

# MODERN DRUMMER™

FEB.-MAR. 1980  
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A Contemporary Publication Exclusively for Drummers

**COLLOQUIUM III**  
New York Based  
Percussion Threesome

Tribute to  
**KEITH MOON**

**STANLEY SPECTOR:**  
On Rudiments

**ALAN WHITE:**  
Yes-Man

**What Do The Top  
Bandleaders Look  
For in a Drummer?**

**DAVE MATTACKS:**  
Working The Studios

**MD's Second Annual  
READERS' POLL  
BALLOT**

# How to become the your block.



First, it would help immeasurably to get yourself re-born to a nice Italian-American couple in Brooklyn, then let your hair grow long.

Or, you could buy a quarter of all the turquoise in Arizona. And wear it on your fingers. Or, you could practice looking good in Fiorucci T-shirts and jeans.

Then, after you've secured years of stage and recording experience, you put it to work with one of the most popular rock artists in the industry.

# e Carmine Appice of

“After Rod Stewart had unsuccessfully auditioned twenty-five drummers, my wife convinced me I should give it a try

“You know, I have two sides. My rock side, and my jazz-rock technical side. My idea is to play with Rod, and when we have time off, to play gigs and Ludwig clinics on my own...so I can release all those crazies I have inside.

“I like to teach, too. I used to have my own studio on Long Island, and, for my students, it was like being in a drum symposium. Two years worth of work was crammed into six lessons a week for a solid month. And because I think half-hour lessons are a waste of time, my students always got an hour, usually a lot more. You know I started teaching drums when I was 17 for a dollar-fifty a lesson.

“Naturally, I feel lessons are necessary for any drummer who's serious about music. Everything I studied with my teachers, I used at one point or another. You need the basics. And if I hadn't gone through them all, I would have never developed my hands.

“After twelve years of playing with the traditional grip, I switched over to the matched grip. But it wasn't an easy transformation. In fact, by teaching four or five days a week on my time off, I went through all the elementary books with the students, through the technical books and, after about 3 or 4 months, my hands started developing. And you know it's better in a way. Because if I

wanted to do something technical, I'd have to switch my stick around anyway for the accented triplets or 5 or 7-stroke rolls. But now I do it all with the matched grip.”

Performing with the Vanilla Fudge; Cactus; Beck, Bogert and Appice; KGB; and now Rod Stewart, Carmine has earned some of the most impressive credentials in the business. And as author of four instructional books on percussion technique, he's covered a huge spectrum of written music, too.

“Back in 1967, I started the big drum craze. And today, my performance group setup includes six melodic tom-toms, one 16" x 18" floor tom tom, one 5" x 14" or 6½" x 14" Supraphonic snare, two 14" x 24" bass drums, one 50" gong and five Zildjian cymbals. And the drums are all

6-ply natural maple Ludwigs because they give me more resonance, more tone and more volume than others.”

What does the future hold for a talent like Carmine Appice?

“Well, I'd like to bring the drums out front. You know, like Gene Krupa. Have my own band, own albums, own solos. In fact, I'm working on an album. It's sort of rock-jazz, half instrumental half vocal.

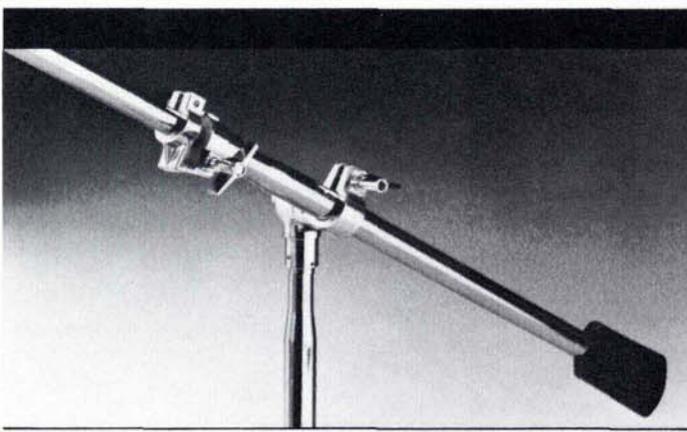
“And, yes, I still tune my drums by playing 'In The Mood' on the front toms. Get them just right, and you can play 'In The Mood' on any three.”

You wanted to know how to become the Carmine Appice of your block. So now you know. See you first thing in the morning at your Ludwig dealer.

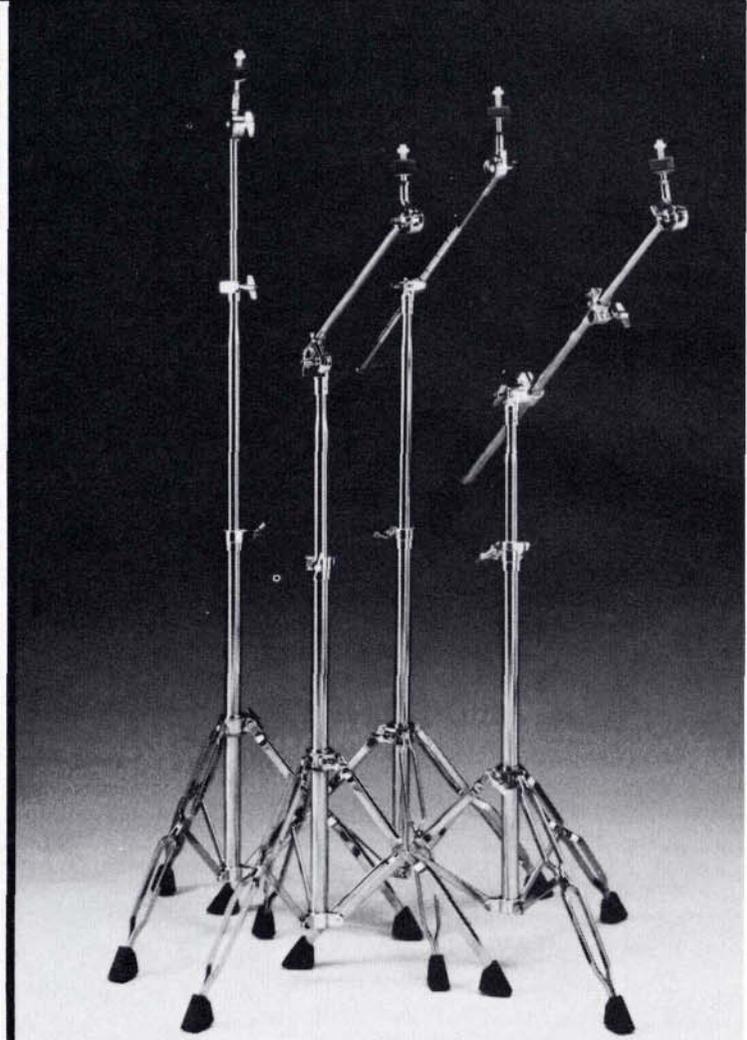
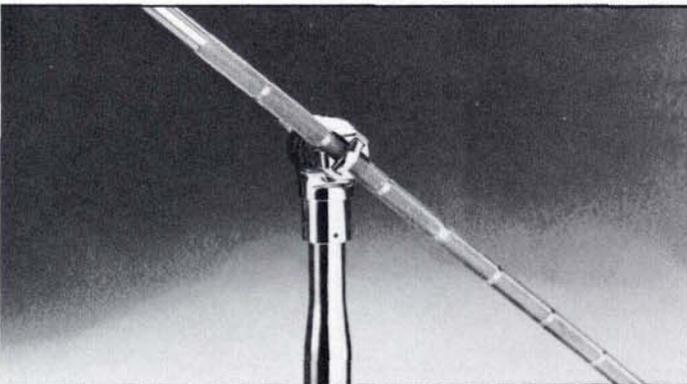
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## EDITOR'S OVERVIEW



I'd like to start off MD's fourth year with a general picture of some of our plans for the upcoming year. We think it's all pretty exciting.

