

MODERN DRUMMER

MAY-JUNE 1979
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The
NY
Studio
Scene

**Bernard
Purdie**

**Herb
Lovelle**

**Ralph
MacDonald**

**Grady
Tate**

**Foreign Drum
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**Drums and
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MD READERS' POLL RESULTS

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May/June 1979

Vol.3-No.3

FEATURES:



HERB LOVELLE

The former *Wiz* drummer of Broadway lends fascinating insight to the NY show and studio scene. Lovelle also talks about the influence of his friend and mentor, Max Roach. 13



RALPH MACDONALD

A sensitive and versatile percussionist, Ralph MacDonald reveals the secret of his special musical style and "different" approach to the conga drum. 15



BERNARD PURDIE

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GRADY TATE

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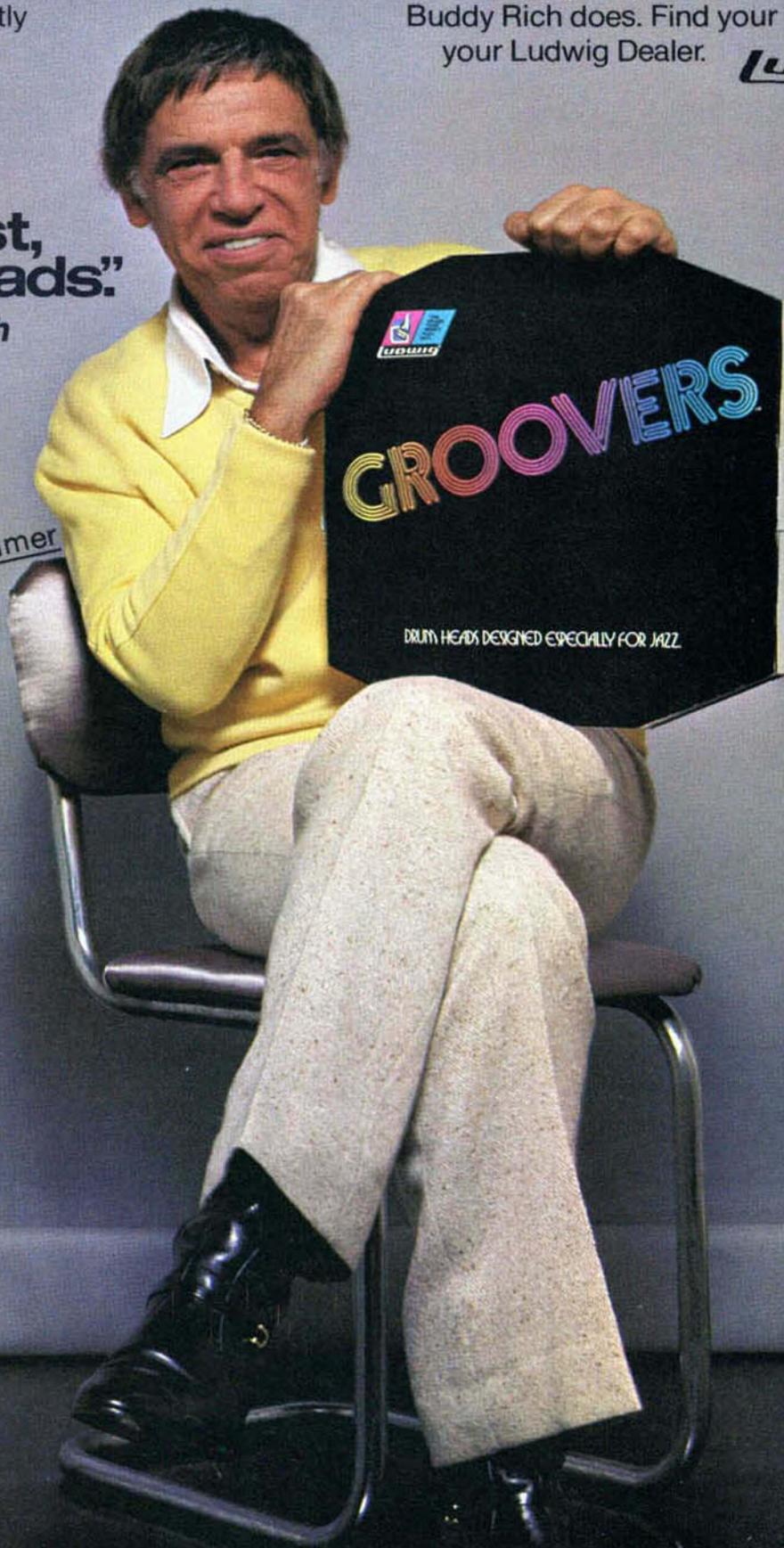
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For those who may not have noticed, *Modern Drummer* has a new address. We're now very comfortably situated in a new, modern office building with plenty of breathing room and ample space for growth. Our new facility has sufficient room for every aspect of the MD operation; even a hospitality room (with bar) for entertaining MD's many professional drummer friends who often visit with us on their way through the New York area. With this new facility and a continuation of our present growth rate, we hope to come through on our promise of a monthly MD a lot sooner than even we expected.

Last July, MD focused its attention on the L.A. scene by presenting a close-up of several of the finest studio drummers in the city. An outcry from the eastern readership was soon to be heard. Cries of, "What about New York City? Only the best make it and stay on top in the Big Apple," began to emerge. We took the hint. It was time to begin work on our New York issue. In a fashion similar to the L.A. report, we centered the MD magnifying glass over four of the most competent, in-demand show and studio drummers in town: Bernard Purdie, Grady Tate, Herb Lovelle and Ralph MacDonald. Four incredibly versatile players who've logged enough studio hours to boggle the mind. Each name a household word on the New York recording scene, and four subsequent interviews which make for exceptionally entertaining reading.

In keeping with our New York focus, MD's own Karen Larcombe spent a day at the Manhattan Children's Center to watch and speak with Gerry Schell, a most innovative music therapist. A drummer himself, Gerry's methods utilize his drumming talents while aiding emotionally disturbed kids at the same time.

It was a day when many American drummers took a rather dim view of foreign made equipment. The situation is somewhat different now as the first of our two-part report on foreign drum companies clearly demonstrates. Some of the design concepts and features are at times astounding, and in our opinion, at least warrant a closer look.

A word about the Readers' Poll. This was the magazine's first poll and judging from your response, an item we should maintain as a permanent annual event. The final tally brought a mixture of anticipated results and some surprises. More importantly, it verified our belief that MD readers are astute, opinionated and highly selective when it comes to honoring their fellow drummers. MD will be presenting personally inscribed awards during the next several months to the artists you've selected. Our thanks to the hundreds of you who voted for your favorites, and congratulations to each of the outstanding winners.

MD's very first Hall of Fame award went to the late and inimitable Gene Krupa. I think it's significant to mention that the voting in the Hall of Fame category was so overwhelmingly in favor of Gene that we've decided to prepare a special issue in dedication to him a bit later this year. The research and preparation for that issue is already underway and promises to be a very special tribute to a very special man.



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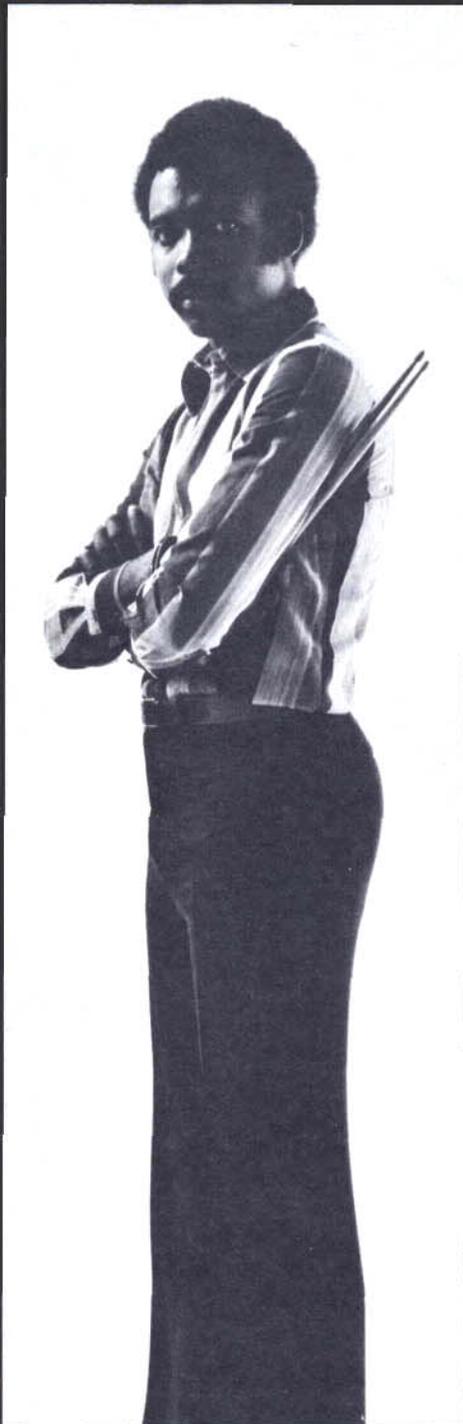
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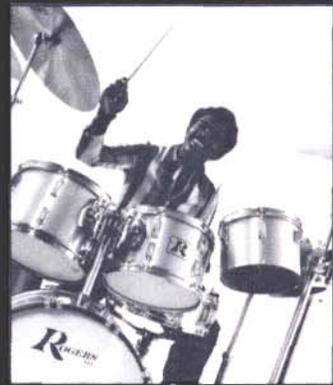




HARVEY MASON TALKS ABOUT STUDIO DRUMMING AND ROGERS.

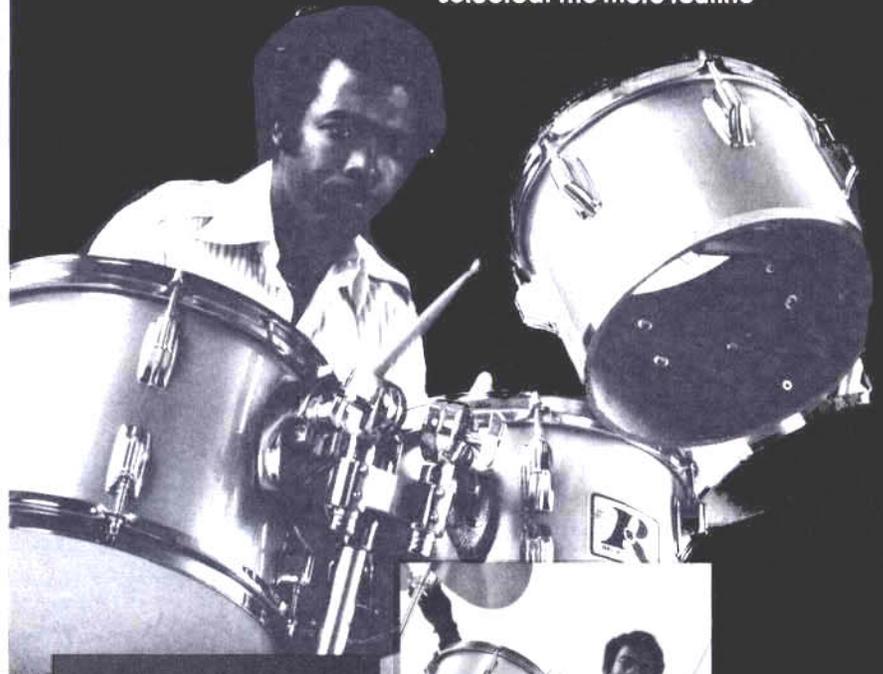
"As a musician, playing in the studio gives you a very special kind of challenge. When you walk in for a studio date, you just never know what you might have to play. It might be rock, jazz, latin or a score for a movie. When the tape is rolling, the Studio Producer wants a person who can handle anything that comes up.

That's why you have to be well prepared technically for a studio job. You've got to be able to sight read, learn how to work with click tracks (without sounding like a robot) and play all different kinds of music. If you're afraid of what's coming up technically,



you just won't be free to do the even harder job of creative interpretation.

There is another kind of pressure, too. Sometimes the orchestra will do the same music over and over, with slight variations in music requested by the Producer. You must be perfect every time, because you never know which take will be selected. The more routine



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it becomes, the more you must concentrate. This is the challenge.

The variations in studio music also require a special insight into proper tuning. That's one reason I think Rogers drums are so outstanding. Whatever studio tuning situation I come across, I've found that Rogers equipment can give it to you accurately...every time...without taking forever to adjust. I tune the set so that each drum sounds most resonant and has a distinct voice. In tuning, I want the tone to have a characteristic sound, not a specific pitch.

There's another thing about Rogers. The MemriLoc hardware on Rogers drums gives me an exact duplication of my set-up every time. I know my set-up backwards and forwards. In order to relax, everything must be exactly where I want it...so I can forget about constantly re-adjusting positions of my drums...and I can really get into the music...in a way that makes my interpretation add a special kind of dimension within the total fabric of the music.

If you are serious about your music, you are learning all the time. You need to grow and you always want to get better. Part of that learning process involves your drum equipment. The more you understand your instrument, the better you can play. I tell people to check out the different kinds of drums and learn what really makes for quality. I think when they do that, they'll pick Rogers. It's like other kinds of things, you do a better job with good equipment. You sound better...you play easier...and you free up your musical creativity."

"IF YOU'RE
AFRAID OF
WHAT'S COMING
UP TECHNICALLY,
YOU JUST WON'T
BE FREE TO DO
THE EVEN HARDER
JOB OF CREATIVE
INTERPRETATION"
—HARVEY MASON.

READERS PLATFORM

I liked the Jan.-Feb. issue of *Modern Drummer* very much, although I think the article on Dave Tough could have been more detailed. By far, the most important contribution MD has made is the feature interviews where a player will open up and say what he thinks about fitting into a particular musical picture.

JOE GARRY
ENGLEWOOD, NJ

I'd like to comment on the letter in the Jan.-Feb. *Readers' Platform* about Carl Palmer. Now, don't get me wrong, I'm not doubting the man's ability as a drummer, but no way will Lou Eger of Yonkers, NY convince me that Carl Palmer is better than Buddy Rich. Granted, they are two different style drummers. Nevertheless, nobody is faster than Buddy. I'm a rock drummer and I've heard Carl Palmer play . . . fantastic. But, Buddy Rich is still number 1.

RON MARKS
FARRELL, PA

I would like to make some comments on your article, *The World of Drum Corps*, which appeared in the Jan-Feb '79 issue.

I agree, the *Concord Blue Devils* are certainly a most progressive and innovative corps and deserve credit for having performed some fantastic arrangements. They also must be credited with having one of the greatest percussion sections in the nation. However, they were not the first corps to implement jazz charts. The *New York Skyliners*, among others, were performing jazz-oriented material in the early fifties. The article also leads one to believe that the *Blue Devils* were the first corps to use Latin American percussion instruments. This too, is a misstatement of fact. Long time drum and bugle corps devotees will surely recall the Latin percussion arrangements of Les Parks for the *Hawthorne Cabelleros* in the mid to late fifties. Parks virtually pioneered the use of Latin instruments in corps performance, along with Jerry Shelmar who was instrumental in introducing both marching timpani and keyboard sections with the *Boston Crusaders*. This is not meant to demean the marvelous contributions of the *Concord Blue Devils*. But, let's give credit where credit is due.

BOB CONNORS
JACKSON, NJ

I would like to register a complaint to *Modern Drummer*, on behalf of the forgotten country drummer. We country drummers are ignored all too often. Even within country music the old joke applies: One band leader asked another, "How many members do you have in your band?" The other replied, "Five musicians and a drummer."

My point in telling you all this is that there are a lot of serious, hard-working country drummers who would like to read about one of us now and then. That way we can compare style, beats and philosophy. On behalf of country drummers, let's hear from you.

ARCHIE FRANCIS
LA CRESCENTA, CA

The Jan.-Feb. issue was terrific. The editing and writing was high level. These issues will be referred to 20 years from now.

ED SHAUGHNESSY
LOS ANGELES, CA

At last! You have finally begun to strengthen the only weak point of your magazine — good in-concert action shots of drummers. Brian Killigrew's pictures of Bill Bruford were much enjoyed.

ERIC BROWN
BRONX, NY

I would like to take this opportunity to thank *Modern Drummer* personally for the excellent article on Frank's Drum Shop in the Jan-Feb issue; no easy task when one considers the fact that we have probably the most diversified total percussion emporium in the U.S. I'd also like to congratulate you for having accomplished a journalistic miracle by what you have done with *Modern Drummer* in such a comparatively short period of time. Keep up the good work, and please keep telling it like it is.

MAURIE LISHON (owner)
FRANK'S DRUM SHOP
CHICAGO, IL

I was interested in a comment made by a reader in the Jan.-Feb. issue *Readers' Platform*. This person was raving about how fast Carl Palmer plays and said that Palmer was the fastest in the world. Personally, I feel that the speed a drummer plays is not nearly as important as good time. I myself was once into lightning chops until someone told me my time needed work. I began listening to the masters of time like Mel Lewis, Dave Garibaldi, Roy Haynes and Tony Williams. From listening and practicing time, I have improved 75%.

JARRATT POWELL
CHATTANOOGA, TN

Bloody good magazine, mate. It's informative and has very interesting feature interviews with America's top drummers, which we don't get to see too often in Australia. In the July '78 issue of *Modern Drummer* there was a letter from Aliyah Baruchin. Being one of the rather minority group of female drummers, I agree with her and would like to see more on the subject of female drummers. There are a growing number of female percussionists and drummers that would appreciate this information.

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IT'S QUESTIONABLE



by Jim Piekarczyk

Q. I understand that the bass player and drummer must work closely together to kick a band. But exactly how is this accomplished? Could you give some examples?

C.H.
Berkeley, CA

A. *The foundation of any good rhythm section, be it small group jazz, big band, swing or rock music, is the unity of the rhythm section. Several key points include: lime phrasing, placement of the beat, and using your ears at all times. Let's take a closer look at each. Time phrasing refers to the "feel" or style being played. If the bassist is playing a triplet feel, you would want to phrase your cymbal pattern in triplets. If he is playing in a "rock style" eighth note feel, then you want to phrase the line in an eighth note pattern. This rhythmical unity is one of the most important elements of a successful bass/drums relationship. Beat placement could be thought of as playing right on top of the beat (without rushing) or slightly behind with what's commonly called a "laid-back" feeling. Last, but most important, is the use of the ears. Listen to the bass player and to the entire band. And listen to different styles of music to better understand the concepts described above.*



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Q. I would like to know where I could purchase some of Louie Bellson's albums. Some of the music shops I've tried have not been able to locate his music.

E.L.
Roselle Park, NJ

A. *One suggestion would be to contact Rose's Records at 215 South Wabash Avenue, Chicago, IL 60604. They carry most of Lou Bellson's recorded music.*

Q. For years I've been trying to locate posters of drummer Bill Ward at his Premier outfit with no success. Can you help end my search?

S.L.
Willowdale, Ontario

A. *You might try writing to James Coffin, Educational Services Manager at Premier. The address is Premier/Selmer Company, PO Box 310, Elkhart, Indiana 46514.*

Q. Is a crash cymbal more susceptible to breakage when it's struck from the underside?

T.K.
Spartanburg, SC

A. *Definitely so! The crash area on a cymbal is about two inches from the edge. A cymbal crash should be made with the shank of the stick and executed by means of a glancing blow. When a crash is made from the underside of the cymbal, you are making contact with just the edge of the cymbal and not the bow. And a cymbal is certainly more susceptible to breakage from direct strokes. There is also less motion in the up stroke than with an outward glancing blow. This usually causes the crash to sound weak.*

Q. I've been searching for a book dealing with odd time signatures applied to the drum set. Could you please help?

J.P.
Ignacio, CA

A. *Several exist, however, one of the most popular is Odd Times written by Joe Porcaro and Dave Levine and published by Try Publishing Company, 854 Vine Street, Hollywood, CA 90038.*

Q. I have one of the laziest left hands going. Can you make some suggestions?

S.M.
Brooklyn, NY

A. *I would recommend working with the Stick Control book by George Lawrence Stone, one of the finest books ever written on the subject of technical development. Follow the instructions to the letter. Also, work on controlled wrist snaps with the left hand making sure the wrist pivots all the way back for proper snap and maximum control. The guidance of a competent teacher with an emphasis on a complete hand development program is strongly suggested.*

Q. Do you have any suggestions for improving my bass drum pedal response?

S.K.
Oldenburg, IN

A. *The tension on the spring of your foot pedal is very important. The spring tension should not be too tight for small group or light jazz playing, as heavy volume is not often a requirement. For rock or other forms of heavy playing, it is generally best to keep the spring tight as it more easily allows for greater volume. Also, be sure to keep all moving parts well lubricated for best results. Be sure to experiment playing the pedal with the ball of your foot as well as with the foot halfway down the footboard. Keep in mind that often times problems drummers think are being caused by the pedal are actually being caused by the foot. A pedal can only perform as well as the player behind it. See Ed Soph's Jazz Drummers' Workshop column in the March/April issue of MD for several great tips on the subject of proper foot technique.*

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The New York Scene

by Cheech Iero

Modern Drummer's first discussion of percussion includes four of the busiest drummers on the New York Scene today: Herb Lovelle, Ralph MacDonald, Bernard Purdie and Grady Tate. They have been the pulse and inspiration to countless musical artists. To list the people they have played with would read like a "Who's Who in Music."

Grady Tate's slick style can make a big band swing like a pendulum or lay down a groove that'll smoke like a cigarette. He is at home behind the drum set as well as in front of the microphone singing a tender love song.

Grady and Herb are two of the "Big Apple's" *Wiz* kids. Grady played on the soundtrack of the movie while Herb played the *Wiz* during its Broadway run. Lovelle is considered one of the deans of drumming. His south paw playing has stylized the singing of many musical giants. He is also the man who brought the group *Stuff* together and produced them.

Ralph MacDonald is a warm, family-oriented man whose sleepy eyed look and laid back personality hide a keen sense of humor. He is also one of the heavy-weight percussionists of the recording industry. "The Big Mac" plays on 40% of the LP's on the jazz charts every week and his song writing talents have boosted eight million sellers.

Bernard Purdie has been called the most recorded drummer in the world. With his rock steady rhythms, he has logged thousands of hours of studio time. "Pretty" Purdie's sense of timing, melodic cadences, polyrhythms and versatility are the reasons why people associated with the music industry call him the "hit maker."

Photo by William R. Larcombe

HERB LOVELLE

MD: How did you wind up as drummer for *The Wiz*?

HL: I was doing *Guys and Dolls*. That closed and they had a spot open in this show. I was recommended by quite a few people. Two weeks later I wound up doing *The Wiz*.

MD: Where are you originally from?

HL: Brooklyn.

MD: What's your date of birth?

HL: You can find that in the *Encyclopedia of Jazz*. It's June 1, 1924.

MD: How did you first become interested in drumming?

HL: My uncles were drummers. One was Arthur Herbert and the other Monk Herbert. Monk was an entertainer-drummer and Arthur, a professional drummer who worked with Coleman Hawkins and Jan Savitt. In fact, they used to call him the man with the left hand. He just about originated the shuffle beat with Jan Savitt. He was pretty well known. He taught Shelly Manne and a few others.

MD: Did you take private lessons from him?

HL: He taught me for quite awhile and then I went to the Hartman School for two years and the New York School of Music for three. That's where I met "Hot Lips" Page. He came down and was auditioning different people. That's how I got my first professional gig. "Hot Lips" Page, Walter Page, the bassist, Buddy Tate, Earl Warren. My first big gig with them was at Yale University. The curtain opened and my drums fell apart! That was my baptism.

MD: Is there one particular musical experience that you have learned the most from? What has impressed you musically?

