

MODERN DRUMMER

AUG. - SEPT. 1979
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A Contemporary Publication Exclusively for Drummers

Billy Cobham

Elvin Jones

Jimmy Cobb

Don Lamond

Ask A Pro

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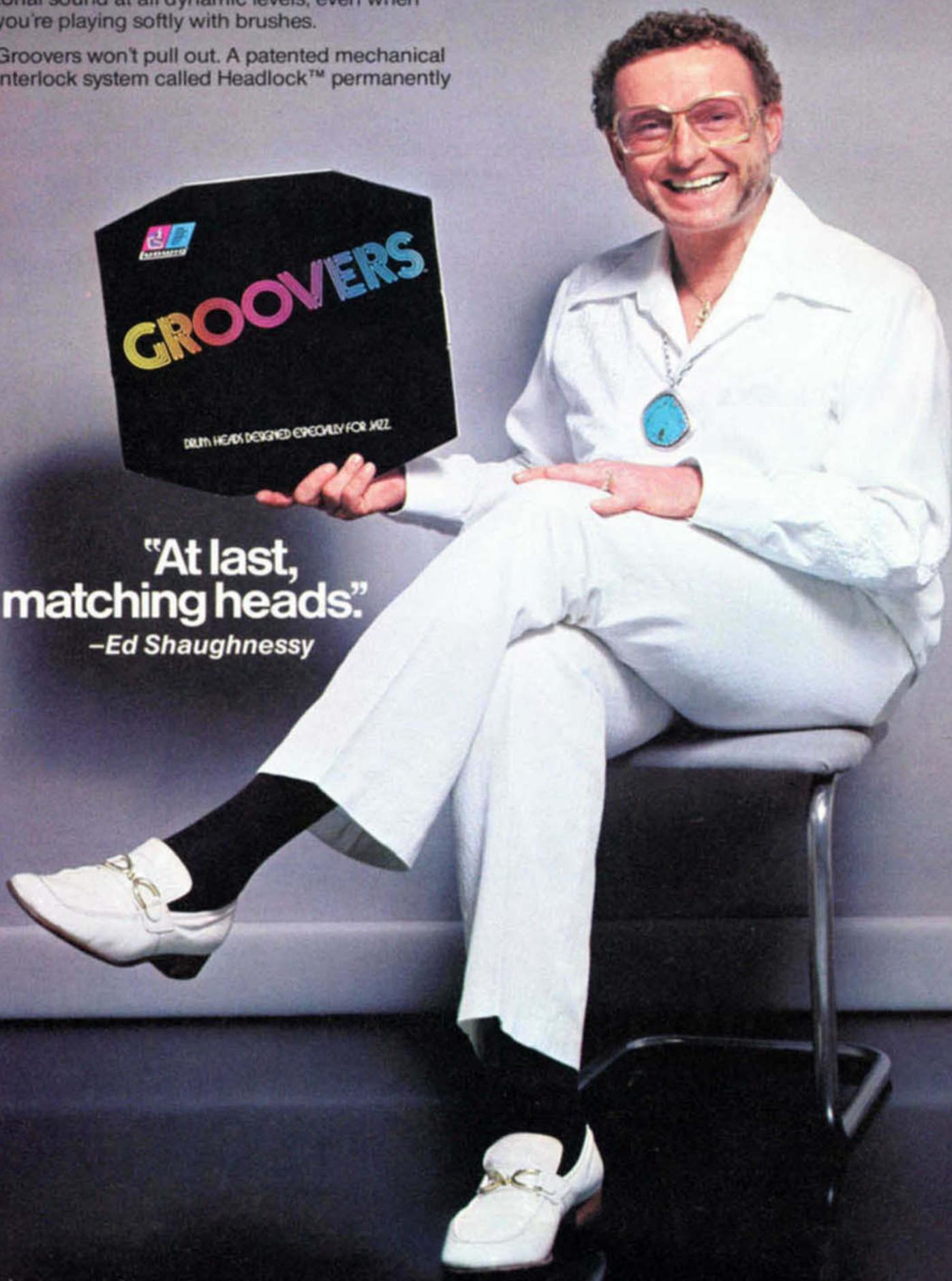
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MODERN DRUMMER



A Contemporary Publication Exclusively for Drummers

Aug./Sept. 1979

Vol. 3 No. 4

FEATURES:



BILLY COBHAM

In a rare interview, Cobham talks about family influences on his playing, experiences with rudimental drumming and the fusion and break-up of the Mahavishnu Orchestra. **10**



DON LAMOND

Now living in Florida and performing with the Bob Cross Orchestra, Lamond takes time to reflect on his early career with the Woody Herman Band and later success in the NY television and recording studios. **22**



ELVIN JONES

The ultimate jazz drummer, Elvin Jones came to prominence backing John Coltrane. Though he refused to speak of Coltrane in this interview, Jones expresses his thoughts on the development of his career and jazz appreciation outside of the United States. **14**



JIMMY COBB

As the drummer for jazz vocalist Sarah Vaughan, Jimmy Cobb has developed a fine reputation as a sideman. Noted for her particularity with musicians, Vaughan and Cobb have enjoyed a long association. Cobb discusses Vaughan, his formative drumming years and present success. **28**

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EDITOR'S OVERVIEW



I don't think anyone would argue the point that this is nothing short of an unprecedented point in time for drummers. Certainly there is more excitement and activity in both the art and the industry than any other previous period. A Renaissance for drummers if you will.

Take for example the advances in percussion technology. A quick review of any twenty year old drum catalog is all the proof one needs. Experimentation with percussion and electronics was practically unheard of just a few short years ago. It has now become an area that's opened up avenues of musical expression for the adventurous artist in search of new challenges.

Industry leaders also seem noticeably more attuned to the needs of drummers than ever before. Equipment design is directly related to every conceivable musical need. Items we as drummers dreamed about not too long ago are now on the market.

Likewise, there has never been so much offered to drummers in terms of educational opportunities. The Percussive Arts Society International Convention has provided a means for drummers from all over the world to meet with each other, and view the latest percussion equipment. Ludwig's International Percussion Symposium, a highly commendable effort offers the serious drummer two concentrated weeks of study in diversified areas of drumming. Slingerland's recent decision to up-date the drum contest idea is a wonderful opportunity for hundreds of young, talented drummers to meet with their peers and compete. These are but a few of the numerous programs taking place throughout the country and an indication that our industry is presently in a most healthy state. MD tips its hat to those organizations and concerned industry leaders who have been instrumental in instituting these programs. We commend them for their innovation, and primarily for their interest in the young drummers of this land.

August's MD brings with it a highly diversified feature artist round-up leading off with Billy Cobham. Brought to prominence through his dynamic performances with the Mahavishnu Orchestra, Cobham has had a far reaching influence on thousands of drummers who assimilated much from the high energy jazz/rock concepts of this fine artist.

Elvin Jones can accurately be classified a leader among the handful of truly innovative jazz drummers. Like Cobham, Jones' reverence among jazz drumming buffs began as a sideman with the legendary John Coltrane in the sixties. His efforts in the area of polyrhythmic control are still being absorbed and imitated by drummers the world over.

What's it like working with one of the world's greatest jazz vocalists? Jimmy Cobb has had Sarah Vaughan's drum chair for some time and his interview provides us with an enlightening perspective on backing one of the finest singers in the business. And veteran Don Lamond has some fond remembrances of the big band years, including his stint with Woody Herman. Don enjoys a varied and steady career that has spanned nearly forty years.

Topping off this issue is a story on a unique school in California that specializes in the training of rock musicians, and our Part 2 wrap-up on the foreign drum companies of the world.

MD is also premiering another new column with this issue. It's your opportunity to ask a specific question to a name drumming artist of your choice. We call it *Ask a Pro* and we welcome your inquiries. Sorry, but personal replies from this department are simply impossible at this time.

Looking ahead to October, one can see MD's Gene Krupa tribute issue coming into clear focus. It will be a very special issue for us, and we hope for you as well.

READERS PLATFORM

I have enjoyed many of your articles on drummers such as Buddy Rich, Ed Shaughnessy, Carmine Appice and Bill Bruford. In the near future, I hope to see excellent Canadian drummers Neil Peart of Rush and Graham Lear of Santana in the pages of Modern Drummer. After hearing these drummers on record and in concert, it is hard not to admire their workmanship.

ANDREW SOBCZAK
TORONTO, ONTARIO, CANADA

Modern Drummer is a great magazine and I especially enjoy "Show and Studio" by Danny Pucillo.

When Danny passed through New Orleans, I was lucky enough to meet him (I recognized him from his picture in Modern Drummer) and have a lesson with him. He not only writes well, but when he teaches his genuine interest leaves you with a good feeling about playing. Thank you Modern Drummer and Danny Pucillo.

DON FEAU
NEW ORLEANS, LA

Thanks for the cover story on Bill Bruford. The rundown on the equipment Bill uses was very helpful. I always wondered how he got that beautiful sound out of his snare drum and the unusual tones on his tom-toms. Try to keep up these good, in-depth interviews.

DAN BOSS
CEDAR FALLS, IA

I was very pleased with your interview with Joe Morello. It was long overdue. In 1962, I was sixteen years old and attended my first Dave Brubeck concert. I was in seventh heaven watching Joe. His movements were so graceful and he made everything look so easy. My eyes were glued to his left hand. His drums sounded so crisp. His cymbals sounded so brilliant and his bass drum sounded like a cannon. I met Joe ten years ago and still have the pair of drumsticks he gave to me as a souvenir. I shall always cherish them. Keep plugging Joe.

RAYMOND JORDAN
PROVIDENCE, RI

Are these guys serious? How is it that in all your interviews, each artist (except Buddy Rich) claims to daily muddle through five or six practice books, pedantic rudiments and boring practice pads? I'll sit down with the George Lawrence Stone book for ten minutes and get off with some crazy new beat. I start hearing music in my head and all those practice manuals don't mean a thing. I just love to play my drum set, with or without other musicians. That is art! Trying to swallow all those monotonous exercises is like trying to compose music with a computer — too mechanical with no flow. By the way, I loved the Zildjian cymbal article. Those instruments have got to be the most mysterious oddities around. I worship a good cymbal.

BRIAN NAVE
JOHNSON CITY, TN

England's extraordinary Jon Hiseman possesses awesome technique coupled with a very tasteful conception of modern drumming. In the past decade, as leader of various Coliseum units, he established himself as an early innovator in "fusion" drumming and still maintains a one-upmanship status in the higher echelons of important percussionists. While enjoying a Billy Cobham-type fame throughout Europe, Hiseman has been virtually unrecognized in the U.S. I would appreciate any article acknowledging this truly progressive drum titan. Thanks.

JIM BELANGER
MANCHESTER, CT

I have just received my second issue of Modern Drummer, and feel I must take the time to thank you and your staff for providing this excellent publication. Having been away from playing for several years, I lost touch with the new technology of drums and related percussion instruments. Just from the two issues of Modern Drummer I've read, I am able to go to my local music dealer with the knowledge to ask intelligent questions concerning equipment and accessories. The articles ranging from rudimental through rock with the accompanying exercises and notations have inspired me to practice reading again. This after a ten year lay-off. Thank you MD!

JOHN FINSTEIN
NEWTON, MA

Australia is a country with great undeveloped potential, particularly in human resources. The music industry is one area with this potential. Unfortunately, the development of this potential is smothered by negative attitudes and approaches.

Music and musicians are an important, essential element in human society and have been throughout recorded history, playing a big part in inspiring reformation and revolution as well as a medium of communication and expression. Music gives enjoyment and release from life's pressures. Therefore, musicians should be proud of their profession and realize the source of positive inspiration. Musicians should feel adequate and respect themselves as people and musicians. This same respect should be shown to their fellow players and the listener/audience.

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We have just changed our cover date to read August/September instead of July/August. The change was made to accommodate those dealers and subscribers who received their last issue later than expected, thereby making the cover date old. With the new date, customers will be assured of receiving MD in advance of the cover date. This change will not affect the amount of issues published per year, nor will it have an effect on the amount of issues a subscriber receives.

ASK A PRO

QUESTION: I am considering the purchase of Anvil cases for my drums. Do you have any suggestions? Also the wood snare has leveled edges on the snare side that leave wrinkles in the snare head. Would you suggest adding the *Touch-Tone* snare equipment?

FRANCIS FAISON
FT. WALTON BEACH, FL

ANSWER: As far as cases are concerned, what you buy depends on whether you're traveling on the road or just in one area. If you're stationary, you might just need fibre cases. If you're on the road, you might try looking into

LENNY WHITE

companies such as Anvil, Calzone, C&C, etc. They're more expensive, but for the life of your instrument, it's a must.

In answer to your question about the snare drum, try taking the head off and sanding the edges, making it as smooth as possible. Then put the head back on and tension equally. This is a suggestion, but this is a difficult question to answer without having seen the drum.



ED SHAUGHNESSY

QUESTION: Many of my friends are actively involved in sports and are quite knowledgeable about body conditioning. They all state that the muscles in our body need rest to develop properly. When I say that I practice daily on hand conditioning (utilizing the George Stone *Stick Control* book), they say I am defeating the whole purpose of developing my hands. What are your thoughts on this subject?

JOE GEMMA
SAN FRANCISCO, CA



ANSWER: Although your friends may be sincere in their concern, it sounds like what you are doing is a proven method. Basically, as a teacher and a player, I have seen the benefits of working with a good book such as the George Lawrence Stone *Stick Control* book. I would like to stress the fact that practicing these exercises, with the feet keeping time on the pedals at all times, is very important.

As far as physical fitness is concerned, I am a firm believer in it. I run three miles per day, swim and play tennis. This keeps me in good condition and gives me the endurance and stamina to cope with any playing situation.

QUESTION: How much time did you practice each day when you were a student? How did you split up the time between the pad and the drums? What did you strive for in practice?

JOE CREAN
NEW YORK CITY

ANSWER: There was a point when I was practicing 6 to 8 hours a day, 4 to 5 days per week. I just had all these things I wanted to work on. I'm not saying this schedule should be followed by all drummers. If you can put in a good, solid hour of serious practice on something you want to work on, that is acceptable.

I never practiced on a pad, I always used to use a drum set. Now, I sometimes use a pad to practice in my apartment.

BUTCH MILES

*I'd start my practice routine by warming up with the 26 rudiments, from open to closed, to open. I'd go from the first one to the last one without stopping. Sometimes it would take me about 45 minutes just to complete that one exercise. I would play time by myself, just straight time. I would solo in all different tempos using brushes, mallets and sticks. I'd make an in-depth study of which way things worked the easiest for me on my set. I practiced with a couple of books: Jim Chapin's *Advanced Techniques for the Modern Drummer* and George Lawrence Stone's *Stick Control* book. I also listened to every drummer on every album imaginable.*



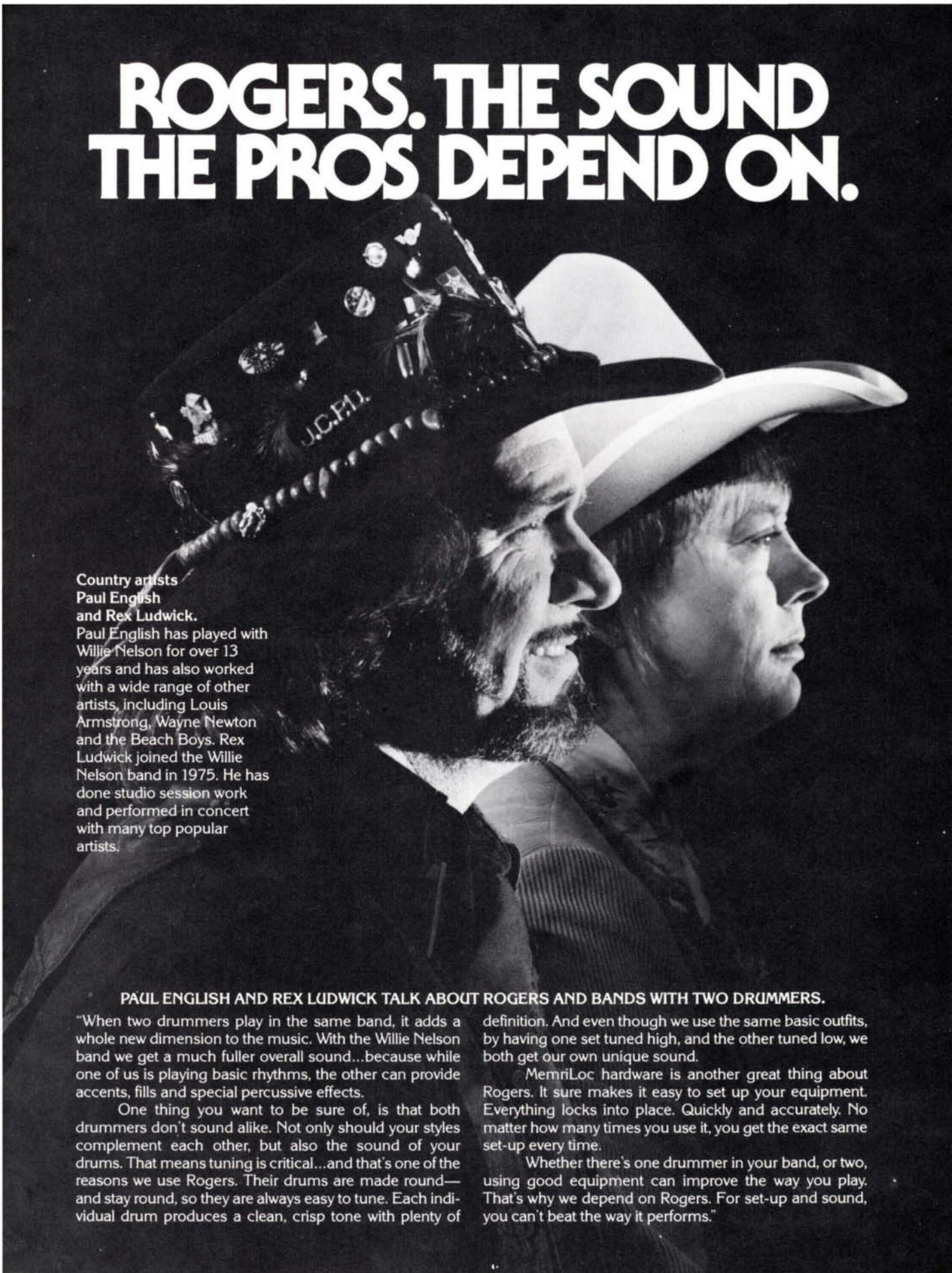


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Paul English
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PAUL ENGLISH AND REX LUDWICK TALK ABOUT ROGERS AND BANDS WITH TWO DRUMMERS.

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IT'S QUESTIONABLE



by Jim Piekarczyk

Q. Is there a second volume to the great Jim Chapin coordination book?

O.M.
Seattle, WA

A. *Yes. Volume 2 of Jim Chapin's famed, Advanced Techniques for the Modern Drummer is titled, Independence: The Open End. Write: James F. Chapin, 50 Morningside Drive, New York, NY 10025.*

Q. Where could I write to Carmine Appice?

M.M.
Windsor, Ontario, Canada

A. *Letters to Carmine Appice should be sent to him c/o Ludwig Drum Company, 1728 N. Damen Avenue, Chicago, IL 60647. All letters to your favorite artists will reach them if directed to the drum company they endorse.*

Q. I am a local drum instructor for two drum studios and would like to know if there is any drum instructor certification, public or private, that I may apply for? I am concerned with keeping local drum instruction on a high level.

B.B.
Bridgeport, CT

A. *A college music degree, required for a position in the school systems, can add to an instructor's credibility, though it is not required for private teachers. Unfortunately, to our knowledge, there are no standard state regulations concerning the certification or licensing for private instructors in the studios. The idea however, is an excellent one.*

Q. I realize the importance of practicing the drum set with a metronome. The problem is I can never hear the metronome except when I'm playing very softly or with brushes. Does anyone make a metronome with an earphone jack?