We've lined up an outstanding array of feature interviews this year with some of the greatest modern drummers in the rock and jazz idiom. People like Neil Peart, Roy Haynes, Carl Palmer, Paul Motian, Keith Knudsen and Chet McCracken of the Doobie Brothers, Derek Pellicci, Joe Cocuzzo and Louie Bellson, to name a few. The MD staff will be on the road a great deal this year for an inside look at the likes of Remo, Calzone Cases, Star Instruments and Latin Percussion for openers. We'll be taking an in-depth look at some of the newer items available to drummers and we will continue to actively cover the most important events in the percussion industry both here and abroad.

We're also planning our own version of *Roots* this year with a comprehensive four part series titled *The Great Jazz Drummers: An Historical Perspective*. The report will discuss each and every major jazz drumming figure from Tony Spargo (circa 1917) and Baby Dodds, to Tony Williams and Billy Cobham. We'll see the evolution of the art form through words, vintage photographs, and revealing transcriptions, and look closely at the great players who literally shaped that evolution.

In MD's column department David Garibaldi and Ed Soph will be with us again throughout the coming year with their respective "Rock Perspectives" and "Jazz Drummers Workshop." I'm also happy to formally announce the addition of notable New York teacher Charley Perry who will be doing MD's "Teachers Forum" column on a regular basis. Electronic expert David Ernst will be taking a look at electronic percussion. And big band buffs should delight in the news that Mel Lewis will shortly take over the duties of "Driver's Seat".

Our cover feature this issue is Colloquium III, a trio of super players, each a respected member of the jazz drumming community. Horacee Arnold, Freddie Waits and Billy Hart talk about the group, their backgrounds, and jazz drumming in general in this upfront roundtable discussion. Alan White has been with Yes since 1972 and our MD exclusive brings this dynamic young player into clear focus. Dave Mattacks, one of the most in-demand English session drummers, talks about drums in the studio, and Roberta Crain highlights her job as the lifeblood of Lifeboat, the U.S. Navy rock band.

MD's Cheech Iero recently surveyed some of the country's top band-leaders to determine what they look and listen for in a drummer. Their answers should offer the aspiring pro some illuminating insight into the world of professional music. Finally, we pay humble tribute to a drummer whose novel drumnastics and daring percussive concepts with the Who, altered the course of late 60's rock drumming. MD honors the late Keith Moon.

A sampling of our educational columns includes new directions in Latin drumming, tips on furthering your drumming career, a classic Max Roach transcription, and Stanley Spector, New York's ever-controversial jazz drumming teacher speaks out on rudiments and modern drumming.

This issue also contains your official ballot for MD's Second Annual Readers Poll. It's time once again to voice your personal opinion so please take a moment to cast your vote for your favorites in each category. We'd like to hear from all of you.

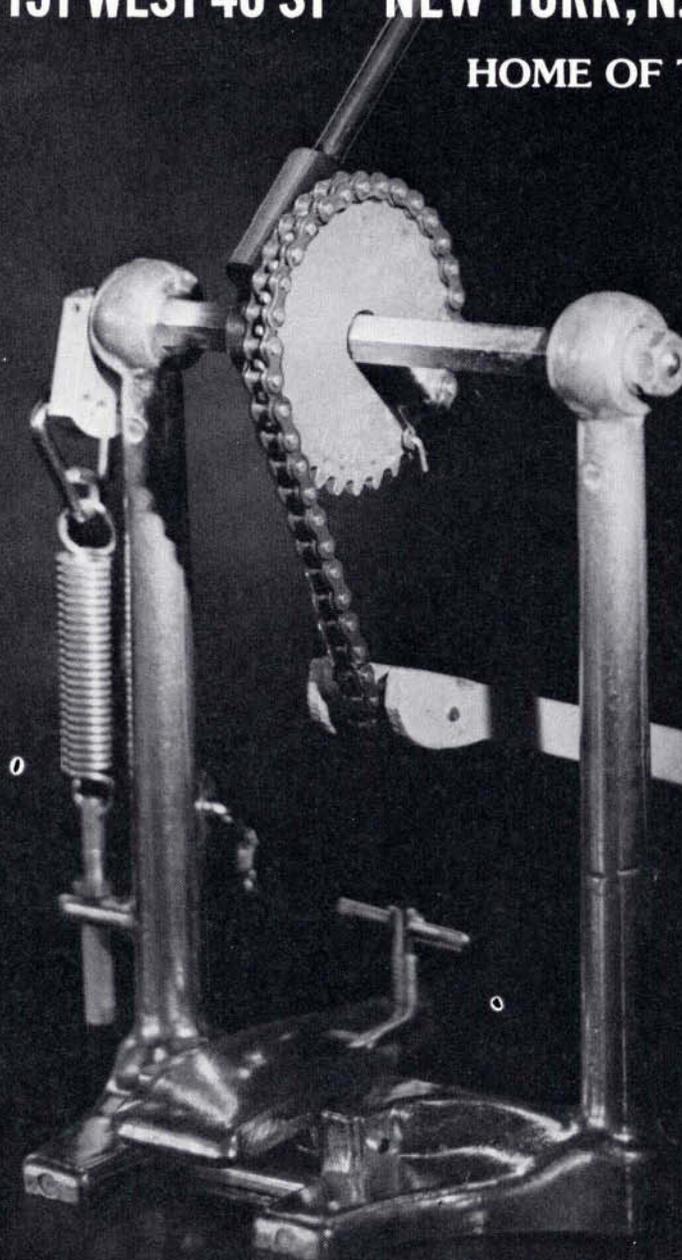
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## READERS PLATFORM

I thought the article on Michael Shrieve in your October/November issue was excellent. And, I also enjoyed the interview with Ralph MacDonald in the May/June issue. I hope there will be articles on Latin percussionists Chepito Areas, Mongo Santamaria, Armando Peraza, Tito Puente and Paulinho da Costa in future issues.

HENRY ENG  
TORONTO, ONTARIO

---

As a steady reader of your magazine, I would like to congratulate you on your generous and informative article on the late and great Gene Krupa. It's good to know he hasn't been forgotten. Gene allowed drummers to be noticed and respected and finally placed in the spotlight. Many thanks to Karen Larcombe and your magazine for saluting one of the classics of jazz. God bless Gene!

FRANK SPATAFORA  
NEW YORK, NY

---

I would like to respond to a letter in your last issue from Brian Nave of Johnson City, Tennessee. Brian's point is valid, practice books and rudiments can become quite boring, I'm sure. But then again there are some of us (myself included) who have no technical training and can't read one note. I would love the chance to be so bored. So badly, in fact that I made up some of my own exercises. Only after a solid week of practicing them for at least an hour a day, could I tell the difference in my playing. The point is, no one ever said the basics were fun. However, the basics enable one to make the music one desires. After all, where would the piano, guitar etc. be without their basics?

JEFFREY SCHWARTZMAN  
BATON ROUGE, LA

The entire *Modern Drummer* staff should be complimented on the outstanding October/November issue. Being the loyal reader that I am, I've found it must be the best or one of the best that you have released. As a young drummer, I have had many questions about the celebrated Gene Krupa. This issue not only answered my questions about the man, but also about his music and skills.

JOHN CHURCH  
WARREN, OH

---

The articles on Gene Krupa were worth the cost of a whole year's subscription and it's not just nostalgia. Krupa was tremendous to say the least. He and Buddy Rich were major influences on me and I've never stopped playing. You mentioned "Blue Rhythm Fantasy." It was a novelty tune perhaps, but sensational. I saw it performed at the Paramount (I used to cut school to see the bands). The musicians beat on tom toms in the dark and all you saw were white gloves and blue sticks flashing. Krupa looked like a hummingbird. Listening to his records is nothing compared to having seen Krupa perform.