HL: No. I wouldn't be able to pin-point any particular one. They were all important, with different meanings. For instance, prior to being involved in *Guys and Dolls*, I had been with John Denver for four years. A totally different experience altogether. From playing jazz, rock and roll, dixieland, and then playing for Denver were all marvelous experiences for me. And so was playing with "Hot Lips" Page. In fact, he was the reason I bought a good set of drums. As I said before, mine fell apart, and he allowed me to work with him until I could get a decent set. Normally he would say, 'Hey, later for you.' But, he felt that it was worth it. He stuck

with me, so that was impressive. Going to Europe and being voted the top newcomer by their leading jazz magazine was impressive in my life. Getting off the plane and being interviewed by the top jazz magazine in England. Studying with Max Roach. We grew up together in Brooklyn, and went to school together. He was a grade or two ahead of me. It was more of a head trip with Max. He used to play classics and showed me where they could be applied to jazz. It just opened my head. There they were! I was studying with him, but it was more of a friendship. We would just sit there and rap. Oh, we would do a couple of duets now and then, but it was mainly a rap session. He let me be an individual rather than pattern myself after someone else. Many drummers at that time went into a bebop style and patterned themselves after him. He didn't want that from me. He wanted my attitude. In drumming there are only certain rudimental things that you can do. After that, it's your own head. He paved the way for me to use my own head. That left an impression on me because not too many drummers were taught that way. They usually go to school and everyone has the same pattern to follow. He didn't set me up with a pattern. And I used to conduct the orchestra that he was playing with. There were quite a few good musicians there. When Tiny Bradshaw came into town he would steal all the good musicians for his orchestra. Lucky Miller used to do the same thing. Quite a few band leaders came through Brooklyn and picked up on the musicians. Much of my teaching came from being able to play with these kind of musicians. At one time, they wouldn't let me play with them.

MD: Why was that?

HL: I wasn't up to par. I had aspirations, but they weren't coming out that way. When I got up on the bandstand to jam with the fellas they would conveniently take an intermission. In order to play with them, I began running the sessions myself. I asked the owner of the club to give me Thursday nights, the jam session nights. We'd charge admission at the door. I'd have somebody else stand at the door, naturally the guys were getting paid. I was their boss. I was the guy paying them.

MD: Do you remember your first set?

HL: In or out of the service? I had two

first sets.

MD: Two first sets!

HL: Right, I learned to play the sock cymbal in the service. That was really a pieced together set of drums. In fact, I made the cymbal stands out of curtain rods and things like that. We traveled all over the European Theatre Operation (E.T.O.) In fact, we were voted the second best band in the E.T.O. Second to Glen Miller's Orchestra. In fact, during the time he got lost, we were waiting on him to have a battle of the bands in Paris.

MD: What was the name of the band?

HL: Les Swingsters International. We were a maverick group really. That's where I learned to play the sock cymbal. And the first drum set at home was a piece of metal from my uncle. That's what I played my first gig with, and that's the set that fell apart.

MD: Do you still practice?

HL: I practice every day. I practice mentally which is something Max implanted in my head. If you don't have the opportunity to physically practice, then mental exercises are necessary. You can think of what you want to play and how you're going to do it.

MD: Do you ever use a drum pad?

HL: No.

MD: Then you wouldn't recommend a pad for practicing.

HL: That depends on the individual. I used to use a drum pad. Kenny Clark used a drum pad all the time. *Klook and Art Blakey were very influential to me. [*At the time Kenny Clark was refining his style, he was playing with the Teddy Hill house band at Minton's Playhouse on West 118th Street in Harlem. Clark was getting away from the heavy 4/4 bass drum sound. He was maintaining the time with the top cymbal, and using the bass drum for special accents instead of a regular rhythm. Hill called the new sounds "Kloop-mop". Musicians later described it as "be-bop". For some reason Kloop was changed to "Klook" and to this day Clark answers to that nickname.]

They were all my friends. They all sort of wrapped their arms around me. Big Sid Catlett, I met him in Chicago about two weeks before he died. And just him wrapping his arms around me and saying, 'Hey kid, you're alright,' that alone set me up

for ten more years of hard work. Those were the kind of guys I ran into. Anyway, I found when I used a pillow I did less skating. To me, a drum pad does have response. It kicks back at you and makes what you have to do rather easy. I wanted to strengthen my wrists and have control of my hands so I used a pillow. If I could come out with a half way decent "mama, daddy" on the pillow then I could be much more fluid on the drum pad. And then when I was in the house the family would say, 'Hey come on!' The pad made noise. So I used the pillow. It would depend on the individual and his dexterity whether I would recommend a pillow or a pad.

MD: Did you start reading music right from the start of your lessons?

HL: No. I didn't actually start reading until I came to Manhattan.

MD: The school helped you in that area?

HL: Yes. I wanted to read, and naturally going to school you had to read. I developed most of my reading by actual playing. You can sit and read something while you're practicing, and that's fine because you can stop and go back. Like I used to do duets with Max, but of course, they were exercises. Exercises or not, I was actually reading music. The actual application of doing the job. As you know, you've got to be four or five bars ahead, a whole line ahead.

MD: What kind of drums are you playing?

HL: I've got Gretsch. I've used them all along. Personally, I'm a Gretsch man.

MD: Do you endorse their product?

HL: No. They're just my preference.

MD: What type of cymbals are you using?

HL: Old Zildjians.

MD: A's or K's?

HL: K's, but they're very old.

MD: Where did you get the K's from?

HL: Jo Jones. That man used to sneak in and listen to me play. He is the reason I went to Europe with the Basie alumni. It was Jo Jones' recommendation. And he helped me pick out my cymbals.

MD: What do you look and listen for in a cymbal?

HL: I look for the weight, and listen for the sound. I listen to the evenness from the bell out. The weight naturally determines the length of ring, and with what resonance it might ring. And I use my fingernail or my drum key. If I get a clear sheen sound, I know it will work for me when I give it the right touch. Much depends on the amount of pressure I use and the stroke.

MD: You prefer the darker sound of the K Zildjian to the more brilliant sound of the A Zildjian cymbals?

HL: Depending on the weight, I think the K has a brilliant sound. For me, I couldn't get any depth from the A because they were already brilliant. But depending on the weight of the K and the stroke used, I could get different tonal qualities. I got

more from the heavy duty ping sound. When I say "ping" that reminds me of the bass player that I played with who taught me to stroke the cymbal with a "ping" rather than "chang."

MD: Playing with the bead rather than using the shaft.

HL: Right, the shaft doesn't give you too much separation. The ping still cuts through and gives you the separation. In the recording studio it's much easier to record my sound. I control it (the sound) with the stroke itself. You could have a hard, heavy stroke or up stroke. You're coming down yet you're coming up off of the cymbal. When playing jazz, it's important to separate the strokes. Especially if you're in a recording situation. It's easier for them to control my stroke no matter what I hit. That's why engineers are happy to see me walk in the studio. 'Oh, here's the lefty, we won't have any problems today!'



The young drummers in the studio today play to the microphone rather than play as they would in a live performance.

The equipment today is so sophisticated that you are almost not in control of your own instrument. They've got it in the booth. The dials.

I am not trying to come out of that booth to impress or control the rest of the orchestra. I play to the microphone. I don't have to try to drive the group or slam a point home. The microphones are placed next to the snare, hanging over the cymbals, and stuck in the bass drum. They're right over the tom-toms. So there's no reason to go overboard. That's where the control of the hands comes in.

MD: You're not saying you hold back?

HL: No, no! This is not a hold back, I'm playing out but not wacking, just stroking. You're still coming off the snare drum. Let me put it this way, rather than

beating a drum, caress it. Instead of coming down on it, come up off it. When playing, rather than beating down into a hole, come up out of the hole. The beat stays on top instead of plodding.

Kids today naturally want to play rock and roll. That's today's music. I'm one of those who started it with the back beat. Of course, it got heavier and heavier. But being one of the innovators, I never meant to dig down into the hole. Bernard (Purdie) was one of the fine cats that came through, and was playing out of that hole. You can do more if the beat stays on top. Not getting faster, just staying up on top to keep it alive.

MD: What is your concept of the drummer's role in the rhythm section?

HL: He is actually the leader and the pulse. His bass drum according to the type of music should be felt by the entire orchestra. It should help punctuate the bass player. The drummer controls and leads the orchestra. He doesn't conduct or direct it. It's a very important job. It's an ironic thing, the better a drummer plays, the less he's noticed. You know he's there but it's not overbearing. His job is to subtly control the orchestra. He can't just play for himself, he must be aware of the other musicians. You are there to enhance what is going on.

MD: Do you teach?

HL: No, because I'm into production and publishing.

MD: Do you play any other instruments besides the drums?

HL: No. I feel drumming is my job, but I don't want to be playing drums when I'm 60 years old. And since I've helped so many others, and do have some know how, I'd like to produce other people. I think it's time to get into the next echelon. So I've been working at that for the last 8 or 9 years. And then, I have a publishing company, it's in the small stages right now, but I expect it to expand. Our motto is "Music of Today."

MD: Have you entertained the thought of doing drum clinics?

HL: No, because I'm too much involved in production and publishing right now. I'm looking at the future. And that would do it. Plus the fact that I've been so instrumental in other people's success like B.B. King and quite a few others. When they get there they're gone and they forget that you were the one that put it all together. You see people getting their Grammys and their whatevers. It's time for me to get a piece of that action. I was not only on that, I put it all together — contract-wise, even in the booth, suggestions, things like that. Like *Stuff*, that's my group. I put them together.

Getting back to teaching, I love teaching, but I just don't have the time. I don't want to go out soliciting. If I'm worthy, they'll come to me.

MD: What one individual would you

consider to be the most influential as far as shaping the drummer's role in the past 10 years.

HL: I would say Bernard Purdie. It's not that he showed me anything new, but he took what was already out there and applied it to today's music. Which only proved the point that I had in my head.

MD: What's that?

HL: The way he played, the approach he took. At the time he came along, that was the way I was thinking to go but naturally producers and people don't want you to extend yourself too far so I was more or less kept from that extent. I went as far as I thought I should, but Bernard came along and took it farther, which opened up the whole thing all over again. Not just for me, but for the whole music business. Purdie's type of playing opened up the door and kicked me right back on top! The style allowed me that much more freedom.

MD: What other drummers do you enjoy listening to?

HL: Oh, any drummers.

MD: Do you watch other drummers to pick up on their ideas?

HL: All the time.

MD: What do you listen for in a drummer?

HL: Time and touch. A man can have great time but if he's pounding it into my head, then he's not playing the music. If he has great ideas and no time, that's just as bad. Sensitivity to the type of music being played. I think the drummer should paint pictures, use the highs and lows, the ins and outs, the ups and downs. That's what I like to hear in a drummer. When he's playing dynamics rather than a steady drive, I know the man is aware of what he's playing and who he's playing with. That impresses me. And if the music that they're playing has a lyric, know the lyric. Know what you're playing. If you're accompanying a singer, know the lyric to the song. Interpret the song's lyrics in your playing. You ask drummers today, 'What are the lyrics to the tune you've just played?' They have no idea, none what so ever. They lose something. They lose finesse, touch, a beauty. Drums are to be played, to be caressed. They're an instrument. You don't honk saxophones, that's boring. You don't blast on a trumpet from beginning to end. So why should you pound a drum from the intro to the end. You play with dynamics, you change your sound. And if you know the lyrics to the song, it will demand that you change your attitude. You can't play "I love you", with bang, bang, bang.

MD: Do you feel you're still growing musically?

HL: Yes. I haven't even scratched the surface. That's one of the reasons I don't play any other instrument. I've spent so much time trying to develop my touch and approach to this instrument.



RALPH MACDONALD

ML): Ralph, after hearing *The Path*, I think it should be a required listening assignment for any serious percussionist.

RM: I played it for Chris Parker (the drummer from *Stuff*) and after listening to it he said, 'Man it's a whole learning experience. It made me understand why the music is the way it is today, and why the musicians are playing the type of music they're playing.' It shows basically where it all formed. *The Path* is almost like a tree. You plant a seed and something comes up. You have branches that might go to the west, branches that go to the east, and branches that extend north and south. Maybe the branches on the south are pretty and green while the branches from the north aren't quite as green. They're different, but still from the same tree. When listening to *The Path* many people think it's some African thing. When that path evolves on to Trinidad it changes into the West Indian thing but also retains its African roots and then moves on to the disco, but retains the calyspo and African flavor. Then you get all the way to the end and it fuses together. All of a sudden it's not foreign anymore. It's what's happening today. I did it as a history of what really happened to my family moving from continent to continent.

MD: Wasn't part one mainly *Syndrum*?

RM: Part one is all *Syndrum*, with the log drums, percussive sounds and voices. The *Syndrum* is making those low sounds and the high sounds. I'm a song writer so I like melodies too. Percussion right now is big in music. Everybody's talking about the rhythm. I know how to play rhythm. But it's where you can take that rhythm and what you can do with it. That's why the *Syndrum* gives me a chance to be more melodic with some drums, as opposed to doing it with bells and triangles. I can get on that lighter, airy side of pop music and deal with that too. The *Syndrum* can be programmed many different ways and allows you to drop your little melodies in there. I have eight of them and get eight notes which is beautiful, because all you have to do is use half of them. People are not used to hearing that. But it's a new dimension for percussionists. Especially for somebody like me, it's a haven. It's what I've been looking for all rolled into one. By the flick of a switch you program yourself differently. You have to get into the technical side of it to learn how to program that stuff. You still have to come back and create music. One thing I don't care for concerning electrical synthesizers

is that basically if you are a good programmer, that's all you need to be. You just stand there, and hit one note which would do fifteen different things. With the *Syndrum*, I can go beyond, and still retain my creative ability to be a musician. If you can take it and make music, to me that's the key. Unless you just use something odd one time in the song, then it doesn't really matter. After you keep hearing it, it doesn't become odd anymore. With the *Syndrum*, I can play a little melody for eight or ten bars, then go back to the rhythm and mix it up. Let the different instruments speak as they should. People used to look down so much on percussion. It was unbelievable. It's nice to know I brought some respect to the instrument. I respect the instrument. The conga drum was never the instrument of the average percussionist in New York, it was just one of the many things he did. When I came along, the conga drum was my instrument. Like a tenor saxophone player compared to a guy who plays tenor, alto, baritone and other reeds. The average reed player should be able to play them all. But some are so good on one in particular, and that's what he is noted for. When I came in, I didn't know how to play any tuned mallet instruments, vibes and instruments like that. I can pick them out but I can't really play them. There are musicians that can play those instruments, so I hire them. Dave Friedman, he's a bad vibe player.

MD: Oh, yes!

RM: Everywhere I go, kids come up to me and think jamming on a groove is the end of the world. It's just a little percussion stuff playing. It's not only playing, but playing something. It's playing a whole eight bar phrase. Most percussionists would never think of playing an eight bar phrase. There are different things going on, it's a whole pattern. Before they realize what's going on, it's gone. It's over man. It's like a horn section would play. I always treat my instrument as if it were a horn or whatever, depending upon the role I wanted it to play. Sometimes you want to play a supportive role, sometimes you want to play a lead role, sometimes your role is just to color. Many people don't like to play whole notes.

MD: Sometimes that's all it needs.

RM: Exactly. One little thing. But most percussionists come to the studio with 19 trunks of stuff. And they set it all up from one end of the room to the other. They want to show the people what they can do. They brought all that stuff, they have to use it. I walk in with a little bag on my shoulder, and hit a little bell. People think it's great. It depends on where you're coming from. Many percussionists were limited. I'm talking about Latin players because they were the ones that were in demand. The conga was their instrument. It was their instrument in terms of where it

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was in the Latin music. Of course, the drum itself comes from Africa. From the beginning of time that's what we had to deal with, the drum. That was the source of communication from tribe to tribe. That was it from the beginning. Whenever the black slave went, so went the drum. When you get these Latin groups now, they bring their Latin music to the date. It wouldn't be whatever the other musicians were dealing with. What you have to do is bring what you know, check out what they want and incorporate that so everyone can be satisfied. Sometimes you may be totally unsatisfied but the man who's paying you will be satisfied. That's the name of the game. It's just a matter of taste, we all have different tastes. You may like something, I may hate it. It's that simple. The point is, you have to please the people who are conducting the business, so they feel their product is the way they want it. If it doesn't make it, then I'm wrong. You can't sit down and say, 'The guys messed this up, it's the other musicians' fault.' Get out of here, nobody works like that.

MD: That's like trying to force your preference of style on someone else.

RM: Exactly. And those guys, whenever they would come to a date, would bring their thing. As a result, people would say, "I don't want a Latin feel." I'd say, "Wait a minute man, I don't want one either. Now that we're cool with that, let's go with the music." It was a new day when a guy like me came along and approached the conga drum from a style appropriate for the music. Kids come up to me and say, "Must keep on stepping, Ralph, man, what you're doin is great, we love it." And everybody is picking up on certain things. Many cats are working now. It's opening up and that's the way it's supposed to be. No one guy is supposed to have it all. There are too many good musicians out there. Plenty of good musicians. It's just that some of us get lucky and are fortunate to be at the right place at the right time and have our stuff together. You never hear about the guys who did get the shot but didn't have their program together. It's not that they can't cut it, it's just that their program wasn't together at that particular time.

MD: And that shot may never come again.

RM: Right. You never hear about those guys who didn't cut it. I was seventeen when it happened for me, but I was prepared. I tried to do the job the best I could and kept my mouth shut when I didn't know what I was talking about, which was often.

MD: One of your first big opportunities was playing with Harry Belafonte, wasn't it?

RM: I had a chance to work with Harry Belafonte, a man who many people may not be hip to in terms of a name. But this was an artist who was very big. People, especially black people, have no idea of how

well respected this man was as an entertainer. Here's a man who hasn't had a hit record in fourteen years. Yet, he can go and pack any theater he wants to. This is a man that goes against all of the rules of the business, in terms of having a successful career. Everybody needs a record. Have a hit record, go out and play, and people will come to see you. This man doesn't need a hit record. People know that when they go there they will be thoroughly entertained. This is what I came up in. I joined him when I was seventeen and left him ten years later.

MD: That's an education.

RM: That was my education not only in show business, but life itself. On the job.

MD: Did you consider going to school a drag? Were you turned off by some of the compulsory courses?

RM: History interested me, at times. I always said to myself, 'I don't need this thing. What the hell do I need history for?



What do I care about Ponce de Leon? I don't have time for that!' And then, whenever you would read about a black person in a book, they would either be a servant . . .

MD: Or a slave!

RM: Right!

MD: They're a little bit more hip now, with the black studies.

RM: A little bit, but not much. We're talking about tokenism. This is where I got turned off to history, because I figured we didn't make any contribution to it. I had more enjoyment reading the sports section.

MD: That's where it was happening for you?

RM: Yes, that's where the cats I could relate to were happening. It's a trip! Luckily my father was in music. And I was around it all my life, so it was natural for me. I never went to school, never studied. I learned from my family. Just from play-

ing since I was born. It was never pushed upon me. It was a hobby. Everybody played in my family, there was nothing special about playing. Everybody played. My father had six brothers, and they all played.

MD: Osmosis — you just absorbed it?

RM: Exactly! I used to dream music. When my father would play at a dance, I used to go there. I was about five or six, and I'd be there until three o'clock in the morning when the dance was over. By one o'clock, I was sleeping on the bandstand in the middle of a fourteen piece orchestra. Sleeping on the conga drum. People used to say, 'Why don't you take that boy home?' My father would say, 'No, he's alright!' When we finally got home from the gig and they put me to bed, I was still hearing all the music that was going on. I used to dream the whole dance through again. The whole sequence. Just listening and hearing. All of a sudden, I would pick up an instrument and start playing. People would look at me like I was crazy. I never studied nothing man, I just picked things up and started playing. If I can think a rhythm up in my mind, I can play it on anything.

MD: All those rhythms and ideas were being fed to you unconsciously. Especially at that age, where you were so impressionable.

RM: Unconsciously. That's what was so hip about it. It was good for me. And then, growing up in that kind of atmosphere, coming out of Harlem. The drastic change from slum and nobody, to somebody. I was talking to movie stars that I used to dream about and see on T.V. I'd get back home and tell my buddies; they didn't even know what I was talking about. When I told my friend about Disneyland, he turned around and said, 'It's something like Coney Island.'

MD: It's those people who are the roots!

RM: That's why I went back and played the Apollo. You understand. Unbelievable. All your friends, your buddies that you grew up with. They all came to 125th St. It was great. One cat who came from Long Island had a great time. He got lost after the show and asked somebody, 'Hey, how do I get out of here?' The guy said 'Where are you going?' He said, 'I just left the Ralph MacDonald concert.' 'You were at Ralph's concert? Follow me.'

The guy took my friend to some after hours place, and didn't leave him until eight o'clock the next morning.

MD: Instant friendship.

RM: People feel good about me and I feel good about them. It's nice to know where you come from. People give me compliments and I like that. But sometimes people get big headed, and all of a sudden they believe they were made for this kind of situation. They don't care about other people. You can't do that. That's one of the things I learned behind

Belafonte. The same people you pass on the way up, you pass on the way down.

MD: That's one of the reasons Harry Belafonte was so respected.

RM: Right. It takes the same amount of energy to be good as it does to be bad. The same amount of energy. It just depends on which way you want to fall. If you're nice to people, they're nice to you. Good things happen.

MD: Much of your playing involves studio work, which doesn't usually call for the drummer or percussionist to stretch out.

RM: The trick is not to play a whole lot of your instrument. You should get into the habit of listening to what the others are playing. If people would listen to each other, a more common understanding and musical feeling would happen. Many times you may be speaking to me but I'm not aware of it. Where I could be saying something (musically) back to you as an answer. And I don't mean listening to it after it's done, but listening while you're doing it. Anybody could second guess. The point is to get it while it's going down. Once you sit back and say, 'Hey listen to what so and so is playing', when you go back the feeling isn't there anymore. The line is there but the feeling isn't. Whatever made him want to do something at that point is not happening. Most musicians come to the studio and want to show everybody how great they are. I didn't know much about reading when first going into the studio. What I had to do was listen. I always listened. I grew up listening. That was the only way I could relate to the music. After listening to what they were playing, I knew what to play. When I got to the studio, people would say this is the only conga drummer in New York that can read music. I couldn't read anything! But, I would keep my ears open. Listening. When I learned what the break was, I would sit there while everyone else was talking and beat the break out to myself so I wouldn't forget it. Next time they'd say, 'Check the kid on conga drums!' They didn't know I was sweating. The more they'd play the better I knew it. You have to know your stuff and listen to the others. Sometimes the guys will be taking you wrong, and you don't even know it. Sometimes you may think, 'Hey, that isn't right.' You have an opinion yourself. You have some kind of musical quality, that's why you're there. Some people don't want to use their brains, they don't even care to figure out what it is, until you say, 'Hey man, is there something wrong there?' Then everybody says, 'Oh, yeah.' You have to listen and play with the other guys.

MD: It's a matter of making the other guy sound good.

RM: Good point! Many musicians today never accompanied anybody. How many of them can go out and play with Lena Home, Peggy Lee, Judy Collins or Liza

Minelli? How many people can play behind Johnny Mathis or Roberta Flack? These people are soft and warm, you have to be a disciplined musician to do that. Boring, they say. Wrong! The trick is to make songs sound warm, color Roberta where she sings, "The First Time Ever I Saw Your Face." And you've got people sitting out in the audience crying. That's what it's about. You know what thrills me, when Roberta Flack looks around at me and smiles, which lets me know I just did something that goosed her off that piano. That makes my heart go like this. I don't need ten thousand people in the audience saying, 'Yeah, Ralph MacDonald.' I never had that. It's coming now. I've always been in the background. I like that role. I like sitting in the background and making this guy look good. That's what Ralph MacDonald is about.

MD: Do you sit down to practice, or do you consider your playing part of your practice time.

RM: I'm always playing, I do very little practice. My playing is my practice time.

MD: Did you ever have a practice routine to follow?

RM: No. I used to play along with records and my father. Originally, I began playing trap drums. I always had quick reflexes and a good memory. When I used to hear something, I was able to retain it in my mind.

MD: How did you get your reading together?

RM: I bought a book, had my friends come over and show me a couple of things, give me some exercises to do. For percussion, I don't have to read any notes. What I read are rhythms. If you have a logical sense of mind you pick it up easy. Math was my best subject and the only one that I loved in school.

MD: That's basically what it is.

RM: Sure, if you can figure it out mathematically, you've got it.

MD: While playing with Harry, I know you got into some odd time signatures. Do you still run into these odd times in your present day playing?