J.M.
New Orleans, LA

A. *Not to our knowledge. You might try tape recording your metronome at the setting desired and playing the tape through a set of headphones. You'll be able to hear the tick of the metronome with the recorder volume turned up. This is similar to working with a click track in the studio.*

Q. Is it possible to find out exactly when my drums were made by the serial numbers on the drums?

D.M.
Atlanta, GA

A. *No. The serial numbers are actually for identification and insurance purposes. Most experts look primarily for logo plate, hoop, and lug features when attempting to determine the year the drums were manufactured.*

Q. How can I develop my sight reading ability?

B.T.
Reno, NV

A. *Poor reading ability is one of the most predominant weaknesses among drummers. There is no short cut to developing sight reading ability. Spend a good portion of each practice session on developing your sight reading. Read every type of drum part you can get your hands on. As you develop, you'll learn to recognize groups of notes and rhythmic figure patterns. Immediate recognition of each pattern and the ability to hear rhythmic figures rather than reading them is the key to successful sight reading.*

Q. I was wondering if you could shed some light on selecting different drum heads?

S.K.
Oldenburg, IN

A. *Be sure to choose drum heads based on the type of music you're performing, ie: rock, jazz, studio, etc. Today's manufacturers are offering drum heads for practically every imaginable need. Drummers have more to choose from than ever before. Pick up a catalog at any drum shop or music store. Familiarize yourself with what's available and select what's best for you.*

Q. What type of bass drum beater would be applicable to both jazz and rock music?

D.B.
Beachwood, OH

A. *In jazz and rock, the beater should be capable of producing clear-cut taps. A hard surfaced beater, such as wood, hard felt, leather or cork is recommended.*

Q. Could you suggest a good instruction book with cassette or record dealing with jazz styles on the drum set?

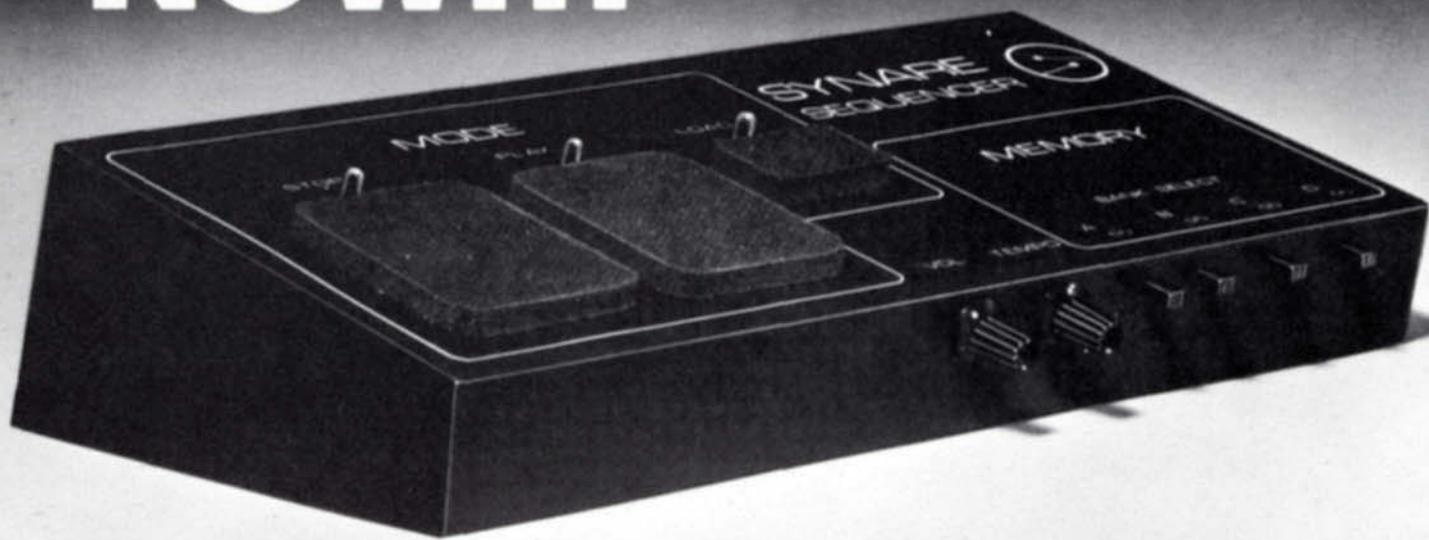
J.T.
Tanner, AL

A. *Check out Different Drummers by Billy Mintz, published by Amsco Music Publishing Company, New York. Solos in the styles of numerous jazz players are transcribed and a Soundsheet with recorded examples is provided for more in-depth study.*

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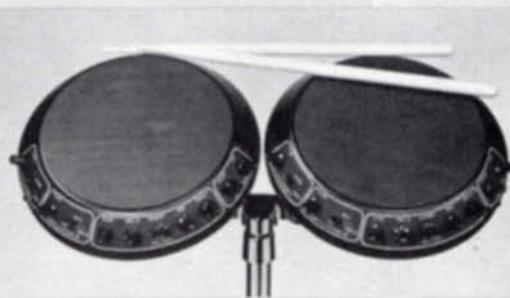
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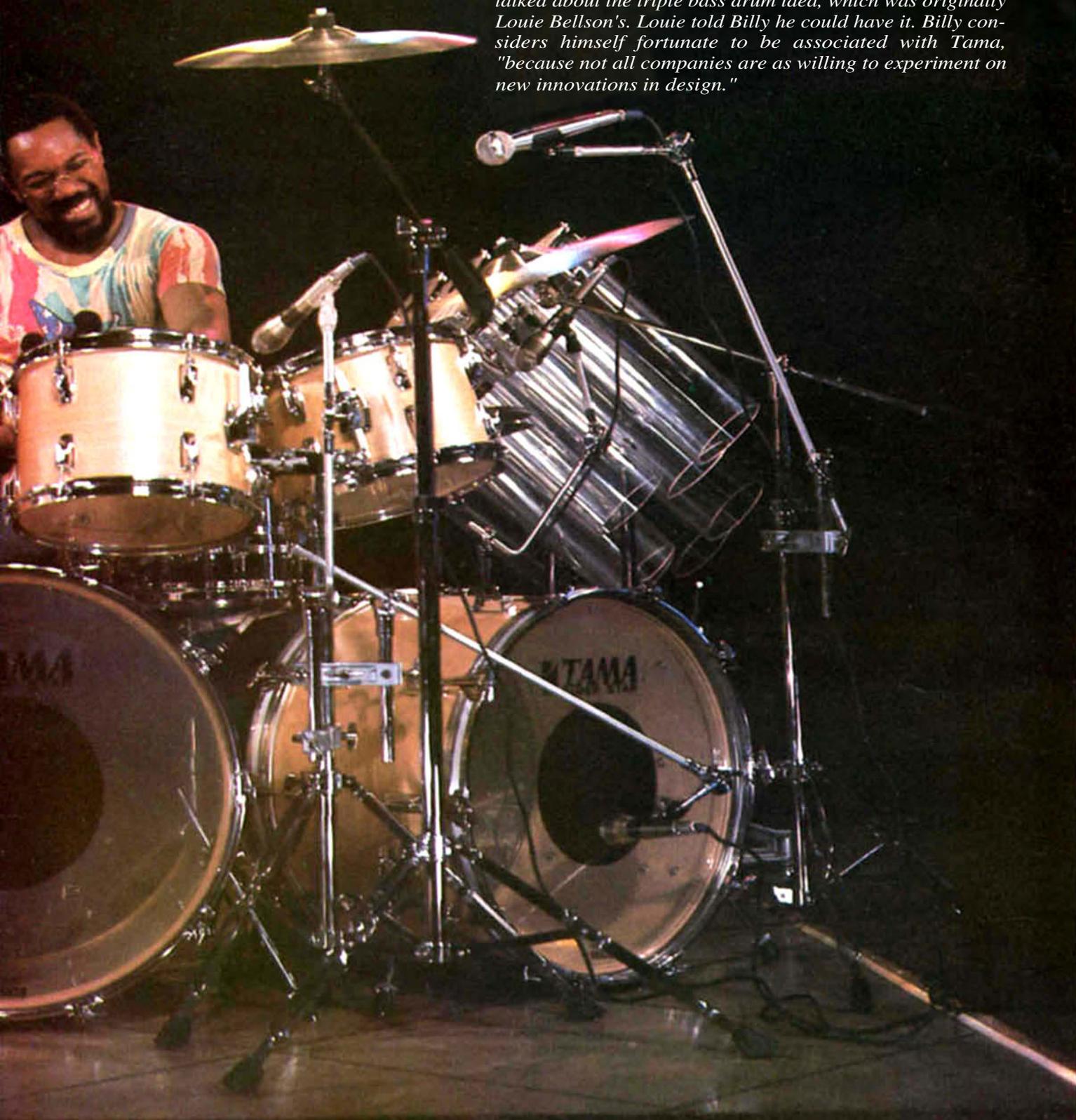
Billy Cobham

by Cheech Iero



Billy Cobham is one of the strongest innovative forces on the drumming scene today. Both his technique, and drum set-up are awesome.

We met at Starr Recording Studios where Billy was to record an instructional tape for the Tama Drum Company. It took the crew the entire morning to set up his mammoth array of drums. While the studio technicians expertly placed the microphones around the set Billy and I had lunch. We talked about the triple bass drum idea, which was originally Louie Bellson's. Louie told Billy he could have it. Billy considers himself fortunate to be associated with Tama, "because not all companies are as willing to experiment on new innovations in design."



CI: Where are you from originally?

BC: Panama.

CI: Date of birth?

BC: May 16, 1944.

CI: What started your interest in drums?

BC: I've been playing since I can remember. That's all I know. I don't know what started it.

CI: Billy, you mentioned that members of your family played drums.

BC: Yes, they play now. They build congas and steel drums and sell them throughout the Caribbean.

CI: So your family for the most part still lives in Panama.

BC: The area I came from is called the "bush." If I'm not mistaken, my family comes from the part of the village where almost everyone was a musician. My mom sings and my father is a pianist. My family built drums for religious purposes.

CI: Did you have any formal training on the instrument?

BC: Very little. I went to the Music and Art High School in New York City but they didn't have a percussion instructor there. They looked down on percussionists. I studied with Morris Goldenberg, who passed on in 1966. I also studied with Warren Smith who was a student teacher in our high school while studying at the Manhattan School of Music. But no other formal training.

CI: You seem to be quite articulate when it comes to rudiments.

BC: Lots of drum and bugle corps.

CI: What about reading?

BC: I taught myself to read.

CI: Just from picking up various books?

BC: Well, actually I did have some help. While I was in high school a woman by the name of Pamela Black was a senior and studied with Saul Goodman. She became my drum instructor. She explained the logic behind the notes. I just took it from there. You've got to get it through your head. Once you get it together and understand what it all means, then it's okay.

CI: What influenced your playing in your formative years?

BC: Big-bands. Lots of big-bands.

CI: Who were some of the drummers you listened to?

BC: Sonny Payne, Al Levy, Charlie Persip, Mel Lewis, all of the big band drummers.

CI: Do you recall any meaningful experience you had during the early part of your career?

BC: While making the transition from the drum and bugle corps, I had to set a schedule for myself. In high school, I decided to really study my rudiments. I was very weak there. I tried to get a foundation together. And I got all that together whereas a lot of the other guys like Bobby Colubby really got into playing the set. Most of the cats I heard didn't have their chops together. They were playing, swing-

ing, looking pretty and feeling pretty good about things. But they had no strong foundation.

I joined the drum corps because it was cheaper than taking lessons from some drummer who was going to tell me how he played. The competitive element was much more important to me then. My father and I never got along very much and I couldn't stand being put under another whip, and have another father image. So I went on and joined the drum corps. It enlarged my viewpoint because I had a chance to compete and learn how to play with people.

CI: And play with other drummers.

BC: Yes. I can put that to work in situations now. Recently I went to Japan and played with Tony Williams at a concert. The two of us together. Tony never worked with another drummer before. He had worked with Lenny White once, but felt very uncomfortable working with me because he didn't know what to expect. But it worked out well. We're going to record an album together, and do another concert. He'll be a guest at some of my concerts and vice versa. We'll have some things worked out that we can play together. We'll be listening to each other, which is important. When two drummers are onstage, more often than not they try to blow each other off the stage, which is wrong. It can be musical if it's done properly. Playing in the drum corp rounded things out for me where I saw the possibilities of working with other players. When you play in the drum corps, there can be two drummers or as many as twenty. I've been involved with the national champions of 1977 *The Concord Blue Devils*. They have 13 or 14 snare drummers and they sound like one. Everybody plays and they each have a specific job to do. They do it together like one big trap set. With 35 percussionists playing as one, it's not easy. It's a real task. It means listening to everybody. It works if you are sensitive towards your fellow players.

Usually, when you run into a trap player, he's concerned about his gig. That drummer has a problem. If you walk in the door and have any kind of reputation as a drummer, immediately it's threatening to them. They try to put you down and make you feel small. That situation is unnecessary.

CI: Do you feel that drummers are for the most part insecure?

BC: Yes. Many times drummers have been made to feel small in comparison to the other musicians in the band. When you hear people talk about the band they speak of the band and the drummer, or the musicians and the rhythm section. The drummer is not viewed as a musician. He's a time-keeper. If the band has a time problem, it's the drummer's fault.

CI: He's in the hot seat.

BC: Always. Therefore he's insecure

about his position. That's why drummers have difficulty trying to run their own bands. I'm almost sure that my record sales would have been tripled had I been a guitar player. The question has always been asked of me, 'How do you run a band behind a drum set?' All I can say is watch.

CI: Do you find it difficult to establish a rapport with the audience behind a wall of drums?

BC: Not at all. I don't play behind my set all the time. There's always a way. Playing behind a set is one way of conveying messages. I play with some strong musicians. Sometimes I'll have one of the other cats play drums. I'll get up, play some percussion instruments and sing. I'm into a show as opposed to a recital.

CI: Do you still practice?

BC: Sure. Whenever I get the chance, which is not often.

CI: If you had the time what would your practice routine consist of?

BC: Going through certain basic rudiments to build my foundation. Going back to basics. I make sure that is cool before starting on anything else.

CI: Do you advocate practicing on pillows, pads, or the drum set?

BC: If you're in a position to practice on a drum set, you should. Everyone isn't that fortunate. You have people to deal with and many times they say, 'Hey shut up already!'

CI: How did you develop your left-handed playing style? Did that come naturally to you?

BC: Yes, primarily because I always led, even though I lead with my right, going left to right. I always thought it was a bit easier to play your ride cymbal and your hi-hat in the same general area. Therefore, it made me use my left hand a lot more than I would have if I had my ride cymbal over towards my right.

CI: Are you left handed?

BC: No.

CI: You appear ambidextrous behind the drumset.

BC: I have dexterity and stamina primarily because I use the left hand to play ride rhythms.

CI: Did you develop this approach through one of your teachers?

BC: No, it was based on a philosophy that I developed.

CI: Were there any exercises you used to develop that particular style of playing?

BC: There were no real exercises outside of the finger control thing. I just played in a lot of high speed situations where I had to play a lot of notes per bar with my left hand. Because of that, the muscles in my hand naturally developed.

CI: You sometimes keep time with the left foot and use the right for accents.

BC: The left foot will keep time on four. I use the hi-hat there or I might turn around and use it to play accentuated rhythms on the bass drum and if I'm using

the hi-hat on the right hand side, I keep the right foot on 2 and 4.

CI: Sometimes I watch you play the ride rhythm with your left hand, do a fill and wind up playing the rhythm after the fill with your right hand.

BC: Well, I'm leading with the right so everything else is normal except that the left hand is playing the ride rhythm. All the fills will lead with the left and end with the right. If I really want to do something more effective by ending on the left hand. I'll train myself to do it.

CI: Do you have any suggestions for drummers who would like to strengthen their left handed ride rhythms?

BC: Yes, put the ride cymbal on the left next to the hi-hat and try to play some things. Use your imagination. Try 3 against 2, simple basic things which you would normally do with the right side. Even before you get to the drum set, I would suggest trying to lead. Start all your rudiments with your left hand. Practice with your left hand only. Start your rolls with the left hand and get used to affecting things from the left side, along with playing the set, which is most important. As you get used to it, you find things start falling into place more.

CI: Do you remember your first drum-set?

BC: The first professional set was a Ludwig. A 1957 silver sparkle. I still have those drums.

CI: What drum heads do you use?

BC: Remo *Diplomats* and *Ambassadors*.

CI: Do you have any tuning tips you'd like to discuss?

BC: No. Different situations require different things. I'm constantly tuning the drums. It's never consistent.

CI: In your style of playing it's crucial to have your instrument set up precisely. When you go on tour and play various concerts what type of road crew do you use?

BC: My roadie Graham handles the drum set. He's very meticulous about the way things are set up. I never expect him to have it set up perfectly, because each hall is different. The stage might be slanted or too small. We may not be able to use the risers or the stage lacks depth so we can't push it back. My seat has to be modified for the type of stage we're working with. If it's slanted we've got to change the base of it. The angles have to be a certain way. Everything has to be worked out properly. Then I can come in and make the fine adjustments.

CI: When you select your cymbals what do you look and listen for?

BC: When I go up to see Lennie DiMuzio, (of the Zildjian Cymbal Company) normally I'm looking for a total, overall tone row. Each cymbal starting from a low cymbal to the smallest one has to have a certain feel and sound. I only have one cymbal that's really funky, and that's an old swish that Gene Krupa used

to own. Frank Ippolito sold it to me.

CI: What's your opinion of playing on dirty, worn out drum heads?

BC: I change them immediately. My heads will change, especially if I'm playing hard. I'll change my heads once or twice a week.

CI: What do they lose? Is it their tone or resiliency?

BC: Yes. They get bubbly and dirty. The overtone gets cut out.

CI: Can you discuss your experience with electronic percussion?

BC: Not really. I have something in the works with Tama but nothing to really talk about at this point. It's funny but I've gone back to the acoustical thing again. I've put electronics on the shelf for a moment to develop new acoustical ideas, like the addition of the third bass drum. I just got my pedals squared away and I'll be playing three bass drums on tour. Three bass drums and three snare drums.

CI: How does your triple bass drum set-up work?

BC: It works on the torque principle. It's hooked up to five pedals and one is independent of the other four. In the middle there are two pedals without beaters that are hooked up to outside pedals on the right and left side. By way of an arm, just like a wrench ratchet set, they hook together. With the pedals I can move those two outside bass drum pedals out there and keep my feet pretty close in towards the center bass drum. I can go from one pedal to the next very quickly. It works well.

CI: Are there any innovative ideas being designed for you at the present?

BC: The drums that will be coming out soon will have oversized headed toms. I designed the gong toms. It will be on the *Superstar* set and the *Fiberstar* set, which are two sets I am closely connected to right now with Tama.

CI: What are some of your thoughts on drum solos?

BC: Drum solos should have a beginning, development and an ending. If you're playing a drum solo that is going to be connected to the middle of a piece, you have to know how to pick up from the point where the piece has stopped. From there start your drum solo properly, develop it and end it, making the transition back into the song again.

CI: How about developing it in terms of telling a story?

BC: That's just the idea. Every story has an A B A situation where you have to go, start, go to the next section and develop it like the bridge of a song. Drum solos are the same as writing music. It's just that you're doing it right on the spot. And it's an improvisational situation. So you've got to know how to put it together right. You must get it back to the point which you left. Move on.

CI: How did you become involved with the Mahavishnu Orchestra?

BC: I received a phone call asking me to record with them. Eventually, I was coerced into joining the band, though I really didn't want to. I had just left Dreams. I really couldn't resist because the band did sound very good.

CI: Why did you leave?

BC: I didn't. The band was released. It just happened that I was aware of that at least 8 months before it happened. So, I had enough time to prepare, to do something else, rather than be out of work. I immediately went into the studio and made an album. It started doing well so I went into the studio to do another one.

CI: How did you know the group was going to be released?

BC: John told me. I knew that in the late winter of 1973 that the group would be disbanded. As a matter of fact, we were planning to replace certain musicians in the band. I think John wanted to replace Rick with another bass player and Jerry was going to be replaced by Ponty. Jan was talking to me and was really considering George Duke. But George was a little too funky for John and John's concept just didn't lean that way.

CI: If those moves were made, it may have proved to be an interesting mixture.

BC: George probably would have left Zappa, but I don't think it would have worked too well. I keep thinking Stanley Clark was the guy John was thinking about or it might have been another guy from Detroit that John eventually used in the second orchestra. John ended up using Ponty and this bass player ... I can't remember his name. And it was pretty bad, the timing was bad. It was sad that we worked so hard and then turn around and have this guy disband the band and reform another band on the strength of what was. And then go out and try to make people believe that this was the Mahavishnu Orchestra. I remember it wasn't successful and it was unfortunate. It was a bad mistake.

CI: Are there any studio tips that you could pass on to drummers breaking into that scene?

BC: My big tip to musicians who work in the studio and have to set up their kits is that you should have some idea of what your kit can do. You should know a bit about the kind of music you're going to be playing. That way you will have an idea of the kind of sound and ideas you want to project. Also, try to work with the engineers to get the proper sound on your instrument; to get the instrument to sound the way you hear it in the studio, not the way you play it live. Studios and live performances are very different.

CI: What do you listen for in a drummer?