GEORGE HARRIS  
NEW YORK, NY

---

I would like to say something about the late Keith Moon. Keith Moon did some drumming. I listened to *Live at Leeds*, *Tommy*, *Who's Next?* *Quadrophenia*, *Happy Jack* and *The Kills Are Alright*. Keith was a force within a music force. He could solo in a song and not need a solo part. He put the boom in the Who's songs. I take my hat off to Keith Moon. The rock world did lose a force.

M. J. SIMINSKI  
SAGINAW, MI

David Williamson is wrong about the *Syndrum*. He made statements in your magazine cutting down drummers who don't use the *Syndrum*. I hope he knows he's insulting almost every drummer who won MD's Readers' Poll. Drummers who use *Syndrums* are like punk rock synthesizer players. They make sounds, or should I say noises that sound good once in a while. But they don't really know what they're doing. It's like playing a computer. What does Mr. Williamson want, robot drummers? It's like playing a child's color-coded piano, the easy way out. The only use I see for the *Syndrum* is to get people into the drumming business that have no technique.

BOB MOSBY  
RICHMOND, VA

---

Congratulations on your publication and its very informative articles, specifically Ed Soph's features. As an instructor and percussionist, Mr. Soph rates at the very top. Keep his articles coming!

SCOTT ROSSI  
WEST HAVEN, CT

---

Your magazine is excellent. David Garibaldi's technical articles are worth the price of the magazine alone. I'd like to see more tips like his from other fine drummers. Garibaldi's exercises have really sparked my practice sessions and have opened new doors to creative playing. Keep up the good work. Each issue is fresh with new ideas.

ED KOTOWSKI  
ST. LOUIS, MO

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## IT'S QUESTIONABLE

Q. What is the purpose of an oscillator on a drum synthesizer?

A. V.  
Sao Paulo, Brazil, SA

A. *The oscillator is the principal source of pitch in the drum synthesizer. Similar to adding tension to an acoustical drum head to regulate the pitch.*

Q. How can I contact my favorite drummer Buddy Miles?

O. M.  
Stockholm, SW

A. *Buddy Miles may be reached through his management; The Robert Fitzpatrick Corp., 9220 Sunset Blvd., Los Angeles, CA 90028, (213)272-7771.*

Q. What kind of cymbals does Carmine Appice play?

S. N.  
Timber Lake, SD

A. *Carmine Appice now plays Zildjian cymbals exclusively. For more information on Carmine's cymbal set-up write to The Zildjian Cymbal Company, P.O. Box 198, Accord, MA 02018.*

Q. What is a "zischen", and how do you play it?

T. F.  
Orlando, FL

A. *The "zischen" is an interesting effect which is made by placing the edge of one cymbal against the under side of the other, close to the upper bend of the bell, and then sliding the first cymbal's edge against the bottom surface of the other. As one cymbal slides up, the other is brought downward. Pressure is maintained against the cymbals until they separate, and are allowed to ring.*

Q. What were some of the groups drummer Aynsley Dunbar worked with before he played in Journey?

P. Y.  
Roswell, NM

A. *Aynsley Dunbar played with the Mojos, John Mayall, Jeff Beck, the Aynsley Dunbar Retaliation, Blue Whale and Frank Zappa's Mothers of Invention.*

Q. Who was the drummer in Claude Thornhill's band around 1941-42?

M. T.  
San Francisco, CA

A. *Drummer Irv Cottler, who now plays with Frank Sinatra was in the driver's seat for the Thornhill Band at the time, although Davey Tough was used on several recording dates during that period.*

Q. I recently saw Rush for the first time in concert. Who made the staging for the gigantic drum kit used by Neil Peart?

W. E.  
Detroit, MI

A. *Neil Peart put the design on paper, but the engineering part of the riser was worked on by one of the finest drum roadies on the scene today. Larry Allen.*

### CORRECTION

In the December/January "It's Questionable" column, regarding Camco drum parts, we should have referred you to: Drum Workshop, 15312 South Broadway, Gardena, CA 90248.

According to Paul Real, vice president: "About four years ago, a handful of local drummers formed a corporation, Drum Workshop Inc., to finance, manufacture and market a drummers throne on a limited basis. Sometime later, our biggest user B.M.I. or Camco, suggested we could buy the tools, dies and equipment needed to manufacture the Camco drum line and that the trade name Camco had been sold to the Elger Corporation at an earlier date. If any of your readers are interested in replacing original Camco drum parts, we have them."

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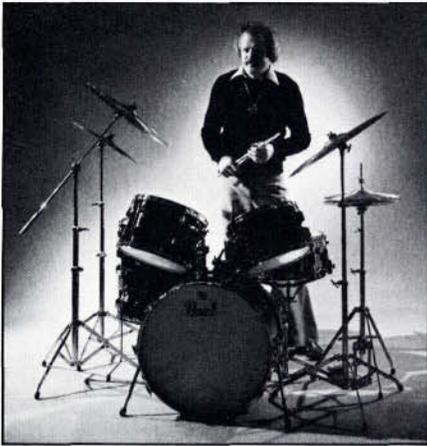
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## ASK A PRO

### PETER MAGADINI



Q. I have used your books on polyrhythms with fantastic results. Did East Indian tabla master Mahapurush Misra's teachings assist you in the development of these diverse rhythms.?

Randy T. Mount  
Sweetwater, TX

A. While studying with Mahapurush Misra, I realized rhythm as we know it in the Western world of music, not Country and Western, but North American and European. Mahapurush Misra and I got together a few times and he let me question him extensively about some of the ways the Indian musicians think about rhythm. And through my

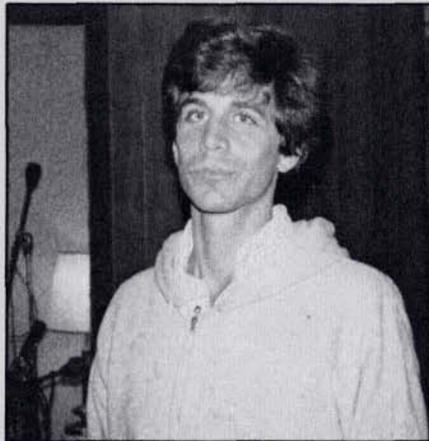
studies with him, I realized that perhaps there was a need for some simple rhythmic ideas to be notated in Western/European notation, so that we would all have a chance to study what I call polyrhythms. Polyrhythms are one rhythm going on in the same space and time as another. The polyrhythm set I wrote about in the books are called consonant polyrhythms or ones that work and fit mathematically with a bottom 4/4 pulse. All my polyrhythm concepts are in 4/4 time. Indirectly, he was the influence that got me started in thinking about polyrhythms and eventually coming up with the three books that I wrote.

### ANDY NEWMARK

Q. Being one of the top professionals in the recording industry, could you please tell me which is your favorite recording studio and why?

Ricky Diaz  
Bronx, NY

A. My favorite studio is Media Sound in New York, due to the fact that it is a renovated old church, and the ambience of



the studio is such that it gives the drums a big sound. They sometimes position 3 or 4 mikes around the studio to get the ambience of the room. In placing the mikes at a distance in addition to having mikes close to the drums not only would the actual sound of the drum be picked up as you hit it, but you also get the sound of the drums bouncing around the room. It is that delayed sound, that echo, which creates the live sound. A true effect opposed to the muffled clean studio sound.

I also like Media because Harvey Goldberg is an excellent engineer who knows how to record the drums to get a great sound. He has showed me a lot.

### DUFFY JACKSON

Q. What are the most important things you have learned since you have taken over the driver's seat of the Count Basie Orchestra?