RM: Playing with Harry broadened my scope for rhythms in different time signatures. Harry once worked with this Greek girl. We always had to play everybody's music that Harry brought to the show as his co-act. She had this Greek music in 9/8, 11/8, and 19/8. I thought I was going great guns until we approached that music. Right then and there my heart stopped. All it is again is mathematics.

MD: It's a matter of dividing it up, or breaking it down.

RM: There you go. And once we did that and played it, the girl said her music was never played any better by musicians in Greece.

Man, this 1, 2, 3, 4, that we play here. Elementary! Dave Brubeck did 5 and they went out.

MD: What about the time some of the Indian tabla players deal with?

RM: Wow! Wait a minute now! I'm telling you about the Greeks in just the teens. The tabla players are into 34 and 44 notes in one bar! That's a new frontier. I'm getting into it now. You know what's incredible, if they're playing in 12, they may play it two 3's and one 6. In the next bar, they might play it as three 3's and three 1's, but they'll always be together.

MD: They always reach their "sum" together.

RM: Yes, and that's fact! I'm getting into it with this cat Tom Scott from L.A. who played with George Harrison's band. Allarahka was in the band too.

MD: Do you do any teaching?

RM: No, I don't have the time. I would love to teach my son, but I just don't have the time.

MD: Maybe he'll gain some knowledge like you did, through "osmosis."

RM: It'll seep in. He'll get it. I say to him, 'I'm not telling you to be a musician. Use it as a hobby, like I did.' You can live on your hobby. Your hobby becomes the main stay in the work. Imagine kids who were playing tennis when they were young. I can't think of any black kid in my neighborhood ever thinking about playing tennis. But just imagine the kid who enjoyed playing tennis and now, if he can halfway play, you're talking about big bucks. Golf, the same way!

MD: Have you ever considered doing any clinics?

RM: Sometimes. It would have to depend on the time. I'm always so busy, I never have enough hours in the day to do what I have to. I'm married and have two kids. Any time I get, I try to give to them. They're understanding about what I do, the business that I'm in, and what it takes. They're used to it. I don't know if they're used to the style of it though. So, any extra time I get, which is rare, I spend with them. I just need to take the time to get away and relax for a while sometimes, and get away from the studio and music, because your life can't be all music. You have to keep yourself open for life itself, especially with other people around, whose life you affect. You know, you're down here doing what you're doing and may not be aware of the affect you have on somebody else. You get to a point where you can divide where it will make some sense for everybody involved. If my family life isn't right, then it doesn't make any sense for me to bust my behind down here. So I try to keep it in such a way that whenever I find some free time, I go home.

MD: Would you care to pass on any advice to the young percussionist?

RM: I think they should really believe in what they're doing. If they intend to be musicians, they shouldn't expect it to happen over night. If you really like it, care, and sincerely feel that you're doing

the right thing, then you have to stick with it for a while. Don't let anybody or anything turn you around from what you want to do. If you keep at it and believe in what you can do then you're going to make it in this business. If you can play in this business, people are going to hear about you. If you've got talent, you'll work in this business because everybody wants the best. There are lots of musicians and room for many more. There are some people who get a chance to do almost everything, which might not be fair, but chances are there for other people. People look around and see somebody else doing something, they ought to look at what they're doing. Why is this guy so special? Look at it, study it. Realize what it is and try to apply whatever they can find to what they're doing. The best education is experience. Just get in there and check it out!

MD: Are there any unexplored musical ideas you would like to touch upon?

RM: Maybe I'll make an album using very odd percussion stuff.

MD: Such as?

RM: Like the human body for instance. You'd be surprised at how many sounds the human body can make. The different parts of your body being struck by various instruments.

MD: When you're in the studio and want to use various colors in your playing, do you use the lyrics as a guideline?

RM: Exactly! When I'm doing a pop ballad for example, I listen to it and have to know the name of the song. If there was no vocal on the tune, I'd have to know if it was a sad song, a love song, or if it was a song that had various changes. Based on that information I would know what kind of mood to set. If it was a sad song, you'd want some sad tones; if it was a love song you'd want some warm sounds. If I can see the words to a song, I can play just as well as if I saw the music. But I think that comes from my experience as a song writer.

MD: Do you find working with some musicians easier than with others?

RM: It depends on who it is, and the situation. Certain musicians on certain dates, like Eric Gale and I usually lock in together. Steve Gadd and I usually work well together. And it's not so much being used to each other's style, it's keeping an open mind. Now, Steve Gadd has got to be among the best three drummers in the world. And I can say, 'Steve don't play that man, play this.' And he'll say, 'Oh okay'. Then he'll play it. It's about respect, knowing and understanding what he's doing. The guy that'll give you a hard time is the one who can't play and refuses to accept any suggestions. It's just a suggestion. Try to work it out. Everybody's enough of a musician to know if it's better than what he had. Either it works or it doesn't.



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BERNARD PURDIE

MD: How did you first become interested in drumming?

BP: I've been playing since I was a kid, and have always liked drumming. I couldn't afford a set of drums, so I used to play on a bread can until I bent it in. It was like playing bongos, yet I played on the side of the can. They told me I had natural rhythm, so I believed them. I went to watch this teacher, Mr. Leonard Heywood, while he taught his students. He let me sit in on one of his classes. I caused him problems because I used to tell him 'They're not gonna learn anything, they're dumb. They're not going to learn a damn thing.' So he said, 'Well if you're not going to learn something better than what you're doing, you're not coming back.' It was really bad because I used to show off. So, one day he had a student that had been in about a year, and he wanted me to demonstrate certain things. That's what he would use me for, to demonstrate. But I wasn't allowed to talk. This young guy who had been taking lessons for about a year played his ass off! And I couldn't beat him. Mr. Heywood told me, 'If you come back next week and can't outplay him, you don't come anymore.' And that was my time to go in and really start practicing. When I went back that following week, I played my thing off. Just so I could stay. He put something in my head which told me there's always somebody out there that's better. But that still didn't do it. What really solved the problem was a kid that was 12 years old, I was 13. I was playing and he wanted to sit in. My head had gotten so big that I thought I was badder than anybody. But he sat down and played my solo lick for lick, note for note. The solo I had been playing for two years. And then he said, 'This is the way you should have played it.' I wouldn't go back and play. I let him finish out the job, because I was too embarrassed to go back and play. Everybody laughed and was making jokes. I have never met him or seen him since that day. I don't even know who he is.

MD: Did Leonard Heywood teach you reading as well as technique?

BP: Yes he did. Leonard Heywood was a fantastic individual. I dedicated my school to him, and everything that I've done. He also told me that I was going to be a teacher. I told him, 'Please don't wish anything like that on me.' And you see what happened, I wound up teaching anyhow. There's got to be love to want to teach, because it's very frustrating.

Sometimes, you can't get across to some of the people, you hit, pound, drill and they really don't understand it.

MD: Each student is different. No two students will progress at the same rate of speed.

BP: Yes. Every student has their own individual time. No two people are alike. There are similarities in all, but when it comes down to how fast one can do it, it's an individual thing. For instance, students who are excellent readers but can't execute, need to be in the kind of class where they can learn from the others. Yet, they'll give so much more than they'll get out of it. Because they know more than the others do. The little bit they need will take awhile to get, because they were slow getting it in the first place. One hand washes the other. It takes awhile to learn the feeling and go about getting a thing across. They play off one another.

MD: Do you recall your first drum set?

BP: I sure do. It took me two years to pay for it.



MD: Did you pay for it with your newspaper route?

BP: Yes. The mayor of the town owned the newsstand, and he got it for me and let me pay it on credit. Took me two years. Cost me five dollars a week. It was a Rogers set. Single tension.

MD: Do you still have it?

BP: No I don't have it any longer.

MD: What kinds of music did you listen to when you were coming up?

BP: Big bands. Everything at that time was big bands. I tried to apply what I was doing with all types of bands. Leonard Heywood told me that it would work. He would say to me, rhythm is rhythm no matter who plays it or where it comes from. You have the one thing that guys would most love to have and that is rhythm. Melodic rhythm is the key to any kind of playing. You can play in any kind of groove, jazz, rock, rhythm, blues, coun-

try or Latin as long as you play melodically. What I love the most was to be able to play Latin with jazz overtones and add into the new thing that was trying to happen, rhythm and blues. I put them all together to make one, which they call rock and roll.

MD: Who were some of the drummers you were listening to when you first began playing?

BP: Everybody. Buddy Rich, Gene Krupa, Cozy Cole, Joe Marshall. I mean these were people I had heard of, but I never knew them. Anytime Art Blakey would come near Philly or Baltimore I was there with my mouth wide open. I never knew how he did it. I thought he did it cause he used to open his mouth when he played. I would be looking at his mouth, cause he was into it. Sure, I heard everything he played but I didn't see a damn thing, cause I was looking at his mouth. Another guy that I learned from was Pernell Rice. He learned how to play on a pillow, because they wouldn't allow drums in his apartment. That showed you just how fast he had to be, to make a sound come out of a pillow, cause there is no sound.

MD: There's no response.

BP: There's no response but he did it.

MD: Do you still practice?

BP: Yes, but not like I should. I should practice every day. Because I got involved in business, I became extremely lazy. I'm a lazy player, so what I've learned to do is take the short cuts to the easiest way. Take anything hard and make it easy. And this way it helps me when I don't get a chance to practice. I've learned to take short cuts in getting to that central point. I have found that you can only play one beat at a time, if you want it to be recognizable. Now, that might sound very strange but basically I emphasize one particular thing, and use all my limbs to make that one thing happen. So, I use it as an extension. Each hand, each leg, becomes an extension of the other. You play something that's going to compliment the left foot, the right foot is going to play something that's going to compliment the right hand, etc. So you're complimenting each thing that you're doing.

MD: Is that your example of the short cut?

BP: That's the example of the short cut. You're molding that one beat to be so big that it's gonna sound like several things happening. And that is why my beats come out heavy. You hear one thing that's dominant. Whatever that's going to be is the thing that you are going to harp on. Whether it's the bass drum that is the sound people want, whether it's the snare, whether it's the right hand or the left foot.

MD: What did your practice routine consist of when you had time to practice?

BP: There are things that I should always work on and one of those things is a roll. I make one of the sloppiest rolls in the

world. I mean it's better, but it will never be like it should, because I don't take enough time to make it work. Some guys used to kid me about my biscuit. I made biscuits for rolls, but I got across because I learned to take some of the lumps out of the biscuits. It's better, but I'm no Louie Bellson. I'm no Joe Morello. When it comes down to rolls they can do it. One of the best rolls in the world comes from Buddy Rich. I'm a time man. Time has always been my key. When I want to do something, I think of time first. And to me rolls were something that time got in the way of. You couldn't do them often and still play time. So that was my excuse. And that's all it was, an excuse. I should have practiced more on the rolls. The time wasn't going anyplace, because I was always thinking of that. I needed to practice on what I really didn't know the most, which were the rolls. Consequently, it suffered after so many years. I didn't practice as much as I should. When I practice now, I take five or ten minutes out and do a little roll. I practice on things that I'm trying to work out. Something that I've heard somebody do, and they did it so hard. I try to make it easy. How can I make what he did easy and less complicated? So I work on things like that, to bring out new things. I'm always looking for something different.

MD: Do you do anything special since you don't practice as often as you would like to?

BP: I try to play as much as possible. That's the only way to stay in shape. You can't do anything unless you play. There's no way for you to stay in shape unless you play. I've been fortunate, I've played all my life. I've played practically every day.

MD: Do you play any other instruments beside the drums?

BP: I do, but I don't. I'd never take a job playing the vibes, xylophone, or piano. But I can "two-finger" on them.

MD: What's your opinion of practicing on pads?

BP: There's nothing like pads. There will never be anything like pads. Pads give you speed, precision and also durability. I'm into sound so I like to practice on the drum to change sounds. To fluctuate. I work with sounds in order to create different moves, different beats, different things I have to do. I used it to learn how much pressure I should apply to make a certain sound come out when I'm playing on an unknown set of drums. Why, and how, would I make this come out? I listen for sounds basically. I basically play on a set of drums instead of pads. But I find that pads are the greatest things in the world. If you play on a set of drums all the time, you can't help but become good at it. So I basically have to listen for the sounds, because I never play on my set when I'm in the studios around the country.

MD: What type of set-up do you use when you play live?

BP: I have a bass drum, two tenor toms, a floor tom, snare drum, hi-hat and basically two cymbals. I'm stretching out a little, I've added a third and fourth cymbal. I'm having fun with them.

MD: Why two more cymbals? Do you find the need for different colors in your playing?

BP: Yes, mainly for different colors. But now I've got to learn to play with four cymbals. I've never played with all of them. I've been playing 30 years with just two cymbals. And now in the last year or two adding two more cymbals. That's like starting from scratch. I don't even know where they are. I've got to look for them. I never had to look before. I knew where the cymbals were.

MD: What do you look for in a set of drums?

BP: I listen to the sound of the wood. I also listen to the feel it brings across, because I am keyed into sound. I don't basically have the problem most guys have when they hit the drum, knowing about overtone, ring, undercurrent, things like that. I know, because I've experienced it. So when I sit down to play, I listen for overtones all the time.

MD: What size tom-toms do you use?

BP: Well, I've just graduated. For ten years, I had 12" 13" and 14". I'm now using 13", 14", and 16" and a 22" bass drum. I had an 18" bass for ten years. So I've got a

bigger set now. And I'm catching hell there too. I have to get used to reaching. I didn't have to reach for ten years.

MD: What type of drum heads do you prefer?

BP: Regular plastic heads.

MD: For what reasons?

BP: Because they breathe better than the harder heads, and I'm able to play all kinds of time and rhythm. I control my weight, how I hit it and how much pressure I want to add to it. I've learned to work with the regular heads better than the black dots, the smooth heads or the heavy rock heads. I don't want to be tied down to one type of playing, ever. Because I like everything. And I want to be able to have some kind of control over what I do, and the sound that comes out.

MD: I know you play Zildjian cymbals. Did you personally select the ones you are currently using?

BP: I'm fortunate enough to be able to go up there and select mine from the factory.

MD: What do you listen for in a cymbal?

BP: I listen for the overtones. Not the ring, the overtones. The overtone is what most guys fail to realize they have. The overtone is different from the ring. I look for them to die quickly. So I can control how much cymbal I want, and how much is

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GRADY TATE

MD: How old are you Grady?

GT: I became 47 on January 14.

MD: In your early days in North Carolina did you study drums with a private teacher?

GT: No, I just picked it up. I've been playing drums since age five.

MD: What about reading, did you just pick that up also?

GT: My first contact with reading was in high school. That was in the high school band. There wasn't anyone to teach percussion because there were no black percussionists in the area. And the black drummers who were there had the same fate I faced. They didn't know what they were doing. When I got to high school, fortunately I had a knack for playing from hand to hand. If I wanted to do something it was easier for me to play it with alternate sticking than to punctuate with one hand and play the balance of the figure with the other. So I just naturally played almost correctly. In high school, I ran into a reading problem and asked a trumpet player, 'How does this figure go, what does this sound like?' Once they hummed it to me, I'd remember it. From then on, each time I saw it I'd know what it sounded like. That's the way I learned to read. If I saw a figure and didn't know what it was, I'd ask another musician. Each time they hummed it to me I'd catalog it. I read by remembering everything that I see. I've never been involved in the 1 E AN DA's, 2 E AN DA'S and what have you. I've never had to concentrate on reading while playing. I know what it sounds like before getting there. I don't have to read it as such. I see it and play it. That style has been it for me, because the reading doesn't interfere with my playing.

MD: So you're able to read ahead. There are only so many figures that you're going to see.

GT: Right.

MD: Do you feel you've missed something by not having that rudimental background?

GT: Of course. If I ever thought of becoming one of the world's greatest drummers I realize that my lack of a rudimental background would be a drawback. But, I've never really been concerned about playing that much. I'm not a soloist. I would be very happy to never solo in my life. I don't think solos and I'm not prepared to play solos really. I'm not a solo drummer. If I have to play a solo, I put something together. I'm not at all satisfied

with it because I recognize my shortcomings. When I play solos, I'm slightly inhibited. I realize just what it is that I can't do. I don't get all over the drums. I'm basically a time player. I play time, colors, and play with my environment. I play whatever is called for at the time, as authentically as possible. If it's the rock thing, I've listened enough to make the switch. It took a hell of a switch from a dotted eighth, sixteenth note to a straight eighth note basic pattern. It was difficult. That's why many drummers my age, who came up during my era and a little before me, just don't make the transition. I don't deal with nostalgia because that's not me. I'm out here to make it today and tomorrow. Yesterday took care of itself. It's gone.

MD: Who were some of your early influences? Who did you listen to?

GT: I don't really know, because until I was about 18, I didn't hear anybody. On



the radio, the musicians were unidentified, so I didn't know who I was listening to. If you're a leader, you know, this is the Benny Goodman Band, or this is the Inkspots, or this is Lionel Hampton or somebody. They didn't say the drummer was Buddy Rich or Shadow Wilson. I listened to the sound for the first few years. The first 15, 16, 17 years of my life. Then I went into the service, and of course things changed. I became involved with musicians who, prior to their coming into the service, had been professional. They brought records with them and knowledge of who was doing what. I heard what they had to say about everybody and began to buy records because they were accessible. I began to listen to Max and Bo Hana, Philly Jo, and the fella that I saw when I was a kid, Jo Jones. And that just wiped me out. I had never seen anything like that in my life. This man was playing drums but he didn't sound like a drummer. Basically, I don't like drums. Just drums. Because

drums are noisy and quite often, not melodic. But Jo Jones played drums with the Basie band and made colors. He made the band happen at the same time, but it wasn't that machine gun kind of sound. That constant barrage of bass drum, tom-tom, snares and cymbals. That wasn't there. He was playing music, colors, and swinging all the time. Once into the service I started listening to individuals, as opposed to the overall sound of music itself. I'd go out and pick up everything by Philly Jo, Max and Bo Hana. Since that time, my whole life has been just day after day of listening to different musicians and drummers. You get a lot of things from other musicians. You get a lot of rhythmic figures from a cat like Dizzy. Dizzy is one of the most incredibly rhythmic persons on the face of this earth. He is a drummer. He plays on his horn, all those beautiful rhythmic patterns. Miles lays back on his figures, he plays slick figures. Clifford plays those long, lilting passages.

MD: Grady, you told me that you came to New York around 1946. Why did you go back to North Carolina?

GT: Yes, but that was for about four days. Grady in Wonderland! I finished school and then moved to Washington in 1959. I worked the Post Office and did some substitute teaching for a couple of years. A friend of mine, Herschil McGinnis, was a sax player in Washington. He asked me to go to a club with him because there was an organist down there named Wild Bill Davis. Wild Bill was looking for a saxophone player. Bill was dropping his sax player in Washington, so Herschil wanted to see if he could get the gig. I was driving so he said, 'Come on man, take me down to the club and we'll hang out.' We went and he auditioned. I said, 'Let me play. Can I play some?' Bill let me sit in. I hadn't played in a long time because I never really considered being a professional musician. I sat in and it felt good. Bill called me the following morning and asked if I wanted the job. I didn't have any drums or any bread. I said, 'I'd like to have a job. When?' He said, 'Startin' tonight.' 'Yeah, I'll take it.' So, I went to a pawn shop and got a set of drums, cymbals, everything for 90 dollars. Everything. I didn't have any spurs on the bass drum, the thing was rolling around. I put a rope around it, tied it and anchored it to my seat. But I made the gig. I played on those same drums for almost six years. The same drums.

MD: Did you finally get some spurs?

GT: I finally got some spurs. And that bass drum is in my home now, it's a coffee table.

MD: After you hooked up with Bill in D.C., did you come to New York with him?

GT: We did the summers in Atlantic City. Then I came here to audition for a Broadway show.

MD: Did you have to do any reading

with Bill?

GT: No, none at all. I didn't do any reading from 1955 when I got out of the service, until 1963. I guess most people think I've been in this business for 30, 35 years. But I haven't. Most people think I've been recording since the 40's. My first recording was in 1963 with Melba Liston.

MD: How did you get into doing studio work?

GT: I broke through with Jerome Richardson. I was still living in Washington, but we were working in Atlantic City. Bill didn't have a regular sax player or guitarist so we used different cats. We left Atlantic City and went to Baltimore where we picked up Jerome. He asked me to work with his group in New York. 'I can promise you 11 weeks of work the minute we get there,' he said. So I moved to New York. I moved into a hotel that was on the corner of 52nd and Broadway. I worked with Jerome at the Old Five Spot and the Jazz Gallery. Jerome was Quincy's (Jones) right hand man. Jerome told Quincy about me, and Quincy needed a drummer. I went on in there and braved my way. That's really the first time I had to do much reading.

MD: After reading did you find it difficult to get back in the groove?

GT: I found out that all Quincy wanted was somebody to play time. Quincy loved the shuffle. With all that he's doing now, he still loves that shuffle feeling and I can shuffle. I can play a back beat. I'm really not a drummer as such. I don't consider myself that. I hear cats around me everyday who are incredible drummers. I've been very lucky. I've got a certain amount of taste, intuitiveness, and fairly good time. That's all.

MD: What are some of your thoughts on soloing?

GT: I really don't know. I have involved myself so infrequently with solos. When it comes time for me to solo, I almost panic. I don't know what I'm going to do until I hit the first beat of the first bar of the solo. I drop my hands and whatever comes out, comes out. There are cats who work out things, work their hands up, work patterns and what have you. But I'm basically very lazy where drums are concerned. If I can't just sit down and do it, it doesn't get done.

MD: You once said that you don't even own a drum set.

GT: Well, I do have a set that I use for emergencies but they're never set up. I've given most of my things away. I needed the set that I have now. I have a set of Fibes.

MD: Do you endorse them?

GT: I did. They were sending me set after set, but now my drums are spread all over the place.

MD: Do you have any helpful words for a drummer entering the studio scene?

GT: The only real tip I have for any aspiring studio musician who wants to make some bread in this particular area, is listen to every record possible. Records of

all eras. In the studio you never know what you're going to run into. You have to listen to Broadway, two beat music, classics, the top 40 and MOR stations. You have to be musically ready. You don't just come into studio work and do it. I know many musicians who do studio work, spend a lot of time with a particular studio drummer, and just go around from date to date observing. Studio playing is different from playing live. You have to be more attentive, more concerned about everything that you play. You don't just experiment. You must have it down because the tape doesn't lie to you. It picks up everything you do, and everything you don't do. You have to be very, very careful. That's one of the problems in being a studio drummer. You're out there by yourself and everything you play is going to be thrown back at you and thrown back at everybody else. On a live date if you play and it doesn't come off, so what, that's gone. In the studio, it's documented. You have to know what's going to happen before you get there. You have to be on top of things man . . . it's nerve wracking. You're not allowed the luxury of being wrong, ever.

MD: Do you practice?

GT: No.

MD: Did you ever have a practice routine?

GT: Routines get you into trouble in that

many times when you sit down to play you sound like one of your routines. The name of the game to me is spontaneity.

MD: What kind of cymbals do you use?

GT: Generally, I don't carry anything.

MD: Just your stick bag?

GT: Yes, I carry a stick bag. I prefer studios that have drums in them, but if I'm playing a small group gig, I like Zildjians. I love my K. Zildjians. I also have some Paistes.

MD: Do you find a difference between the K Zilkjian and A Zildjian?

GT: I don't really know.

MD: You bought them yourself?

GT: No, they were sent to me.

MD: By the company?

GT: Yeah, they send me what they think I'd like. I'm not very picky about things. I don't have to have anything specific. The only thing I'm very particular about is my sticks.

MD: What size do you prefer?

GT: I use a Jake Hanna, regal tip.

MD: You like a medium weight?