BC: Sensitivity towards fellow players. Also, a will to project himself. One has to have the element of security when he plays. If no place else in life, when you get on

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ELVIN JONES



by Harold Howland

When one thinks of jazz, inevitably the name John Coltrane comes to mind. As a member of the John Coltrane Quartet, drummer Elvin Jones emerged as a prominent contributor to jazz drumming. Jones' significance as a drummer stemmed from his unprecedented complexity of rhythmic independence, phrasing and tone color, synonymous with the Coltrane style.

Jones is noted for his continuous stream of evolving patterns and implied accents. His solos are masterfully constructed, laying to rest any lingering doubts regarding the musical integrity of the drum.

Born in Pontiac, Michigan on September 9, 1927, Jones played in Detroit bands with his brother Thad and Billy Mitchell. He appeared at Newport in 1955 with Teddy Charles and Charlie Mingus. In the spring of '56, Jones moved to NY to work with the Pepper Adams / Donald Byrd Quartet, Tyree Glenn, Bud Powell, etc.

Eventually, after playing with Coltrane for 6 years, in 1966, Jones became a leader of his own band. Always a small ensemble, his band has featured at various times, saxophonists Joe Farrell, Frank Foster, Steve Grossman, Dave Liebman; guitarists Ryo Kawasaki, Roland Prince; bassists Jimmy Garrison, Wilbur Little, Andy McCloud and David Williams. Although the typical Jones group is a pianoless quartet, sometimes featuring two reedmen, recent years have included performances by keyboardists Kenny Barron, Al Dailey, Jan Hammer and Masagumi Kikuchi.

Elvin's set-up, which has not changed in over a decade, consists of a 5 1/2" X 14" wood snare drum, a 14" X 18" bass drum, 8" X 12", 9" X 13", 16" X 16" and 16" X 18" tom-toms; 14" hi-hat cymbals (thin top, heavy bottom); a 20" heavy cymbal and two 20" medium cymbals, each with rivets. Jones periodically changes the sequence of his 20" cymbals in order to allow each instrument to speak differently in various patterns and contexts.

HH: It's said that you're a self-taught drummer. What was your early study like?

EJ: I wasn't given any private instruction while going through school. I went to the public schools. All the kids in the class who didn't have private instruction relied on wit and effort. We could have taken lessons from the high school drummers for 50 cents an hour, but most didn't have the 50 cents. We had a good band instructor, Fred N. Weist. He was a fine teacher. He's still teaching in the public schools in Oakland, California.

Our standards in southern Michigan were quite a bit higher than the average junior high or high school. The things we did were equivalent to the second year of a conservatory. Competition raged throughout the Midwest area. In the Midwest they considered music one of the more important subjects. During the Depression it was quite an accomplishment just to get through school. When you got out of high school, what the hell did you do but go to work for General Motors in a factory. That was the kind of life you expected.

HH: You're a prime contributor to the development of a wider concept of time-keeping. How do you view the drummer's traditional role in this respect?

EJ: None of the essential things about being a drummer has changed. The drummer should be a time-keeper, and be conscious of his role as an accompanist.

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Time exists for me the same as it does for everyone else. The difference is the way time is utilized. I'm not doing anything different from anyone else. I just do it my way. Jazz is a personalized art form and can be applied to individuals. This is what makes it such a great form of expression.

A drummer can also have aspirations towards being a soloist. Throughout the world percussion is coming to the fore and being accepted as a highly sophisticated field. We can all get our heads down and start thinking about the kinds of solos that we're going to play. This is something that is going to occupy our thoughts for the next two or three generations. When one says "solo" that's quite a big word. You think about all the other solo instruments and what can be accomplished with them. This challenge is something that we can accept with gratitude and a deep sense of responsibility.

HH: Your solos have distinct, poetic qualities. The turning-points and moments of reflection, tension, and release flow together to create a clear impression of you as a storyteller.

EJ: When I was a young man, my parents and their peers had ways of encouraging the young people, and there was an expression they would use: "Tell your story." What the people meant was, "Do it your way and make it for all of us." This is the way I believe a song is supposed to be rendered, whether it is a drum song or a saxophone song or any other. The composition should be expressed in a form that can be recognized as a story. If that's what people are hearing, then that means I'm doing it!

HH: You sing to yourself much of the time when you play. Do you sing anything in particular?

EJ: I think it started when I would go through my exercises late at night on the drum pad. Instead of hitting a cymbal or reading a rest, I would sometimes make a noise with my mouth. This would create a kind of continuity for me. It was a habit I got into way back then and it's never left. I sometimes make these sounds, but can't sit down and relate them to the piece.

HH: What are your ideas on tuning the drum set?

EJ: Playing, as I do, in a small-group format most of the time, it's better to set up a very basic tone pattern. What that pattern is depends on the individual. It should be your foundation, something that you can recognize. If you're going to build a pattern around these pitches and you recognize them, you can use them more intelligently. The whole time I've been doing it the bass drum is around a G. I try to get the tom-toms a third or a fourth from that. That's the formula. This is something very fundamental and I don't think that it requires a great deal of fine-tuning. It happens without your thinking about it.

You want to get all of the tone-quality, richness, depth and fiber that you possibly can generate out of the drum. But lately, I've been running across drum sets belonging to young people where it feels as though that's the opposite of what they want to get. All these fine qualities of sound have been sacrificed for a sort of uniformity they get when the front head is cut off. All the drums sound very dead, which is conducive to that very simple pattern that they use for a rock beat. It doesn't require any tone quality — that's interesting.

HH: Your set-up is somewhat unusual in that your bass drum is smaller than your largest tom-tom. How did you arrive at this?

EJ: I think Max Roach and Art Blakey first came out with that 18" bass drum. The drum I was using before was a 22". I went from a 22" to the 18" 17 years ago. It's less boomy and very practical, it packs up and fits right into the trunk of your car. For small groups traveling around, it takes off a little of the dreariness of hauling the stuff. The difference in sound is insignificant.

I used to carry the 14" X 14" tom-tom, but I stopped. By using the 16" and the 18" I get the same sound pattern with more timbre.

HH: You selected your cymbals at the warehouse, but there are those who say that one isn't much more likely to get great cymbals that way than by going to a drum shop. How do you feel about this?

EJ: My reason for going through the warehouse was more for the purpose of identification than anything else. I wanted to be able to

Elvin Jones, in an interview with Herb Nolan, *Down Beat*. November 8, 1973:

"I don't know how you can explain it, ... What, for example, would be the greatest thing to happen for a kid? It was like a young boy going to the circus and stopping at the stand that is selling cotton candy and ice cream cones. It was that kind of feeling."

Elvin, with Herb Nolan, December 15, 1977:

... "It certainly was one of the most significant things that ever happened to me. Thank God I had that association. I think it gave me such a clear insight into myself and my approach to music. I know it didn't happen when I was playing with other people. I'm not saying it wouldn't have, but I know it didn't. That Coltrane group gave me a whole new universe of possibilities to explore as well as my full capacity as a musician. I think it's a beautiful thing when you can use all the knowledge you have and apply that in a context that works. . . .

... "We were all good friends. We would probably have been good friends if we had met under other circumstances. It was one of those things where you meet a person and feel like you've known him all your life. . . .

... "The whole time I was there, no one really told me what to play or how to play it. Like, we played *My Favorite Things* about 10,000 times, but the first time we played it, he didn't tell me it was going to be in three quarter time — we just started playing. . . . I never saw a sheet of music the whole time I was in that group. I think John had a notebook in which he used a system of dots. It was very small — it looked like an address book. I'd see him with it sometimes and get a glimpse of it every now and then, and it was just full of dots, like braille. I guess that was his music notation code. I don't know where the hell that book is now. . . .

... "It was the individuals that made it such a perfect situation for the drums — and for me as the controller of the instrument. . . ."



say with a degree of certainty that this dimension would give you this sound. I don't think it's possible for everybody to go through a warehouse full of cymbals, but I can assure you that there are certain dimensions of cymbals that give certain specific sounds. I can use this knowledge in my own set-up. I know what to expect from certain dynamic intensities and mallet responses, and I can vary the tone-quality of the room tremendously by having that underlying knowledge.

HH: I've known that you do drum clinics, and yet I don't believe that you're especially well-known in America as a clinician. What are your activities in this area?

EJ: I always let people know that I'm available and that I want to involve myself in it, but in this country they never really organize them properly.

In April 1977, when I was in Japan, I did six drum clinics. The minimum amount of people to attend one was about six hundred.

What's important about a drum clinic is that the kids don't go to be snowed, they want to learn something. It doesn't have to be conducted by a well-known drummer, it can be anyone competent enough to get people over their fright; to perform and enjoy it. You don't have to be a great star to put on a drum clinic, you just have to be sincere.

HH: Your wife Keiko is very visible at your performances, setting up and tuning the drums and keeping things under control. How did she become this involved with your career?

EJ: I could never begin to tell you of the help that she's given to me because of her intense interest.

Even before she met me, Keiko was a great jazz fan. She had one of the best and most extensive collections of jazz recordings in Japan. She was an authority among connoisseurs. There was no mercenary attitude, people who loved the art would use their private resources to accumulate this material, and it would run into considerable expense. When I first visited her home in Nagasaki, it was like walking into a radio station. There was this fantastic hi-fi equipment and thousands of records that she had accumulated since childhood. I was very impressed. And her taste has always been excellent.

After we became involved, she'd be right there and would pitch in when I was going to set up my drums. Now she can set them up quicker than I can. She also tunes the drums, changes the heads, sets up the stage, and sound system. Keiko is not just some pretty little girl messing around, she knows what she's doing and does it very well.

HH: Tell me about two of the lesser-known episodes from your experience, your brief tour with Duke Ellington, and the film *Zachariah*, in which you acted.

EJ: The same day that I left Coltrane, Duke called me from Spain, saying that he would like me to join them and finish this European tour. I was able to say yes, and met them in Germany. When I got there, he already had a drummer, the same set-up I had just left with John, two drummers on stage. I really could never generate any enthusiasm for that idea, it's not musical. On quite good terms, I told Duke, 'I like you, I like the band, but I don't see myself being cast in this role again.'

Zachariah was billed as the first electric western. I co-starred, playing the part of a gunfighter — a gunfighter-drummer. After the gunfight in the saloon, I went over to the drum set and played a solo! It was a crazy movie, but a great experience. It was always my secret ambition as a kid to be a cowboy — who doesn't want to be a cowboy? The film has been shown all over the world. Maybe they'll revive it. I hope they do.

HH: Looking back on your youth in Pontiac, how would you describe your opportunities to experience jazz then as compared with the situation of young Americans today?

EJ: Next to church music, jazz music was the next thing on the social order. It was something people did, and it was utilized and accepted as part of our free expression. It made you feel, like the church music. It had those deep, emotional overtones. That's what made us interested in it.

There were a lot of great bands at that time; all the big bands were flourishing. The industry was very strong. Jazz, vaudeville, burlesque, it was all there, and they had very hip radio programs. This music was getting to everybody, and that's the greatest thing that could have happened to anybody at that time. It isn't happening now. There's a lot of great music, but it isn't available; one almost has to be a connoisseur.

Americans still have that old thing where we don't know whether it's good enough for our kids. We're so full of prejudice, it's shameful. As much as we try to say we're not, we are, and it spills over into areas where we could do so much good. The music is the validity of the art form; a contribution to the world.

I think we've made great progress educationally. There are dozens of universities here in the United States that have jazz studies courses. Twenty years ago that didn't exist. Let's face it, that's progress!

But it's got to be supported and this tremendous vacuum must be filled by public acceptance that gets the man in the street involved. Let's make it a byword of our language, and then we've got it made. I'm pretty sure we're going to do it, but it's going to take a lot of effort, and a lot of people have to make a commitment. We have to commit ourselves.

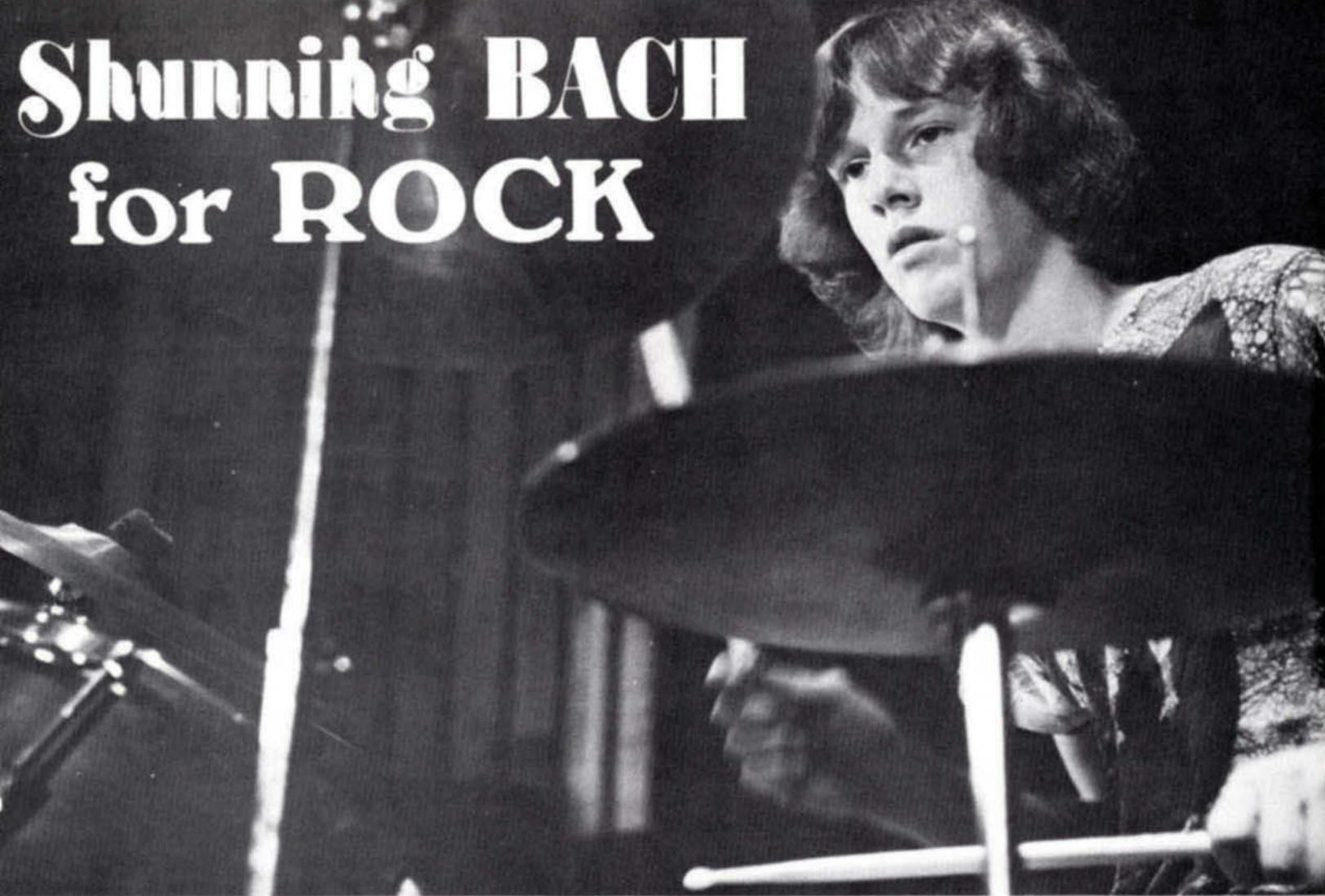
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Shunning BACH for ROCK



Story and Photos by Hugh J. Delehanty

Dreams of becoming a drummer usually start young.

For Jim Brunot they began at age seven.

That's the year he took his first drum lesson. Unfortunately, it was also the year he stopped.

Brunot loved to drum (even on a pad), but hated learning all those dull marches and equally dull rudiments.

Ten years later, Brunot's father discovered a school in San Francisco that specialized in teaching rock.

Jim gave it another try and to his surprise, found that drum lessons didn't have to be dull. Instead of Souza, he studied blues and jazz rhythms. Instead of rudiments, he learned New Wave.

The result is a promising young drummer with a brand new dream in his head. Stardom.

Take Brunot's story and multiply it by about 200. You get Blue Bear School of Music, an innovative learning place for musicians who are bored or frustrated with traditional teaching methods.

The school, sometimes affectionately called Rock U., was started in the early 1970s by a band named Wolfgang and Strauss. Their idea was to create a loosely structured school where one could become a professional musician without having to struggle with sonatas and fugues.

"Blue Bear is unique," boasts Steve Savage, one of the school's current directors. "We're the only school oriented to rock. While other schools teach pop music, we're centered on it.

"We get a lot of refugees from San Francisco State and schools like that. They don't let their students do what they want to do."

At Blue Bear, students learn the same information they would at

a traditional school. But the curriculum is taught in a pop music context.

Blue Bear demands no prerequisites. Anyone can study there, beginners or polished pros. There are no required courses. The student and the instructor design a program suited to the individual.

"The thing I like best about Blue Bear is that it's not a really academic atmosphere," Brunot says. "It's not like a school. It's just a bunch of musicians playing."

Blue Bear is located in the Fort Mason Center, a former military base which was recently turned into a cultural center by the National Park Service.

The center sits on a crest of land overlooking the San Francisco waterfront. The U.S. government launched two wars from this site: the Spanish American War and World War II. Now it launches musicians, dancers and playwrights from the same buildings under the auspices of the Fort Mason Foundation.

Blue Bear shares a building with the Magic Theatre Repertory Company. Across the courtyard one finds the Bay Area Dance Coalition, the San Francisco Folk Music Center and Music by the Bay, an alliance of non-profit music organizations.

The school moved to Fort Mason in 1977 after several years in a small storefront in the Ingleside District. The timing was perfect. Savage and the other directors were thinking about closing the school because their new landlord tripled the rent. The Fort Mason Foundation came to the rescue. They remodeled an old building and created space with soundproof classrooms, private practice rooms, offices and a 100 seat concert hall, all joined together by a ribbon of bright blue walls.



The advanced rock and blues workshop practices a song on the stage of Blue Bear's 100-seat concert hall. Drummers get one-third off the price of all workshops.

"Moving to Fort Mason really energized us," says Savage. "In many ways it turned the tide."

Two years ago, when the school was tottering, Savage put it in the black by eliminating poorly attended classes, like "Gospel Piano I" and "Basic Hand Percussion," and concentrated on the basics (private lessons, theory classes and workshops).

But now the school and its curriculum are expanding again, offering courses as unbasic as songwriting, electronic music and how to manage a rock band. However, basics are still the most important part of the program. Particularly the workshops.

"Learning an instrument and playing with other people are two different things. Our workshops are in between an ensemble and a garage band, but closer to a garage band. One of the guys (the teacher) has already been in 10 garage bands before, so when things get bogged down, somebody knows what to do next," Savage said.

Moving to Fort Mason allowed Blue Bear to improve quality without pushing up prices. The tuition still has an early 1970s ring. A full schedule of courses costs a drum student \$270 per quarter. This includes 10 private lessons, a 2 1/2 hour workshop every week and two theory classes.

A lighter course load is also available. Private lessons cost \$50 for four and \$180 for 16. Workshops are \$50 a quarter for drummers and bass players, \$75 for everyone else. Theory classes cost \$40 a quarter.

Drummers study under Savage, a tall, curly-haired young man with intense eyes and a relaxed manner. His great love is theory, which he considers crucial for every drummer. To make theory more accessible, Savage recently published *The Rhythm Book*, a guide to the fundamentals of musical notation. It will be printed

Steve Savage (right) shows student Jim Brunot a new drum stroke.



again this year by Music Sales Corp. under the title *Rhythm: Notation and Analysis*.

"If you have a careful ear and a good understanding of theory, you can figure out everything else you need off of records," he says. Savage does not advocate the record-listening approach too loudly in front of his students. Why? Because that's how he learned.

Savage started playing at 19 when his cousin, a Cleveland pawnbroker, gave him an old set of drums as a present. He was so enthralled by the sound, he retreated to the hills of Santa Cruz, California, to teach himself how to play.

Savage read every drum book available and spent three years studying intensely. He picked up new strokes listening to records. His strongest influence was Mitch Mitchell, the drummer for Jimi Hendrix. At one point, he invented an elaborate system for writing music, which involved arranging dots on a page at varying distances from each other.

He emerged from the woods a competent drummer and played with numerous rock bands around the Bay Area until he hooked up with Wolfgang and Strauss. After several years with them, he played the San Francisco nightclub circuit and studied African, Latin and jazz rhythms.

Savage's experiences definitely influenced his style of teaching. He strongly believes in tailoring the course to the student, not the other way around.

"Steve doesn't push me," says Brunot. "He doesn't follow any set courses. He just sets you on the road he thinks you should follow."