Ben Lee  
Mason City, IA

A. I've learned to be a part of the team in the rhythm section. To truly blend in with Freddie Green and Basie. I'm locking in with the bassist, and I'm learning the most important aspects of being the kind of drummer Basie wants. I've tried to insinuate an edge on the groove. What I'm learning to do with Basie is to lay back on the groove with intensity to the point where we really lay it out heavy. It's so effective. I'm learning about shading, dynamics, and blending in with each indi-

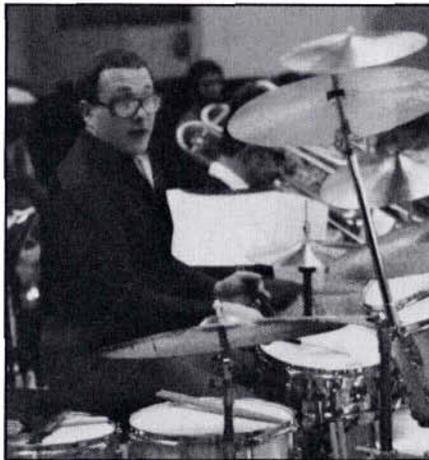


Photo by Cheech Iero

vidual section. The saxophones lay back a lot more than the trombones and the trumpets, so I'm learning to go straight ahead and just accentuate certain beats that are necessary to keep the flow. The continuity of the groove is the most important thing with Basie's band. It's really not important to catch every thing that you hear. Laying down perfect time, cooking and swinging the band is what Basie needs. There are a lot of drummers who will try to dazzle you with their technique, but when you are in a big band, you have to please the band just as much as the audience. The audience is going to be gassed if you are grooving the guys in the band. Reading the charts is now secondary to me. I keep my eyes on Basie at all times, and he gives me little cues. And when he looks into my eyes I get a very beautiful, warm feeling through my heart and soul.

## JOE COCUZZO

Q. I love the tone you get from your drums. I would like to know just how you muffle your kit?

Mickey Radice  
Trenton, NJ



A. There are many variables which determine the extent of dampening. It depends on the acoustics of the room you are playing in, who you are playing with, what you are playing, and of course the type of stroke you use to hit the drum. I use the muffler in the drum very slightly, because I like to get enough resonance without choking the drum. Rather than a definite pitch I go for the length of the sound. When I'm playing something slow, I want the first quarter note to meet the second quarter note. This tonal duration could not be achieved with extensive muffling.

## CHUCK HUGHES

Q. Your job involves an extensive amount of reading. My question is, when you are interpreting a drum chart, must you play every note that's written?

Andrew Chemileski  
Chicago, IL

A. When I first started learning to read I took great pride in the fact that I could read, and I used to read everything to the utmost. If there was a fly speck on the part, I was going to play that fly speck somehow. If it sounded good or if it sounded bad, if it was on the paper I used to really think that was it. I've got to

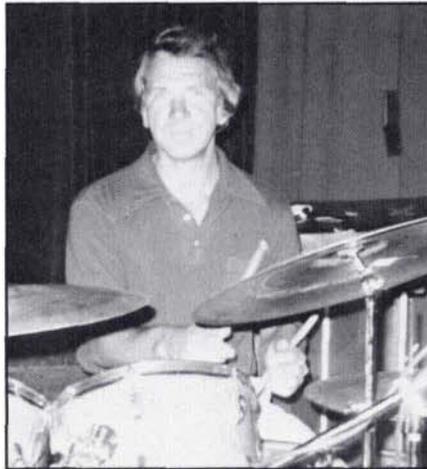
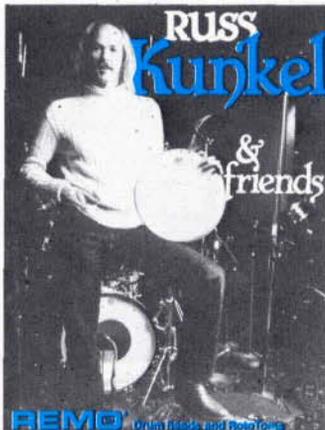
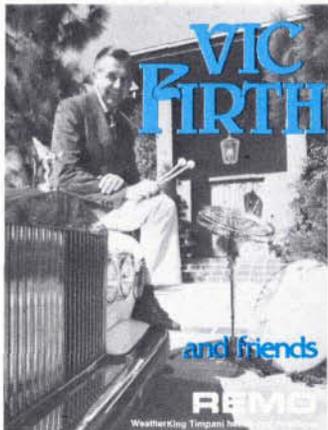
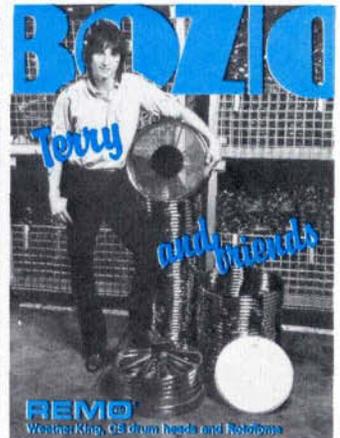
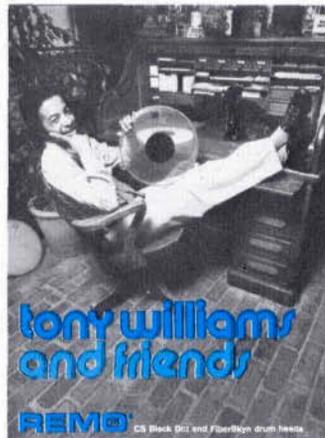


Photo by Cheech Iero

play that thing because it's written. But as time went along, I found that this is not the way to play a big band chart. You have to look at a jazz oriented chart a little different than you do something in the classical vein. A legitimate chart should be pretty much played as written. If you have an arranger that's trying to write a four bar drum break, or a fill, if it doesn't suit your style, you should lay off. When I was younger I would try to figure that thing out, and no matter if it was left handed for me, I'd play the thing. You really have to learn how to set up a figure in your own way. You might have two beats, a bar, or maybe two bars to set up a brass figure. I really think that should be left up to the drummer.



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# COLLOQUIUM III:

Freddie Waits

Horacee Arnold

Billy Hart

*Photos by Collis Davis/Shaida*

by Cheech Iero

**CI:** How did the three of you get together for this project?

**FW:** I've heard various versions of how we got together. I'll tell you my version. For years, I loved Billy Hart and Horacee Arnold. I have worked with Billy and Horacee in various situations. Horacee had an arrangement with Rick Kravetz here at the Drummers' Collective where he could give clinics. Horacee wanted me to be his guest. I'm not sure if I mentioned or he mentioned that we really wanted to do something else together. We wanted to stretch out into a whole seminar type thing, as opposed to doing a clinic together or Horacee doing a clinic by himself. When Horacee brought me in, I suggested that with three drummers we could really bring it out. Horacee said, 'Yeah, I thought about that but didn't know how to mention it.' Then we thought about who we wanted. And both of us came up with the same thing. That! (pointing to Billy Hart). After that Horacee took it from there and approached Billy. Billy of course agreed. Horacee began to lay out a format of what we had in mind. We had to sit and talk together and discuss what we wanted to do. We spent a lot of time just talking about it, before we even touched the instruments. We talked about the whole direction and concept of Colloquium III, and that's where all three of us had an equal amount of input. It's something of which all three of us are proud.

**CI:** Does that sound good to you Horacee?

**HA:** It was through knowing each other first of all. Billy and I have known each other for about 15 years. We've all been very good friends. So, about two years ago they did a clinic together. Philly (Joe Jones), Lou Hayes and myself did a clinic two months prior to that. It seemed that the feeling for drummers doing things together had come around. I had a clinic set up at the Drummers' Collective and thought about doing another one. I thought it might be interesting to join with some people who were my contemporaries, and who thought along the same general lines. And I believe I called you first Billy.

**BH:** I'm not sure.

**HA:** So we decided to do it. Everybody was up for it. The next thing was getting together and that was difficult. Everybody was going in different directions. I was leaving for Europe, when Billy was coming back. Our schedules were up in the air. Finally, we were all in the city and made the arrangements with Drummers' Collective. We came to grips with Colloquium III and from that moment I started writing music for the drum thing we did. Billy started getting his stuff together, and the same thing with Freddie. The first rehearsal did it.