GT: Yes, it's a medium weight and can be used for anything. I don't play loud anyway, so if I need some extra weight, all I have to do is turn it around. If you're playing rock and you turn it around, you've got a fairly decent wack. Other than that, I'm not that particular. I travel all

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Story and Photos by Karen Larcombe

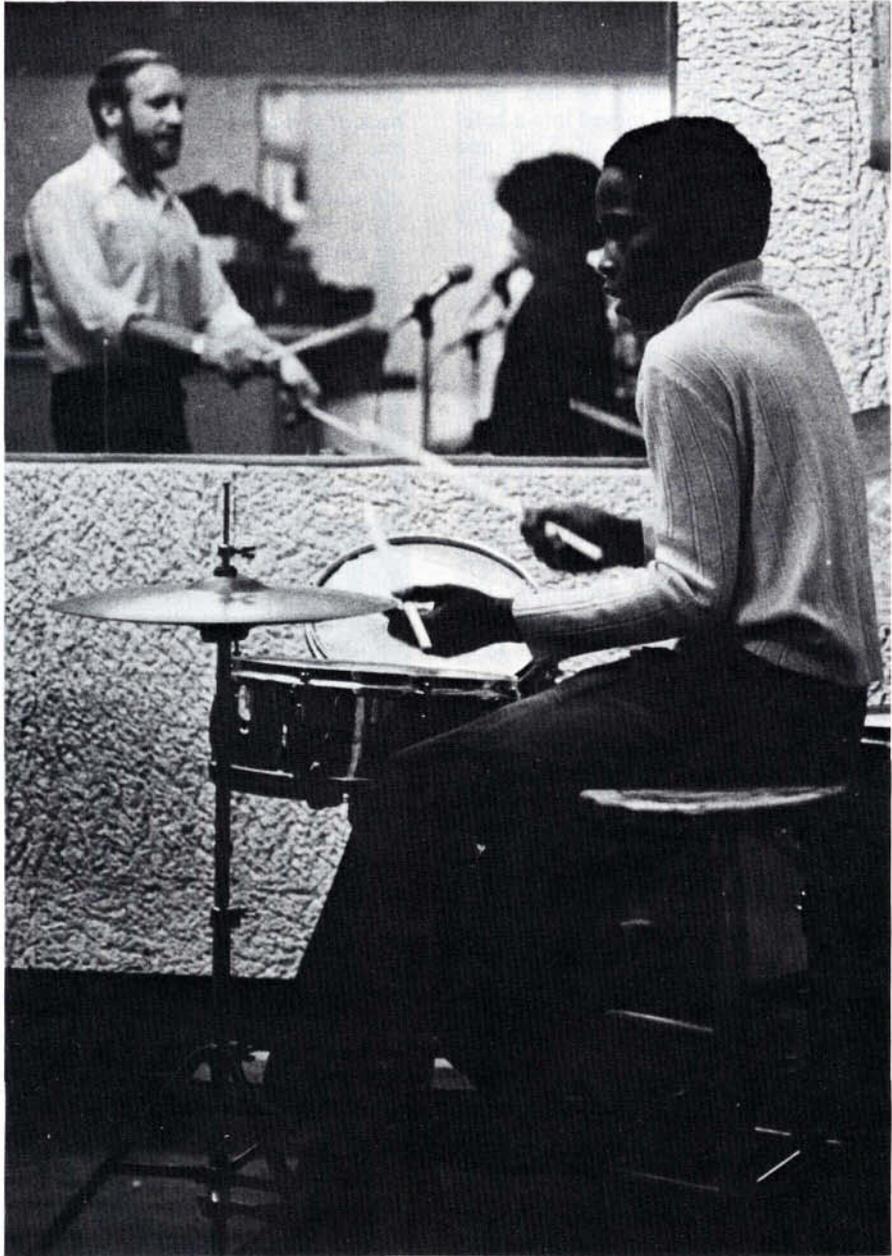
Arriving at the NY Manhattan Children's Center, a state funded, psychiatric hospital for emotionally disturbed children, I was taken aback by the appearance of it. Expecting bars on the windows and guards at each door, I was pleasantly surprised that the facility looked much like my high school. Waiting for me at the door was Gerry Schell, a fair haired man of slight stature, favoring a beard and bluejeans and who reminded me of a student just out of college. His affability was spontaneous which suggested that this was an innate trait. Schell's easy manner also indicated a person with patience, one well suited for teaching.

A professional drummer and licensed music therapist, Schell uses his percussive skills in the classes he teaches. At age 31, he has been with the center for 8 years and found that percussion worked successfully for the children.

"Percussion works well because it's the heartbeat of our music. The kids can adapt coordination. Music is their soul, their body rhythm, a way of expression. With all of the percussion instruments, it's instant. If you can clap your hands, you can play a conga. There's no time to teach the academics of the instruments. I don't teach them how to hold the sticks with a certain grip. Whatever works for them is proper. By a combination of sensitivity and objectivity, I try to bring out the emotional aspects of the children," Schell explained.

The classroom I visited contained four congas, two sparse drum kits, electric piano, microphones and various pieces of equipment. Two walls were covered with sheets of canvas, the graffiti walls, colorfully painted with names, and slang words: joint, Gerry, fox. Olivia Newton-John and John Travolta, *Star Wars*, and NY Yankees posters clothed the walls, along with original student artwork and a mural reading, 'Do you love me or do you not?/You told me once, but I forgot.'

Schell's classes are structured to allow the children to experience "immediate gratification" through the percussive arts. Through musical performance the children have an opportunity to gain the self-esteem and self confidence they lack. The classes are a socialization process where there is musical competition and development



Student performs on the drumset, the most popular instrument in the classroom.

within the group. Most of the children need to learn to control impulses. The "built-in behavior modifiers" according to Schell, work within the structure of music itself.

"Music is a natural modifier. There is stop, go, come in, listen. These kids have had a lot of disappointments and frustrations in their lives. Very few positive things have happened to them. Music is a cultural identity for these kids and in this classroom, a real life playing situation emerges."

The children enrolled in the program are between the ages of 6 and 16. Most are black and hispanic. Many come from broken homes. Some parents are interested enough to visit the school and get involved, but this is the exception, not the rule. About half of the children live on school grounds in cottages, grouped by age. The others go home at 3:00 when their school day ends.

"This is the dumping ground. Children who are not functioning properly in public schools come here. We get a barrage of disabilities. 80% have been involved in aggressive assault. Many have been in trouble with the law."

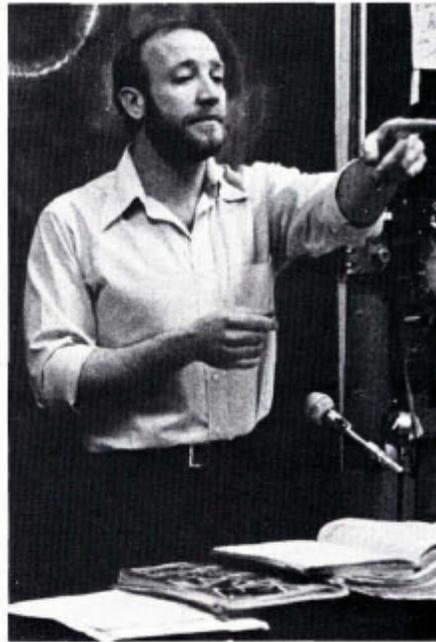
Much of Schell's approach depends on setting a structure base for his classes.

"My classes are very structured. I set myself up as an authority figure first, but after that everyone has an equal say. I don't think of my classes in terms of therapy within the strictest sense of the word. We usually set up a key note or phrase. I come in and say, When you here this word, everybody go wild."

Before the class began, I was warned that the decibel level within the classroom becomes equal to that of any disco club in NY. Though there were only 6 children and Schell, the warning was justified. From the minute the children entered the room, there was not a silent moment. Lifting his hands with a subtle motion that commanded authority, Schell set himself up behind the piano and became the leader of the enthusiastic group of musicians. After a brief argument over who would play the drum set and thus be in the "spotlight" for that song, the room transformed into a recording studio. "Let's have a mike check, give us your name and sign.

"OK, let's get into it. What song do you want to do?"

The students belonged to the adolescent group, and like most 12 and 13 year olds, the magic of the music from the movie *Grease* had them captivated. "Greased Lightning" was the overwhelming choice. With that song the group came alive. Four of the children played the conga either bare-handed or with sticks, while the other two manned the sets. Asked about the confrontation over playing the drum sets, Schell said that, "there's a natural progression from the conga to the drums. They let me know when they're ready. What I'm



Gerry Schell signals his students during a loud and lively disco tune.

really concerned with is teaching them to keep time. Sometimes, I'll play the set and they'll say, 'How did you do that man?' I'll take the time out then to show them. In some of my classes, they don't even know that I play the drums. I just let them help each other out. As much as peer pressure exists, they'll help each other also. But there's a lot of competition that goes on, to play the drums and to be the best. Sometimes, the situation is too overstimulating or threatening to the kids. Some can't handle the competition."

Schell calls his approach to teaching a "humanistic" one. "If one of the kids tears the antenna off of my car I'm going to be mad and angry that that child did it to me. But the minute they do something positive, even if it's a smile, I let them know it either verbally or physically."

Schell does not adhere to the norms in terms of therapy. He said that a lot of unorthodox things go on, but what seemed evident while watching the class, was his total ability to relate. The teacher-student relationship seemed to lessen; in it's place

continued on p.58

A MUSIC THERAPY CAREER

In recent history, the arts have been discovered as a valuable aid for therapists in their treatment of persons with mental or physical disabilities. Music, particularly percussion, can cultivate behavioral changes in the emotionally ill, and in many cases, is the only effective treatment.

In Audrey Wethered's book, *Movement and Drama in Therapy*, she states, . . . "Sometimes, members of the group can use percussion as an accompanist (to movement) either with or without the accompanist playing the piano. Patients usually find this very difficult and are inclined to bang out a regular beat without any liveliness, accent or variation. If they can explore the different sounds they can get out of the instrument and then get together and see what they can invent, they find that they can stimulate each other in many ways . . ."

Music therapy is being utilized as treatment by many institutions that employ health services. The Manhattan Children's Center bases its therapy program predominately on the arts and many other psychiatric facilities are doing the same.

The field of music therapy is one of specialization for which an extensive background in music and psychology is a must. "The ideal practitioner is one who, in addition to a knowledge of pathology has not only acquired particular techniques and skill in therapy but who also has a flair for understanding and handling patients, which enables him to create the atmosphere and conditions in which the patient can co-operate and benefit fully from the particular discipline and in which the mysterious process we call healing can take place." according to Withered.

To become a licensed therapist, certain courses are required. The National Association for Music Therapy, Inc. had developed a standard music therapy curriculum that is offered by many universities throughout the country. Gerry Schell received his B.M. in music education at the Berklee College of Music, a Master of Arts degree in Music Therapy at New York University and is currently pursuing his doctoral studies there. Besides his work at the Manhattan Children's Center, he also gained experience working at the Beechwood School for Brain Injured Children and the Keener Developmental Center for the Retarded.

Opportunities within the field of music therapy have grown tremendously. Many institutions now include music therapy in their programs. Working conditions and salaries vary according to the hospital or institution. Though there is a basic format involved in therapy, new techniques may be required for different patients and situations

The National Association for Music Therapy Inc., P.O. Box 610, Lawrence, Kansas 66044, can be contacted for further career information.

**Information compiled from "Careers in Music," published by the American Music Conference.*

MD's First Annual Readers' Poll Results



GENE KRUPA

Hall of Fame

It was not much of a surprise that **Gene Krupa** was nominated to the Hall of Fame. The legendary drummer has not been forgotten by his legions of fans. Krupa's contributions to the field of drumming helped to make the position of the drummer more prestigious. Krupa had stated once that, "I'm happy that I succeeded in doing two things: I made the drummer a high-priced guy, and I was able to project enough so that I was able to draw more people to jazz."

Born in 1909 on Chicago's South Side, music began to influence Krupa at an early age. Originally, he entertained thoughts of becoming a priest, but subsequently the "King of the Hidebeaters" was captivated by music. He made his debut on the drums at age 13 and landed a job with the *Frivoliens*. Early in his career, he played with Ben Pollack's orchestra, and on Broadway with Red Nichols. But the gig that escalated him to the top of the music profession was the time he spent with Benny Goodman's orchestra.

In 1938, Krupa left the Goodman orchestra to form his own band. At the height of its success, the band featured female vocalist Anita O'Day and trumpeter Roy Eldridge. Throughout the years, the band encountered many personnel changes and in 1943 was disbanded. Afterward, Krupa spent a brief period of time with the Tommy Dorsey Orchestra.

Krupa was to organize several small bands throughout the 50's and 60's. In 1954, Krupa and Cozy Cole opened a drum school in New York City, a successful venture for both of them.

Toward the end of his life, Krupa had a less active career, absorbed by the pain of leukemia. He did manage to make a few appearances, including the Newport Jazz Festival's Louis Armstrong Day in NY. On October 16, 1973, Krupa passed away at his home in Yonkers, NY.



STEVE GADD

- Best All-around Drummer
- Best Studio Drummer
- Best Recorded Performance

Steve Gadd is the big winner in this year's Readers' Poll, copping the most votes in the three categories listed above. In the Best All-around category, **Billy Cobham** placed second and **Louie Bellson**, third. The vote went down to the wire with Gadd's *Aja* performance squeezing out **Bill Bruford** in second with *Feels Good to Me*. However, Gadd showed up again in third place for his performance on *Chick Corea and Friends*. In the Best Studio category, Steve was in the lead all the way. **Harvey Mason** trailed Steve in second place, and **Jeff Porcaro**, third.

Gadd hails from Rochester, NY where his uncle introduced him to the drums. He studied with Bill and Stanley Street in Rochester. Later, Gadd enrolled in the Manhattan School of Music, transferring to the Eastman School of Music two years later.

To call Gadd extremely busy would be an understatement. He is one of the most in-demand drummers around. Gadd has played on recordings for Carly Simon, Paul Simon, Phobe Snow, Chick Corea, Carol King, and Chuck Mangione. When he's not backing someone else, Gadd can be found playing with *Stuff*, a group of fellow studio musicians. Steve's popularity in the studio can be attributed to the way he accommodates himself to every musical situation he encounters. "If you get too involved in the playing of the instrument itself, you forget that the whole purpose of what you're doing is to add to the music. Many times, I'll purposely spend time thinking about doing something that won't bring attention to the drums," Steve said.



CARMINE APPICE

Best Rock Drummer

Carmine Appice was a steady contender in the Best Rock Drummer category throughout and remained a favorite among voters. **Carl Palmer**, another popular choice followed closely behind Appice in second place. Voters also strongly favored **Bill Bruford**, tallying an impressive third place showing.

Fans of Appice remember his association with such groups as *Cactus*, *Vanilla Fudge*, *KGB*, *Beck*, *Bogart and Appice* and currently with the *Rod Stewart Band*. Appice claims that he has two sides, a "rock side — and my jazz-rock, technical side." Appice enjoys doing clinics and teaching when he isn't on the road or in the studio with the Stewart band. Appice has authored two books, *Realistic Rock* and *Realistic Hi-hats*.



BUDDY RICH

Best Big Band Drummer

In the Big-Band category, **Buddy Rich** held a firm lead throughout the poll, with **Louie Bellson** in second place and **Butch Miles** in third.

Buddy Rich has been in show business almost since birth. At 18 months of age he performed in his parents' vaudeville act and appeared on Broadway at age 4. At 11, he toured the country with his own band for a year and a half. Throughout the years, Rich has worked in many big bands including the Tommy Dorsey, Artie Shaw, Benny Carter and Bunny Berigan bands. Today, Rich fronts his own group, *Killer Force*.

Rich's overwhelming popularity could be attributed to his purist approach to music and drums. Rich is firmly against "gimmicks." In an interview with MD several years ago Rich pointed out that. . . "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."



TONY WILLIAMS

Best Jazz Drummer

Born in the jazz mecca, Chicago, and raised in Boston, **Tony Williams** was a shoo-in for Best Jazz Drummer honors. A student of Alan Dawson, Williams gained his first professional experience at age 12. Williams went on to play with Jackie McLean and Miles Davis in the early 60's. Along with John McLaughlin and Larry Young, Williams formed *Lifetime*. In 1976, Columbia Records reunited the Davis quintet for a performance at the Newport Jazz Festival. Herbie Hancock, Ron Carter, Wayne Shorter and Williams showed up, but Davis did not. Freddie Hubbard filled in on trumpet and *V.S.O.P.* (Very Special Onetime Performance) emerged. The group went on to record two LPs and do a tour before disbanding. Williams currently resides in San Francisco, where he fronts his own group, and is actively involved in several recording projects.

Other jazz drummer favorites included **Jack DeJohnette** who placed second in this category, and **Buddy Rich**, placing third.



HARVEY MASON

Best R & B Drummer

Harvey Mason won the Rhythm and Blues category, ahead of **Bernard Purdie** in second place and **Dave Garibaldi**, in third.

Mason's work in the studios has gained him an outstanding reputation in the music world. Of studio work, Mason says, "Playing in the studio gives you a very special kind of challenge. When you walk in for a studio date, you just never know what you might have to play. It might be rock, jazz, Latin or a score for a movie. When the tape is rolling, the Studio Producer wants a person who can handle anything that comes up."

Mason has been featured on over 30 gold and platinum records. He has recorded four of his own albums on the Arista label, the last being *"Groovin' You."*



AIRTO

Latin Percussionist

The Brazilian born **Aírto** edged out **Ralph MacDonald** in this category, who placed second. **Tito Puente** was third.

Aírto was a member of the Miles Davis band and also recorded an album with *Weather Report*. Two years later, he joined *Return to Forever* (which included Chick Corea, Joe Farrell, Stanley Clarke and Flora Purim, Aírto's wife.) Later, he formed *AIRTO*. Of his music, Aírto says: "The basic statement I want to make about our music is that we want people to have a good time when they come to hear it. . . . to make people feel good."



VIC FIRTH

Classical Percussionist

Vic Firth, renowned percussionist with the Boston Symphony Orchestra and the Boston Pops Orchestra, has won first place in this category, with **Al Payson** of the Chicago Symphony in second and **Arthur Press** and **Bobby Christian** tied for third.

Firth maintains an active schedule in addition to his work with the orchestras. He is head of the Timpani and Percussion Departments at the New England Conservatory of Music and the Berkshire Music Center. Firth is also a member of the Boston Symphony Chamber Players.



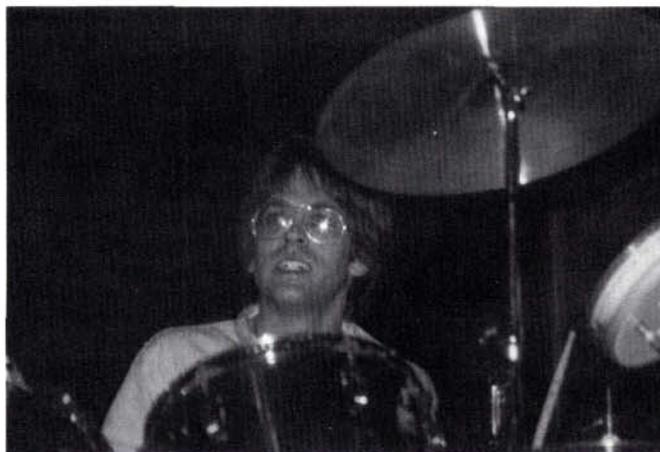
RALPH MacDONALD

Percussion Instrumentalist

Readers had a difficult time choosing the winner for this category. Ultimately, the vote swayed to **Ralph MacDonald**, a musician who believes in approaching the conga, "from a style appropriate for the music." MacDonald's long association with Harry Belafonte primed him for the challenging work of a studio percussionist, where he is much in demand.

Raised in Harlem, MacDonald learned to appreciate music from his family, who treated it as a hobby, something to enjoy. As a tribute to his family, MacDonald composed *The Path*, a musical odyssey based on the heritage of his family. See page 15, for an in-depth interview with the versatile **Ralph MacDonald**.

Second place honors in this category went to **Aírto**, with vibe player **Gary Burton** placing third.



JEFF PORCARO

Most Promising Drummer

MD's Most Promising category presented quite a challenge for voters due to the incredible amount of new, young talent on the current music scene. The undisputed honors went to 25 year old, west coast based **Jeff Porcaro**. Originally from Hartford, Connecticut, Jeff is the son of busy L.A. studio drummer Joe Porcaro, and has accumulated a wealth of credits in his 25 years including work with Boz Scaggs, Steely Dan, Seals & Crofts and Sonny & Cher. He's also co-leader of *Toto*, a group recently making the charts with their hit single, "Hold the Line".

Second place honors were tied between **James Bradley, Jr.**, from the Chuck Mangione band, and **Peter Erskine** of *Weather Report*. Third place went to **Butch Miles** of the Count Basie band.

Paiste offers an unmatched breadth of cymbal sounds...each one with its own feeling and sound characteristics. In addition, the quality Paiste product line includes Pitched and Symphonic Gongs, Proto Gongs and Sound Plates.

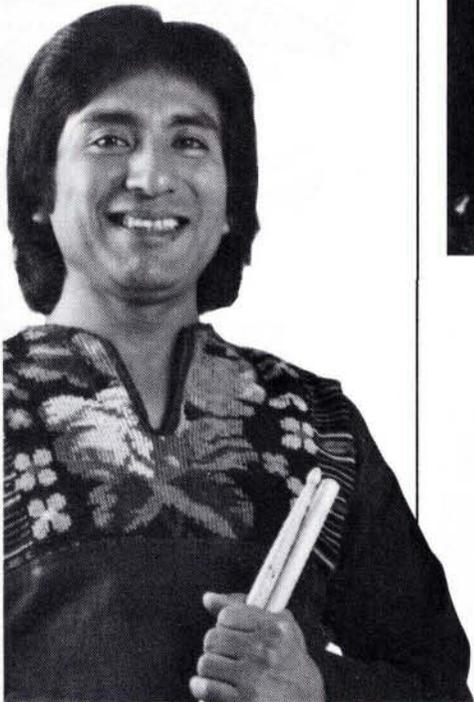


SPECIAL EFFECTS

No cymbal line can match the variety of quality special effects by Paiste. These cymbals from the Paiste 2002 collection include a Bell which produces a crystal clear pitch for unique sound effects...a fast, thin Splash Cymbal for splash and choke effects...inexpensive Accent Cymbals for accent sound effects... and a set of seven small Cup Chimes that produce a vivid, lively sound.

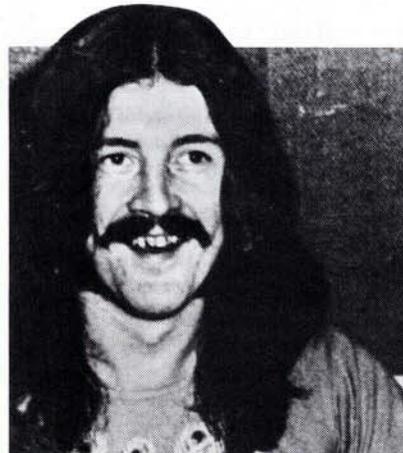
ARTIST PROFILES

A 160 page brochure listing some 200 Paiste Drummers and Percussionists includes a personal profile and drawing of each artist's set-up. For your personal copy write: Paiste Profiles II, Box 4137, Fullerton, CA 92631.



DOM UM ROMAO

Born in Brazil and moved to the USA in 1962. For many years was with "Weather Report" and has worked in concerts and on recordings with such artists as Sergio Mendes, Carmen McRae, Astrud Gilberto, Joe Zawinul, Herbie Mann and Frank Sinatra. Now leads his own group. A Paiste artist.



JOHN BONHAM

Born in Worchester, England. His spectacular drum solos brought him to the attention of Jimmy Page, when the guitarist formed "LED ZEPPLIN" in 1968. Has since become one of the most acclaimed drummers in rock. A Paiste artist.

ALEX ACUNA

Born in Peru and has performed all over the world. Has played with noted musicians representing every part of the music spectrum... ranging from Weather Report, Diana Ross and Elvis Presley to Pablo Casals, Prez Prado and Sergio Mendes. A Paiste artist.

PAiSte

Pronounced PIE-STEE.

Paiste cymbals (pronunciation above) are made in Switzerland by a family which has dedicated a lifetime of work and experience in sound making. They are exclusively distributed in the USA by Rogers Drums and are available throughout the country.

Foreign Drum Company Report: Part 1

by Bob Saydlowski, Jr.