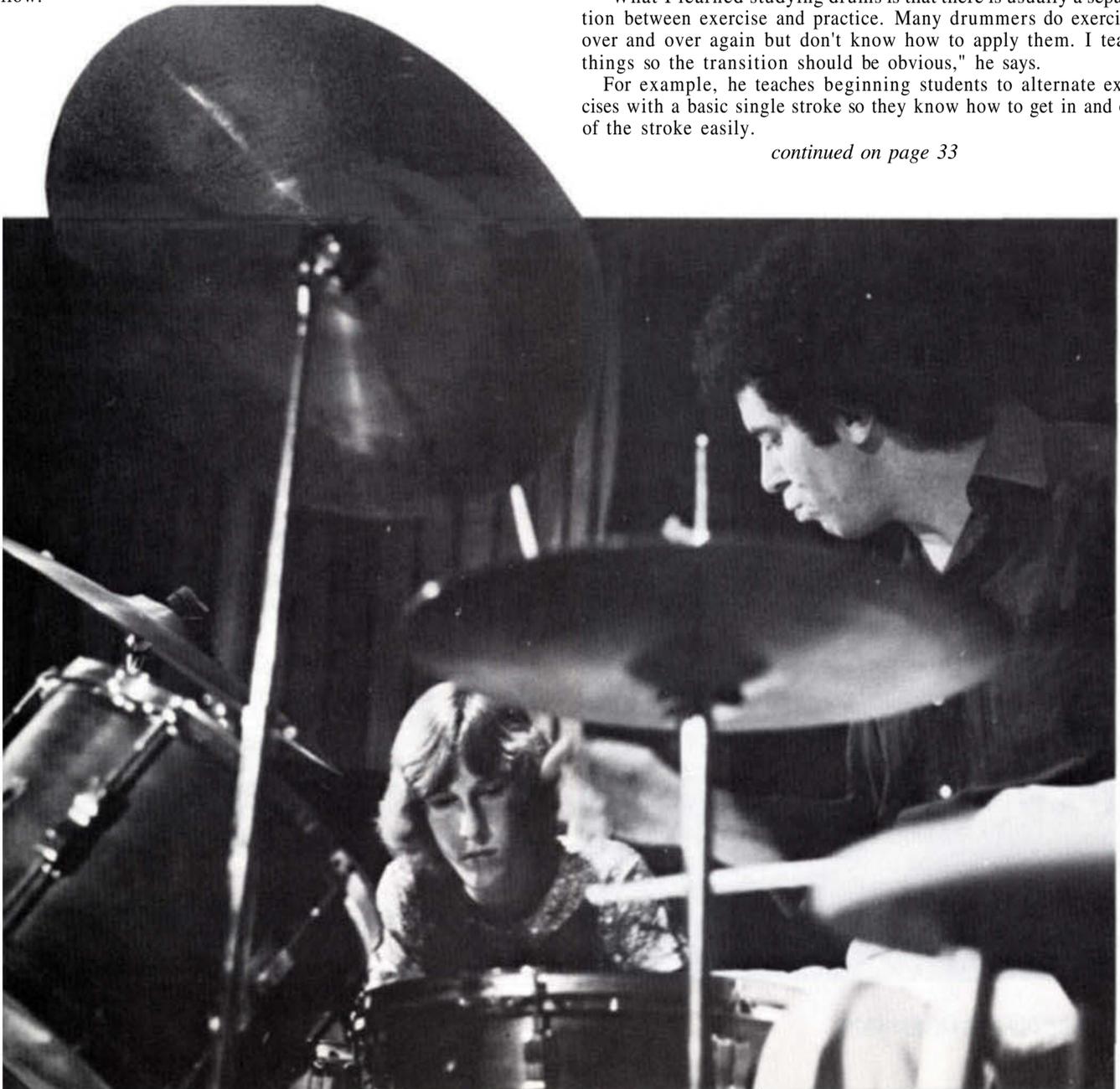
Steve Savage (left) writes down a rhythm one of his students is playing.

Savage also believes in teaching material contemporary drummers can use.

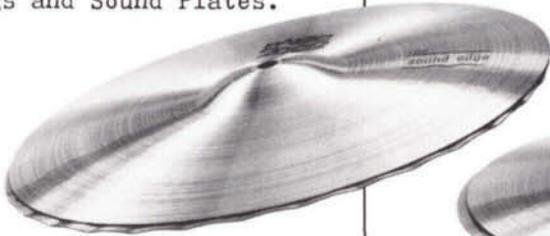
"What I learned studying drums is that there is usually a separation between exercise and practice. Many drummers do exercises over and over again but don't know how to apply them. I teach things so the transition should be obvious," he says.

For example, he teaches beginning students to alternate exercises with a basic single stroke so they know how to get in and out of the stroke easily.

continued on page 33



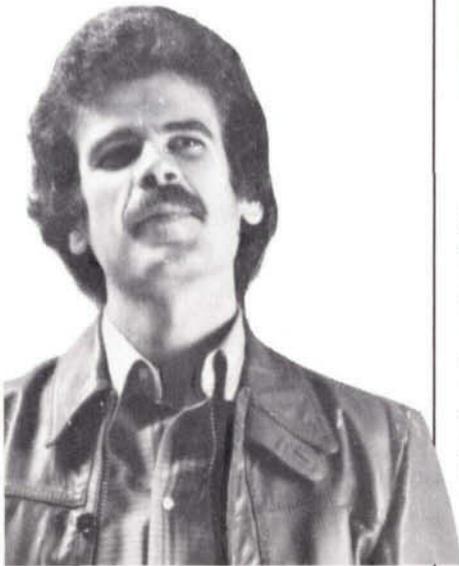
Paiste offers an unmatched breadth of cymbal sounds...each one with its own feeling and sound characteristics. In addition, the quality Paiste product line includes Pitched and Symphonic Gongs, Proto Gongs and Sound Plates.



Paiste innovations are spotlighted in its line of quality hi-hats. The Sound Edge Hi-Hat features patented ripple edging to eliminate airlock. The Sound Creation collection has two outstanding hi-hats: the Dark Sound Edge and Dark Hi-Hat. Paiste Heavy Hi-Hats are designed with extra weight expressly for the heavy player.

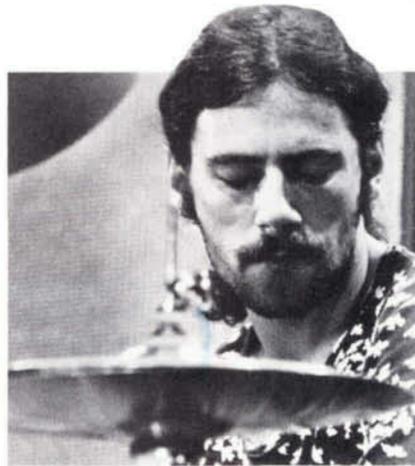
Artist Profiles

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.



Ian Paice

Born in Nottingham, England and famed as one of Britain's top drummers. Became the youngest member of "DEEP PURPLE" in 1968. Noted for his agility, speed and individual technique. A Paiste artist.



Fredy Studer

Born in Lucerne, Switzerland and has toured throughout Europe with leading groups including "OM" and collaborates with Paiste factory technicians in developing new cymbals and gongs. A Paiste staff artist.

David Garibaldi

A native of Oakland, California. Has played with "Tower of Power" since 1970 and has appeared in concert and on records with such artists as Boz Scaggs, The Carpenters and Natalie Cole. 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.

Reflections:

Don Lamond

by Gabe Villani

"I was fascinated by the drums. I was always banging on things but I couldn't figure out how people rolled on drums. How could they play fast enough to produce a continuous sound?"

When Don Lamond learned to do those rolls, it was on a makeshift drum; a graham cracker can fashioned with a silk paper head. His mother's creation served him well until his father bought him a metal snare drum.

Many remember Don Lamond as the drummer for the Woody Herman big-band. That gig brought him world-wide attention, as it did for many musicians associated with Herman's Herds.

"I joined Woody at the end of the war. Sonny Burman recommended me to him. We had Bill Harris, Flip Phillips, Ralph Burns and Neil Hefti. The biggest thrill of my life was doing the concert at Carnegie Hall with the first herd. We did a piece that Stravinski wrote for the band called *Ebony Concerto*. Stan Getz, Zoot Simms, Al Cohn, Chubby Jackson and Nat Pierce were also in the band," Lamond explained.

Lamond's distinguished predecessor in the Herman band was Dave Tough, a drummer that Lamond holds in high esteem.

"Dave Tough was the greatest. I replaced Dave with the first herd. I played on his drums for 3 months. Dave was an idol of mine. When he got sick in Augusta, Georgia, I was called. It took me a week to catch up to the band. I went down on a steam engine train. Everytime I arrived to where the band was supposed to be, they already left. When I finally found them, Woody asked where I'd been. I explained what happened and he told me I should have hired a private plane. It was beautiful from then on. Woody was a great guy to work for. He always had young guys in the band. He let you get away with murder, but you knew he was the boss. He always made you play your best."

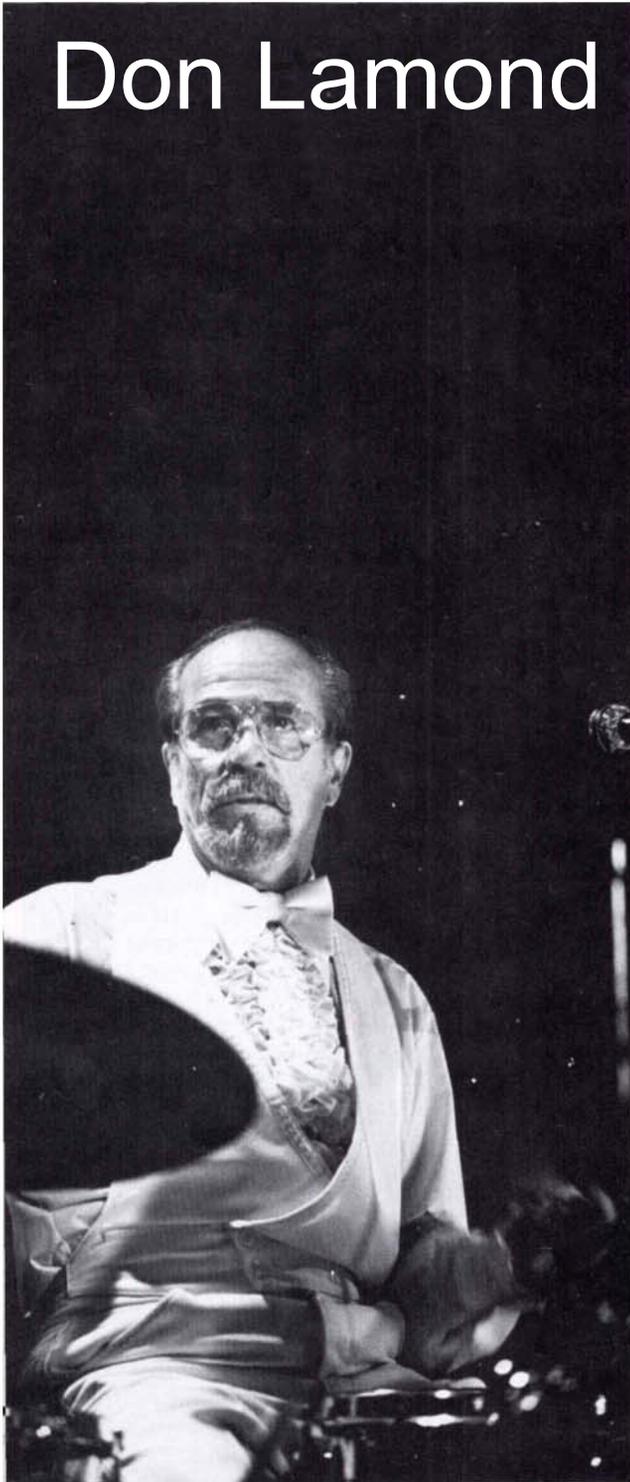
Lamond's interest in drums began in grade school. In high school he formed his own band.

"My father did the basement over so we could rehearse downstairs instead of in the living room. He hated the noise. We were terrible. I learned a lot about big bands in high school. I had a sensational teacher, Horace Butterworth. Horace is alive and well and living in Australia. He taught me a lot."

After high school, Lamond decided to make drumming his profession. "I worked in a club called the Nightingale with the Rodd Raffel band. I performed in many local bands after that. The first name band was Sonny Dunham. After that I went with Boyd Raeburn and finally, joined Woody.

Lamond was seasoned on many legendary drummers.

"I was lucky to be coming up at the time when the great black drummers were around, Sid Catlett, Jo Jones, Jimmy Crawford and Cozy Cole. They were good to me. I met them all when I was with Woody. I didn't even know Gene Krupa or Buddy Rich at that time. Sid Catlett was my favorite. Max Roach was around



then. He was 19 when I met him."

Much of Lamond's musical philosophy came from the influence of his mentor, Dave Tough.

"I was raised to believe in swinging the band, not soloing. Dave Tough thought the same. Dave tuned his drums differently than anyone else I've ever known. They were comfortable to play on. The sound of his cymbals and the tension on his bass drum were unique. He used a lot of tape on the heads. He was a tape freak. Dave used three cymbals, a crash on the left that you could use anywhere and hi-hats that were beautifully matched. Dave didn't drop bombs when he played. He just came at you like a dynamo. When he was right it made you scream. His bass drum was soft. In those days there were no electric basses, so the bass notes sounded as if they were coming out of the bass drum. Tough was fantastic. I was told that when he joined the Benny Goodman Orchestra, the musicians applauded him.

One of the most impressive sounds ever is Lamond's playing on "The Goof and I." His bass drum sounded like someone punching a leather bag.

"I've never had a hard bass drum. I was influenced by Dave Tough. From his playing on drums, I realized how well soft drums blended with the band. I get the heads at the same tension, and then back off a little on the batter head. That goes for all the drums. I also use newspaper inside the bass drum."

During our conversation, Lamond mentioned Bill Mather, a man known for his expertise with drums.

"Mather was a genius. He never got a lot of credit. All the big time drummers went to him. My father took me to him when I was 17 and bought me an entire set of Slingerland drums. Bill had trunks full of drums for Gene Krupa, Lionel Hampton and Jo Jones. No professional drummer would ever go to anyone but Bill Mather. He was the greatest."

Eventually, Herman disbanded the second herd and Lamond remained in Los Angeles for a time. He soon moved to New York, playing record and TV studio dates.

"The three guys that really helped me were Johnny Smith, Mort Lindsay and Eddie Safranski. I did the Steve Allen Show, the Perry Como Show, Pat Boone, Gary Moore and Morey Amsterdam shows. It was endless. But, in 1967 things started to fall apart. It was cold and taxes were high in New York. The producers said the hell with it. I couldn't blame them for leaving New York. L.A. had TV centers where a show could be done in comfort.

"When the TV studios went, the studio musicians went to the Broadway shows. The Broadway musicians went to the hotels. The



Don Lamond performs with Louie Bellson during a drum battle at the Coco Beach Space Coast Summer's End Jazz Festival.



Don Lamond with (l-r) Teddy Wilson and Eddie Safranski. This photo was taken in New York. Circa 1953.

Photo courtesy of Rutgers Jazz Institute

hotel guys went to club dates and club daters left town. I hung around until 1972. I did some traveling with Pat Boone in Australia, and Japan. Then in 1972, Harry Wuest gave me a call to work at The Top of the World at Disney World in Orlando. It was a nice job. At that time I had a hip problem and could hardly walk. I was thinking of semi-retiring when I met a doctor who was a specialist. He operated and gave me a plastic hip. I'm a bionic man!"

After recuperating from his surgery, Lamond left the Top of the World and formed his own band. Sonny Tucci, a trombone player from the Top of the World band joined Lamond. Together, they formed a corporation and assembled a group of talented musicians.

"We had four trumpets, three trombones, four saxophones, and three percussionists. Butch Evans wrote many of the arrangements and my wife Terry sang with the band. Terry sang with Benny Goodman, Artie Shaw and Woody Herman's band.

"We did concerts, conventions and clinics. We did the 'Space Coast Summer's End Jazz Festival' at Coco Beach. Louie Bellson was there. We did a drum battle and had a ball. Louie is great. He was around Washington D.C. 30 years ago. He was fantastic then."

Currently, Lamond is back at the Top of the World, playing with the Bob Cross big-band and serving as co-leader. He is also actively involved in doing clinics for the Pearl Drum Company.

"You know, I've been lucky. I've had some pretty good guys helping me and I'm happy to pass on any information that I can. I tell kids to keep their ears open and listen to every musician that they can. I stress versatility and learning all facets of the music business, percussion . . . everything. After playing hundreds of shows with Woody's band, the studio shows were a snap. The road is a great learning ground."

What about technique?

"There is nothing wrong with good technique. God knows, guys like Louie Bellson have fantastic technique. I really admire him. I also admire Philly Joe Jones. I love his musical approach. Those things he did with Miles, 'Cookin,' 'Porgy and Bess,' were masterpieces. I admire Buddy also. There are a lot of good drummers, I can't name them all. Gene Krupa! What a wonderful man he was. It's a pity that nobody mentions him anymore.

"You know what gets me? I remember going to the Waldorf when Louie Armstrong was playing there. Now you can't get any bigger than Louie Armstrong. There were no musicians in the house! But, when Louie died. . . everybody went to the funeral. These guys don't need people to come to their funerals, they need people to come when they are alive and feeling bad. I could never understand things like that."

Foreign Drum Company Report: Part II

by Bob Saydlowski, Jr.



The 252 *Premier Pedal* features lockable forward spurs, and broad hoop clamps. There's an adjustable footplate which angles for the player's comfort, and double toe stops for a custom fit. This top-of-the-line pedal has a cam action accelerator and a drive shaft mounted on 1/2 inch needle bearings. The *PVC* nylon strap is adjustable for length.

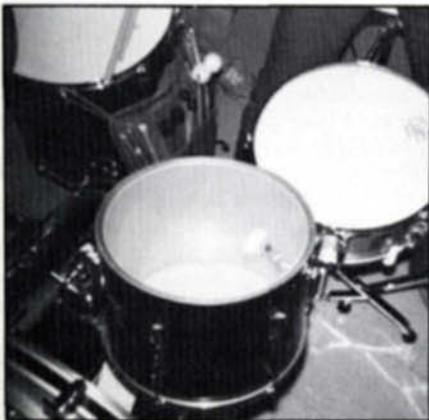
One of Premier's options is the *Rockshaft*, which mounts through the bass drum for added tom-tom stability.

Premier is distributed exclusively in the U.S. by Selmer, P.O. Box 310, Elkhart, Indiana 46515.

PREMIER

Founded in 1922, the Premier Drum Company has always been known for its products' high standards. From a tiny basement grew three finely equipped factories, a large plating plant, and an office in the West End of London. This growth is testimony to Premier's initiative, and insistence on quality control. Premier drums were widely used in Europe in both popular and symphonic music. They were made popular in the U.S. through various English rock groups.

Let's take a close look at a few features from the Premier line. A unique concept in percussion is Premier's *Resonator* drum outfit. *Resonator* drums have double shells, a conventional outer shell plus a thin inner shell which sandwiches a pocket of air. Air is one of the best sound conductors known to modern technology and acts as a sound box within the instrument. Electronic tests claim 18% greater volume in Premier's *Resonator*.



PEARL

Until recently, most people have joked about products, "Made In Japan." But, the truth is, the Japanese are coming out with some good products. For the past few years, the Pearl Drum Company has enjoyed a reign of popularity in the United States.

Pearl currently makes four types of shells: wood, fiberglass-lined 9-ply wood, fiberglass, and phenolic, all with different tonal qualities. The fiberglass-lined shells combine the warmth and roundness of wood with the volume and punch of fiberglass. Snare drums are available in either steel or brass shells, and concert toms are made in fiberglass only. Pearl has recently come out with a phenolic shell incorporated into their *Vari-Pitch* drums. Phenolic shells are somewhat of a thick, compressed paper material. The sound has more of a "bite" to it. Actually, Pearl's *Vari-Pitch* drums mate a *Roto-tom* to a phenolic "cannon" (shell). Besides giving more volume than conventional *Roto-toms*, *Van-Pitch* allows the drummer to balance impact and resonance to get different sounds: wet, dry, high pitch, low pitch. The tom-toms are available in four sizes, all in 10 1/2" depths and no bottom heads. The diameters of the cannons are 2 inches larger than the *Roto-tom* head. The drum is entirely vented. *Vari-Pitch* snare drums are also available in 5" X 14", 6 1/2" X 14", and 10" X 14". All *Vari-Pitch* drums allow the distance to be changed between the head and shell by rotating the *Roto-tom* rim, thus changing the sound.