**BH:** For years, I had the idea of having two other drummers to make a recording with. Evidently, Horacee had been thinking about it too. It took that situation to bring it about. And, I had already recorded with Dahoud (Waits) and with Horacee too. So it was a natural outgrowth.

**FW:** We've known each other and respected each other's work. We all met when we were coming up. I had met Jabali (Hart) when I was working with Motown.

**CI:** Do you recall your first meeting?

**FW:** I went to D.C. and heard so much of Jabali. When I met him he was just as he is now—smiling. He took me up to his gig. He was working in a club called Abarks with Shirley Horn. I never forgot that. I thought that was so hip. I thought D.C. was hipper than New York.

**BH:** Well, we heard about you before you even came. The same thing for Horacee.

**HA:** Yes, you saw me before we actually met.

**BH:** I saw you at Birdland. I was brought there to hear you.

**HA:** I was playing there with Bud Powell on one occasion. We met around that time. I remember when Freddie came to New York with Paul Winter. I was with McIntosh at the time. Mac was doing some writing for Winter. When I heard Freddie's performance on the album I said, 'What's this cat doing?' Something different that I had never heard before. And it's funny that Freddie and I hadn't heard that much of each other

live at the time. I just think our paths kept crossing.

**FW:** I used to hear Horacee everywhere. All the places. I would stop in and hear Horacee play. He would stop me in my tracks everytime. We had been aware of each other for a long time.

**HA:** In fact, we had some very nice conversations at the Jazz Mobile. One of the things that impressed me about Freddie, which had nothing to do with his playing, was his family. It's rare to see a talented cat with such a family oriented mind. I am that way as well, and it was very warm for me to meet somebody else like that. I think there's a certain thing that comes out of that, which you sense in a person. Right away you feel very much at home. But then I heard Freddie play live once with awesome technique, and fire.

**BH:** And creative. I'm still playing one of those licks I heard you do at the Motown revue.

**FW:** I like to watch Billy Hart play because he's so illusive. He's all over the instrument, and can't help but be creative. I don't think he can play any other way. Watch him the next time he plays with anybody. There's something going on that you're going to dig, whether I like the other musicians or not. There are a lot of cats that I don't like playing with. There are people out here who make it very hard for you. And I don't think they know themselves.

**CI:** You mean they make it difficult for you to be creative?

**FW:** Yes, they make it very hard.

**BH:** Nobody does something wrong on purpose.

**FW:** They just don't realize what they're doing to the drummer. There is really a preconceived idea out here with some of the older cats. They just don't see the intelligence in the person behind the instrument. You can tell the guys who are different from the ones who want to keep you in a box. For what reason?

**BH:** Andrew Cyrille pointed out an important thing to me. In all the major innovative bands, the drummer has been totally free. Whether it was Baby Dodds

with Joe King Oliver, or Jo Jones with Count Basie, or Philly Joe with Miles, or Max with Bird, or Elvin with John. Usually, the major innovators had the foresight to let the drummer be free. Herbie Hancock told me that he always thought the piano player was the leader of the band, but Miles showed him that the drummer is not only the conductor of the band, but the leader. Consequently, Miles has not just had a legacy, but a dynasty of great drummers. How many men have had four totally innovative bands. Totally different bands that were all innovative. Because Miles had Philly Joe Jones, Jimmy Cobb, Tony Williams, and Jack DeJohnette.

**HA:** And we don't know what comment to make on Al Foster yet, because Miles isn't working now.

**FW:** Al Foster, and Michael Carvin by the way are honorary members of Colloquium III. Because those cats are doing it too.

**CI:** Who are some of the drummers you enjoy listening to?

**FW:** Each one of us have people that we listen to that really impress us, people that we respect. People that probably the average person never hears about. One of the people that really impressed me when I went to Mississippi, was George Goldsmith. He's just getting back on the scene again. In fact, I heard him in Detroit when I first went from Mississippi to Detroit. Today I haven't heard anybody, other than people like Elvin, who have impressed me more.

**HA:** When I came to New York around 1960-61, Edgar Bateman was one player that really impressed me.

**CI:** He's in Philadelphia now, isn't he?

**HA:** Yes, but he had brought some stuff to New York that very few people had ever conceived. His independence things were so different.

**BH:** Donald Bailey. And Wilbur Campbell just got his write-up, so he's not obscure anymore.

**HA:** You see, that's the thing. A lot of these people are never heard of because the drummers that know of them, who could talk about them, obviously don't do it.

**BH:** Joe Charles, Billy Higgins, and they say Elvin got a chance to hear Joe Charles and Wilbur Campbell.

**FW:** I heard Curtis Prince at Tennessee State when I was in school in Mississippi. We could name a lot of people that everyone knows, but I just think these stay on your mind.

**HA:** Do you know a guy named Mousey from Baltimore? His technique was incredible. He played his butt off.

**BH:** Did you hear Jonathan Jones' record? You should hear all the cats he talks about that you've never listened to.

**FW:** One guy I had listened to was O'Neill Spencer.

**HA:** And Max used to talk about Lee Young.

**FW:** There are so many cats that I've heard that really left an impression. That people never knew about. Foots! Do you know Foots with Benny Johnson?

**BH:** It seems to be part of a cultural experience in this country that we have an excess of talent and yet only a small percentage are commercially accepted. Where can you go without hearing a great drummer? I don't care who goes to New Orleans, they're in for a shock, as long as James Black is there.

**FW:** There's a cat down there now named Smokey.



**BH:** He's more of a rock drummer.

**FW:** No. Smokey can play too. All those cats, James Black, Smokey, Blackwell.

**HA:** Anytime you're involved with a certain cultural thing, you come in contact with certain elements. We have heard these people, yet their greatness is unfortunately hidden from the public. How many people know about Frank Butler? Anytime you are connected with this art you have to hear about these names as means of association. You go to a city and they say, 'Man have you heard so and so?' So you go there the next night and hear them. This has nothing to do with the guys who listen to the Steve Gadd and David Garibaldi on record. I mean, those guys have been doing what they've been doing for years. And they've come up with their own directions, their own thrust. Of course, they've listened to everybody else but the main thing is that they've got some-

thing to say on the instrument. They are very profound.

**CI:** Jazz is a term which covers a lot of ground. Do you feel you can almost determine the region a particular drummer is from by his playing style?

**BH:** Sometimes, I think I can.

**FW:** There's a definite New Orleans way.

**BH:** There's a definite Boston way too. Roy, Tony and Clifford Jarvis.

**HA:** A west coast thing.

**BH:** And there's a Detroit thing, without a doubt. Why didn't you ever tell me about Burt Myrick?

**FW:** Whew! That's another name. I've

been trying to reach him but we've been missing each other for the past month. Jimmie Lovelace is another.

**BH:** I keep hearing these young little funk drummers.

**FW:** There are a lot of cats coming through. I remember Willy Fletcher. He came to me at a class down in Delaware. He said, 'I want to come up to New York and play.' I said, 'C'mon.' The little rascal came up here and played.

**BH:** That keeps the experience alive. Not people who are so commercialized that they can't move for fear of destroying their own economical progress. The other people keep it alive.

**CI:** You mean the young blood?

**BH:** Young and old blood. How can you discuss Ben Riley, Charli Persip, Louis Hayes, Billy Higgins. What are we supposed to say? They don't exist now that we've got a David Garibaldi, Steve Gadd, and Harvey Mason. Does that make those cats any less talented?



