rolls with right stick.



Did you notice, all of these rules state the words "try to"? As the student progresses, he will take exception to these rules, because of the tempo or character of the music.

Some players might call this a right hand predominate method since the left hand is somewhat neglected. This is true in a way, but the conductor of a symphony could care less about your left hand. He's concerned with precision, balance, nuance and consistency of sound. A surgeon would not operate on a patient one day with his right hand and perform the next operation with his left, just to give his left hand exercise, as he could not do his best work with his weaker hand. And, so, we must use the stronger hand which nature provided us with, to do our finest precision work. The weaker hand acts as a labor hand, helping the stronger hand. The teacher must, of course, give special exercises for the student's weaker hand to build it up.

Mr. Straight challenged the rudimental system of drumming and its nomenclature. His methodology was a highly controversial issue. Today, both systems stand as testimonials to the needs drummers have in satisfying various phases of performance.

MD

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This picture made drum history

Never before has it been possible to set up drums this fast and accurately. (Affidavit of timing available on request.) The secret is Rogers new MemriLoc hardware. With its pre-set locking mechanism, your precise three-dimensional set-up is duplicated for every performance. For the first time in history, you play the exact same instrument each and every time and annoying adjustments are no longer necessary.

The "Memri" gives faster, more accurate set-ups. The "Loc" keeps it there. MemriLoc hardware: it gives you time to do what you enjoy most... drumming. See it now at your franchised Rogers dealer.



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