There was a time when American drummers looked down their noses at percussion equipment manufactured anywhere outside U.S. shores. Well, times have certainly changed. MD's close-up focuses on several innovative, design conscious firms in England, Italy, Germany and Japan and shows why many have become serious contenders in the competitive drum business. We think you'll be amazed. This issue, MD puts Tama, Sonor, Yamaha and Hipercussion under the microscope. Look for Part 2, an update on Premier, Pearl, Arbiter and Staccato in July's issue.

SONOR

Over 100 years of drum manufacturing has brought German-made Sonor drums to the international eye. Many European drummers talk up Sonor, and Sonor is starting to become widely used here in the States.

Sonor's shells are 9-ply beechwood and are thick and heavy! The shells are constructed from the outside using a special "oil-heating" press. The finished product has staggered ply seams that contribute to the strength of the shell. Sonor also features genuine rosewood shells, and transparent acrylic shells which are 1/4" thick. Seamless snare shells are built from ferro-manganese steel, and have a center bead. The snare strainer is the side-throw type and snare wires can be tensioned at both sides of the shell. Snare drums are available in 5 3/4" and 6 1/2" depths. The usual sizes of bass drums, tom-toms and concert toms are available. Instead of the standard type tension rods, Sonor's rods are slotted screws and can only be turned with their special screwdriver key. Many hard rock drummers have the problem of tension rods loosening up to the point of almost falling out when doing rim shots. Sonor has counteracted this by supplying counter-lock nuts which fit inside the lug, and lock the rod in place. Unfortunately, the nuts can only be fitted to Sonor's metric-sized rods.

Tom-tom holders are of the ratchet type with the mount arm passing through the drum. A single post enters the bass drum plate on both single and double holders, (also available is a tri-mount). The steel mounting plate on the toms utilizes a wedge-shaped locking device with the set screw entering at an angle to lock the drum in position. Sonor uses a prism-clamp for the base pipe of their holders, and for floor tom leg and bass drum spur locking. All stands, spurs, and legs have built-in spur tips to dig into set-up surfaces. Double and single-tension hi-hat stands are available, as well as four different single, spring/strap bass drum pedals. All pedal foot-

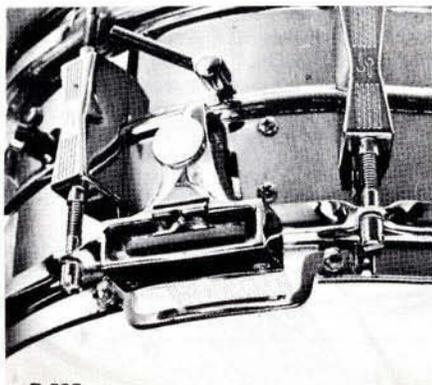
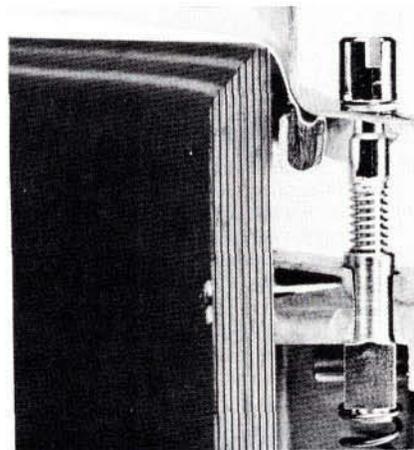
boards are forged steel instead of die-cast. The most professional of all the pedals seems to be the *Daniel Humair* model. This pedal is multi-adjustable from the height of the beater to the length of the action and throw. Three different beaters are provided: a double post wood/felt, single post wood and felt beaters. Hard, soft and medium springs are also supplied. However, like all Sonor drums and accessories, the *Humair* pedal is expensive.

Cymbal stands have double-braced legs and ratchet tilters. One Sonor specialty is a double cymbal stand, a single stand base with two cymbal arms coming off the upper tube.

For high-class muffling of bass drums, Sonor has a special mechanical, twin felt muffler which fits into the bass drum. A knob on top of the drum is turned to pull or loosen the felt strips for different bass drum timbres.

Besides the beechwood and rosewood finishes, there are smoky transparent, metallic and glossy finishes.

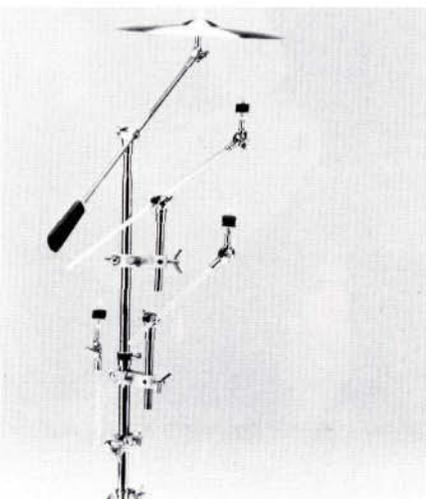
Sonor was previously distributed here by Hohner, but is now available in the United States and Canada through Alden in Westwood, Massachusetts. Prices are very high (a 5-pc. kit with hardware lists from \$1700 — \$2000), but drummers who can handle the price will get some really well-crafted drums and hardware. For literature and prices, write: Sonor Drums, c/o Charles Alden Music Co., Inc., Southwest Industrial Park, Westwood, MA 02090.



TAMA

Japan has been the manufacturer of many U.S. imports for a long while. Their newest drum manufacturer, Tama, has been making a few heads turn here in the States.

Tama makes three types of drum kit shells: mahogany, rock maple, and fiberglass, respectively named *Imperial-star*, *Superstar*, and *Fibrestar*. The regular sizes of bass drums, tom-toms, concert toms, and snare drums are manufactured. Snare drums are available in metal, wood, and fiberglass shells with parallel, center-throw, or side-throw strainers. The snare wires themselves are regular "snappy



snare" which extend the length of the drum. However, for use with the parallel strainer, snare wires made from aircraft control cable are available.

As far as hardware goes, Tama's is particularly sturdy. The tom-tom holders are the center-post, "L" arm type like Ludwig's. The bass drum spurs and floor tom legs have rubber/steel spike spurs similar to Sonor's tips. Four lines of cymbal stands are manufactured; most with double-braced legs, and all have nylon bushing clamps at the height adjustments. The *Spartan* line of stands has convertible tips from rubber feet to a steel spike. Tama's top-of-the-line bass drum pedal and hi-hat both have extra-wide die-cast footboards. The hi-hat stand utilizes a center-pull system with a steel strap and an external tension adjustment rod. The bass drum pedal has a hinged heel and uses a compression spring in a sealed housing.

Tama's innovative ideas are definitely worth mentioning. The most outrageous of all are the *Octobans*, a set of eight, 6" diameter fiberglass tubes cut at different lengths like pipes on a pipe organ. When tensioned equally, the drums will sound in a diatonic scale. Perhaps the best way to describe their sound is a cross between bongos and a cowbell, with a somewhat "watery" tone.

Billy Cobham had Hinger *Touch-Tone* cut some bass drums, fit a timpani head on one side, mounted them on orchestral bass drum stands, and named them "gong drums." Since Tama's acquisition of Cobham's endorsement, they are now manufacturing gong drums. The head on a gong drum is 2" larger than the shell diameter, making the drum yield a very deep, clear B-O-N-G. As well as stand-mounted bass drums, gong drums are also available as rack toms and floor toms with the head 1" larger than the shell.

Tama also makes a rollaway stand for toms, cymbals, microphones, and gong bass drums. When changing sets, a good part of the drum kit can just roll away at once into the corner. For single-headed bass drums, a shell supporter is made to prevent distortion of the shell.

So many companies are making "add-on clamps", that Tama had to get in on it, too. The *Multi-Clamp* allows drummers mounting of extra cymbals and tom-toms on his stands and tom holders. Special microphone adaptors are also available.

Tama's finishes are typically Japanese. A great deal of them are shiny, metallic solid colors, but they do offer black gloss, mahogany, and blond maple finishes. Tama drums are distributed in the United States by the Elger Company, the same people who deal Japanese-made Ibanez guitars. For information and prices, write: Tama Drums, c/o Elger Co., Box 469, Cornwells Heights, PA 19020.

YAMAHA

Yamaha is a name that's not new to the American consumer. The company has a wealth of design, manufacturing and marketing experience and is into everything from motorcycles to pianos. No surprise that the company would sooner or later make its debut in the drum market.

Yamaha calls their offering *System Drums*: a two series line which can be used separately, as complete sets, or integrated. The 9000 series has all birch laminated shells; the 7000 offers a heavier sound with deep, mellow response from shells of selected woods. Other features of this line include non-slip clamps, an air-seal lamination process for shell strength, wide-

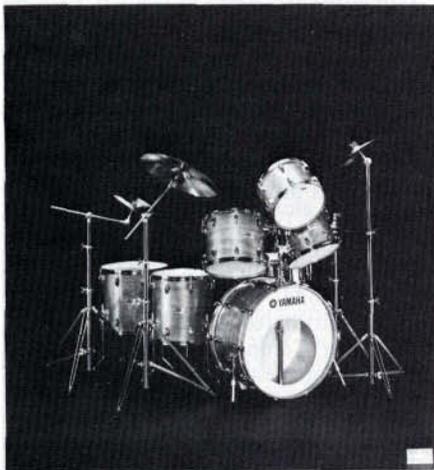
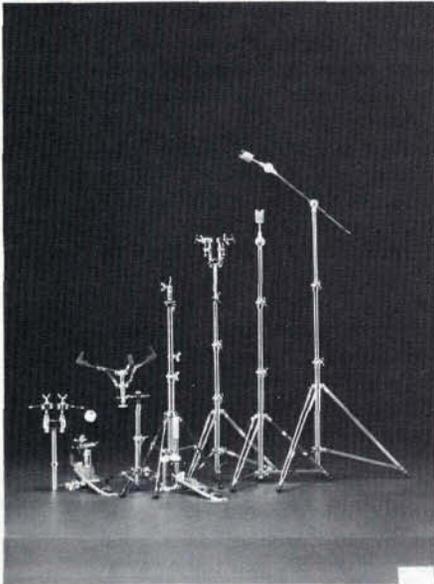
stance spurs and springless lugs for elimination of vibrations.

Without a doubt, Yamaha has done some research and development homework in the hardware department. Foot pedals are die-cast and frames have adjustable spurs to prevent slipping. The pedals also include ball bearing action and adjustment capability for shaft height, spring tension, timing belt length and beater angle and height. Cymbal stands, available in straight or boom styles, are capable of being set up at any angle. Height is maintained through the use of non-slip clamps, and the boom rod can be placed in a vertical position for extended height.

Snare stands feature a carbon fiber ball-joint, as do tom-tom holders for single adjustment operation. The holders also offer independent adjustment for accurate positioning of three or four drum combinations.

Hi-hat stands have die-cast pedals, adjustable spring tension and an optional stand extender for increased height.

The Yamaha company has sunk a great deal of time, talent and money into the development of its drum line and a full scale marketing campaign keeps the name in the limelight. Another foreign manufacturer worth watching. For further information contact: Yamaha International Corp., PO Box 6600, Buena Park, CA 90622.



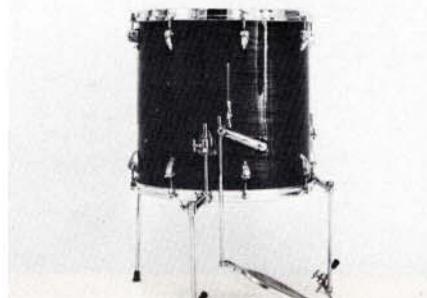
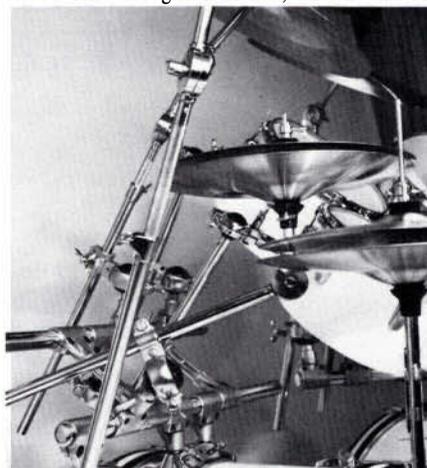
HIPERCUSSION

From Milano, Italy comes perhaps the most advanced drum company in the world, HiPercussion (pronounced hip-percussion). It seems that these people have taken the best of all American manufacturers, and, along with a few of their own innovations, have come up with a very versatile drum kit.

The most amazing thing about HiPercussion is their mounting system, a true "rack mount" system. A long pipe extends the bass drum with two centered stems that fit into the bass drum mount plate. Movable clamps are fitted to the pipe. Tom-tom arms and cymbal arms are fitted into the clamps. All toms and cymbals mount on this one main pipe. Pear! has a similar idea, fitting a lot of drums on one bass drum. I imagine HiPercussion's bass drum shell has amazing strength to be able to take the weight of toms, cymbals, mount arms, clamps, and the rack pipe. And pipes may also be stacked for mounting even more drums and cymbals on a bass drum. This is the ultimate in multi-drum set-ups. HiPercussion also offers mike clamps with goosenecks that also fit onto the pipe (like Tama's stand mike clamps). No more wasting space on stand bases.



The tom-tom arms themselves are very similar to the old-style Slingerland double ball joint arms. The snare stand is the regular basket-style with a flat base tripod, or it can be mounted on the bass drum spurs. On a regular kit, this would be considered impossible; but instead of little leg-type spurs, some of HiPercussion's bass drums have huge roller trolleys with staggered wheel positions. The trolley pipe accepts the snare stand pipe, saving more floor space. Besides the regular floor and bass drum-attached hi-hat stands, a boom hi-hat is available. If you play two bass drums, a foot isn't free to play a closed hi-hat, so the boom hi-hat mounts on the rack pipe. The cymbals cannot be open and closed like a regular hi-hat, but the clutch



can set the cymbals shut tight or half-open for closed hi-hat rhythms when already busy with double bass drums.

HiPercussion has a full range of double-headed and single-headed toms like most companies. They also make tom-toms in 7" and 11" diameters, as well as 14" and 16" tuneable floor toms with a foot pedal for timpani-like effects. The tuneable toms are available in wood or transparent acrylic. Snare drums are available in wood with a laminate, wood with a covering, or a coppered metal shell. The snare strainer is the easy stick-shift type like the Ludwig *Classic*. Besides the rack-mounting cymbal stands, HiPercussion also has a boom floor stand with the longest boom arm I've ever seen. Their bass drum pedals are cosmetically and mechanically simple — a single-spring, strap system.

HiPercussion offers six complete outfits; the smallest being the *Jazz 44/5* with an 18" bass drum with spurs, 12" and 13" toms, 14" pedal floor tom, snare drum, and hardware. The largest kit is the *110/11* containing two, 22" bass drums with trolleys, 16" pedal floor tom, 18" floor concert tom; 10" 11", 12", 13", 14", 15" concert toms (all rack mounted), four cymbal rack mounts, a cymbal boom stand, double hi-hats, snare drum, and hardware. An accessories case is also included with all outfits.

HiPercussion says that their drums are for the drummer who "lives in the future of high-class percussion." Art Blakey, Mickey Roker, and Ron Selico have all played HiPercussion kits at one time or another. As of yet, HiPercussion is not distributed in the United States but hopefully someone will pick them up here soon. For literature and export prices, write: Caldironi Musica, HiPercussion Division, Via Perugia, 44, 20093 Cologno Monzese/Milano, Italy.



Theme and Variations



by David Garibaldi

People ask me how I keep my ideas flowing and how I keep from getting stale and bored. This is a problem many drummers seem to have in common; a lack of ideas or concepts to use in their everyday playing. I'm no different than anyone else, but I found a few things that may be of help to you. The concepts I use, I learned from others: Bernard Purdie, Sonny Payne, Mel Lewis, Gregg Errico, Gene Graves, Chuck Brown, just to mention a few. Practical application of these concepts make them my own. But, we all have access to the same tools.

One of the best ways I've found to keep ideas flowing is to write them down. I keep a catalog of my ideas; should I forget, I can refer to it often. One of the concepts in my catalog involves taking any pattern in any time signature and rearranging the order of the beats. Then play it!

Example 1, 2, 3, 4, rearranged, could be 4, 1, 2, 3, or 3, 4, 1, 2, or any similar arrangement. This is a means of expanding the original idea, sort of a theme and variations. Looking at one idea from many viewpoints gives those ideas depth. The example above uses quarter notes, but this same concept can be used with eighth notes and sixteenth notes.

Here's the system for eighth notes:

4
4 (A.) 1 an 2 an 3 an 4 an (B.) an 1 an 2 an 3 an 4 (C.) 4 an 1 an 2 an 3 an

As you can see the last eighth note in each pattern becomes the first beat of the pattern that follows. The same applies with sixteenth notes:

4
4 (A.) 1 e an a 2 e an a 3 e an a 4 e an a (B.) a 1 e an a 2 e an a 3 e an a 4 e an (C.) an a 1 e an a 2 e an a 3 e an a 4 e

The sixteenth note system will include the quarter note and eighth rearrangement. This system makes possible very unique sounding, time keeping patterns since it will take you away from the 2 & 4 left hand. Keep in mind that this doesn't work in all situations and for it to work effectively, you must think about the context you're playing in. Here are some examples:

1 e an a 2 e an a 3 e an a 4 e an a

Note how the above bar could produce an entirely new pattern simply by rearranging the above to read:

a 1 e an a 2 e an a 3 e an a 4 e an

The next version would read as follows:

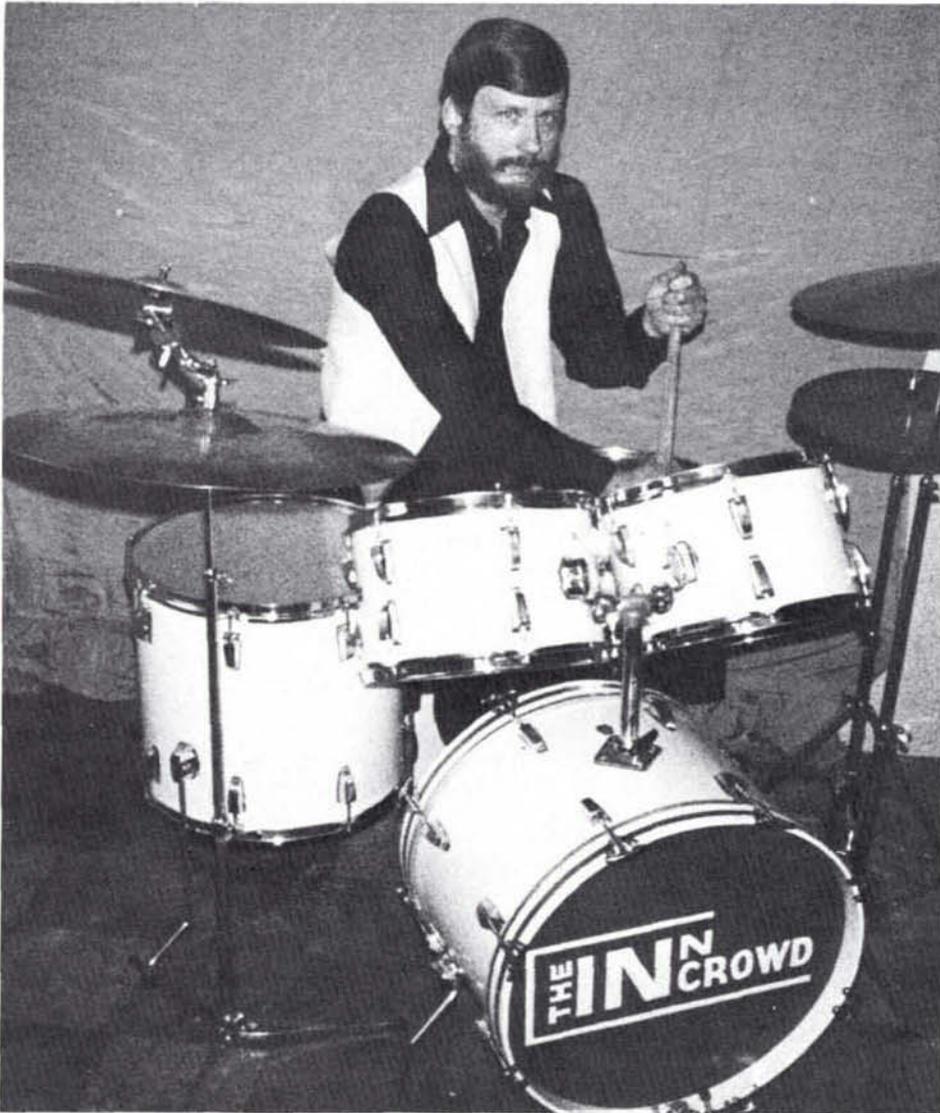
an a 1 e an a 2 e an a 3 e an a 4 e

Here are the remainder of the possible patterns:

e an a 1 e an a 2 e an a 3 e an a 4
 4 e an a 1 e an a 2 e an a 3 e an a
 a 4 e an a 1 e an a 2 e an a 3 e an
 an a 4 e an a 1 e an a 2 e an a 3 e
 e an a 4 e an a 1 e an a 2 e an a 3
 3 e an a 4 e an a 1 e an a 2 e an a
 a 3 e an a 4 e an a 1 e an a 2 e an
 an a 3 e an a 4 e an a 1 e an a 2 e
 e an a 3 e an a 4 e an a 1 e an a 2
 2 e an a 3 e an a 4 e an a 1 e an a
 a 2 e an a 3 e an a 4 e an a 1 e an
 an a 2 e an a 3 e an a 4 e an a 1 e
 e an a 2 e an a 3 e an a 4 e an a 1
 e an a 2 e an a 3 e an a 4 e an a 1

To get the most benefit from these exercises, write each and every pattern out and then go back and play them all. This is challenging, so take your time and study hard.

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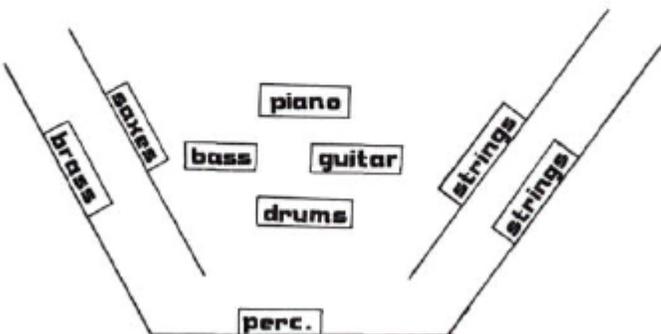
The Show Band Drummer

by Danny Pucillo

Most show bands contain a minimum number of musicians on staff at all times. Others are added to augment the ensemble, their number being determined by the requirements of the particular performer. As a general rule, the extras hired to enlarge a band are usually the same; this consideration helps to guarantee a sound superior to that of a pick-up band. The quality of show bands will vary from place to place depending on the level of musicianship and how often the musicians have worked together. I've worked with some bands hired for one night and found they contained some of the best musicians in the business. Unfortunately, this doesn't happen all the time. Las Vegas has some of the best show bands because the musicians are accustomed to playing shows regularly. Becoming a reliable show band drummer involves a knowledge of the conditions under which shows are played.

1. THE BAND STAND

Some band stand set-ups are good and some are bad. The fact that you're working with a performing act entitles you to "guest" musician status and therefore should allow you some say about the working conditions. These conditions can be made more suitable if you exercise the act of diplomacy. Among your requests should be a riser large enough to hold the drums; a monitor speaker to enable you to hear exactly what's happening out on stage; and a sensible seating arrangement for the orchestra. Most producers and stage managers like to set up the band so that it looks good to the audience. This is a reasonable visual consideration and would be fine if the audience came specifically to watch the boys in the band. Obviously this is not the case. I find the following semi-circular arrangement usually good for most shows:



Observe the layout: With the instrumental sections placed this way, the rhythm section is kept tightly together and facilitates a good overall sound. The reeds seated on the drummer's left with the trombones in back and the trumpets seated to the right of the trombones, brings them right behind the drums leaving room for the percussion section just over the right shoulder. The semi-circle is completed by seating the string section to the right of the percussion and therefore every musician has a perfect view of the conductor and is in a good position to hear all the other parts.