**HA:** It seems as though one feeds the other. The older experienced players seem to feed the young. The young ones in turn, feed them again. So, it's a continuous cycle. It never stops. And that's what keeps it very healthy. Because no one has time to rest on their laurels. It has a lot to do with development. New ways of approaching the same thing. Developing and maturing over the years. Many times something you did ten years ago, you're still doing now. And you're finding it more refreshing than it was ten years ago. It keeps getting more mellow. That's like when I listen to Elvin. I hear things that he played years ago. Those same things sound just as potent as they ever did.

**FW:** Fortunately, I've been involved the last couple of years with a lot of clinics, concerts, and lecture demonstrations. I've found that young people are starving across the country for people like us who are involved in music and capable of doing it. People are ready to accept what we are talking about. They know that we are able to give them a better understanding of what they're trying to learn about jazz drumming. I thought getting involved in academia would cut down my activity as a player, but it actually enhanced it. Once you get out there in that solid, scholastic atmosphere, you find that these young people want to hear some music. The only reason they're not listening to music is because something else is being shoved down their throats. They're not getting the opportunity to hear really good music. They're interested in how you approach your instrument, and the ability you have on your instrument. They've never seen that because they've been watching people play rock. When they see some finesse they understand that there's a lot of sophistication involved, a lot of technique, study, and time involved. During a clinic you get the op-

portunity to put those ideas across to them. Because they are interested. When they get in touch with something like that they don't want to let it go. I think Colloquium is really a spearheading thing. There will be many more things like it. We have found that people are ready for our kind of presentation.

**HA:** The three of us are coming from an experience. This is something that we've been doing all our lives. We've been playing in the hardcore of music. Freddie played with McCoy, Billy played with Herbie and Chick. We've really experienced and contributed to the growth of the music. We're not saying that we're the only ones, but we've certainly been doing it. We all have three slightly different perspectives of the instrument. That really makes it good because when we go into a university situation we can talk from experience. Which is what the student really understands.

**BH:** In varying degrees.

**FW:** I'm in academia not because of a degree situation but because of my playing experience. That's what they want. They want professionals who are out there performing. All of us are involved in quite a bit of freelance activity. It doesn't affect Colloquium III at all. But it's not something to which we have solely committed ourselves. I'm involved in M'Boom Re which is Max Roach's group.

**CI:** Freddie, what makes talking about a particular subject on a gig different from discussing it at a clinic?

**FW:** I cannot get up off my instrument after 45 minutes to an hour of hard playing and concentrated work and start lecturing. I can't do it. My head is not ready for it. I have to psych myself up to a different level for playing, than I do for teaching or talking. When I'm playing, I think I'm at my zenith in terms of creativity. To walk off the stage at that moment and start trying to explain what I did, is impossible, though I can go into a clinical situation and demonstrate, and discuss the things I've demonstrated. In a teaching situation one can't be expected to teach on the level of the bandstand. You can let ideas out, give formats, give all kinds of exercises, and construct a lot of different things. But, in terms of actual playing, a student has to come and observe you in a playing situation, and wait until the next lesson to discuss it.

**CI:** Billy, would you like to comment on this?

**BH:** One of the major differences in a lecture demonstration is that you're talking about the instrument. Whereas, when you leave the bandstand, you're coming from a complete musical experience, the sum of all the instruments you've played and performed with at the time. And to explain that kind of concen-

tration as opposed to just concentrating on your instrument is difficult. They are two completely different things.

**HA:** It's a totally different concept all together. When playing, you're dealing with the aesthetics of music. You're dealing with the aesthetics of what you do without concentrating specifically on certain things. When you get ready to do a clinic, you gear yourself to highlight certain aspects. And as they come to you through questions, you're ready to deal with them. Because you have given some forethought to it. I'm putting out something that people can digest. When you're playing, it doesn't matter whether the public digests it or not. You're playing because you're dealing with the music at that moment. There are certain things that I want to do, and when performing I have another opportunity to do them. Not that you're gearing yourself to do anything specifically, but you reach for another level.

**FW:** The levels change each night. After you play, there's still something you want to do the next night. I couldn't just come off the bandstand like that. It may sound strange, but when you get into the mood of the evening with the group and it's really going good, I don't want to break that mood. I want to stay in contact with them. So you can relate to them and what you're going to do on the next set. Sometimes it happens that way, and sometimes everybody is very elusive. I don't make light of any question that a young person asks me about the instrument. I've found that at a lot of clinics people who are considered great clinicians have really put young people down for some of the questions that they've asked.

**CI:** You all teach privately. Does your approach with your private students depend on the individual?

**FW:** It depends on where the individual is at.

**CI:** Where they want to go?

**FW:** Where they're trying to go. A lot of people can't deal with some of the students that I can. Some students I have to dismiss. A lot of them can't deal with me. It's very important for them to understand where I'm coming from and what I have to offer in a situation. I try to use that approach with them and at the same time, I see things in their playing that perhaps Horacee can better help them with. Or, I might suggest the student see Billy Hart for certain things. I don't think I know it all. If a person respects me and comes to me, I'm supposed to let him know of other possibilities and teaching situations which can help him. I don't have all the answers myself. Someone may be talking about something that I'm not as knowledgeable about, like the playing of a Billy Hart idea. Then, I think he should go study

with Billy. Or maybe I think Billy can convey something to him better than I can. I don't think any one of us is a text book teacher. I'm not a person who can sight a problem that way. Basically, I find that a lot of books talk about various problems but the answers given are not necessarily worked out from a player's point of view. They may be worked out from an analytical point of view. But the depth of the problem is not explored. Whereas, I would attack that problem differently because I am a player.

**HA:** I think you've said some very important things in talking about the teacher-student relationship. What is the teacher? I think that's the main question. For me, Charles Mingus and Barry Harris were good teachers. Fortunately, I worked with both of them. And I learned more from the experience of working with them than if I had a private teacher at the time. Neither Barry or Mingus were drummers, but they would tell me things about time that I was not aware of. They'd say, 'There's too much top and not enough bottom.' Or, 'Lay back, don't feel that you have to play everything. Take your time.' All those points. The next time I worked with them, I was a better player. So, I learned more from people like Alvin Ailey, Barry Harris, Charlie Mingus, a piano player named Hassan. The only other person I learned from was Max, watching him practice from time to time. Being associated with someone who is a player and is practicing his craft helps you learn. You can't help but learn. I think that 70 percent of what Billy, Freddie and myself learned was on the bandstand. We were just on the bandstand each night, learning from the experience of working with people who have musical maturity.

**BH:** We're talking about a culture that's being handed down, as opposed to some kind of TV dinner style lesson put out. We're talking about something centuries old.

**HA:** You know, I don't want to leave anyone with the wrong impression either. None of us want to say that there is only one way to learn. I think it is one of the most important ways to learn. But it doesn't negate the actual experience of learning how to read, learning how to understand rhythms and how to interpret the instrument. And also, writing helps as well.

**BH:** It's something that you have to do. You have to have some kind of love for it.

**CI:** Do the three of you see any new vistas for drummers?

**HA:** I think there are areas that have not been discovered. Who would have thought 50 years ago that there would be a man playing the drums the way Elvin plays? Or a concept of that kind of playing.

**BH:** What makes you think Elvin was the first one to do it? Elvin was the first one to have some kind of commercial acceptance. And then again, the instrument is only subordinate to the music. And the music is so atmospheric. It's a cycle that goes into a spiral and continues to return as it evolves.

**HA:** And each time it comes around it presents a different facet.

**FW:** There's nothing new happening. Everything's been done, there are just other ways of doing it. Those ways aren't necessarily new. Somebody doing Elvin's thing verbatim might have a different look about him when he did it. And that would be it.

**BH:** I've been hearing talk about Elvin for years. It wasn't until his association with John that he really excelled as a player.

**FW:** It gave him the freedom. I heard something he did with Benny Green and Elvin was playing a straight up and down thing. Then you listen to him a little later with John and you hear what he was really trying to play.