In the past year, Pearl has critically changed its hardware. They have introduced *Vari-Set*. Similar to Rogers' *Memriloc* system, *Vari-Set* allows the set-



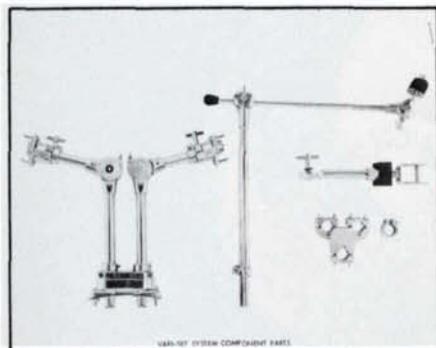
up positions to be locked into place. The drummer sets his kit up once at home, sets the locks, and when set up again, the height and angle will be exactly like the original. *Vari-Set* features include: 1.) Free-moving angle adjustment. 2.) Stem gripping, via indirect pressure. All stands are now equipped with the *Vari-Set* principle, even the cymbal tilters. The best thing about *Vari-Set* is that absolutely nothing will slip after being set. Finally, drum kits can be "roadie-proof!" Adaptors can be added onto the tom-tom arms and stand tubes to hold extra drums and cymbals.

Pearl has beefed up their old 810 bass drum pedal. The new 910 pedal has a larger spring casing enclosing a compression spring, a wider footboard, and a new hoop locking mechanism. The 800 hi-hat

has been changed to the 900 with a wider footboard, double parallel springs, reversible spur-tips, and *Vari-Set* height lock. Both the hi-hat stand and bass drum pedal have sand-blasted finishes. Another boom stand has been added, this one with a shorter arm.

Some new wood finishes have also been added to the present line-up: teakwood, rosewood, and walnut.

Pearl has been an industry leader for a while. They have a reputation of listening to drummers and are always modifying things to come up with the best possible product. A new Pearl catalog has been designed and could possibly have even more changes and developments. No more "Made In Japan" jokes . . . Pearl has changed the story.



ARBITER

In 1975, Ivor Arbiter was closing a jar of pickles, and developed the "screw-top" principle of drum head tensioning. Thus, in England, Arbiter *Auto-Tune* drums were born.

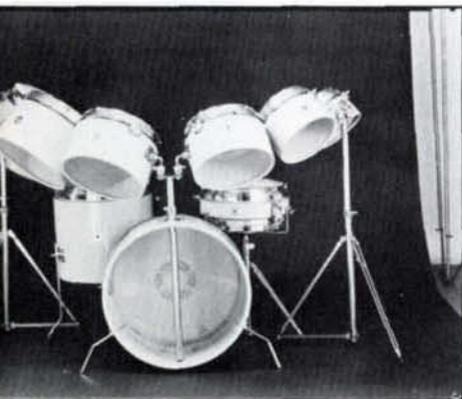
The main concept behind Arbiter *Auto-Tune* is instant tuning of the drum kit. Instead of pulling the head down like conventional drums, Arbiter drumheads screw down. Each drum has a single lug with a "socket," which, turned with the special ratchet handle, tunes the drum instantly over a two-octave range. In fact, the entire kit is assembled and tuned with one universal ratchet handle. The *Auto-Tune* system allows tuning of all heads when seated behind the kit (even bottom tom heads and front bass drum heads). Because there are no tuning rods connected to lugs, heads can be changed in seconds by "screwing them off like a jar. Bottom heads can be removed instantly for the single-headed sound. There are, however, six tuning rods on each counter-hoop to cope with uneven heads, but in no way do these affect the *Auto-Tune* system. The patented shell design gives 20% more air space, producing a bigger sound. For example, a 16" head on a 16" shell depth is actually a 16" head on an 18" diameter shell. Like metal snare drums, all *Auto-Tune* shells have a reflected bearing edge for increased projection.



Arbiter *Auto-Tune* drums are made in the standard sizes from 8" to 18" toms, 14" X 22" bass drum, and 5" X 14" and 6 1/2" X 14" snare drums. They are distributed in the United Kingdom by CBS/Arbiter who also handle Rogers drums and Paiste cymbals there. All kits are supplied with Rogers hardware, as well as the Rogers *Swiv-O-Matic* double tom holder. A special stand enabling the *Auto-Tune* principle for snare drums screws onto the snare shell. The drums all have fiberglass shells with built-in color instead of a plastic covering. Only three colors are made:

black, white, and gold. The *Original Auto-Tune Five* kit consisting of a 22" bass drum, 12" and 13" toms, 16" floor tom, 5" X 14" snare drum, and all hardware, retails for around \$1400.00, (700 English pounds).

The revolutionary Arbiter *Auto-Tune* drums are not available in the States, but they've been used by many British drummers like Jon Hiseman and Carl Palmer. For literature, write: CBS/Arbiter Ltd.; Fender House; Centenary Estate; Jeffreys Road; Brimsdown, Enfield, Middlesex EN3 7HE, ENGLAND.



HONDO

Hondo's present offering is limited to a 5 piece set with moderately heavy hardware, however it is their intent to offer sets that can retail this fall for \$299 to \$599. The Hondo Percussion concept is to offer the best in price sensitive, student line percussion equipment. Their advantages are in one of the most highly automated, largest manufacturing complexes in the music industry. Hondo Percussion benefits from a high level of automated technology and a low cost labor advantage. Their labor costs are lower than any other major drum supplier in the world and this savings can be passed along to the final consumer.

Sturdy hardware that's easy to set up and maintain is an important key in their thinking. According to a company spokesman, Hondo will concentrate their efforts in this area, with the goal of having the best low cost, quality hardware available.



Only wood drums are being offered at this time.

For Hondo's price range there is a wide finish selection with black, white, silver metallic, gold metallic, black pearl, white pearl, red sparkle, blue sparkle and silver sparkle.

Hondo Percussion offers drums at price points affordable to the beginner, and is supported by IMC's world wide distribution network. For further information write: P.O. Box 2344, Fort Worth, Texas 76113 U.S.A. or call 817 336-5114.

STACCATO

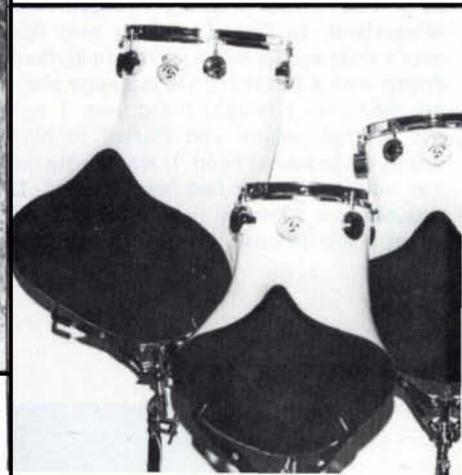
Direct from London, England comes this lesser known line in the revolutionary tradition of North Drums, highlighted in the October '77 issue of MD.

Staccato's emphasis is on the horn-shaped constructed shell, a design which seemingly has yet to meet with the complete approval of American or English drummers. This is not to say the unorthodox horn design does not possess certain distinct attributes. The drums do indeed project, which is precisely what they were designed to do. One of the key characteristics of the horn-shape shell is the fact that each drum sounds much larger than its actual size. The smaller heads offer a sharp attack while maintaining a round, mellow tone. And though the toms are quite loud, they're not muddy. Another obvious advantage for drummers in the studio is that the units can be miked directly into the horn itself.

The Staccato toms can achieve a one octave spread between the top and bottom of the horn as though you have two drums in one. All drums are fitted with round nut-boxes, similar in design to the American Camco line. They are completed with triple flange hoops and British style slotted tension rods as opposed to the American square headed variety. Shells are relatively thin, but strong. As a result, the drums are quite light but capable of remarkable volume and projection.

The fiberglass shells are totally hand laminated and also claim to possess total color penetration for easy retouching of shell scratches. Floor Toms are also available in 14" and 16".

Staccato drums are made exclusively for Pro-Drum Products, a division of London's popular Henrit's Drumstore. Inquiries should be directed to Pro-Drum Products, 112/114 Wardour St., London, W1, England.



JIMMY COBB:

Seasoned Sideman

Story and Photos by Rick Mattingly

After talking to Jimmy Cobb and hearing him play, I was impressed both by the man, and the musician. His musical credentials are extensive. From 1958-1962 he was a member of the Miles Davis group, which included John Coltrane and Cannonball Adderley. This was the group that recorded the classic Kind of Blue album. Cobb was also the drummer for the sessions which united Miles Davis with Gil Evans and produced such albums as Porgy and Bess and Sketches of Spain. After leaving Davis, Cobb joined Paul Chambers and Wynton Kelly for several years. This group backed Wes Montgomery on several albums, including Smokin' and Willow Weep for Me. Since 1970, Cobb has been with singer Sarah Vaughan, along with pianist Carl Schroeder and bassist Walter Booker.

As a person, Cobb is modest about his success. He says he just wants to do his best whenever he plays. At one point in this interview, Cobb stated that he does not feel qualified to teach. However, he went on to give some of the most logical explanations of various facets of drumming that I've ever heard. He also had sound advice for players who want to improve their time.

RM: Where are you originally from?

JC: Washington, D.C.

RM: How did you first get involved with drums?

JC: When I was about 13 years old, I used to hang out with an older guy that lived in the neighborhood. He liked music and would play along with it by beating his knuckles on the table. Occasionally, he would go someplace where they had a band and try to play drums. From him I got the fever. To buy my drums, I worked as a bus boy in a drugstore where my mother was a short-order cook. I saved about \$20 a week. I was making \$28. The money was saved for me in a drawer until I got about \$315. The first set of drums I bought were Slingerland. In fact, I used to pass this man's shop and he had a set of Slingerland drums with a picture of Gene Krupa playing them. So I bought the drums. I was still in high school and started to play drums in the school band. It was during the war and many guys had been drafted. It was easy for someone just getting started to get a job because the men had gone to war.

RM: Who were some of the people you worked with in those days?

JC: Before I left Washington I played a couple of weeks with "Lady Day" (Billie Holiday) and that's a long time ago. Actually, the first jazz gig I had that lasted was with Charlie Rouse. He was from Washington and had been to New York. Rouse had worked with Dizzy Gillespie and all the be-bop musicians. He came back home and knew all the tunes. I had a job with him at the Republic Gardens, on U street in Washington. I guess I was about 18. That's how I started playing jazz. I wanted to play jazz because I always heard it in the neighborhood. My friends would play Billy Eckstine records. They would play the hard swing, be-bop thing. Eckstine's band had stars like Dexter Gordon, Charlie Parker and Gene Ammons. The lady I'm working for now was in that band. That's the kind of music I've been listening to all my life.

RM: Which drummers did you listen to then?

JC: Mostly Max Roach because at the time, his was the hippest music going. I also listened to Kenny Clark, Shadow Wilson and Big Sid Catlett. Those were

some of the ones I remember. Then a little later there was Art Blakey and Philly Joe Jones.

RM: Did you take lessons?

JC: I started with a teacher who was a percussionist in the National Symphony Orchestra. He was using me to let others know he was teaching. He probably wanted to try supplementing his income on the side. You know how that goes when you're working in a symphony. I didn't stay with him very long. Everything I've done has been on my own, listening to things and trying to figure out what was happening. I always wanted to go to a conservatory. But I never could. I never had



the money. When I had the money, I was working, so I didn't have the time. It was like *Catch-22*.

RM: So you taught yourself to read?

JC: Yes.

RM: On the job or did you learn from method books'?

JC: I've had a lot of method books. I've still got a lot of them. I'm reading and trying to learn rock. It's really not that hard, just a bunch of patterns.

RM: Some people contend that reading can inhibit a person's ability to play.

JC: If you start to read when you first get your drum set, it would probably hang you up. You try to spell out the notes, and that's as far as you get. When I first got my set of drums, I just set them up and played them, without looking at any music. I was trying to get some technique and find out if I liked the drums. When I could play a little bit, then I learned to read.

RM: That's the way we learn the language. We know how to talk before they send us to school to learn how to read and write.



JC: Yes. Otherwise, everything you do you have to read. That might even deter you from wanting to play. That's what they used to say about Erroll Garner. They would say, 'I don't know if it would do any good to teach him to read now or not, because it might really mess up what he's doing.' He did so much without reading. He could hear everything. His brother was a pianist, and he used to go to the piano and practice Debussy or Beethoven. When he'd finish, Erroll was able to play just from listening to his brother. So why would you need some music if you could do that? It's important to read if it's not going to mess up what you've already accomplished.

RM: Many musicians feel that if you

can't improvise, you don't really know how to play your instrument.

JC: That's right. That's what reading can get you locked into. You can't play unless you see it. That's not good.

RM: Did you have any big-band experience?

JC: No, I never made too much big-band. Occasionally, I worked for a guy named Rick Henderson. He would write music for maybe 10 pieces. That was very seldom though.

When I was about 21, I went to New York, and landed a job with Earl Bostic. During those times the band used to travel to different places. In each city there was a variety theater and the band would have to play the show. We had a sextet and they would add other musicians to make a 13-piece band. I only stayed with Bostic a year. After that I went with Dinah Washington and the same thing prevailed. You'd have an augmented band and play for other acts. It was good experience. They don't do that anymore. Most of the young guys get a set of drums and go right to rock and roll without any other kind of bottom. After a while, they get to where they want to do something else. They want to extend their own horizons.

RM: Who were some of the other people you worked with in New York?



JC: After working with Bostic and Washington, I went with Cannonball for a while, and then Dizzy Gillespie. I also worked with Stan Getz a little bit. In New York you work with all kinds of people like that, because that's who's in town. Those are the local people. After Stan, I went with Miles for about 5 years. After that, Wynton Kelly, Paul Chambers and I had a trio for about 5 or 6 years. And since 1970, I've been working with Sarah.

RM: When you recorded the *Kind of Blue* album with Miles, did you realize that it would someday be considered a classic?

JC: No — it just sounded good. It was beautiful to me. And it just seemed to get better as it got older.

RM: Some musicians who have worked with Miles tell stories about how he changed their playing. Did he affect your style in any way?

JC: Miles could tell me the things he wanted from the drums but I didn't let him tell me how to play them.

RM: Did Paul Chambers, Kelly and yourself quit Miles together to start the Wynton Kelly Trio?

JC: No, they left first and I went on. They stopped in the middle of a tour because of a misunderstanding they had. They just quit. I finished the tour, worked a couple of months longer than they did before we got into the trio thing. Ron Carter was the bass player when I finished playing with Miles.

RM: How did Wes Montgomery come to play with the Wyn Kelly Trio?

JC: We ran into Wes. At the time, he was doing some single stuff, and wanted to work with our rhythm section. He used to listen to us play all the time before he left Indianapolis. He was hesitant about leaving Indianapolis because I think he was afraid to come on the road, or he just didn't want to come. But, he liked our thing and used us on some tours and records. It was enjoyable.

RM: How do you like working with Sarah Vaughan?

JC: Since joining Sarah, I've been around the world. I remember one year we went to four continents. It's an education just to be on this job, because we do a lot of things. We do trio, and big-band. We do symphony jobs. It's educational.

RM: I was going to ask you how you could do the same job for 9 years without it getting stale, but I think you've already answered my question.

JC: It keeps changing. If it were to get stale, I could do something in between. We're not on the road that much where I couldn't go home and take a little gig for a few days in between. But I don't do that because I'm married. My wife works in the day time and if I took a gig at night, we'd never see each other.

RM: I came across a record you played on called *San of a Drum Suite*.

JC: They used to do that for different drummers. The one I did was with Don Lamond, Mel Lewis, Charlie Persip and Louis Hayes. It was an experience.

RM: Do you like working with other drummers?

JC: I haven't really done it that much. I did a couple of clinics for the Gretsch Drum Company. The first one was with Elvin Jones and the drummer from Boston, Alan Dawson. The next one was Art Blakey, Dawson and myself. I don't do much of that. I've been asked to teach but I don't really have the patience. I don't think I've got the academic background. I've shied away from teaching, although there's probably something I could teach somebody.

RM: Do you think that time can be taught?

JC: No. It's like being able to swing. You can either do it or you can't.

RM: Is there any way a person can improve his sense of time at all?

JC: I think the best way to improve your time, is to play with musicians that have good time. Getting the feeling for how it's supposed to be and working on it will improve time. But things will distract you from playing time. If you don't have your mind on it, or just a natural feeling for it, certain things will distract you. You have to find out what those things are and work on them. By making a tape with somebody you can find out, 'Well, I played something here and I can feel myself getting faster,' and work on it like that. But it's hard to explain. You've got to listen to guys that play good time and get a feeling for how it's done. Then you can hear it and go home and practice it. You can hear that feeling.

RM: You use a basic Gretsch 4-piece drum set. Have you ever used a larger set?

JC: You mean a lot of drums? No. I wouldn't know what to do with them.

RM: I believe Buddy Rich once said that the time to add more drums was when he had accomplished everything possible with his basic set.

JC: That's right. That's when you add them.

RM: Do you use K. Zildjian cymbals?

JC: Yes. I've got a 16", 18" and 22". I don't ever ride on the 22". I just play colors and things with it. It's got a good sound. It sounds like the one Art Blakey has. It's got a good, full sound to it. That's why I use it. I don't really need big cymbals unless we play with big bands. When I play Butch's drums or Buddy's drums, I can see why they need cymbals like that because they shout over the whole band. What I've got is proper for trio or little be-bop gigs.

RM: Do you add any equipment for different gigs?

cont. on p. 53



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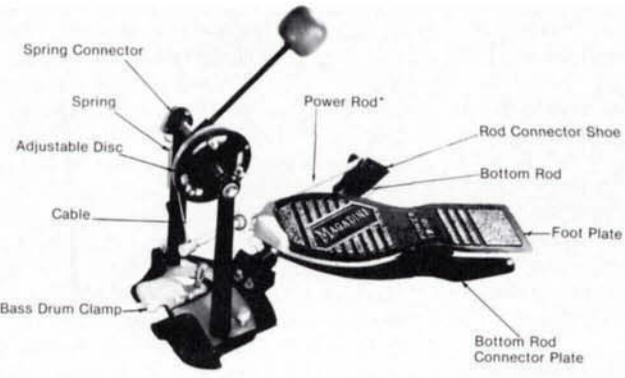
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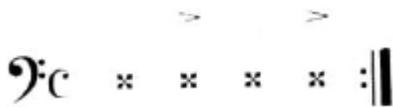
Reading And Jazz Interpretation

by Ed Soph

A drummer's interpretive powers grow once he has established the foundational techniques of hands and feet. Coordination, which means hearing something and spontaneously reacting to it in a musical manner, develops. It is then that further technical and musical expertise comes from what we hear and cannot play rather than from what we read and cannot play. The sooner we conceive of technique and interpretation as one and the same, the greater our potential for musical expression.

BASIC RIDE PATTERN

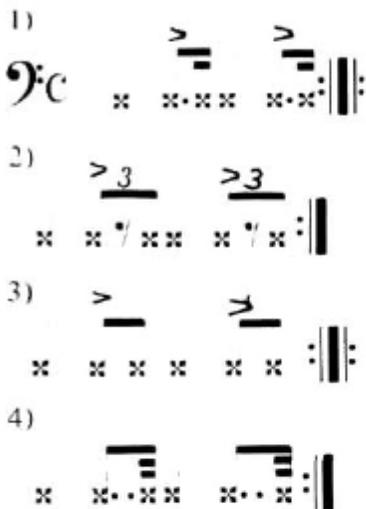
The basic jazz ride cymbal pattern, which is analogous to the sustained, "walking" bass line, is characterized by accented second and fourth beats in 4/4 time. Whereas there are as many variations of the ride pattern as there are drummers, they all have as their Foundation:



Compare two very different interpretations of the ride pattern, like Elvin Jones' and Jimmy Cobb's. They have the two and four accent pattern as their foundation.

Constant accentuation of the ride pattern on the first and third beats of each bar does not swing. Swing? I mean the feeling of forward momentum and anticipation which is a characteristic of jazz time since the explorations of Max Roach in the early days of be-bop.

Some of the basic variations of the foundation pattern are:



Which pattern, or fragments of a pattern one uses, depends upon tempo, (the rhythmic interpretation of the soloist) or the phrasing of the bass line. It is obvious that the ears are primary instruments of interpretation.

Another important factor in interpretation is the style of jazz being played. One wouldn't play in the style of Andrew Cyrille if you had a gig with Benny Goodman! An example of stylistic interpretation is the use of the bass drum. Some styles of jazz are not compatible with a bass drum played on every beat of the bar and some are. You must be able to make the distinction.