2. REHEARSALS

Rehearsals can be either relaxing or tiring. Most musicians I know realize that at a rehearsal, humor is their best friend and temperament, their worst enemy. If you establish a good rapport with the rest of the musicians you'll end up with a fun engagement. At times, this will even supersede the quality of the music you're being paid to perform.

Members of most show bands are extremely good sight readers and some are excellent jazz players. A good sounding show band needs both of these qualities for maximum performance. One persistent problem is that the music is frequently badly marked, often resembling an ancient hieroglyph more than an instrumental part. This is the result of cuts made over and over and other changes added to the music. While the proper indications for cuts, tacits, etc., have been standardized, it seems that some musicians still have their own peculiar way of marking the parts.

3. SHOW TIME

Even after a great deal of rehearsal time, when it comes time to do the show, the musicians will still rely on the conductor and look to you to set the tempo changes, and dynamics. Depending on how the act (singer, dancer, etc.), feels at any given performance, the tempos may vary accordingly and the band will appreciate any assistance you can give. Many times vamps written into the music can present a real trap. Your job will be to remember the cues connecting one musical section to another. Make a mental note of the bar numbers and/or letter markings. Then if a problem occurs, such as the band skipping to a wrong coda or repeat sign, you will be able to give them the correct place in the score.

continued following page

4. MURPHY'S LAW

According to a famous principle of life known as Murphy's Law, "if anything can possibly go wrong, it will." Sooner or later the unexpected happens and you may as well be prepared for the inevitable. Perhaps three tales out of my own experience may serve as a warning to all show band drummers.

Once at show time, after the overture had been played and the star announced, all of the lights on stage and on each music stand, suddenly went out. In such a situation it pays to know your music by heart. It seems that a stage hand had accidentally hit the wrong switch. Consequently, the opening number began with only the rhythm section playing. When the lights finally went on again a cue from the conductor and a reminder of the bar number saved the day.

Another time in the middle of a show the bass player, after ample rehearsal time, still didn't understand a cut in his music and, in a state of utter uncertainty, lost his place. The result of this faux pas was that I found myself playing all alone. If this isn't scary enough, try this next illustration of Murphy's Law.

The last time I was in Puerto Rico, a very fine bass player had some trouble at rehearsal. He couldn't understand his part because the sheet looked like a road map instead of a bass part. After rehearsal I spent some time with him and cleared up the problem. I cleared up the problem so well that he never had trouble with that musical section again. But, in the middle of the show, I blew it and forgot the cut myself. So much for Murphy's Law.

Many interesting things can happen during a performance. The best protection you have against unwanted surprises is a thorough knowledge of the music. You must be aware of important changes in tempo, dynamics, cuts, tacits, etc., and keep thinking about the next section of music. The important thing to remember is that in the midst of all this, you can enjoy yourself, too.

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The Cha-Cha

by Norbert Goldberg

Today's drummer must be prepared to handle diverse musical situations. Knowing many different rhythms, and having the ability to play them musically, is one prerequisite to a successful career. Among these rhythms is the Latin cha-cha, which although generally used in dance or club-date playing, should be part of every drummer's repertoire.

Unless one has spent time listening to Latin music, it is difficult to achieve an authentic feel by studying only the various method books available, or by picking it up from musicians on the job. All three factors must be combined for optimum results.

The drum set is characteristically not a Latin instrument. Therefore, when the drummer is the only percussionist, he must ideally incorporate the tonal and rhythmic elements of the Latin percussion section in his playing. Listening and playing with a bass player familiar with Latin rhythms, will also be helpful in "locking in" the beat. Using this approach, the common cha-cha beat can be modified, resulting in an improved, more authentic effect.

Ex. 1  = crossed stick on head & rim. Snares off.

C.B. 

S.T.T.
S.D.
B.D. 

Variation 1.

C.B. 

S.T.T.
S.D.
B.D. 

Notice first that the variation is two measures long, corresponding with the two measure phrases typical in Latin music. The cowbell rhythm is now straight eighths, with the off-beat sounding almost like an echo of the first stroke. This is best accomplished by a strong up-down wrist motion alternating between the mouth and center of the cowbell. A muted sound is desired and can be achieved by playing with the shank of the stick, (the tip plays the off-beats) extending the index finger on the stick and "digging into" the cowbell. The cut of the cymbal can sometimes be used instead of the cowbell. The left hand draws from the conga and timbale rhythms, substituting rim-shots for the slaps, and alternating between snare (snares off) and small tom-tom. An eighth note on the second off-beat is added to the bass drum rhythm, giving it more consistency with the Latin bass pattern.

For a more authentic sound, the bass drum can be used to reinforce a typical Latin bass riff, lending a very cohesive sound to the rhythm section.

Ex. 2 Typical Bass Pattern



Variation 2.

C.B. 

S.T.T.
S.D.
B.D. 

(opt.)

This next example uses a timbale-style press roll and fill on top of a slightly altered bass drum rhythm.

Variation 3.

C.B. 

S.T.T.
S.D.
B.D. 

C.B. 

S.T.T.
S.D.
B.D. 

The hi-hat's potential in Latin rhythms has not been fully exploited as it is usually not included in these beats. Although not a typical Latin instrument, it can be used for various interesting effects, such as playing on each beat, thus reinforcing the cowbell rhythm. It can provide a maraca-like effect by playing straight eighths with a toe bounce motion. The rhythm and effect of the guiro can also be simulated by using a quarter note pattern and splashing on the first and third beats.

Variation 4.

C.B. 

S.D.
B.D. 

H.H. 

The guiro rhythm can be used in another way, now being played with the left hand on the hi-hat, while the right stays on the cowbell, hitting occasional rim-shots or tom-tom accents.

Variation 5.

The hi-hat can also be played with the right hand, the left playing either quarter rim-clicks, or tom accents. The hi-hat rhythm, if played on cowbell with the quarter notes on the mouth and eighths on the center, is one often used to accompany the cha-cha.

Variation 6.

Unfortunately, many drummers limit themselves to a certain style, and are satisfied to label themselves according to the music of their preference. While it is certainly legitimate to prefer one kind of music and excel in it, one should not do so to the exclusion of anything else. There is also something to be said for versatility, both for the enjoyment of the art and for practical reasons as well.

Very often, certain rhythms like the cha-cha are considered corny and unworthy of much attention or study. Hopefully, in realizing the possibilities opening up in the study of these rhythms, this attitude will change.

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Understanding Form

by David Levine

If the drummer is to rhythmically lead the group, he must have knowledge of what's coming next far enough in advance so that he can prepare the band for it. Whether by reading the music or learning the chart, he knows when to fill, when to kick the figures, and when to rest. A great deal of drum set playing is based on this approach. If the drummer knows what's coming he can get there first and show the rest of the band the way.

On a larger scale, if the drummer, or percussionist knows the overall construction, or form of the piece, he can highlight the different sections by changing what he is doing to compliment the changes in the music itself. This gives the music contrasts and rather than remaining at one level, the music will have highs and lows. This keeps the listener attentive.

Some major terms that the percussionist should be familiar with are:

Phrase: A short musical idea; often 4 bars in length.

Section: A group of phrases; a large part, or division, in the form of a piece.

Verse: The melody, or theme. Often called the "A" section.

Bridge: The "B" section with a contrasting melody and harmony.

Introduction: A short section before the verse which introduces it.

Coda: The ending of the piece following the final statement of the Head.

Chorus: Disregarding the introduction and coda, the Line (Verses and Bridge) played one time through.

A typical chart might be as follows:
Intro-Head-Solos-Head-Coda.

Common construction of the Head or Line may follow one of these forms:

AABA: *I've Got Rhythm. Sunshine of My Life*

12 Bar Blues: *Opus de Funk. Some Other Blues*

Free Form: *All The Things You Are. Blusette*

ABAB: *Green Dolphin Street*

ABBB: *Mood Indigo*

The drummer should use whatever means available to ascertain the form of the piece. The written part may be laid out in such a way that the form is obvious, or

at times the part may be inadequate, forcing the player to rely on his ears to figure out the major sections of the chart. Analytical listening is just as important as reading.

Once he knows where the major divisions occur, the player must do his best to point them out to the band and the listener. The drummer might change cymbals, for example, when there is a change in soloists. Switching from cowbell to tambourine is one way the percussionist can change the color. Other devices such as varying the pattern or perhaps going from a half time to a double time feel; making use of sudden dynamic changes; switching from sticks to mallets or brushes, or perhaps just laying out for a chorus will provide a contrast which will make the piece interesting rather than repetitious.

A few words should be mentioned about too much changing, however. The "groove" can be easily damaged by too much switching. It is better to play a whole chorus without any changes than to play something different every 2 bars. When something in the music changes get there first and point it out; if the music stays constant so should you. Don't keep changing gears when you've got it in high!

Using the tune "You Are the Sunshine of My Life," by Stevie Wonder, and constructing a chart like the one I sketched out before, here are a couple of ways it might be played, first by a drummer and then a percussionist.

Drums:

Intro: Play a light rock pattern on closed hi-hats; build.

Head: Continue the pattern and continue to build. Since the form of the Head is verse-verse-bridge-verse (AABA) highlight that form by switching to the ride cymbal at the bridge to contrast it from the verses preceding it. Reach a peak at the end of the bridge and then return to a lighter beat for the last verse.

Solos: Each solo should build. A chorus is AABA, and the trumpet will take two, followed by the guitar. Follow a similar pattern of playing during the solos as you did during the head. Start light, get heavier, reach a peak, and come back

down. Use some of the ideas discussed above.

Head: A repeat of the line, the same as the first time it was played. To show that this restatement is related to the original statement, play the same, with some variations.

Coda: A faded repeat of the last phrase of the line. Play lightly and get softer.

Percussion:

Intro: Play a light 8th note pattern on the shaker.

Head: Play shaker until the bridge, then change to tambourine and remain on that until the solos start.

Solos: Play cowbell for the trumpet's choruses then lay out for the first guitar chorus, coming in on the second one with tambourine.

Head: Repeat what you did during the head the first time but after the bridge go back to the shaker.

Coda: Play lightly and fade.

I can only suggest two things to help develop skill in recognizing the formal construction of music. 1.) Think, while you're practicing and playing, in terms of phrases, choruses, sections, etc.; play with records or sing to yourself and use the ideas I've given as well as your own to change when the music does. 2) Listen! Listen to both pop and jazz tunes and analyze their forms. Listen when you play, for major sections and contrasting material in the music you are performing. Don't glue your eyes to the music, listen to what's going on around you.

By knowing the formal construction of the piece, and reflecting that knowledge in your playing, you can lead the band to where the music is taking them. Both drummers and percussionists have the ability to easily change color, and the power to make the rest of the band notice it and hopefully, follow. Musical playing requires an organized approach. Just as form organizes the music, knowing the form helps you organize your playing of that music.

Reprinted courtesy of Percussive Arts Society

PURDIE cont. from p.2

to be used. Most guys do not know this, because they can't hear. Maybe because they hear the ring, and basically because of what they're listening for. No one has really taken the time to explain the difference in the cymbals, and where the overtone comes in, and dies out. I was fortunate because my first teacher explained that for me, 25 years ago. Of course, I didn't know what he meant, but eventually, during the course of the years, I started listening and hearing. My ears got very acute to hearing things that most drummers didn't hear. There are a few drummers in the world who can make cymbals sing. One of those guys who happens to be a super drummer, and also works for the Zildjian cymbal factory, is Lennie DiMuzio. He's really good! And he makes those cymbals sing. He really makes them sing. But don't forget, he's gotten good, because he had a chance and opportunity to experiment on them. And they really sound good when he plays them.

MD: What are the sizes and types of cymbals that you are currently using?

BP: They vary. I like the 13" for the hi-hat. 17", 18", 19", and 20" for ride cymbals, sizzles and things of that nature.

MD: Do you use different cymbals depending upon the type of recording session you are involved in, or depending upon the studio?

BP: No, I play what's there! I don't have to worry about carrying cymbals all around, because I learned how to approach all cymbals. And when you have some that have too much overtone or ring, you can put some tape on it. Kill some of it.

MD: What model sticks do you prefer?

BP: Mine, I finally got my own. They are the *Bernard Purdie* model.

MD: Nylon or wooden tips?

BP: Wooden tipped.

MD: What grip do you find most comfortable, matched or traditional?

BP: Both. But my matched grip is matched grip.

MD: Didn't I see you turn the butt end around in your left hand?

BP: Yeah, I use the butt end in my left hand.

MD: In your left hand? You mean you use the bead on the drum head?

BP: No, I use the butt on the head.

MD: That isn't matched grip, is it?

BP: Well, it's not called matched grip, I forgot what I call it now. For me, in order to balance the stick out and play what I want to play, I beat on the butt with my left hand, because it gives me better control. The feel is right in my hand. That to me was matched grip because then the stick became level by holding the small part of the stick and letting the stick be able to rebound. The stick does very little rebounding in matched grip.

MD: Do you also use this grip when soloing?

cont. on page 52

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Questions and Answers

by Mitch Markovich

Mitch Markovich heads the percussion department of Fort Hays State University in Hays, Kansas. While known primarily for his outstanding snare drum virtuosity and marching percussion accomplishments (three-time national champion, five-time Illinois state champion, former President of the National Association of Rudimental Drummers, consultant for many national championship drum and bugle corps), he is also known for his innovative and creative teaching, playing, and motivational techniques. This puts him in constant demand by high schools, colleges, drum corps, and marching bands. He is an arranger and composer, a performer and nationwide clinician for the Ludwig Drum Company.

QUESTION: Sometimes my arms get tight or stiff when I play very fast. What is the problem?

ANSWER: Tension and stiffness can be the result of any one of a number of problems. Let's take them one at a time:

1.) Not paying attention to relaxation. I am referring to the fact that many drummers do not consciously think of relaxing. This is a mistake because developing a relaxed consciousness is one of the key factors in learning to play smoothly.

2.) Playing for too long a period at a speed for which you do not have the strength. Do not push too hard to reach a new speed. Be patient and give yourself time to work gradually up to a higher speed. Even practicing at your present speed consistently will give you greater strength and endurance needed for the next speed.

3.) Trying too hard. This results basically from impatience. Take it slowly. You'll get there with consistent effort and

practice.

4.) Using wrong muscle groups. The faster you play, the smaller the muscle groups you should be using. At fast speeds, the wrist and the fingers should be the predominant muscle groups used.

5.) Trying to play too loud. Volume comes most easily from height. Sometimes pure force is needed for extremely loud volumes, but the less you use, the better off you'll be. Develop strength gradually and do not force it artificially.

6.) Trying to over-control. Don't keep a "death-grip" on the stick. Work for smoothness and a relaxed feel. Follow the natural inclinations of the stick.

7.) Not paying attention to the proper feel. The best drummers think and talk feel. They are aware of how their movements feel. To find out how a particular pattern should feel, take it slowly and play it properly. This will give you an idea of how the pattern will feel when it gets faster, because nothing should change but the speed.

8.) Not taking advantage of the natural rebound of the drum. Some drummers are rigid and choke the stick at certain heights instead of letting the stick come off the head naturally. An example of this would be the athlete who slaps at a basketball instead of dribbling it naturally.

9.) Not getting proper rest and diet. When you are tired you have less endurance, speed and agility. Fatigue or improper diet can cause tension and it becomes difficult to play anything properly.

QUESTION: When I use the French grip on drum set or timpani, should my sticks move at an angle which is perpendicular to the drum head? Sometimes I find that my sticks hit with a slight angle.

ANSWER: The movement should very definitely be perpendicular to the drum head. As you know, the shortest distance between two points is a straight line. With



this simple fact in mind, we can draw several conclusions. By playing perpendicular to the drum head and moving the shortest distance, you can play with greater speed, less effort, and more endurance because your sticks are taking the most natural route to and from the drum head. This also results in a more consistent volume and tone quality.

QUESTION: I practice the rudiments daily which takes me approximately forty minutes for all twenty-six. In your article, "Preparing for the Rudimental Contest," you suggest three minutes opening and closing each rudiment. Do you feel that I should increase my practice of rudiments?

ANSWER: As in most cases, quality is better than quantity. I would suggest you take three minutes to open and close each rudiment for endurance training. However, you need not practice each rudiment every day. Practice the essential and much-used rudiments such as the double-stroke roll, five, six, seven, and nine stroke rolls, flams, paradiddles, ruffs, and single drags every day. Change the others each day so in a period of two or three days you have gone over all twenty-six. Another good way to practice is to do the rudiments at your top speed for short periods of time. Your top speed is the fastest speed at which you still have complete control and are relaxed and using the proper techniques. You may also practice the rudiments around the drum set. There are many ways to practice the rudiments. The more ways you use, the more versatile you will be and the more fun you will have.

QUESTION: My tom-toms are even in height with my snare drum and floor toms. Do you think if I raise them I could build up my speed, instead of having everything so even and "easy" on my set?

ANSWER: Rather than raise your toms to an artificially high position, I would suggest that you play higher, which causes you to use more effort and also to take

longer to move from drum to drum. When you resume playing at your normal level, you'll find increased speed is easier to achieve.

QUESTION: I am a band director and having a problem with my percussion section. They are continually rushing and cannot hold the band together particularly when we play "pop" music. Please advise.

ANSWER: It is not uncommon for young drummers to rush the tempo. I would suggest you explain the concepts of being "on" the beat, "on top" of the beat, and "holding back." Tell your drummers you want them squarely on the beat and demonstrate. Get each individual in the section working with a metronome. If the student is taking private lessons, consult with his teacher and have the teacher emphasize the use of the metronome in the student's lessons.

The problem may also lie in your percussion section's inability to follow the conductor's beat, or just plain inattentiveness. To remedy this problem, have the section play one quarter note in a measure and work to get the attack precisely with the director. Work up to four quarter notes, then do the same with eighth notes and sixteenth notes. Another approach is to amplify the metronome, or tape it and run the tape through speakers so you can hold a full section rehearsal with everyone being aware of the correct tempo.



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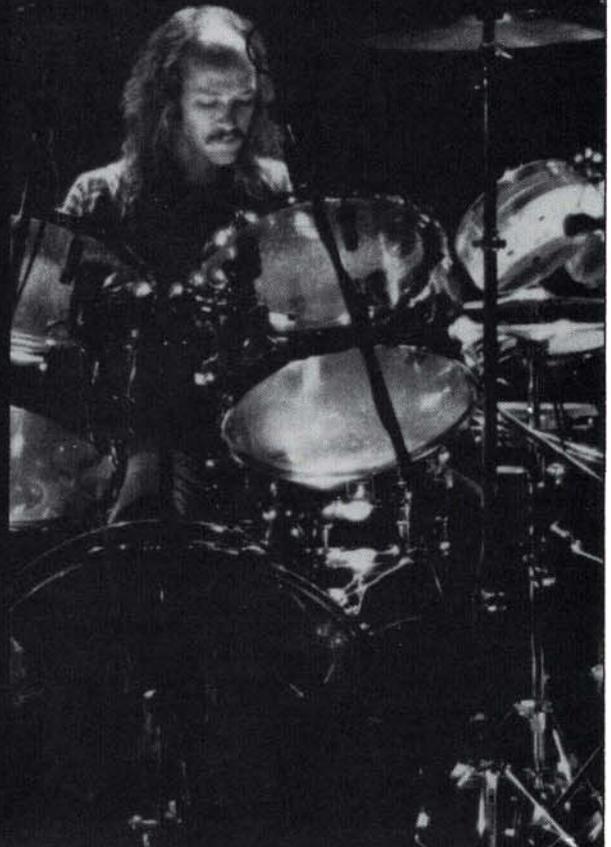
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Solving Technical Problems

by Ed Soph

All instruments have several approaches to a foundational technique. These techniques are determined by the physical nature of the instrument, the styles of music to be played on that instrument, and the physical limitations and advantages of the musician.

A foundational technique is a common sense base upon which the performer may build his own technical identity. Identity emerges from the discovery of musical objectives. One's technique grows out of the search to express musical ideas or feelings.

In my experience with clinics and students, I have recognized common foundational technique problems. I see them as problems because invariably, they limit musical expression. They usually limit further technical development, also. We must always keep in mind that drums are instruments of motion, of physical action in time which produces notes, or rhythms, in time. The motions may be large or small strokes, fast or slow, soft or loud, accented or unaccented. One of the more common of the foundational technique problems is the subject of wrist pivots, a matter I feel worthy of detailed discussion.

We have all seen drummers who move between their drums and cymbals (not "around" the drums a la Billy Cobham) using stiff arms. The patterns played in this manner usually sound rigid and completely out of place in a swinging environment. Again, our set-up and its centralization, is important. First, our left-hand side.

Position the mounted tom(s) slightly tilted and above the snare to meet the stroke rather than elongate it. One-handed patterns between the snare and tom can be played without pushing and pulling the left arm to and from the tom. The only adjustment with the left hand is that of moving it so that you are playing on the head area of the snare closest to the tom. Then patterns between these two drums become a matter of raising the stick with the wrist and pushing it towards the tom with the fingers (use traditional grip) and then down to the tom with the wrist again. The action is centered in the pivot of the wrist and fingers rather than in the awkward movement of the entire arm. The same technique may be used to play figures between your snare, tom, and left cymbal(s). Exclusively matched grip players may find this awkward because of the need to stick the elbow out to get into pivot position. Again, experiment.

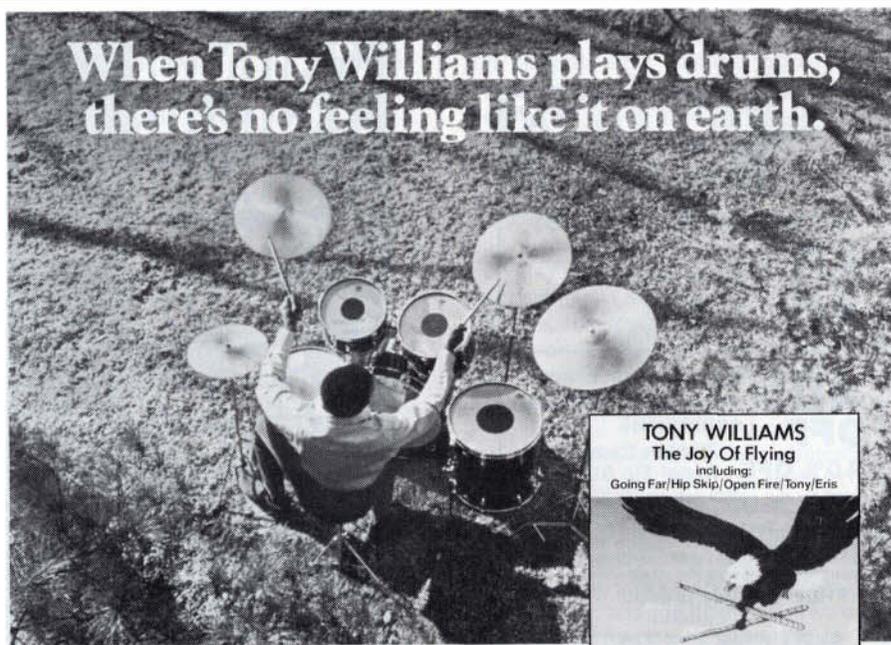
The same pivot principle may be applied to the right hand when it plays patterns between the snare, ride, and floor tom. We start with the right hand on the snare, holding the stick so that the back of the hand is facing upward. By pivoting over to the ride with the wrist and using slight outward arm motion, the stick should be in the playing area of the cymbal. Now, the back of the hand no longer faces upward. The thumb is on top of the stick. The hand is positioned like shaking hands. Some may disagree with this position for playing the ride. As always, there are exceptions. The backhand-up position is useful forgetting certain sounds and feels, depending upon the player's technical objectivity. Pivot from the wrist back to the snare and the hand resumes its snare position. The same procedure applies to moving between the snare and floor tom with the right hand.

One way to practice pivots, to get those wrists loosened so that they don't seem welded to your forearms, is to use Stone's

Stick Control and play the patterns between two drums, or a drum and a cymbal, with one hand. For example, LRRL could be interpreted from the left side as L-snare, R-tom-tom; or from the right side as L-floor tom, R-snare.