**HA:** There's a whole thing about discovery at certain periods of time. There are a lot of things that exist on the instrument that haven't been discovered. As the time comes where the music develops, those things seem to come out more. The whole idea of playing different time signatures. Max was doing that, but who got the credit for it? Brubeck, right? Now, Billy Cobham comes out with different time signatures but he's playing them in the same way that Max was playing them. If you happen to be the person who's in the driver's seat, then you get all the glory.

**CI:** Tell me about the equipment you use.

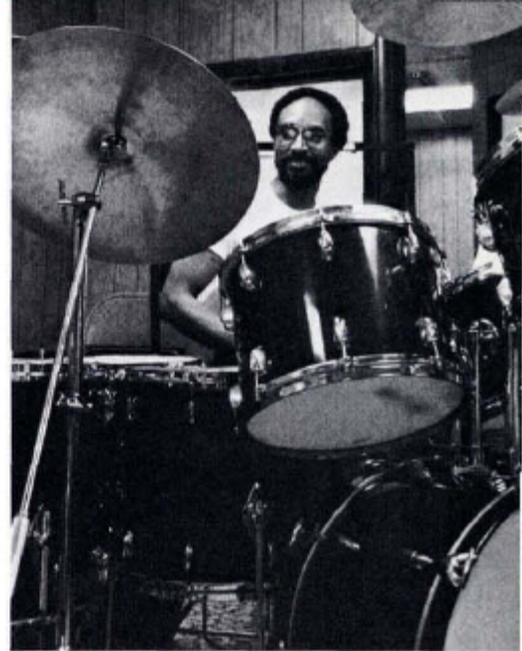
**FW:** I use Gretsch equipment and Zildjian cymbals. Two bass drums, a 22" and a 24", but I use them one at a time. I use a three mount on the bass drum and three toms, 8" x 10", 9" x 12" and 10" x 14". I use three floor toms: 14" x 14", 16" x 16" and 18" x 16". I have a 14" x 6 1/2" snare and five cymbals, two rides, three crash cymbals and the hi-hat.

**CI:** Do you feel you attain more power with the 24" bass in your solo work?

**FW:** Yes, more bottom for my solo work. When I'm by myself I like that bottom. I really like it with bands too, but it's all bottom. I like the A Zildjians. And I'm using one K, which is a 20" ride.

**CI:** What's your set-up Billy?

**BH:** I keep it as miniscule as possible. I am still using an 18" bass drum. I have a 14" x 14" and 8" x 10" toms and I just started using three cymbals on the right, usually a 22" ride, a 20" ride with rivets and a swish without rivets. I have an 18" on the left and a 15" or 13" hi-hat, depending on what kind of gig I'm playing. I switch a little bit from gig to gig.



**FW:** That has a lot to do with it. I also play an 18" bass drum, one tom and a 14" floor tom with two ride cymbals. That's my favorite kit. It's my jobbing kit.

**HA:** I generally use two, 20" bass drums, an 18" x 12", two 9" x 13", 10" x 14", 14" x 14", 16" x 16" and an 18" x 14" tom-tom. The set is Premier and I use a set of A Zildjian cymbals comprised of: 14" hi-hats, a 22" swish, two 18" cymbals and a 22" ride. At this point my set-up really provides me with what I need. And I'm discovering more stuff in them as I play. And you also find that in certain situations, you have to modify. For instance, you may do certain things to the drums which you feel are necessary.

**CI:** What are your thoughts on tuning the instrument.

**BH:** You have caught me at a time of indecision. I used to tune it one way. I used to tune the top head for tension and the bottom head for tone. Never before was I particular enough to tune the bottom and top heads for both tension and tone. You have to spend that much time with your instrument unless you want to sound like everybody else. A lot of guys are taking one head off, so they can't be that interested in sound, except how to deaden it.

**CI:** Some drummers think they get more projection with the bottom head off.

**BH:** Projection? How are they going to project with the head off the drum? That's not projection. Will taking the bell off of a saxophone give it more projection? They might mean less overtone. But I want overtones.

**HA:** If you really want projection, you can get that by miking your drums. That's what most of them do when they take their heads off, they stick the mikes inside. What more projection would you want? But if you want projection in

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# Alan White: YES-MAN

by Susan Alexander

Yes is one of the few bands who combine exploration of musical art forms with the vitality of rock music. Their arrangements are impeccable and their playing skills, superb. What's more, those guys can cook!

Alan White is the man who keeps the band from soaring into the outer reaches of the nebulae. He says of his playing, "I'm pretty much a basic beat. The angle that I always come from when I play is to cater for every instrument in the band individually and collectively, particularly bass. If you've got a bass player you can't work with, you might as well stop it right there and then because the liaison between you and the bass player is most important. It can affect the whole sound of the group and the atmosphere of actually playing with people.

"People have recently made drums much more of an individualized instrument, especially in the kinds of groups I play with. You've got as much control over the direction as a singer or guitarist has for certain pieces of music. That is what you should always push for, for the drummer's role to be elevated. To be a timekeeper and give to the direction, the arrangement, the music and everything."

White says that his first priority in concert situations is to make as many people happy as possible. "Seeing so many people enjoying themselves so much at the end of the day, that's the reward you get. I want the band to play well and everybody feel good being with each other on stage."

This year, the band is touring with a round, revolving stage set in the middle of each hall they play. The circular stage works well because it gives the audience a better sound and view, allowing them to become more involved with the band. It is also easier for the band members to see and communicate with each other. White sits with his back to the audience so they can see his playing. He says, "It was much more interesting for people who never saw the inner workings of the group."

White's music career started off with piano lessons at the age of six. His uncle, a drummer himself, noticed that White was playing piano percussively and suggested his parents buy him some drums. His uncle supplemented their gift with some timely advice. He told White that the important thing was to pick up the feel of the instrument. Don't worry so much about any certain style of playing, instead flow with it and play what you feel. White has made that advice part of his playing philosophy.

As a young player, White's favorite drummers were Buddy Rich, Gene Krupa and Louis Bellson. "Louie Bellson's bass drum always turned me on; the control and technique. I don't think any of the others mastered it as well as he did.

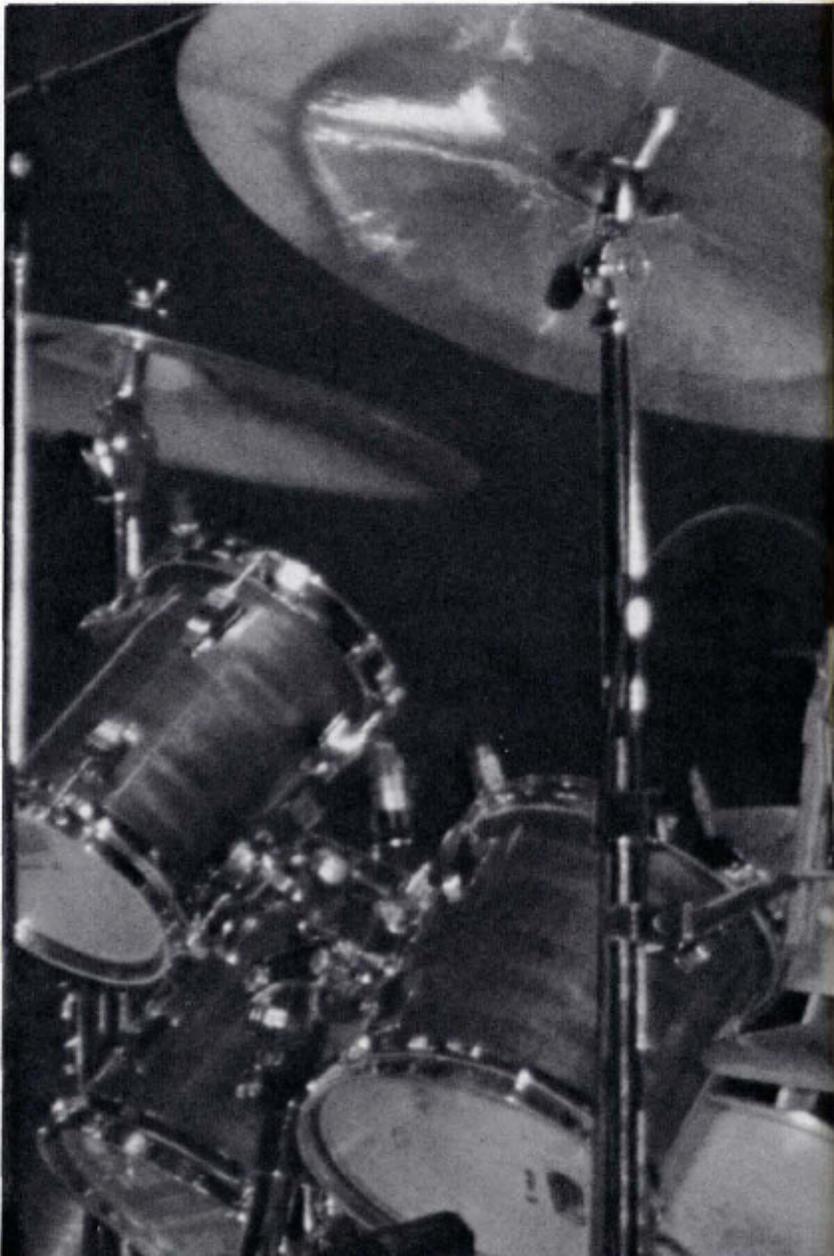
"I concentrate on bass drum work a lot. I went to two bass drums just for awhile and I realized that I can nearly do as much with one as the effects you can get with two," he says.