Of course, stylistic interpretation must be done within the overall interpretation of the music itself, primarily the structure and phrases of a particular tune. We know that keeping time (maintaining a consistent yet flexible tempo) must be done musically, not mechanically. This means that timekeeping must follow the structure of the tune. You must keep the structure of the tune in your playing just as a harmonic/melodic instrument must. Within this overall structure are dynamics, phrases, articulations, and accent patterns, especially those recurring patterns which form an integral part of the tune's structure. You must be aware of the rhythmic style of the particular piece of music. You must be able to express these musical



elements on your instrument in either a complementary or contrasting manner.

The most important instrument is your ears. The drum part is merely a guide which outlines the music's structure, important accent patterns, rhythmic figures, articulations, phrasings, rhythmic style, and sometimes, dynamics. It is left to you, your ears and your musical and technical command of the instrument to interpret that guide. Your own musical expression must harmonize with the musical expression of the group, combo or big band. Don't just play the notes on the paper. Listen to what happens in the spaces which surround those notes. Relate what you see on the paper to what you hear in the music of the rest of the group. Get the melody of the music "in your head." Then you won't have to count choruses or phrases. You will hear them.

The structure is the framework within which the musical elements are arranged. A common structure, or form, is AABA. The letters mean nothing in themselves. They indicate those sections of the structure which are the same (A) and those which are different (B). You ought to be able to hear how they are the same or how they are different and interpret them accordingly. In this example, the A section (which may contain any number of bars; the music is there to tell you how many) is played twice. The B section is usually called the bridge because it connects the first A sections with the last one. The bridge (B) may go into another key. It may be louder or softer than the A sections. It may change rhythmic style. It may go into a different time signature. It may go into double-time, or half-time. You must follow the structure in your playing. You must change your playing (there are infinite ways) to match the changes within the form of the music. And unless you are given a "free-form" solo, you must follow the form in your solo, just as a horn soloist must. This sort of discipline generates freedom.

Dynamics are often left out of a drum chart. A good rule is that if there is an instrument in the group which you cannot hear, you are too loud. Listen. The difference between soft and loud is as great as you wish to make it. Compare a whisper to a shout. Music and drumming, without dynamics and the contrasts which they produce are uninteresting and monotonous.

Accent patterns and rhythmic figures which recur within the structure of the music are an intrinsic part of your interpretation. Listen.

Rhythmic style may be indicated on the music itself. If not, listen to the bass player. For example, is he playing in 2, in 4, straight 8th notes, or swung 8th notes?

For phrases we return to the structure. For example, in AABA we must know how many bars there are in A and B. We must phrase in a rhythmic and melodic fashion to show those divisions. Listen. One would not phrase in eight bar segments if he were playing a tune composed of five bar phrases.

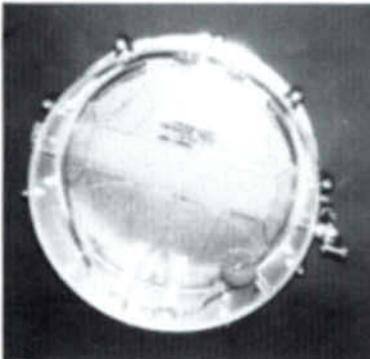
Articulations mean how a note is played. Short, long, accented, tied to another note and extended in duration. We must find the appropriate sounds on our instrument to complement or contrast these articulations. One wouldn't play a short note with a cymbal crash.

To play musically we must think, practice, and listen musically. We must have a thorough knowledge of the stylistic development of the music we wish to play. Listen to the masters of music, young and old. Don't just listen to the drums. Listen to how the drums relate within the rest of the group. How they relate within the rhythm section. How they relate to the soloist. The same musical elements used by Baby Dodds when he played with Louis Armstrong in the early '20's are used by the great modernists of today. LISTEN.



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The Mambo

by Norbert Goldberg

Ranking among the most popular Latin rhythms is the mambo. This rhythm, which originated in Cuba, has had much success on the dance floors of the world because of its exciting, driving qualities. Although not as popular today as in the late forties and early fifties when it was introduced, the mambo's influence is still present in many of today's musical styles. The Puerto-Rican "salsa" adopted the mambo and other Cuban rhythms, subsequently adding to them new dimensions.

As I've mentioned in previous articles, the drummer must ideally function like a Latin percussion section, using and combining the rhythmic elements of each instrument. In order to do this, it is helpful to listen to Latin rhythms in context with the music, breaking down the different parts and examining their function in relation to the whole. While doing that, one must determine the most important elements and try to incorporate them into a workable beat, always striving for a flowing, "swinging" result.

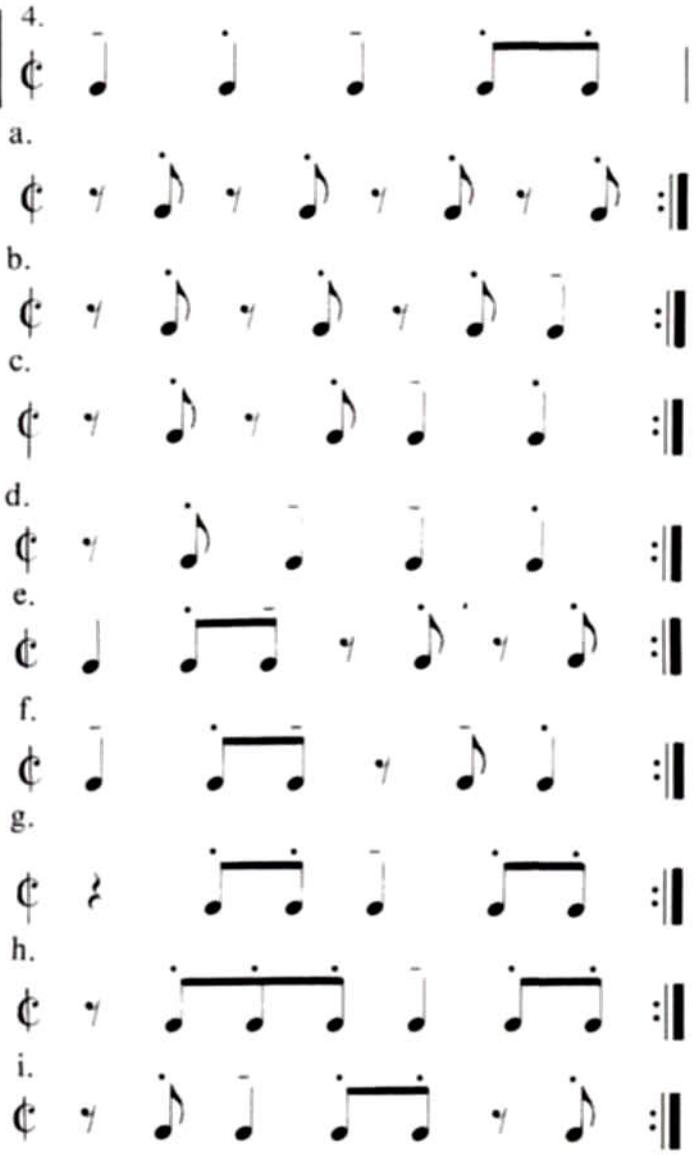
Basic to the mambo and many Latin rhythms is the clave, considered to be the foundation upon which the accompanying rhythms are built. This rhythm, played on the claves can be reversed and begun with the second measure, slightly changing the overall feel.

Clave Rhythm:



Aside from the claves, the cowbell plays the most important role in establishing the beat. Typically, a larger cowbell is used for the mambo although the smaller cha-cha bell can be substituted. The cowbell has two playing surfaces, the opening or "mouth," and the middle. For a truly authentic sound, both should be used, yet good results can be achieved by playing on the mouth alone, phrasing, and accenting the rhythm accordingly. Generally, the cowbell is mounted on the bass drum with the mouth to the right of the drummer, but any way which best suits the individual should be used. Although there are many different variations of the mambo cowbell beat, here are some which seem to sound the best and are among the most common ones. Since the mambo can range from a moderate to a very fast tempo, certain variations will lend themselves more readily to a particular speed. Combine any two numbers below or any number with a letter, listening for the most effective combinations, e.g.: 1a, 2f, 3h, 4d.

- = Mouth of Bell. • = Center



The three main skinned instruments used in Latin music are the congas, bongos, and timbales. These instruments are composed of a pair of drums and thus can produce two main tones as well as numerous effects. The timbale player usually plays a mounted cowbell, and with a stick or the fingertips of the other hand plays a simpler counter-rhythm augmented by rim-shots, short rolls, and fills. These can be adapted to the drumset, playing on the snare (snare and muffler off) and tom-toms. The conga rhythm, particularly the open tones and slaps can also be integrated in similar fashion with the left hand.

= Rim click



3.

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

4.

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

Upon listening to authentic mambo, one can notice the bass line, whose syncopated rhythm is essential to the overall feel. This rhythm, which stresses the fourth beat of each measure, can be picked up by the bass drum for added support and extra "punch." Because there is essentially no down beat, there must be a steady rhythmic backup in order for this variation to be successful. Below are some variations for the bass drum, including the one just mentioned. Practice these first with the cowbell, and then bring in the other hand.

1.

2.

3.

4.

5.

The hi-hat, although not essential to the beat, can play straight eighth notes, quarter notes on every beat, or on two and four. They also duplicate the bass drum rhythm. The following beats are very effective since they utilize and stress the clave rhythm. For a nice change, play the right hand on closed hi-hat; this effect is similar to the "paila" sound, where the sides of the timbales are struck.

C.B.
S.D.
B.D.

C.B.
S.D.
B.D.

The rhythms in Latin music are among the most sophisticated in Western music. The sound of Latin percussion sections playing together in rhythmic counterpoint is one of the most vibrant and sensuous in the percussive world. This is especially so in the mambo, which highlights and exemplifies the creative potential of Latin rhythms.

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Learning The Chart and Phrasing



by Butch Miles

Last time, we discussed the value of underplaying and keeping the energy level high. This article deals with two of the most important of all the nine tips I've suggested: learning the chart and phrasing.

LEARN THE CHART

I don't think I need to go into all the reasons for being able to read. Let me just state a fact. You *must* know how to read. Not all of us have big ears and the ability to "hear" a chart, so reading is of extreme importance. A good example is the excellent drumming of Ed Shaughnessy on the *NBC Tonight Show*. Here's a man who can read fly specks and still swing hard. So can Louis Bellson. The main thing I want to stress is the interpretation of the form of the chart. After learning that form, you can commit it to memory and delve into other aspects such as dynamics, nuances, and phrasing, all of which I'll talk about later in this article.

Writers have various ways of notating. One writer will write a rhythmic phrase different from another so it's good to become familiar with a writer's work. Sam Nestico writes many arrangements for Basie and has numerous little "kick" phrases that are a sort of trademark for him. See example #1. I can almost hear what's coming up next by the way he sets up a phrase. Bill Holman leaves you hanging in deep space, so it's important to be aware of his rhythmic conceptions as well as keeping your eyes on his music (example #2).

Ex. 1. Sweet Georgia Brown



Ex. 2. I Told You So (Intro.)



I usually use the chart for four to five readings, and then put it away. I memorize the chart by section. Section A, opening; Section B, statement of theme; Section C, solos (order, player, instrument); section D, shout choruses; Section E, final out. If the chart is simple enough, I'll picture the whole thing in my head. If it's difficult, I'll use the section idea I've just stated. It's not hard to do. It just takes practice and playing. Get ahold of as many big band charts as you can and dissect them musically. If you ever have the opportunity to play with a band that has no drum parts, read off of a horn chart, preferably the lead trumpet.

After you've learned the form, don't be afraid to discuss parts with the section leaders. They might be able to give you some ideas you hadn't thought of. This naturally leads to the second part of this article:

PHRASING

You *don't* have to play every note the band plays. Sometimes you must lead the band into a section with a good strong fill, and then give them a solid rhythmic foundation to let them blow. You must be the judge of how much of a phrase you want to play. Here's a fairly good rule of thumb to follow: for notes like dotted quarters or larger, phrase with the bass drum and maybe a cymbal; for eighth notes and less, use the snare drum. Quarter notes are borderline. Depending on the power of the phrase, the dynamics, and the register of the horns you can go either way with snare or bass drum punches (example #3). Example #3 would almost always be a bass drum and cymbal punch. I say almost because there will be exceptions. Look at example #4. This would probably be a snare shot because of the shortness of the note. A bass drum punch would be too heavy for that note. It would hang too long and be too ponderous for that particular phrase. Therefore, you'd want to snap that note with the snare. Really crack it, then drop the volume back to *p*. This is difficult because many times in changing volumes the tempo wants to change with it. You'll find yourself rushing a loud phrase and dragging a soft one. Drummers have a tendency to become over excited, or overcautious. You must be aware of this and be ready for it. Keep that energy up and that tempo where it's supposed to be.



Cymbal rolls and chokes can be particularly effective. Example #5 is the band's entrance on the bridge of Basie's "All of Me." I roll the cymbal from the accent of four "and," then play the cymbal in the next bar on the fourth beat (with bass drum), and choke the cymbal on the "and" of four while I snap the snare. Notice the dynamics. FF to mp. The bass drum on the final accented note would sound too heavy. If the cymbal continues to ring, it spoils the transition from FF to mp. Therefore, I choke the cymbal and accent the last note on the snare. I usually drop the last bass drum accent and play it on the snare alone. It sounds very abrupt — which is precisely the way it's supposed to sound.

Ex. 5. All Of Me
(Bridge)



Experiment with a number of phrasing ideas. Some will work, some won't. You'll rarely play that "perfect" phrase the first time-everytime. But, think about that phrase. Check your music with the other sections. Dissect the phrase and plan what you're going to play in advance. Don't just leave it to chance. Think the phrase through — all the way.

Dynamics are also important. I'll be talking about dynamics in later articles as well as shading and the use of colors in an arrangement. It's vital to know the value of phrasing with the band you're working with. Basie likes lots of section phrasing and has drum parts written with that in mind. Ellington, on the other hand, was perfectly willing to have the drums phrase the minimum amount needed and just swing and keep good time.



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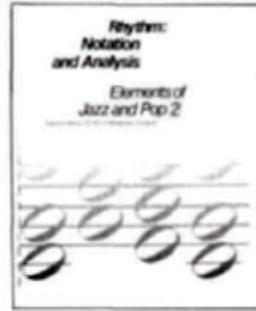


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THE PRINTED PAGE



RHYTHM: NOTATION AND ANALYSIS

by Steve Savage

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Here we have a text which is a complete study guide and reference book on that most basic of musical elements: rhythm. One could cite numerous good points regarding this work. Author Savage leaves nothing to chance, presenting well conceived explanations of every element of the total subject.

Starting with the raw basics of notation, pulse, tempo and time, Savage leads the reader down a straight ahead path that deals with meter, syncopation, cross pulses, polyrhythms and more. The book is aptly subtitled, *Elements of Jazz and Pop*, and warrants that subtitle through its dealings with rhythm in pop idioms. Rock, funk, jazz and Latin are all covered. Everything is explained precisely with the aid of musical examples which are well written and nicely spaced. Basically an explanatory format as opposed to a typical exercise book, *Rhythm: Notation and Analysis* is deserving of a five star rating for general excellence on the part of both author and publisher. *Rhythm: Notation and Analysis* is a superb reference volume essential for anyone involved in the business of rhythm.

DOUBLEDRUM: A DOUBLE BASS DRUM TEXT

by Bill Meligari

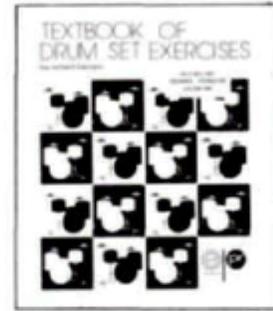
Publ: Meligari Music Publications,
Wayne, NJ. \$5.95

"A great book and a very thorough study," says double bass drum pioneer Louie Bellson in the introduction to Bill Meligari's *Doubledrum*. We tend to agree.

Designed to take the drummer through all phases of double bass drum development, the book is perhaps the most exhaustive study on this subject ever published. Meligari's approach is systematic and nicely paced. Early sections coordinate the feet with each other, which naturally leads to foot and hand coordination combined. It's all geared to sharpening one's ability to negotiate complex four limb patterns, and ultimately to get the player to think of the feet as another pair of hands.

The interaction between double bass and the jazz cymbal rhythm and eighth note rock patterns are methodically demonstrated in later sections. There is also a short section devoted to the use of double bass drums in a solo context. The fact that this area is not covered in greater depth is the only minor drawback of this generally excellent work.

This is a challenging book. If you've added a second bass, or have contemplated the idea, but simply are not into hours of woodshedding — this book is not for you. If, on the other hand, you've decided to put that extra bass to effective use, *Doubledrum* will lead you all the way.

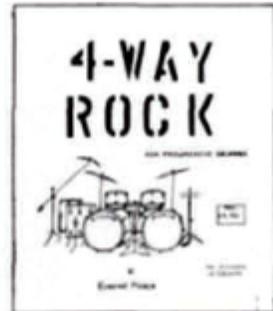


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Publ: Studio P/R Inc., 224 S. Lebanon St.,
Lebanon, Ind. 46052 \$3.95

The title of this book could possibly deceive the consumer. The material found in Rich Baccaro's book is not just a list of drumset exercises, but a collection of 25 charts which utilize an assortment of exercises in various phases of drumming. Here is a textbook that offers the drummer the opportunity to see his daily lessons come to life. It presents charts that allow a "realistic practice," because its format gives just the right blend of reading (by playing the Head): improvisation (fill-ins are not written out); and interpretation (a variety of drumming styles and patterns). All the material in the *Textbook Of Drum Set Exercises* can be applied to a big-band as well as a combo situation. Three dollars and ninety-five cents is a small price to pay for a book that shows it like it is.



4-WAY ROCK

by Eugene Morin

P.O. Box 521
Cornwell, Ont.
K6H 5T2 \$4.50

The material in this book deals with coordination patterns in 4/4 time between both hands and both feet. Some of the patterns Mr. Morin presents can be utilized while playing, whereas others are strictly exercises to develop independence. The book's four sections gradually become more complex as the reader goes from eighth note patterns to sixteenth note patterns, from cymbal variations to drumset fills.

The hand notated graphic design of this book proved to be a disappointment. Notes are often crowded together. Equally as frustrating is the author's habitual failure to dot the eighth note attached to the sixteenth note.

The *4-Way Rock* book is \$4.50, and is also available on cassette.

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The Gladstone Technique

by *Bill Meligari*

The late William D. Gladstone was a multi-faceted percussionist who for many years worked in the pit orchestra of Radio City Music Hall in New York. Many well known drummers studied technique with him during the 40's and 50's.

The Gladstone technique is a very loose, relaxed method of playing affording the player tremendous power with a minimum of effort. Basically, the wrists follow the sticks rather than pushing them down to the drum and then pulling them back up. With this method you are doing half of the work while the sticks do the other half. Watch some of the better technicians in action. Drummers like Louis Bellson, Buddy Rich and Joe Morello. You'll notice they make everything look easy no matter how fast they play. The faster they play, the more relaxed they become. The drum set is a very physical instrument and you must be in good shape if you are to play up to your potential. Muscle development has a lot to do with playing but one should be careful to avoid building the wrong kind of muscles. Lifting weights and building powerful but rather slow body-buildertype muscles is not the answer to a better technique and in fact can damage your chops. Lightning fast race horse type muscles are what's needed.

Gladstone's technique consists of three levels of playing; the Full Stroke, Half Stroke and Low Level Stroke. It doesn't matter whether your grip is matched grip or traditional, as long as you hold them only as tightly as you must so they won't fall out of your hands. Never use more pressure on the sticks than this regardless of how fast or loud you have to play. The stick has a fulcrum or balance point where it must be held for it to move as freely and easily as it can. To find this balance point hold your stick in your normal grip but very loosely. With the tip of the stick resting on the drum head, tap on the stick near the tip with the fingers of your free hand causing it to bounce up and down on the drum. Allow the stick to bounce back under its own power. If it bounces back quickly and easily, you are holding the stick at the proper balance point. If it hits the drum and stays there, you are holding

it too close to the butt end. Bring your grip away from the end and try again. If you must use a lot of pressure to throw the stick toward the drum, you are holding the stick too close to the center and should move your hand back toward the butt end slightly.

Finding the proper balance point is of the utmost importance in the Gladstone technique. Once you have found it you are ready to learn how a basic stroke is made. I compare it to the bouncing of a rubber ball. Hold a rubber ball a few feet from the ground and drop it. The ball will hit the ground and bounce back slightly, but not all the way back to your hand. Now take the ball and throw it down as fast as you can. The ball will hit the ground hard and bounce all the way back to your hand very quickly. This is the exact principle of the Gladstone technique. Think of the tip of your stick as a rubber ball and throw the stick down toward the drum as fast as you can. The stick will hit the drum hard and then bounce back up toward its starting position, provided you've maintained a loose, relaxed grip on the stick. Many drummers stop the motion of the stick by locking their wrist and bringing the stick back up to its starting point with a second motion. Some have even been taught to say "up, down," each time throwing the stick down, stopping it, and bringing it back up again.