Of course, there are paths between and around the drums and cymbals where pivots are awkward. It is up to you to recognize them and to make sure they are not caused by an incompatible set-up. Drummers make music with motion. The more aware we are of how the body naturally moves, and find the motions which generate the least tension, the better our chances of playing musically. At least we will have the physical foundation on which to build our musical expressions.

What I have covered regarding some common technical problems took a long time and a lot of thinking for me to recognize and solve for myself. With the solutions came new problems. This way is the right way for me. I hope that some of these ideas help you.



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TATE... continued from p. 23

over the world with the stipulation that wherever I go there are drums provided. I don't make specifications because in different areas it's hard to come by a particular piece of equipment. I play whatever is there. If it's a workable set, I can play it. If you can play you're going to sound about the same on any cymbal. It'll sound different to you but to everyone else you sound about the same. It's your approach to the cymbal, your approach to the snare. Philly Jo can take a field drum and make it sound like the most precisely tuned instrument in the world. It's just the way he plays a snare. When he's right, there's nobody in life better. He can take a snare drum and make it sound like a full set. He's incredible.

MD: No matter what you play, your own individual style is going to come out?

GT: Precisely.

MD: Have you ever experimented with electronics?

GT: No, I've had to play them at times. I had to do some *Syndrum* playing on a couple of things for *The Wiz* album. It's just another sound and being electronic, it is controlled basically by the board inside. I don't find any great thrill in electronics at all.

MD: Tuning drums is a matter of personal choice. What are your thoughts on tuning?

GT: It's where your ear takes you. It's your preference. It's how you hear the instrument. If you hear your instrument in a certain tone with a tuning that is abrasive or offensive to others around you, it's up to you to make a change. Basically, what you hear is what you have to tune to.

MD: So you don't deliberately try to tune your drums in thirds or to get close to a particular note. You just tune them to what sounds good?

GT: Many times cats will tune their toms if they are playing three toms. They'll maybe tune the lower tom-tom a minor third from the higher tom, and the floor tom will be a fourth below the minor third. In certain instances that's okay. But when the tonality of the band changes, at times that can be abrasive because it will go against the changes the other musicians are playing. So I try to tune my drums somewhere in between. With the muffling that we do now it cuts out so much of the tonality you get a difference in thud.

MD: Are the overtones cut down?

GT: Yes, you cut down many of the overtones so you're getting a difference in thud power. And it's good especially with the rock things. You don't hear that big tonality. You hear the big tom-tommy thud sound.

MD: You feel it more than you hear it.

GT: Right, right. You feel it.

MD: Are there any particular type heads that you prefer?

GT: No.

MD: For brush work, do you use a snare head with a texture to it?

GT: The clear plastic heads don't make it with brushes on live dates because the swish is not there. You get nothing out of your left hand if you're swishing. Right? In recording, that swish is good with a clear head because the mike picks up that little swish sound. If you have a new head and you're playing on a recording, the swish is like taking a piece of sand paper and rubbing it on the microphone.

MD: It's too much?

GT: Yes, it's too abrasive. On live playing it is not good, but I find that in studio work the clear plastic, the very smooth plastic, is good.

MD: What are some of the things that you look for and listen for in a drummer?

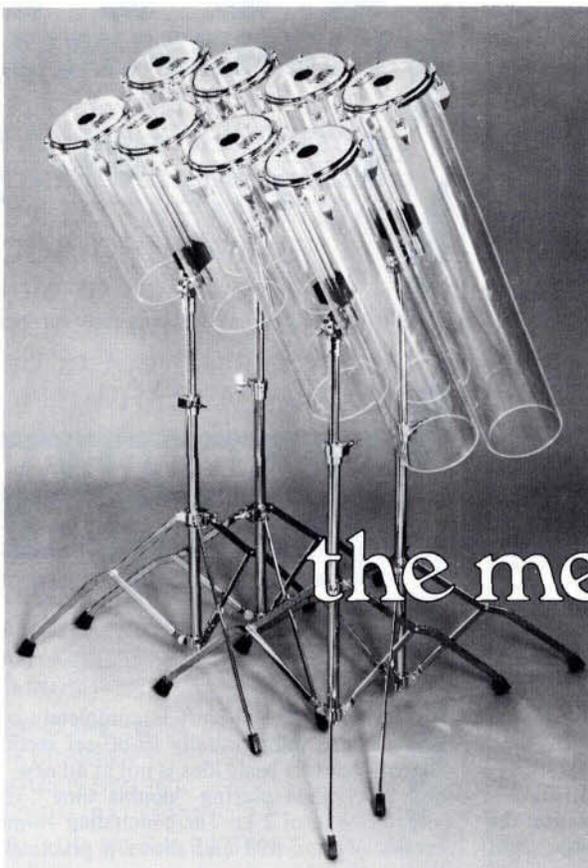
GT: Time and sensitivity. That's it, and in that order.

MD: When you're playing behind someone, like Ella for instance, do you listen to the words of the song as a key to using different colors and textures?

GT: Not necessarily. The colors to me are more easily generated by listening to the rest of the band or the rhythm section. I don't really concentrate on the lyric as much as the feeling. There's a feeling that a lyric gives you. If you listen to French tunes, you don't know the meaning of the words but you notice the implication. It's

continued on p. 55

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More Metric Modulation

by Rupert Kettle

This article is a logical extension of the material presented in my article, "Metric Modulation" (*Modern Drummer*, April, 1978) and has to do with shifting tempos, rather than meters, within a predefined structure.

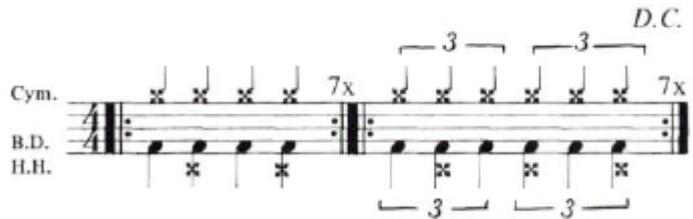
When we play the following:



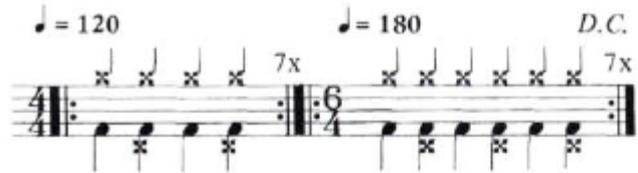
we play what we've been taught to regard as "quarter-note triplets" in the second measure. We are also, in that second measure, playing a rhythmic proportion, which in this case happens to be six against the underlying four, reducible to three against two. Considering this in definite pulse values, if the speed (tempo) of the quarter notes in measure 1 is mm: 120, then the speed of the quarter notes of the triplets is mm: 180, which would allow us to think in terms of two tempos at once.



To develop a feeling for shifting tempos, first practice the following, repeating each half seven times to create two, eight measure periods. Careful counting will ensure a safe return to the original four quarter notes.



Re-practice it, considering the second half as an actual new tempo and meter. The metronome markings are relative, and the exercise should be done at a variety of speeds, always maintaining the 3:2 relationship.



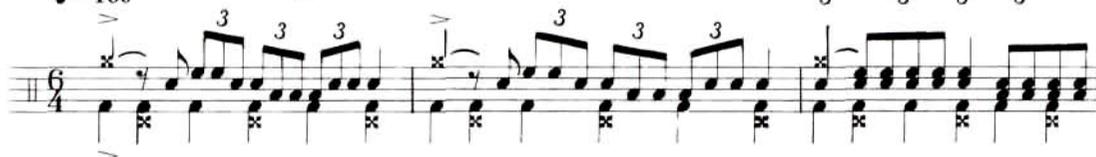
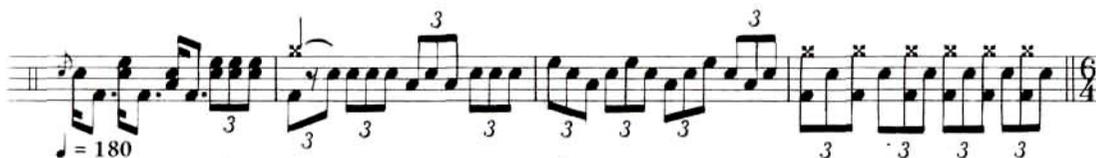
Finally, some cymbal patterns may be incorporated:



When this tempo shift is completely comfortable, it may be worked into solos, usually to off-set sections. It should be mentioned, that this basic idea is not at all new. We've all been doing it for years when playing "double time," (changing tempo in the simpler ratio of 2:1). The concluding 16-measure solo has a basic tempo of mm: 120 and shows a practical application of tempo modulation. Note that the new tempo is "set up" at the end of each section.

Preface with 8 bars 4/4 time.

♩ = 120



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Energy and the Ensemble



by Butch Miles

In my last article I talked about supporting the big band, not getting in the way, and cueing or directing the band. In this article, I'll be explaining the value of underplaying and the extreme importance of energy levels. For instance:

UNDERPLAYING

I said in my first article for MD last year that sometimes a well placed rim shot in an arrangement has more impact than ten thousand notes. The prime example is Buddy Rich's two bar silent break in *Channel One Suite*. It's a perfect place for one of Bud's incredible fills. The arrangement roars along at full speed and volume with lots of ensemble work and drum fills. Suddenly there's a dead stop and a massive wall of total silence. This hits the listener with an impact far greater than a huge fill ever would. It's perfectly timed and perfectly placed. And it's extremely effective.

Shelly Manne was a firm believer in silence when he played with the Stan Kenton band. Kenton liked to use sheets of sound in his arrangements. That was his particular sound. Naturally, silence in various places was and is very effective in a situation like that.

Also note the difference between the interpretation of certain Basie tunes by drummers Gus Johnson and Sonny Payne. Here's a quick quiz: Listen to "Bleep Blop Blues" on *Basie Jazz* (Clef #MGC-633) and again to the same tune on *Basie At Birdland* (Roulette #R-52065). The first recording is loose and the drums don't detract from the ensemble. You can hear the voicings that were written for the arrangement. It's more band than drums. On the second, the drums kick the living whatever out of the ensemble but the voicings are almost totally lost. Now the question is, is it Gus the first time and Sonny the second? Or, is it Sonny Payne both times with more restraint the first time and more energy the second? The answer? According to Basie, it was Sonny both times. This ties in with our next tip:

ENERGY

The same arrangement played by two different bands and drummers will sound totally different. Example: "Ya Gotta Try" on *Prime Time* (Pablo #2310-797) by Basie, and the very same arrangement by Buddy's band on *Buddy Rich Plays and Plays and Plays* (RCA-CPL 1-2273). Both have the same arrangement by Sammy Nestico but the interpretations are different. Basie's is smooth and swinging; Bud's is tight and very powerful. There's a high energy level flowing on both versions but Buddy is more up

tempo so there's more energy flowing at all times. However, in Basie's, I'm playing less in the way of fills and over-all punctuation to let the band breathe more. The concept fits that of the leader. Basie/band — Buddy/drums. Both are different from the other, and both are correct for that band. Both have high energy levels because the chart demands it.

Energy is extremely important when playing a ballad. One of the hardest tunes we do is "Li'l Darlin'." The reason is, the tune has a built in drag factor. No matter what tempo it's kicked off at, it wants to slow down. My job, and yours, is to keep that energy up and that tempo there. It's very difficult when playing with brushes.

Another example is "Ja-Da" (*Prime Time* again). When we recorded it, I used sticks all the way to keep the energy and the tempo up. However, as on "Freckle Face" (see last issue) I've since revised my approach. The band is more relaxed with the arrangement so I've switched to brushes for the first ensemble, Basie solo, flute solo, and second ensemble. It's only when we raise the volume and change the key that I switch to sticks. This gives an added lift and more color to the chart. More energy is needed when an arrangement calls for brush work. This may sound wrong but believe me, it is correct. Without that extra energy, a slow tune or a ballad will drag without your being very aware of it.

Also, on tunes where you're using brushes, it's always a good idea to play a stronger hi-hat. That way, no matter what the chart, the band can rely on the solid support that a strong hi-hat will give them. I've found the Avedis Zildjian 14-inch *New Beats* give me the best results. You may find that another sound is best for you.

Without energy, a chart will die a very sad death. The drummer is expected to supply energy at all times. Big band drummers have different approaches naturally; Bud is high energy all the time and so is Sonny Payne. I try to keep the level way up but also try to relax enough to let the band swing on its own. Mel Lewis has great energy without ever getting in the way of an ensemble or soloist. All the top big band drummers have incredible amounts of energy. Lou Bellson alone has enough energy to light up most of Los Angeles. It's so important. Don't let that chart die!

Ways to keep the energy level up in a chart? Strong hi-hat, and provide solid background support. Why use example #1 if example #2 will fit better? And it doesn't need to be loud to be strong with firm cues for the band and strong fills. These are only a few ways to keep the energy up, and there are many more. I will use example #2 in many arrangements when the band is swinging hard and I don't want to overplay and drown out the ensembles or the soloist.

Sam Woodyard used this method with Duke Ellington a great deal and it almost always works. Listen to *Ellington at Newport* — "Crescendo and Diminuendo."

Cym. 4/4
B.D.
H.H.

Cym. 4/4
S.D.
B.D.
H.H.

* Crossed stick on head & rim.

Next time, we'll discuss the importance of really learning the chart and some helpful hints on one of the most difficult of all aspects of big band drumming — phrasing. Till then, keep swinging.

Since writing this article for MD, drummer Sonny Payne has passed away. He was a friend, and I believe big band drumming has received a heavy blow with his passing. I feel a deep sense of loss as I'm sure many others do. I thank Sonny Payne for many happy hours of music, and numerous helpful tips on big band drumming. I'll miss him.

Butch Miles

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SCOTT ROBINSON:

JAMMIN' WITH THE GIANTS

by Karen Larcombe

While most boys in their pubescent stage worry about little league, catching frogs and doing Saturday chores, a 12 year old from Kansas City, Missouri juggles his time between Pleasant Lea Junior High School and a budding music career.

Scott Robinson is not just an amateur wonder child playing at local bar mitzvahs and weddings. In the four years he has been playing drums, Robinson has garnered more praise than many adult drummers receive in a lifetime. Leonard Feather in his *Melody Maker* coverage of the Kansas City Woman's Jazz Festival called him: "an astonishingly prodigious drummer who barely looks his age."

Connie Haines, former lead vocalist with the Tommy Dorsey Band said of Robinson: "He's going to be another Krupa or Buddy Rich."

John Garrity, producer of a forthcoming album *Kansas City Jazz Spectrum* featuring Scott has praised him as "a remarkable individual. He's just a kid, no doubt about it, until you put him in a pressure situation with his drums."

Robinson has performed with a number of prestigious musicians, including Max Roach, Charlie Mingus, and Rob Ralston. He has performed as a featured drummer on the Roy Searcy album. He was a featured artist in the Count Basie Tribute held in Kansas City, as well as with the Kansas City Symphony, the National Association of Jazz Educators (of which he is a member) and the Wichita Jazz Festival with Clark Terry, Zoot Simms,

Milt Hinton, Hank Jones and Carl Fontana. Scott is also the youngest member of the Kansas City Musician's Union, Local 34-627.

Perhaps the most impressive triumph to date for Robinson was a drum battle staged between him and Max Roach for the benefit of the Charlie Parker Foundation. How did Scott feel playing with Max Roach? "It was scary, but Max explained what we were going to do. It was a composition called "Rise and Fly" where one drummer takes a solo while the other leaves the stage. Then they switch places. Actually it was a lot of fun. Max gave me some tips, taught me some rudiments and a little about time."

As I listened to the tape of the Robinson/Roach battle, it was obvious that the young drummer had spent some time absorbing the style of the older master, which could be detected in his musical approach. Robinson handled himself in a professional manner, displaying a well developed and refined technique. During their solos, each drummer displayed versatility with sticks, brushes and mallets.

Robinson is from a musical family. His father, Glen, former percussionist with the Cincinnati Symphony Orchestra, fostered his son's interest in the drums. Together, they recently did a clinic at the University of Missouri in Kansas City (U.M.K.C.), and soon Scott will be appearing with the U.M.K.C. Jazz Band. For the past two years, Scott had been a scholarship student at the Charlie Parker Foundation. But

currently, his father is his teacher. Marinka Robinson, former violinist with the Cincinnati Symphony has also contributed to Scott's musical knowledge.

"We taught him to appreciate classical music and of course, he loves jazz. He's a natural jazz artist. We want him to be an all around fine musician. He loves music so much, it's his whole life. He'd quit school tomorrow if it meant devoting all his time to music," Mrs. Robinson said.

Though some child prodigies have trouble handling the pressure of a performance schedule and publicity, Mrs. Robinson and Scott are quick to state that he thoroughly enjoys what he does.

"He loves music and everything that goes with it, including the publicity. The pay isn't much, so the credit and recognition compensate for that," Mrs. Robinson said.

According to Scott, "It's a little difficult with homework sometimes, but we manage. I really enjoy it all."

Though Scott currently does not endorse any products, he had been approached by Zildjian and Pro-Mark.

"It would be nice if he endorsed someone, but we're not pushing for that now," Mrs. Robinson said.

Scott's taste in music is more sophisticated than his school friends, but many are interested in what Scott does.

"Sometimes, they'll come over to our house and Scott will play for them or give lessons. Of course there are the kids at school who'll come up to him and say, 'I

hate jazz' and walk away. Most of them are into rock and groups like *Kiss*. One day Scott gave a concert to expose his fellow students to different kinds of music. They gave him a standing ovation."

According to both Scott and his mother, practice on the drums is not hard work but merely enjoyment. Recently, Scott has begun to study the piano, which is harder for him but equally challenging. Because of his outside musical activities, the officials of his school "are not actually lenient, but they are very understanding," said his mother.

When asked what was the most important areas for a drummer to develop in, Scott feels time is a major priority.

"Time is very important, and solo work. I love to do solos. If a chance arrives to do a solo, I'll take it."

One of the most exciting opportunities for Scott was the chance to record the *Kansas City Jazz Spectrum* album. Some of Kansas City's most well-known musicians were assembled to record that album. The LP was released in March and John Garrity explained that the album, "reflects the jazz of the future and Scott clearly represents the future."

Scott's reaction to making an album was one of excitement. "When they first approached me about doing an album it was kind of shocking. But of course I said yes and it was great."

Like most youngsters and musicians, Scott has his heroes and idols.

"I love Buddy Rich, Alan Dawson, Max Roach, Louie Bellson and Butch Miles. They're really tasty drummers." His mother explained that, when the Basie Band is in town, Butch Miles always invites Scott to sit with him.

One of Scott's goals is to work with a big band. "I want to write but I'd also love to have my own big band and go touring. I want to work in combos too."

Many times, Scott has musicians coming to the house to jam. Mrs. Robinson explained that, "Scott really enjoys those sessions. And the neighbors love to hear the music. I guess we're lucky to have such wonderful neighbors."

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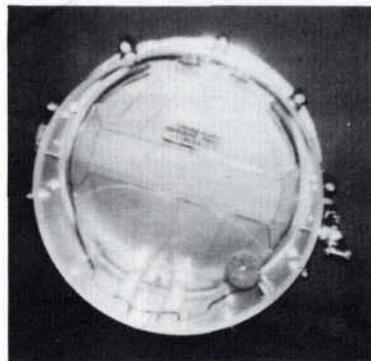
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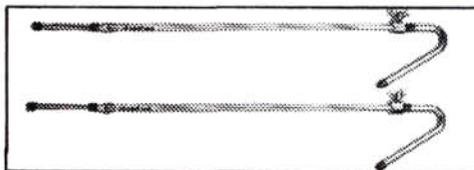
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PURDIE

continued from p. 41

BP: I use it whenever I want to. When I'm playing hard, it's easier to go that way for me. I use the traditional when I'm lazy, when I just want to groove and not do anything.

MD: Have you ever used the double bass drum set-up?

BP: Sure. I had fun with it too. There were no set patterns to use and most guys only play a certain kind of pattern. But I did whatever I felt. It worked out fine.

MD: I noticed your drums have both top and bottom heads. Have you ever used tom-toms with just a single head?

BP: No, because I lose the sound. In the studio, I don't fight with the engineer anymore about keeping the head on the bass drum.

MD: Wouldn't you prefer to have both heads on the bass drum?

BP: Oh, I'd always prefer it! But, it's easier for the engineers to get what they want with the head off. You don't fight engineers anymore, I learned that the hard way. So you go along with the engineer.

MD: What are your thoughts on the electronic revolution happening in drumming?

BP: I think it's fantastic. They're good gimmicks. As long as you use them as gimmicks, and not as a set of drums. That's what they were built for in the first place. Not to take the place of drums, but to add to them. If guys face that then it will work fine.

MD: Have you used some of the new electronic percussion products?

BP: Oh sure, the electronic drums, the tuneable timbales, the concert toms. I played on all of them, and had fun. It just means more work for me. But, I don't need extra work. I'm very lazy. All I want to do is groove. I'll groove all night long. I don't need solos, for what? Let me have some fun listening to the rest of the folks, and make them happy.

MD: Do I detect a negative view on drum soloing?

BP: I think soloing is great as long as you limit it. It's boring, very boring. But that's my opinion.

MD: Well, if you had to do a solo, what would your approach be?

BP: I like rhythm solos. I don't mind having the rhythm continue while I play my solo. I like to play my solo inside of rhythms, so it makes my job easier, and it makes me sound good. There's something there that offsets what I'm doing. So the people feel very natural, very happy, where they can still dance, and still move while my solo is going on.

MD: Do you have any favorite drum soloists?

BP: No, I like too many drummers.

MD: What is your concept of the drummer's role in the rhythm section?

BP: He is the backbone of the band. If

you take care of that job, then you can do anything you want. Your job is to hold the band together. Your job is to support everybody in that band. It's your job to give the band what they want, when they need it. And in return, they'll give you what you need. But, you've got to give it to them first. Always, that's your role.

MD: Is there any one person that you would credit with being the most influential voice in drumming styles in the past 20 years?

BP: There are many good drummers who teach. A drummer who can teach has my support all his life. Because then he's giving something away that young people need. That to me, is one of the greatest roles a drummer can play. Being able to pass the knowledge down to somebody else. Giving them a chance to learn what is going on and what is happening. I appreciate any teacher.

MD: What do you listen for in a drummer?

BP: I listen for precision, a nice sound, how he carries himself, when he wants to get his point across. I also listen for him to be the backbone of the organization.

MD: Do you have any words of advice for young drummers just starting out with hopes of one day filling your shoes?

BP: Learn the basic elements of drumming. Learn it, don't bullshit it. It will take you far into the music world. I begged. Finally, someone gave me a chance. I mean you can't just walk in and expect it to happen. You have to be ready when the time comes.



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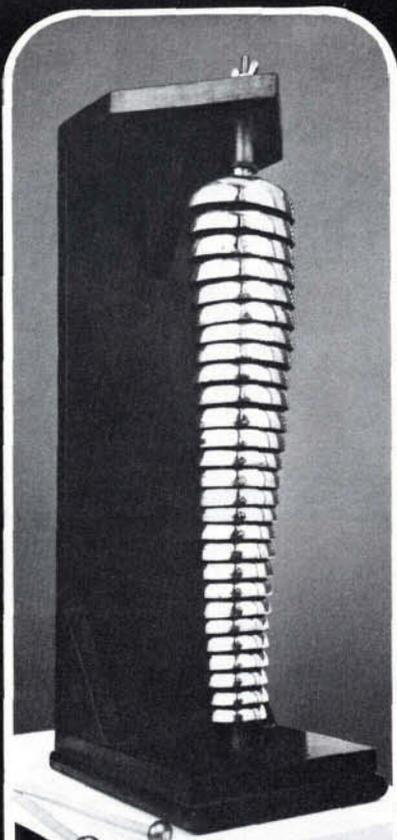
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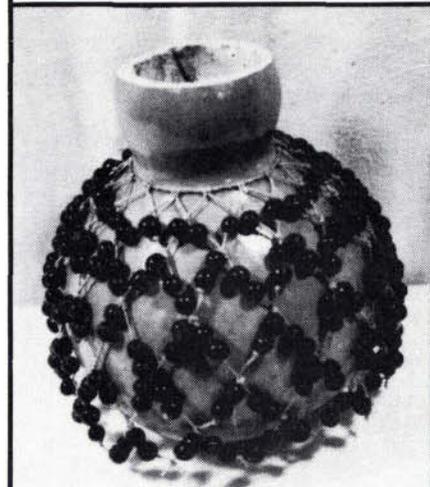
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CORRECTION

In the March/April '79 issue of MD in our *Shop Talk* column (Snare Drums) it was stated that the Hinger *Touch-Tone* Company manufactures a 37½ lb. 6½ × 14 pure steel snare drum. The company advises that particular drum has been discontinued and replaced by a 6½ × 14 synthetic shell snare drum called *Space-Tone*. Our apologies to the Hinger Company for the error.

Editor

TATE — *continued from p. 45*
implied that this means love or this means hate. So I react to the feeling that is implied more than the words. I listen to what it feels like and color accordingly.

MD: Do you teach at all?

GT: No.

MD: Have you ever considered it?

GT: No. I wouldn't know what to teach. I've never been taught. I wouldn't know how to go about it.

MD: Have you ever considered doing a clinic?

GT: I've done clinics but they're all verbal. At one clinic, I ordered double bass drums, six cymbals, six or seven toms, small tympani on the left, a gong, and different accessories like triangles, wood block and finger-cymbals. I walked on stage, took a stick, and hit everyone of those things one time. I said, 'Now that I have totally astonished you with my technique, we can get down to some of the finer points of playing this instrument.' And that's all I played the entire clinic.

MD: So your clinics are rap sessions?

GT: Yes, a rap session. Because I'm not a clinician. I don't operate well under anything but battle conditions. I'm terrible at a rehearsal. I cannot find in myself the energy to put out at a rehearsal. If it's a rehearsal, then it's for my benefit too. I use that time to acquaint myself with what's going to happen.

MD: Do you prefer singing to playing the drums?

GT: Sure.

MD: Why?

GT: Because I'm in control of the melodic content and the verbal communication. There's no way you can mistake what I'm saying if I'm singing to you. I've never been that good on my drums. Many cats are, but I'm not.

MD: Do you believe that your feeling, as opposed to technique, is responsible for that status you've obtained in the music field?

GT: It's not my technique. I don't have any technique.

MD: Then you feel you are a good back up drummer for a singer?

GT: Yes, for a vocalist or a band. I can do whatever is called for at the time. Many times people hear more than I'm actually playing. What they're hearing is the feeling. There are ways of placing things. I can't explain or teach it to anybody. There's a way of placing something with a combination of things. It's the way one plays a cymbal with the right hand and a sock cymbal. When you're playing and the sock comes down, if it's not totally synchronized, there's a looseness about your playing that's irritating. I can play my sock and my ride cymbal very softly, and because of the synchronization, the intensity is not to be believed.

MD: The right foot and left hand are almost not needed.

GT: You've got it, that's where the time is, and it's so precise that it cuts through everything. You're not forcing anything, you're just laying everything in its proper place. When you can play the ride cymbal and left foot with that kind of synchronization, and then play something off that with your left hand, it sounds incredible. It's just that everything is properly synchronized. It's the way I play. A lot of cats hear things I play and say, 'Damn, man that was a gas.' I know it's the simplest thing imaginable to me. I find the simplest thing I can possibly play and make it work.

MD: Then it's possible to create the illusion of something being more complicated by playing it correctly and accurately.

GT: Absolutely. It sounds complicated because it's right, because things are properly spaced.

MD: And properly placed?

GT: Yes. It was the right time for it. I played it when the space was made available to me.

MD: Don't you find that a good part of that comes from listening?

GT: Darn near all of it comes from listening. That's right, being sympathetic and compatible.

MD: The role in the studio is to make the other guy look good?

continued on p. 59

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**At press time, specific locations for the Roy Burns clinics had not been determined.*

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June 29: Ontario Place, Toronto
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June 24 - 30: Marching Percussion Workshop, Middle Tennessee State University, Murfreesboro, TN.

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July 8 - 14: Western Division, North Texas State University, TX.
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July 8 - 13: Ohio State University, College of the Arts, Columbus, OH.

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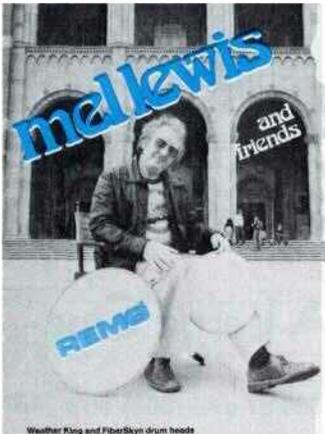
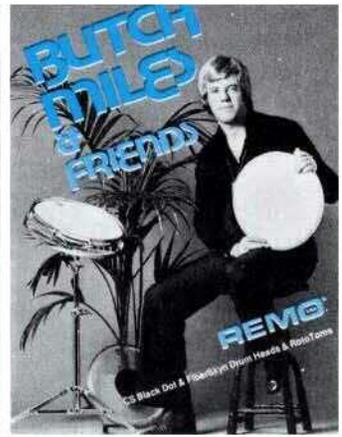
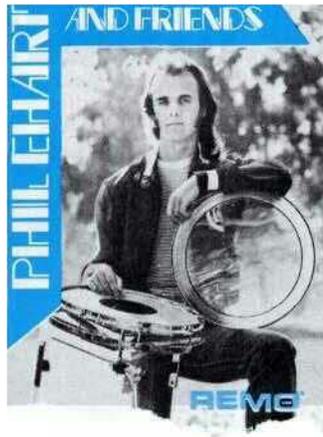
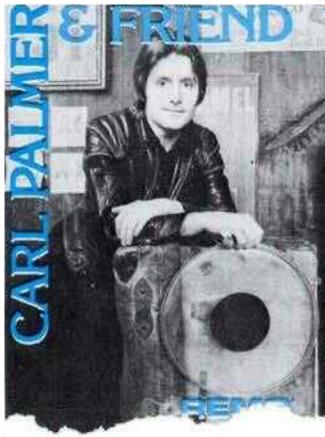
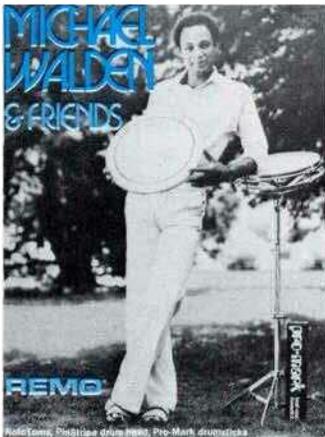
May 19: Marching Percussion clinic, King High School, Tampa, FL
June 20 - 21: Marching Percussion clinic: University of Kentucky, Lexington.
June 27 - 28: Marching Percussion camp, East Texas State University, Commerce, TX

DENNIS DE LUCIA

May 26 - June 1: Marching Percussion clinic, University of New Mexico, Albuquerque.

FRIEDMAN/SAMUELS

June 5: Mallet Duo, Kimo Theatre, Albuquerque, NM.



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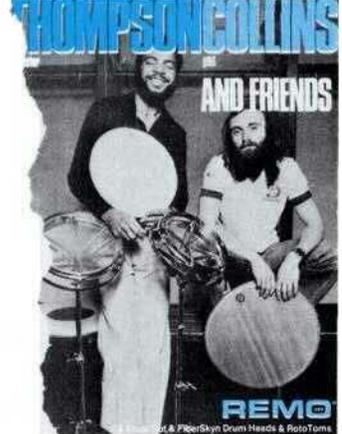
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In Memoriam



World-renowned cymbal maker, Avedis Zildjian, succumbed February 8th at age 90.

William F. Ludwig, Jr., president of the Ludwig Drum Co. of Chicago, in eulogizing Mr. Zildjian, said, "His contributions and those of other industry contemporaries such as Joseph Rogers, Sr., H.H. Slingerland, Sr., Fred Gretsch, Ulysses G. Leedy and my own father, William F. Ludwig, helped to launch the music industry in America.

"The death of Avedis Zildjian," he said, "marks the end of an era in percussion because he was the last of the original founders of the percussion manufacturing business."

Mr. Ludwig explained that prior to his time, the cymbal was thought of chiefly as a marching instrument, which greatly restricted its use. Mr. Zildjian made cymbals larger, thinner and more musical. Consequently, cymbals could be adapted to the popular music of the day and became an integral part of a drummer's set-up.

He worked very closely with the drummers of the 30's and 40's including such personalities as: Chick Webb, Gene Krupa, Dave Tough, Jo Jones, Zutty Singleton, Cozy Cole, George Wettling, Ray Bauduc, Buddy Rich and other highly respected drummers of the day. Through experimentation, Zildjian was able to give the drummers what they were looking for.

Avedis Zildjian Sonny Payne

Charles Alden, owner of Alden Music Company, Westwood MA remembered Mr. Zildjian as a dynamic businessman who literally created a market for this new type of cymbal. "I can recall him visiting customers with a stack of cymbals under his arm." That was decades ago, when he was building up a fledgling business working out of a small factory in Quincy, MA, which Mr. Zildjian opened in 1929 in the face of the depression.

Mr. Zildjian came to the United States from Istanbul in 1908, at 19, after realizing he was not the heir apparent to the secret formula for making cymbals. In 1927, however, he was informed by his uncle Aram that he was to inherit the family business.

Avedis Zildjian was a vital man, who remained active in the daily operation of the business until his death. He maintained a rigorous schedule as chairman of the board, as well as personally overseeing the regular preparation of the secret metal alloy used in producing every Zildjian cymbal.

He was married to the former Alice 'Sally' Goodale and had two sons, Armand A. and Robert. Both have also been active in the business operations of the company and will continue to run the family business with assistance from the younger Robert Avedis (Rab) Zildjian, who represents the third generation of Zildjians in this country. Other members of his family will remember the "G.P.", as he was affectionately called by his grandchildren, for his warmth, generosity, strong will and his affable story telling about life in Europe and in the America of the early 1900s.

Mr. Zildjian cared deeply about his Armenian heritage. He was founding president of the Armenian Benevolent Union of America, Inc. and was honored for his contributions to American business by the Armenian Bicentennial Committee. He also was a member of the Order of Masons AF&AM, the American Legion and the Quincy Neighborhood and Yacht Clubs.

To the percussion world, Avedis Zildjian leaves a legacy of unsurpassed quality and excellence, emanating from a cymbal-making mystique that MIT scientists, despite all their technological proficiency, could never understand. Fortunately, the value of his contributions will continue to be immortalized by the millions of professional and amateur percussionists worldwide who have come to respect the superior quality of Zildjian Cymbals.



Drummer Sonny Payne died recently of double pneumonia in Los Angeles, California at the age of 53. Big band enthusiasts will best remember Sonny Payne for his outstanding performance with the Count Basie band in which he held the drum chair from 1955-65. During his career he also worked with Tiny Grimes, Lucille Dixon, Earl Bostic, Hot Lips Page and the Erskine Hawkins Orchestra.

After leaving Basie, Payne continued his career alternating between the Harry James band and fronting his own jazz quintet. Payne will be best remembered for his great showmanship, along with the drive, color and excitement he brought to the Count Basie Orchestra.

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DRUMS AND THERAPY

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a friendship, almost comradery was present.

"You've got to get in with the kids and take a real interest. Sensitivity and trust are so important. Each child is an individual and they must be treated that way. It's like they're saying, 'This is the key to my door.' There's no stereotype of how to do things. I once had a professor who said, if it works, use it."

One of Schell's unorthodox, if not delightful teaching aides was a robot, made of wood and colorfully painted, like a relative of the *Star Wars*' R2-D2. With light bulbs for eyes and a trap door stomach that houses an elaborate tape machine, the wood-shop built robot plays music and has become almost a playmate of the children. "At first, this wasn't approved of because according to N.Y.U. therapy training, children should not be made to relate to an inanimate object. But the kids love him."

The disco strain, firmly meshed into the American culture, particularly in the black and hispanic communities, has also become a viable part of Schell's classes. The disco rhythm can be successfully transferred to their knowledge of music. With the lights turned off during a disco song, a strobe light and crystal mirror ball cast beams of light on the ceiling and floor, a la *Saturday Night Fever*. Besides adding to the atmosphere of really performing in a disco, Schell finds the lights a part of the "sensitivity that the kids respond to."

In terms of how well the program has succeeded, with its mixture of percussive, as well as art, drama and other creative endeavors, Schell, says, "You can only appreciate this program when you see the kids on the outside. Some of our kids are actually geniuses, but they are mentally ill. They see things that aren't there, they talk to strangers. If I thought that after leaving here, the kids would end up in the adult hospital across the street, it would be as depressing as hell. This is a short term therapy program, mainly to get the kids back into the public schools. There is usually a revolving door syndrome that occurs here. They leave when they're 8 and come back at 13. I see growth in the kids. Some have gone on to play. One of my students came back one day to visit. He had bought himself a conga and was playing in a small rock band. Percussion had become his thing. I feel I've had a big influence on their lives. Music is a way of communicating, a way to actually relate to the children."

Some of the equipment used in the classroom are remnants of Schell's older instruments, including a red sparkle set of Gretsch drums, complete with taped heads

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TATE —continued from p. 55

GT: And at the same time make yourself look good. By making the singer or what have you look good, you come off with five stars.

MD: So instead of saying with your instrument, 'Listen to me,' you . . .

GT: I don't have that problem. I don't have the need to be recognized. I've never had the need to be recognized.

MD: Do you find many drummers have an ego thing which somehow surfaces through their playing.

GT: Your playing is indicative of your personality. Always. If you let me listen to a cat, I'll tell you what kind of person he is. And it's gonna be right. Look at all the drummers you know. Think about their playing. Think about having met them and the impression they gave you. They're the same people, on and off their instrument. They're the same cats. You find very nice, mild mannered drummers and they play that way. The never stir up a storm. Even when it's called for they don't rise to the occasion. It's just not them. When they try to achieve what is called for, they fail because it's not real. Look at the cats you know. It's true.

MD: Are you still growing musically?

GT: I'll always grow. I hear things. I hear what other people are doing. I hear what I'd like to do. There's constant growth. I'm not growing on the drums as

much as possible because I don't involve myself totally with them anymore. I don't think about drums anymore. I sit down to play and when that's over, I'm through. I don't think about my next session. But let's face it, I want to be a singer. That's what it boils down to. I think about that and work at it.

MD: Then you're getting more involved with singing?

GT: I'm involved whether working or not. Because I work with my equipment, my recorders and what have you. I work on ideas and things like that. This has taken the place of my earlier days when I was thinking of what I was going to play on my next date. I remember if a call came to do an Oliver Nelson date or something, I'd sit down and listen to all the things I had by Oliver. And I'd say, 'Well this is where Oliver's head is at.'

MD: Is there any one musical experience that stands out in your mind?

GT: The most bizarre experience I ever had was in 1965. We were playing with Quincy's band. Snooky Young was playing lead trumpet and we had this incredible figure to play. I had a set up to do, and this particular night everything seemed to be right. The band was just romping. This set up was something that we all waited for every time we played this thing. The trumpet section and rhythm waited for it. So I made my big set up and hit the figure. Immediately I was angry because it was set

up perfectly and the cats didn't play. I looked at the trumpet section and noticed they were looking at me. We were both looking at one another with the same kind of expression and irritation. I played the figure and in my ears, cancelled the brass section out. When they hit the figure they cancelled me out. It was hit so perfectly, there wasn't a millionth of a second difference. It was as though for that split second there was a vacuum. Quincy and the saxophone section turned around in amazement. It was like the *Twilight Zone*. I've never had that happen since.

MD: Those set ups are so important. Catching those figures helps to punctuate the brass parts so the trumpet section doesn't have to blow their brains out.

GT: Set ups are very important. In most instances, they're looking to you for the time. Sometimes there's twenty men, and each one of them has a different tempo.

MD: A different inner-clock.

GT: Yes, a different clock. So they look at you. You are to be their time machine. If your tendency is to rush your set ups, it throws everybody into a little panic. It pushes everybody ahead, and people don't like to be pushed. It doesn't feel good. So you have to be careful of set ups and things.

MD: Do you have any unfulfilled musical goals?

GT: Not really. I just want to go on playing and being involved with good music.

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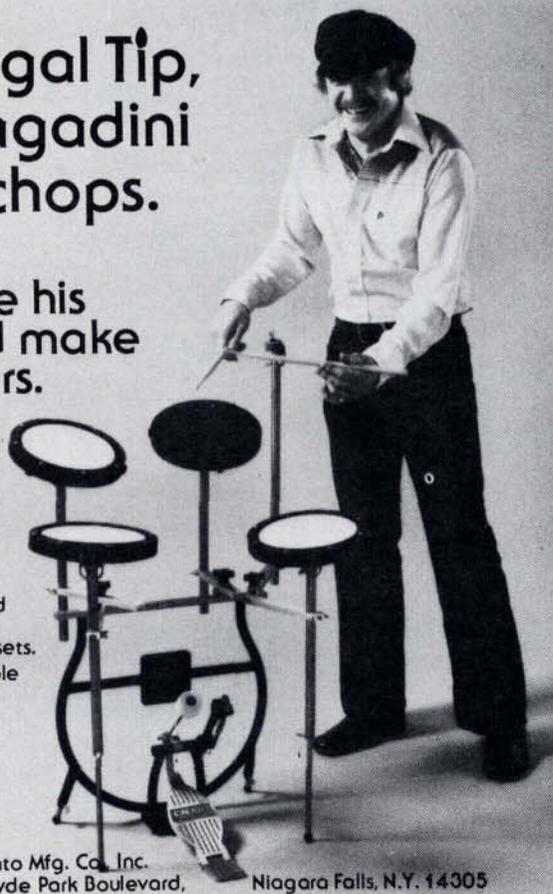
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DRUMS AND THERAPY

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and Ludwig accessories. Sticks are either made in the wood shop at the school, or Schell buys seconds at a local music store.

"When I came here, the group I was with had broken up. I told them that I had an electric piano, PA system and the set. I brought it all here."

Equipment replacement is not a real problem. "Naturally the sticks break all the time. I've told the kids to respect the equipment because once it's gone they're not going to have it anymore. I tape the heads to dampen them, but also to prevent any damage. I try to show them what the drums can do for them and how they can relate to each other through them."

The one rule that Schell strictly enforces in his classroom, is participation. Wasting time is forbidden.

"Problem children that do not want to get involved in what we're doing are given to my student teachers for private sessions. That may seem like a cop out but the percussion and gym classes are the only ones that focus on socialization, on being part of a group. I tell them that this is a group and we must relate as one. It's a give and take situation. If they want to be passive or start disrupting the class, they are removed. They know what taking care of business means. By their behavior, they make the choice of attending this class or not. In that way, I'm completely honest with them. Their energy, and they have a lot of it, must be focused."

Since 1965, Schell has worked as a professional drummer, performing with Stevie Wonder, Martha and the Vandellas, the Happenings and Jerry Butler. He also appeared at a numerous amount of clubs in the NY and Boston area. Schell was the percussionist for the run of *Godspell* at the Promenade Theatre in NY. He has studied with Fred Buda and while a student at the Berklee College of Music, Alan Dawson. Why did Schell become interested in music therapy, instead of continuing his professional career?

"I'm from a family of therapists. Whatever there is in our family, we have a psychologist, art therapist, librarian. I still work in a band for weekend gigs. But as far as pursuing a show business career, I've had my taste of it. I've played at Reno Sweeney's and the thing with *Godspell*. But I wouldn't want to go into it steady. It's tough. I enjoyed the times on the road, I think every musician should do it."

When asked about how music might affect the childrens' future, "They love to perform. Many would like to be in show business someday. I don't know if they can handle the life of a professional musician, the discipline, rehearsals. Many of the kids are placed in a trade program so they have some way of making a living, even if it's washing cars, when they get out of here."

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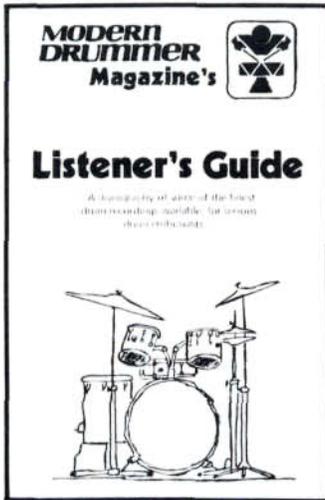
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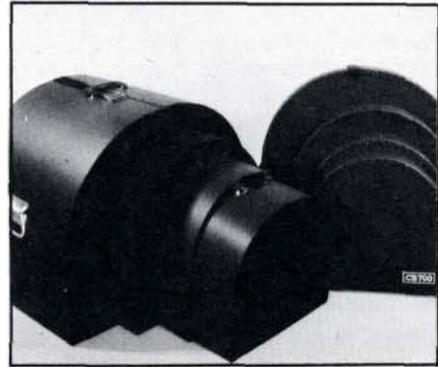
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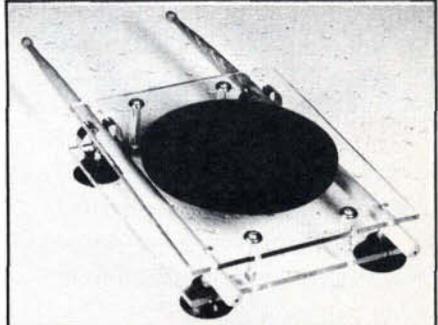
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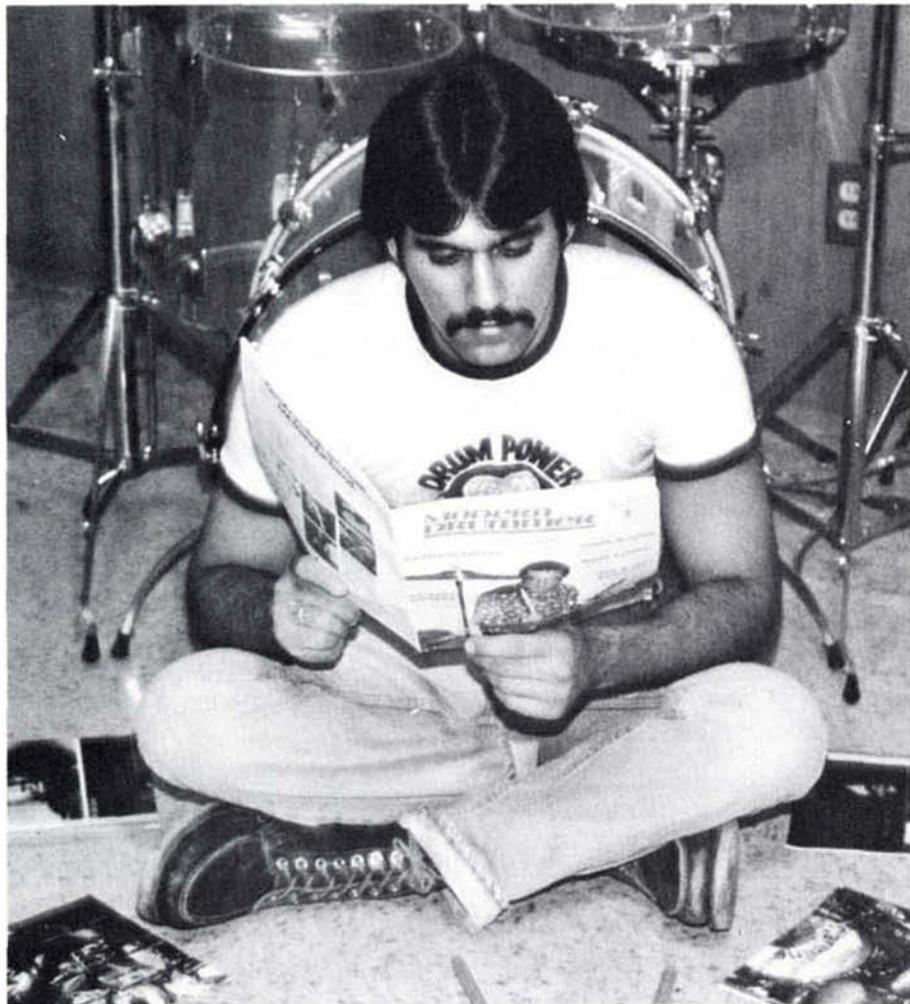
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