With the Gladstone method, there is no up-down to a stroke, only down. The stick is allowed to come back to its starting position under its own power. For every action there is an opposite and equal reaction, This law applies here too. The faster you throw the stick down toward the drum, the louder it will hit and the faster it will return,

PRACTICE EXERCISES

Hold the stick in your natural playing position with the tip about an inch from the drum head. Bend the wrist as far back as it will go so the stick is pointing straight up. This is your starting position for the Full Stroke (see photo 1).



Throw the stick toward the drum as quickly as possible and let it bounce back up to the Full Stroke position. Keep the wrist loose so the momentum will carry the stick and your wrist back up. The wrist must follow the stick and not hamper its motion. While practicing the Full Stroke, say "down" each time you throw the stick toward the drum. If you are using this technique properly the stick will return to its starting position before you get the chance to say "up!" Practice single taps at a very slow tempo with your right stick and then with your left, hesitating slightly between each tap to make certain that you are using the technique properly. Here's a summary of things to watch:

1. Remember to start with the stick pointing straight up or as close to that as your wrist will allow. As you practice, your wrists will become looser and more relaxed and the position will become more natural.
2. Remember to throw the stick down as fast as possible but without holding the stick any tighter than you have to keep it from falling out of your hand.
3. Do not stop the motion of the stick by applying any additional pressure as it bounces off the drum and returns to the starting position.

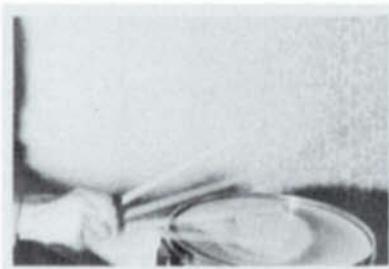


4. Let the stick come all the way back up to its original starting position. If you are playing properly you will feel the stick pushing against your wrist on the way up trying to go further than the starting position.

5. During practice, sticks may fly out of your hands. Don't worry about this as it's normal when getting accustomed to this relaxed way of playing.

6. Do not use this technique on your drum set or on the job until you have practiced it diligently and have become thoroughly comfortable with it.

The Half Stroke is played in exactly the same manner as the Full Stroke except that the starting point is approximately five inches from the drum head rather than all the way up. Be sure to stop the motion of your wrists thus stopping the stick at the same five inch starting position (see photo #2).



The Low Level is the same as the Half Stroke except that the starting point is only two inches above the drum. You must throw the stick down from this level and stop it at this same level on the way up. Remember not to apply any additional pressure to the stick. It is not necessary to grip the stick tightly to stop its motion. Stop your wrist at the proper level and the stick will not come to a sudden dead stop. It will shake slightly as it stops. This slight shaking is perfectly alright.

As you begin to use this technique, you will realize that loud playing and accented strokes are played from the Full Stroke position; medium volume playing comes from the Half Stroke Level, and extremely soft or fast playing will come from the Low Level.

The Gladstone technique sounds very easy, and it is easy once you are accustomed to using it. However, drummers who have been playing with the "up-down" method for a long time, generally find it is very difficult to break those old habits. It's unfortunate that Billy Gladstone's theory, analysis and application of the drum stroke is not universally taught and accepted. I personally have found it to be a most sensible drum stroke technique for both teaching and performing and completely applicable to every style of drumming.

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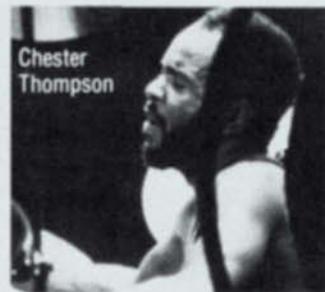
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Backsticking

by Mitch Markovich

Years ago, back-sticking was almost unknown in most drumming circles and when it was used, it was usually done in a rather simple way. Since that time, back-sticking has become more widely used and with this use has come some confusion and controversy. This article will attempt to clear up some of the confusion and mystery surrounding this outstanding visual technique.

For those unfamiliar with back-sticking, let's start with a short explanation. True back-sticking is the turning of a stick or mallet until the butt or opposite end makes contact with the playing surface *producing a tone of good or excellent quality*. This last phrase is very important because there is a less pleasing type of back-sticking that produces a poor or at best fair level of tone quality which is aesthetically and musically inferior. (I call it stick-turning.) Although it has its place, this watered-down version takes little ability and is often passed off as the real thing. Both approaches are useful however, because they both provide a strong visual impact that can generate tremendous audience reaction.

The only prerequisite for back-sticking is that a drummer have stable and well developed grips. This means that most beginning students should *not* attempt to learn back-sticking until their teacher feels they have developed good and consistent grip habits. This is necessary because back-sticking requires some grip changes and most new students generally let sloppy habits creep into their playing without realizing it.

How Back-Sticking Can Be Used

Back-sticking can be used in almost any drumming situation. Done correctly, it will enhance any solo on snare drum, drum set, timp-tom trios, concert toms, etc. I suppose it could even be used on timpani and keyboard instruments. Once a drummer understands the basic patterns presented later in this article, a simple way to apply the technique would be to back-stick some or all of the accents in a section of music or in a section of a solo. After some experience, unaccented notes can also be back-sticked. Generally, I use back-sticking as a high point in a piece or solo rather than at the beginning or continuously throughout. Back-sticking is also extremely effective when two or more drummers play a unison part as occurs in many of the top corps and marching bands.

How To Get Started

Hold both sticks in your usual grip. Choke up on each stick a little by moving your grip so that it is more toward the center of the stick. Now rotate each hand until the back end of the stick is ready to hit the playing surface. If you are using the matched grip, you should finish with both sticks being held with a type of left hand traditional grip, as shown above.



PHOTO #1



PHOTO #2



PHOTO #3

When you are sure that both hands are moving in the same way, I suggest that you use one hand at a time, and revolve it back and forth between the tip and the butt at a regular tempo and a fairly loud volume. As you do this listen to the tone quality and volume and try to get *all* notes to sound the same. With practice you will be surprised at how similar the notes become. Play eight notes with each hand and compare your sound from hand to hand. When you feel you have made progress with this pattern, try the patterns below to increase your ability and confidence. Always strive for a consistent, musical sound.

> > > >

Also (LRR). x = Back of stick

> > > > > > > >

After these patterns are mastered, feel free to make up your own and start to incorporate back-sticking in your playing. One solo that is a real challenge is *Three Camps*. One of my own solos that incorporates back-sticking is called *Tornado* (published by Creative Music). *Tornado* will give you added insight into the possibilities of back-sticking, and as an added benefit can also serve to bring out deficiencies in your musicianship and technique.

For tremendous drumming excitement, few techniques offer the potential of back-sticking. While percussion is primarily known as an audible art, the visual aspects are also very important. To neglect either is not realizing the full potential we have as drummers and percussionists. By employing back-sticking into our playing we raise our performance to a new and higher artistic level.

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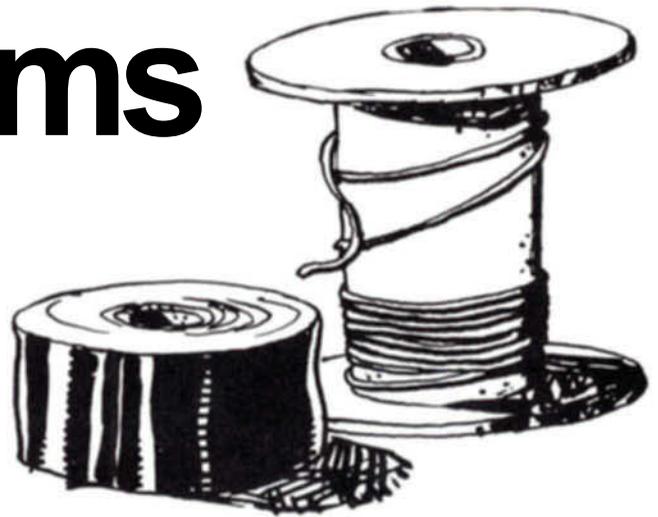
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First Aid for Snare Drums



by *Thomas LaFlame*

Getting parts and service for a broken snare drum takes time. If there's no time, you'll have to fix it yourself. Here's how.

BROKEN SNARE CORD. NO REPLACEMENT AVAILABLE:

Braided leather or composition shoe laces usually work. Cut two pieces about 10" long. Insert the cords in the snare plates so that the ends emerge under the plates and lie against the drumhead. Put the ends of one cord through the snare butt and separate them as much as possible before tightening the screws. Thread the other snare cord through the strainer plate, tension the cord and tie a square knot with the ends to prevent slippage. To allow for stretch, the strainer tension screw should be fully extended when you tie this knot. If the cord is thick enough to hold the snare away from the head, try bridging. See examples 1, 2, 3.

- 1)
- 2)



BUZZING SNARES:

When snares don't sound crisp and continue to buzz after each stroke even though the snare strainer is working properly and adequate tension is applied, the snares are not held against the head surface firmly enough. There is insufficient crown in the bearing surface or the snare cords are too thick. Correct with bridging.

BRIDGING:

Insert a match stick, toothpick, or nail under one outside snare. Wire across the upper surface of the snare and under the opposite outside snare wire. See Example 3.

LOOSE INDIVIDUAL SNARE WIRE(S) IN A FIXED SNARE SET:

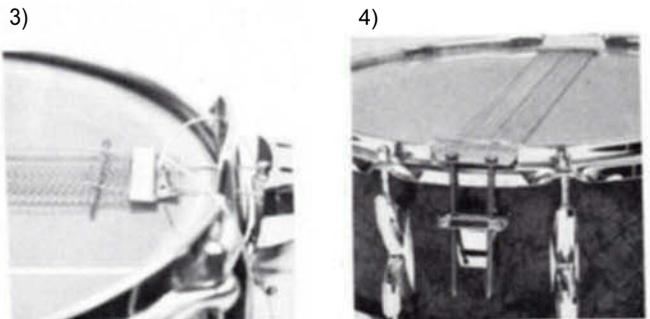
Remove pulled or stretched snare wire by cutting close to the end plates. If no cutter is available, bridge the offending snare away from the drumhead. The snare can be broken off by repeated bending or pulled out of the solder. In either case there is danger in leaving a sharp edge that may puncture the snare head. Bend the wire end away from the head, or in the case of rough solder, smooth it with a small file or emery board.

THE ONLY REPLACEMENT WIRE SNARES AVAILABLE ARE TOO SHORT:

No problem. Center them and tension normally. Replace as soon as possible with the correct length.

THE ONLY REPLACEMENT WIRE SNARES AVAILABLE ARE TOO LONG:

Drop two nails through one pair of snare plate holes and lock the nails into the butt. Don't press the snare plate down below the level of the drumhead when you do this. The snares should lie flat on the head all the way across the drum. Tie off the strainer side with the other snare cord in the normal manner. See Example 4.



NO REPLACEMENT SNARES ARE AVAILABLE:

Make your own set of individual snares from one of the following: Gut cello or guitar strings; heavy plastic guitar strings; heavy plastic fishing line leader; heavy fish line; wire guitar strings; braided leather shoe strings (last resort).

SNARE STRAINER BROKEN:

Tie the snare cords to the adjacent tension rods, applying as much tension to the snares as possible while tying. If there is not enough tension for good sound, insert a small nail between the snare cord and the snare plate and turn the nail, tourniquet style, until the snare tension is correct. Tuck one end of the nail under the cases and tape the nail to the end plate with masking tape or friction tape to prevent unwinding or loosening by vibration. See Example 5.

BROKEN SNARE HEAD. NO REPLACEMENT AVAILABLE:

Put the batter head on the snare side. Restore the snares to their normal position and adjust both to the optimum sound. Play to one side to avoid damaging the snares and head. See Example 6.



BROKEN BATTER HEAD. NO REPLACEMENT AVAILABLE:

Use a tom-tom head of the same size if available, or modify a tom-tom or tenor drum by fastening snare cords between the flesh hoop and counter hoop. Hold the snare cords taut until the tension rods are tightened enough to hold the snares in place. If this does not produce enough tension, use the tourniquet technique. If the snares buzz, use the bridging technique. If the snare cords slip, remove the counter hoop and apply a piece of masking tape to the hoop to increase friction where it comes in contact with the cords. The snare must be set 1" shorter than the diameter of the drum used. See Example 7.

BROKEN TENSION CASINGS:

Remove the entire casing from the drum shell and replace it with a turnbuckle or bolt from a local hardware store. Get a new tension casing as soon as possible. See Example 8.



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Understanding Flams

by Rupert Kettle

The ability to freely and easily embellish rhythmic figures with single grace notes and create "flams," is to me one of the earmarks of an accomplished snare drummer. Such accomplishment does not always come easily, but the following observations may help those with flam problems, or teachers who have difficulty teaching this elusive rudiment.

Practice alternating flams, fully concentrating on these two points:

- Think single strokes (piston-engine motion), for they are the underlying physical movement.
- Follow through, that is, allow the grace note stick to return to the "up" position as the main note stick is on its way down.

I:

Singles

with Grace-notes

Practice single-stroke patterns, with embellishment, keeping the same two rules in mind. Here are some suggested routines, consisting of four, three, and two-note groups, and combinations of same.

II:

Finally, practice double-stroke and paradiddle figures, with grace notes included, always keeping the underlying physical motion in mind, and following through.

When reading flam figures in exercise books or in repertoire, the flams are often accented, an unnecessary hinderance. In almost all such instances, edit the accents out. Why? Play the following:

III:

And then play:

IV:

Hear accents in the second example? Of course you do, because the embellished notes are "heavier," made "thicker" by the grace notes. But you were not playing accents as such. Often, a composer or arranger will visualize what he hears as an accent and automatically put one in, not realizing that the technical accent of the drummer is not the musical one he conceptualizes. So the thickening is enough. Omit the actual accents.

A word to teachers on giving students incentive to practice flam routines: first, make up and assign a few interesting, more modern applications of some conventional rudiments.

V:

1. "Flam Accent":

2. "Swiss Triplet":

After a few of those have been learned, demonstrate and write out the "accidental" polyrhythms which occur when such figures are played on two different instruments. In the cases shown above:

VI:

1. Right Hand

Left Hand

2. Right Hand

Left Hand

You'd be surprised at the reaction of a pupil in discovering that maybe he's got some use for flam figures after all. I should here give grateful credit to Jim Chapin, who showed us that little trick in one of his *Metronome* and *International Musician* columns of more years ago than I care to remember.

Additionally, a great deal of beneficial flam study may be found by the appropriate placement of grace notes in many ornament-free reading exercises. For example, a standard syncopated passage.

VII



may be enhanced by flammings all quarter-notes, adding to the musical intent by seemingly "sustaining" those notes.

VIII





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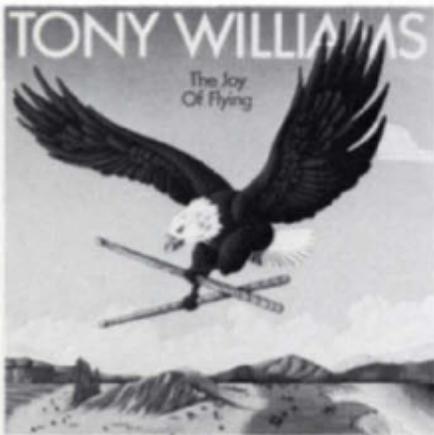
Reviewers: Lawrence Kanuscher
Cheech Iero

Tony Williams: The Joy of Flying

As one of the most influential drummers of our era, Tony Williams is in fine musical company on this, his latest album, *The Joy of Flying*. Jan Hammer, Brian Auger, Cecil Taylor, Herbie Hancock and George Benson are just some of the musicians who have joined Tony on this odyssey of musical antithesis.

The opening song, "Going Far," spotlights Jan Hammer's guitar-like synthesizer performance. Williams follows along, occasionally rolling on his tom, (plugged into a synthesizer). Hammer and Williams are then joined by George Benson on Benson's composition, "Hip Skip." This cut features an amazing Benson solo, complimented by Williams' rhythms. Listen for the single stroke snare break towards the end. Incredible.

The slick, funky sound of Herbie Hancock highlights "Hittin' on 6" and again on Stanley Clarke's "Tony." Tom Scott provides a lovely Lyricon solo, joining Clarke on bass.



One of the album's most fiery cuts is "Open Fire," featuring the Led Zeppinish guitar work of Ronnie Montrose. Williams is in command, handling rock with the same ease that he projects playing jazz. His solos on this song are particularly smooth, and this exemplifies the versatility of Tony Williams. "Morgan's Motion," also allows Williams to shine, in a drum/piano duet with Cecil Taylor.

The Joy of Flying is an excellent album. Though Williams does not take any extended solos, a lesson can be learned in regards to group playing and swinging. If this album serves one purpose, it is to illustrate that Williams is at home with music, be it rock, jazz, avant-garde or fusion. This album is a must for lovers of great music.

LK

Roy Haynes: Vistalite

Roy Haynes is an experienced and proficient drummer, whose playing always projects belief in his instrument. On this waxing for Galaxy, Haynes selects the caliber of musicians to which he has grown accustomed. Among them: Marcus Fiorillo, guitar; Kenneth Nash, percussion; Stanley Cowell and George Cables, piano; Cecil McBee, bass; Joe Henderson, tenor saxophone.

This album explores a variety of moods and styles by tapping the writing resources of its cast. The title cut "Vistalite" (the only Haynes composition on the album) is stamped by Roy's tight snare technique. Haynes waits patiently to solo while fulfilling his support role behind flute, guitar and piano. The drums are featured with a burst of sixteenth notes which brings the rest of the ensemble back to the theme.

"More Pain Than Purpose" begins as a moody piece co-written by Cowell. Here



Haynes' playing is impeccable, with Fiorillo contributing a palette of colorful guitar fills and runs.

Cecil McBee wrote "Wonderin'" and he uses his funky bass line to kick Haynes just enough to make him lay down a groove that won't quit. Especially tasty were the four bar drum fills which introduced the guitar and piano solos. The last cut on side one, "Venus Eyes" is highlighted by Marcus Fiorillo's expressive guitar work and Haynes' stylish drum solo. Fiorillo's composition "Rok Out" is a well tempered tune propelled by the guitar, bass and drums. It has a lilting bridge which offers the listener a feeling of relaxation after the musicians have built the tune's intensity. Haynes' solo is a rhythmic explosion which adds fuel to the already burning excitement. The mood is more subdued on "Water Children." Crystal clear guitar and electric piano playing on this cut really makes it happen. Haynes works well with percussionist Kenneth Nash making the rhythm seem to float on air. This piece was written by Nash. On "Invitation" the players maintain a concentrated intensity throughout. The drummer creates a good part of this intensity by peppering Joe Henderson's tenor solo with his snare statements and the interplay produced by his left hand and right foot.

Vistalite is a well balanced menu of expression, influences and solo efforts. A master of the instrument, Roy Haynes should be heard by every aspiring drummer.

CI

Narada Michael Walden: Awakening

Narada Michael Walden first impressed the music world with his phenomenal drumming in The Mahavishnu Orchestra II. He then helped Jeff Beck create *Wired*, proving his composing ability as well. After numerous guest spots, he released his first solo album, *Garden of Love Light*. His second album, *I Cry, I Smile* was his first step towards commercialism. Now, his latest release *Awakening* is by far his most commercial, featuring one side of disco. The album is good if taken for what it is, but the new watered down Narada will be a disappointment to anyone expecting the intensity of his earlier work.



The disco side of the album includes the hit single, "I Don't Want Nobody Else." This cut features a super tight horn section. The Brecker Brothers. With "They Want The Feeling" Narada takes his only solos on the album, composed, unfortunately, of simple two bar breaks. On this piece, his tom tunings are very loose, giving them an airy, resonant sound.

With the exception of the first two songs, side two leans toward pop. On "Awakening Suite Part I" and "The Awakening" the instrumentals really cook. The first guitar leads are taken by Ray Gomez and a while later by Devadip Carlos Santana. Narada uses double bass drums effectively to accentuate his fills. Airoto also plays percussion, but should have been in more of the forefront. Three songs later the album closes with a love song, "Will You Ever Know."

Walden isn't unique in jumping on the disco bandwagon; others from the fusion movement including Herbie Hancock and Lonnie Liston Smith have added touches of disco to their latest recordings. Still, a drummer would have to be a little frustrated with an album like *Awakening*. The feeling would best be summarized by Narada's own "They Want The Feeling," in which he sings "We know what the people want/They want to hear the drums/Well, go on and play!" Narada, we want to hear you play. LK

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WHERE IT'S AT

For the benefit of our readers, MD initiated this column. For us to give complete listings of all percussion related events, we need your help. If you are sponsoring or hear of a drum clinic, concert, seminar or trade show in your area, please let us know 2 months prior to the event. This way, we can expand the Where It's At column and include those events we might not know of.

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Aug. 29: Bringe Music, Tampa, FL
Sept. 11, 12 & 13: Luchietti Drum & Guitar, Albuquerque, NM

LES DEMERLE

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SHELLEY ELIAS

Sept. 12: Rubino's Music, Portage, IN

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July 29-Aug. 4: Eastern Division, Mansfield State College, PA

MITCH MARKOVICH

July 29-Aug. 3: Oklahoma State University, Stillwater, OK

CARMINE APPICE

July 24: Rody's Music, Savannah, GA
July 25: Reliable Music, Charlotte, NC

ED SHAUGHNESSY

July 29: Kirk Scott Music, San Antonio, TX
July 30: Texas Music Education Association Convention, San Antonio, TX
Aug. 6: Arkansas Band Master Association, North Little Rock, AK
Nov. 18: Holiday Inn, Elizabeth, NJ

MEL LEWIS

Monday evenings: Village Vanguard, New York City (when not on tour).
July 21: Mount Cranmore Jazz Festival, North Conway, NH

BUTCH MILES (with Count Basie)

July 4-30: Europe

BUTCH MILES (with Dave Brubeck)

Aug. 2: Lancaster, PA
Aug. 3 & 4: Atlanta, GA
Aug. 5: Hampton, Long Island
Aug. 7: Ambler, PA
Aug. 8: Elmira, NY
Aug. 9: College Park, MD
Aug. 11-12: Chicago
Aug. 14: Salt Lake City, UT
Aug. 15-18: San Diego, CA (with the San Diego Symphony).
Aug. 21: Concord, NH
Aug. 25: Jacksonville, OR
Aug. 26: Kansas City, MO

LEIGH STEVENS

July 30: Syracuse University, Syracuse, NY
Sept. 15: Canadian Percussive Arts Society Meeting, Winnipeg, CAN.



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COBB . . . *cont. from p. 30*

JC: The only thing I do is set up and augment my kit with equipment from whoever we're going to play with. If I'm allowed. Usually Buddy doesn't want anyone to move any of his equipment. In fact, he's got the snare drum taped to the side of the little tom-tom. It's at an angle and no one should touch it.

RM: Do you still practice?

JC: Yes. I've got some drums set up at home that I practice on. I've been interested in trying to practice some double bass drum things. I don't intend to play double bass drum, but I would like to practice them to build my technique. It's just something I've always wanted to do. I want to get it out of my system.

RM: Who do you like to listen to now?

JC: I like Tony Williams and Lenny White. I like the way Butch plays. I like the way Dawson teaches. There are many drummers I admire.

RM: Do you hear young players doing things you don't like?

JC: With the evolution of anything, the older guys have a tendency to stay with whatever was popular when they came up. Unless he has a young mind, and can go with whatever comes up. That's what I like about Miles. He can go with the times. But I've heard things that I wouldn't want to play. I wouldn't enjoy playing four on the hi-hat all of the time. I think I would like to do it sometimes, not as a basic.

RM: Sarah Vaughan does a lot of concerts with symphony orchestras. With all of those musicians, is there ever a problem holding it together?

JC: Yes. When that happens, our rhythm section has to tighten up. They just have to go with us.

RM: Symphony players sometimes play with their eyes rather than with their ears. In other words, they watch their music and they watch the conductor, but they forget to listen. Have you ever encountered that situation?

JC: Yes, that's what happens with most of them. That's when we really have to tighten up. The conductors have to take downbeats from Carl because if they don't they're going to run off with it. Sarah sings very slow, and at a certain point, she might get slower. If a conductor is not hip to that, he'll just conduct it faster each time. The conductor has to watch Carl because he is on top of it. Some guys can't really get that. If they're used to conducting fast, they really can't slow the pace down that much. We'd have to work with the same symphony all the time for them to know the tempos of all the songs we do. So we have to keep it where we know it should be.

There's also a thing about hearing. If the drum set is in the front of the stage and the orchestra is behind the drum set, the sound is gone. By the time they get it, it's late. So I can understand what they're talking

about. I don't play a heavy bass drum, like Buddy does. I'm used to small band playing. Nobody wants to hear a lot of bass drum in that. Many times they can't hear the beat, or they get it late. So if there's not a monitor on stage, they have trouble. Sometimes they want to stomp the bass drum.

RM: What is it like for someone who wants to go to New York to play jazz?

JC: It depends on the talent of the individual. In the first place, you have to be there 6 months before you can get your union card. The first 3 months, you can't

work at all. The delegate comes by your house and checks it out to make sure you're still in town. Then the next 3 months, unless they've changed it since I joined, you could work 2 nights a week, but you couldn't take a whole week. In the interim, you need a lot of money, or somebody to take care of you. If you have a relative there who can wait it out with you, it isn't bad. After receiving your card, you might get some gigs. It's not as easy as some people think. One of the hardest places in the world to try to play is New York.

continued on page 58

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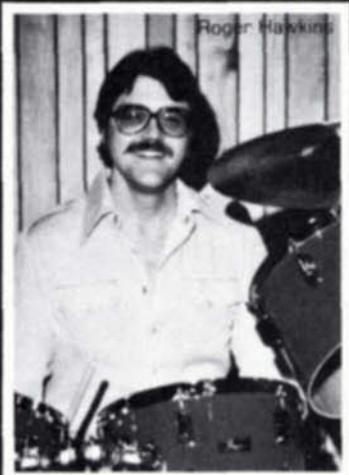
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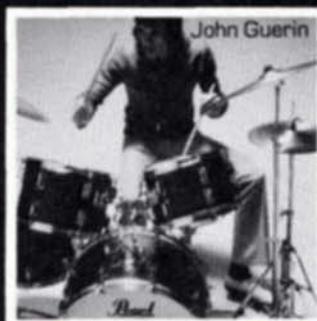
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COBHAM continued from page 13

stage you've got to know what you're doing.

CI: During your clinics do you cover the subjects that we have just discussed?

BC: Definitely. My clinics this year have been a question and answer situation. Next year I plan to go into a set kind of situation. There will be less questions and answers. They will cover more specific areas that I want to get into.

CI: Who are some of your favorite drummers?

BC: If you take out the "down beat" poll and read the list, that would cover everybody. Even the people I personally don't care for. But, I look at the personality off stage as separate from the personality on stage. Most of the cats that I've heard have something to offer me in one way or another. I have no real super favorites. I like a lot of people. Tony Williams, Max Roach and Lenny White all have something to offer.

CI: Do you have any unfulfilled musical goals?

BC: If I do they always pop up and I say, 'Wow, I'm glad I'm doing this!' But I never think about it ahead of time. I just move ahead, and wherever life takes me is where I go.

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RM: Even those who get gigs experience a lot of frustration, don't they?

JC: Yes. That's always been. Many drummers play good but they tire of a gig. It's just not challenging. Once they learn the music, that's it. They get tired and say, 'There must be something better.' Some musicians don't get what they want and so they teach, if they're qualified.

RM: What are the jazz clubs like?

JC: Even the best places are not that glamorous. They sound like it, but they're not. For instance, the (Village) Vanguard is a little joint downstairs. It's been there a long time. It's not that large. It holds about 275 people. Birdland wasn't that glamorous. It was just another walk-down spot. In fact, most of the jazz joints are bars where they added music. They weren't set up for music in the first place. There used to be a place in New York called Slugs. It was just a neighborhood bar that they made into a place where some cats could come and play. Most of the places are like that.

RM: What advice would you give an aspiring jazz drummer?

JC: The only thing I can tell them to do is learn all they can. To make it in this business they have to get it down as good as possible. If it's possible, have something else on the side you can do. Something that would take care of you if music doesn't work.



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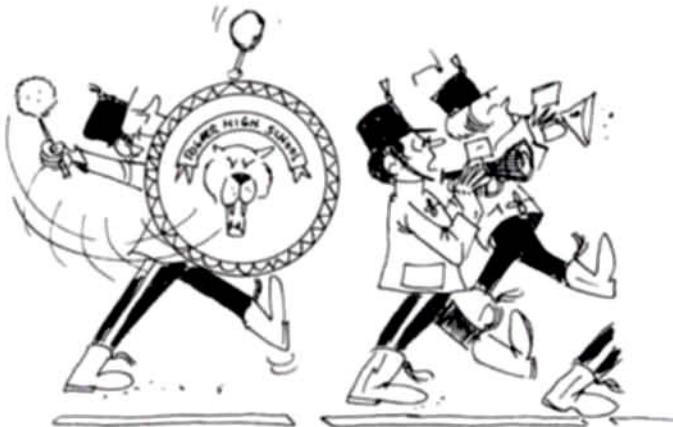
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INDUSTRY HAPPENINGS

CORRECTION
In our May/June 1979 issue, we stated that Steve Gadd had worked with Carole King. Though Gadd says that he would love to work with King, he has never done so.

LIBERTY DEVITTO JOINS TAMA

The Tama Drum Company has announced that Liberty DeVitto, member of Billy Joel's band for the past three years, endorses their *Imperial Star* Drumset.

Liberty's *Imperial Star* set is finished in Tama's Royal Pewter and includes Tama concert toms and Titan hardware.

Tama drums and hardware are available exclusively from Elger Company, P.O. Box 469, Cornwells Heights, PA 19020 in the east and Chesbro Music Company, 327 Broadway, Idaho Falls, ID 83401 in the west.

DRUMS ACROSS THE ATLANTIC

Modern Drummer Magazine staff members recently played host to a group of British drummers from the Contemporary Drummers Society of London, England during their annual visit to the United States. The Society members visit numerous places of interest to percussionists on the east coast each year and have made Modern Drummer a regular stop-off two years in a row.

MD is extremely well received in England and members were very interested in learning more about the magazine publishing enterprise.



The day long event was topped off with dinner where the above photo was taken. Discussions continued and plans were made for more open communication between American and English drummers.

Pictured above, standing from left to right; Sondra Tagford, wife of CDS Director Jimmy Tagford; CDS members Peter Condliffe and Trevor Benham; MD's Associate Editor Cheech Iero and Features Editor Karen Larcombe. Kneeling from left to right: George O'Donnell of CDS; Director Jimmy Tagford; and MD's Editor-in-Chief Ron Spagnardi.

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THE RADIO FREE JAZZ BERKLEE SCHOLARSHIP COMPETITION

Radio Free Jazz, the monthly magazine, is awarding two \$2000 and two \$1000 scholarships for one year (two semesters) of study at the prestigious Berklee College of Music.

The College offers a four-year program of study leading to the Degree of Bachelor of Music or the Diploma in Professional Music. In either program, students may major in Jazz Composition and Arranging, Performance, Audio Recording, Electronic Music, Film Scoring, Composition or Music Education (degree option only).

The competition is open to anyone who meets the regular admission requirements of Berklee. Applicants must submit a (1) tape recording of their playing, (2) summary of academic and music education background and (3) brief outline of professional or semi-professional experience, if any, by July 31, 1979 to the Radio Free Jazz Scholarship Competition, 3212 Pennsylvania Ave., S.E., Washington, D.C. 20020.

For further information, write the above address. To obtain a catalog and list of Berklee course offerings, write directly to the College at 1140 Boylston St., Boston, Mass. 02215.

PEARL PICKS NEW PRESIDENT

Pearl Musical Instrument Company of Japan, and Gibson, a division of Norlin Industries Inc., have announced Pearl's intended acquisition of the Drum Center now managed by Norlin. The new corporation, will be chartered in Tennessee with 100% ownership by Pearl.

Walt Johnston has been appointed president of the new corporation. Johnston has been associated with Pearl since its introduction to the United States. Previously, Johnston was manager of the Artist Relations Department for Norlin.

COBHAM CLINIC

Billy Cobham appeared recently in a clinic and concert, "Drum Fever 79" sponsored by Bill Crowden's Drums Ltd.

Cobham demonstrated and performed with the new Tama *Snyper* Synthesizer and *Octobans*. Pictured below are Crowden and Cobham.



MD AWARD PRESENTATIONS

Modern Drummer recently presented each 1979 Readers' Poll Award Winner with an inscribed plaque in recognition of their achievement. Four of the winners were in the metropolitan area as MD's Associate Editor Cheech Iero made the presentations. The winners pictured below are: Steve Gadd, winner in three categories including Best Recorded Performance, *N/A*; Best All-around Drummer and Best Studio Drummer; Vic Firth, Best Classical Percussionist; Buddy Rich, Best Big-Band Drummer; Tony Williams, Best Jazz Drummer.



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ELEK-TREK DRUM MIKING SYSTEM

The *Drum Miking System* from Elek-Trek USA, consists of mixers and microphones specifically designed for drum miking application.

The company says that their steel mixers feature HI-Z unbalanced, and LO-Z balanced output, master gain control, plus a LED clipping indicator which warns against overdriving. Each channel incorporates full volume control, bass and treble control, and three band equalization. A coupling input jack is provided, allowing the multiple coupling of expander modules to the mixer when greater channel capability is required.

The microphones are condenser types, having wide, flat frequency response, and incorporate special clamp mounts (compatible with all manufacturer's hardware) which eliminate the use of microphone stands and booms.

For further information contact, Elek-Trek USA, 2454 East Fender Ave., Fullerton, CA 92631.



CB STICKS

Wood and nylon tip drum sticks have been added to the CB Percussion line of instruments it was announced by Kaman Distributors, Coast Wholesale Music Company and C. Bruno & Son, Inc.

The new hickory sticks, made in the USA are available in *Jazz, 5A, 7A, Rock, 2B, 5B, and 2S* models.

For more information on the new CB sticks and other items in the CB Percussion line contact: CB Percussion, Box 1168, San Carlos, CA 94070.

D.W. INTRODUCES BALANCE BOOM STAND

The Drum Workshop, Inc. has introduced a new heavy base *Balance Boom Stand*. Don Lombardi, D. W. President explains, "We call it the *Balance Boom Stand* because the counter weight is designed to extend back as the cymbal extends out, thus keeping the stand in balance. The double lock legs collapse compactly as does the unique boom assembly so that no one portion of the stand is over 22 inches."

Paul Real, Vice President of Marketing says, "The new *Balance Boom* is standard equipment with our *Double Base Solo Rock Set*, and rounds out our complete selection of stands ranging from flush base to medium weight to heavy duty."



LATIN PERCUSSION'S MULTI-GUIRO

The *Multi-Guiro* incorporates the features of a guiro and shaker (chocolo). Because it is only 9" long, it can be easily carried in a percussion case.

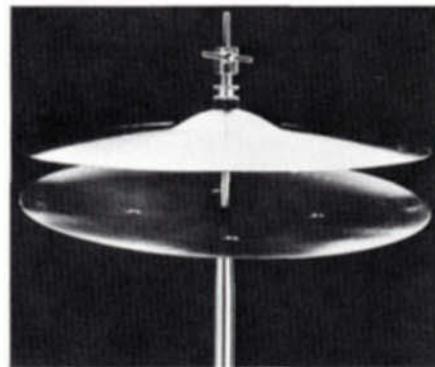
The *Multi-Guiro* features two different textured stainless steel rubbing surfaces. A removable plug at one end enables the percussionist to change the fill material used to create the shaking sound, thereby tailoring the sound to the music being played. The *Multi-Guiro* comes with special wire scraper. For further information write: Latin Percussion, 454 Commercial Ave., Palisades Park, NJ 07650.

REVOLUTIONARY SOUND DIMENSIONS FROM ZILDJIAN

The Avedis Zildjian Company has added two different sounds to its cymbal repertoire with a new set of Hi-hats, called *Quick-Beats* especially designed for rock and disco use; and two *Deep Ride* cymbals that create a low-pitched funky effect.

According to the Zildjian Company, the *Quick-Beats* feature a heavyweight, flat-bottom cymbal with four, 1/2" holes spaced at precise intervals near the perimeter of what would typically be the bell or cup area. The matching top cymbal looks more traditional, yet when played, the pair produces a short, tight, compact sound suited for rock and disco work. Lennie DiMuzio, Manager of Sales and Selection, said Zildjian will market the hi-hats in 14" and 15" sizes, and will sell for approximately \$180 for the pair.

The *Deep Ride* cymbals have been specially hammered and designed with a flat taper to produce "a deep, dark, funky sound that gives a percussionist an alternative to traditional rides," according to DiMuzio. The *Deep Rides* are medium-heavy and available in 20" and 22" sizes. They are rated by Zildjian as having the lowest pitched sound of its complete line of ride cymbals. The price for the *Deep Rides* will range from \$150 to \$175. Additional information can be obtained by contacting the Avedis Zildjian Company, PO Box 198, Accord, MA 02018.





STAR SENSOR TURNS DRUM INTO SYNTHESIZER

Star Instruments, Inc. has introduced the electronic *Synare Sensor*, a low-cost percussion synthesizer that can be mounted on the rim of any drum.

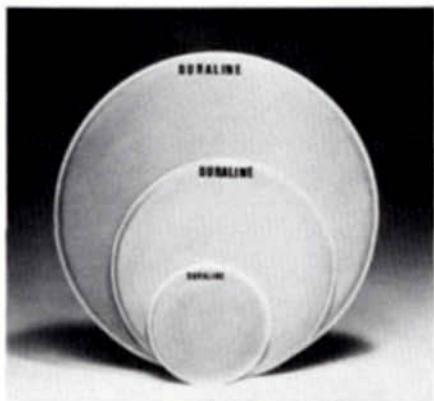
The *Synare Sensor* picks up the vibrations of the hit through the rim and translates them into a wide variety of popular synthesizer sounds. The sensor does not touch the drum head, is mounted opposite the drummer, and does not affect the standard drum sound.

Retailing for \$140, the *Synare Sensor* can be mounted on every drum in the drummer's kit. An optional foot pedal can control the on/off operation of all *Sensors* in use. The *Sensor* requires only a nine-volt battery for operation and can be plugged into any instrument, P.A., or home hi-fi amplifier.

For further information, write: Sensor, Star Instruments, Inc., P.O. Box 145, Stafford Springs, CT 06076.

DURALINE HEADS

Duraline, Inc., of California has introduced its studio head capable of producing a solid live sound without distracting overtones. The *Super Head* is neither skin nor plastic, but rather a new textured surface with an exclusive no dent, no rip durability and no problem of shrinkage and expansion. Designed primarily for studio work, the Duraline head reportedly eliminates any need for taping or wallets. Duraline, Inc., 11581 Federal Drive, El Monte, CA 91731.



NEW CAMBER CREATION

Camber Cymbals has recently announced the introduction of their new *Flat Top* cymbals.

The *Camber Flat Tops* are made of nickel silver, specially spun and hammered.

According to the company, the new cymbals give a distinct crisp ping that will carry the beat without a build-up of unwanted overtones. The cymbals are available in 18" and 20" sizes for \$70 and \$85 respectively. For information write: Camber Company, 101 Horton Ave., Lynbrook, NY 11563.

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Gretsch, drum makers since 1883, has been appointed the exclusive U.S. and Canadian distributor for U.F.I.P. cymbals. Made in Italy, U.F.I.P. cymbals are completely hand made and available in a wide range of types and sizes. The complete line of U.F.I.P. percussion instruments including Gongs, Belltrees, Icebells, Burma Bells, Tom Toms and the all new U.F.I.P. stand systems will be available.

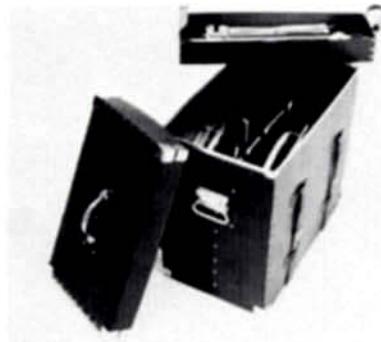
ROTOTOM SHIPPING CASES

Two new shipping cases for RotoTom percussion instruments have been introduced by Remo, Inc.

The larger of the cases, *Model CA-3*, measures 35" by 14 1/2" by 10 1/2". It is made of black fiberboard with plywood reinforced sides, lid and bottom. The *CA-3* is lined with protective foam rubber and includes three heavy-duty carrying handles, nylon straps and metal reinforced corners. The case weighs 19 pounds and retails for \$110.



Model CA-3 Shipping Case



Model CA-2 Shipping Case

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