Of the double bass set up, he says, "It's more of a solo thing. I mean, that's the way I feel about double bass drums. They're useful for certain things, but the type of music I play and the style at which I play, I don't really think it fits me at all. I think the bass is a very important part of your drum kit. It's the anchor. The whole sound of a group stems from it. That's the source of energy. All of the other instruments push from it. A

lot of people concentrate on top kit far too much now."

White started out in bands who played the Beatle hits of the day, but became dissatisfied with playing other people's music. He joined a showband called The Gamblers who gigged in Germany for awhile. This was his first experience playing with brass, which he loved. He says, "Even though I'm playing with Yes, brass is one of my favorite instruments to play with cause you can really kick a brass section and they catch your bass drum. There's no other feeling like it for a drummer because of that whole power of the section behind you."

He then joined a band playing original music. "That's when you really start to feel your own style coming out. I always felt I had a need for complexity in the music but, at the same time,



keep it well anchored to the ground and still swing it. That was my basic theme as the years went by."

In 1969, White was playing with John Lennon's Plastic Ono Band. He also did a lot of session work. He comments, "The studio techniques that I got were invaluable to me. I just knew all the EQ that I wanted and how to set the kit up in the studio as opposed to on the road. I played with as many musicians as possible, but all the time maintained my own group that played this complex music with horns and stuff in the background. I lived with these guys in a house, but I was going out working in the studios and supporting them all the time. I didn't mind supporting the guys because I was getting so much fun out of our kind of music with my style as an individual coming through."

"I love playing in the studio, especially when I can get a good engineer who will give me a good balance of what's going on outside of the earphones. I usually play with one earphone on and one off to get a natural kind of sound. Yet, I've always got my bass drum up a little in my ear so that I can punch it with my bass and catch all the little things that I might miss by not having it in the earphones. I always insist that everybody has a little bit of bass drum in their cans. It tends to pull the band in that punchy direction."

"I don't think anybody can really write for drums in the studio. You can't write for me, I know that. I've tried. I can read drum music, but what they write is so ... I don't know. I wouldn't feel it the way they feel it. You've got to be clockwork to do that, and that's not the way I play drums. I play to what I

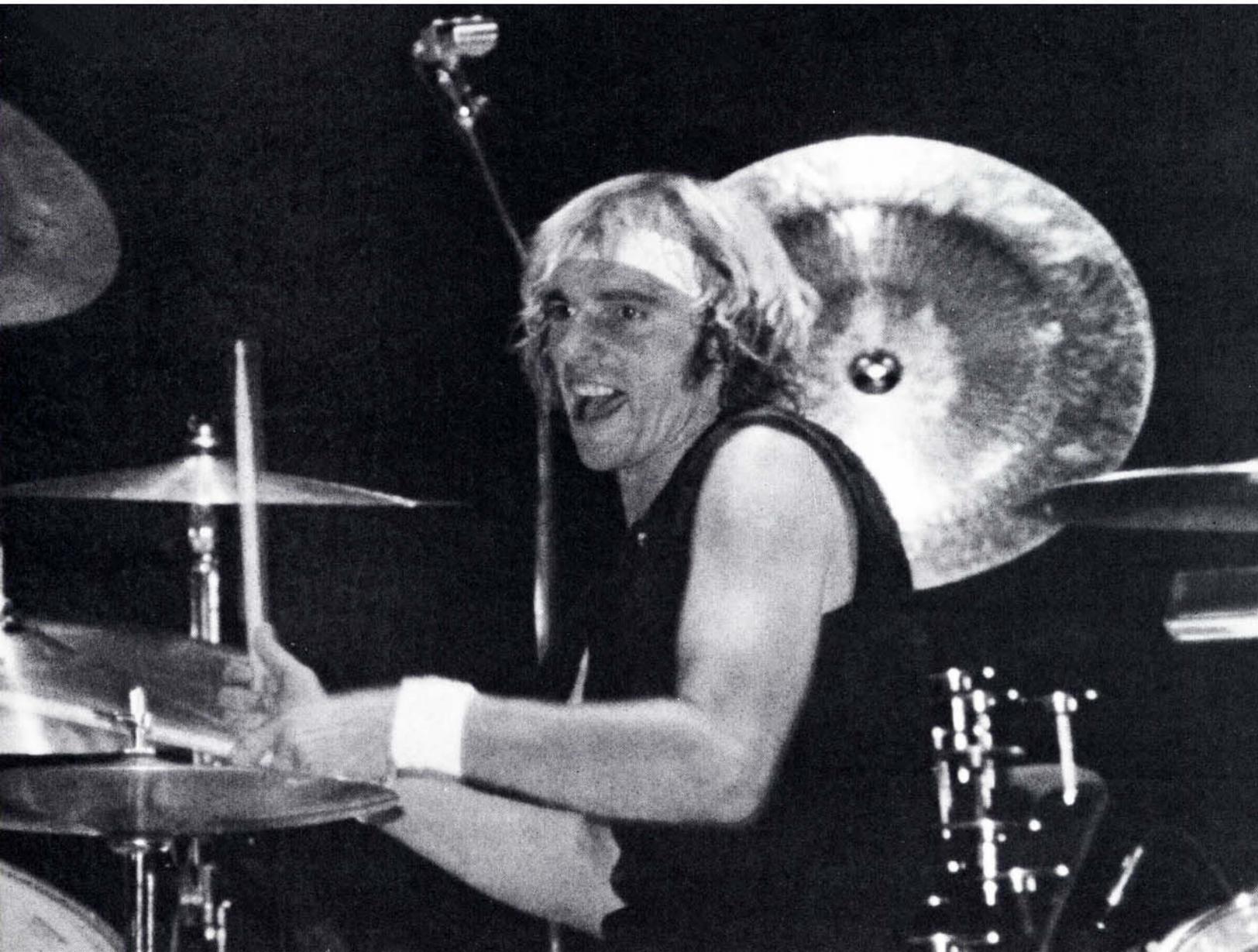
hear. I won't premeditate anything. It's just a feeling between me and the musicians I'm playing with."

White still keeps his hand in the studio scene and enjoys playing with different musicians. "To me," he says, "playing the drums with a band is like having a conversation, but musically. To talk to as many people as possible is always best."

In 1972, White joined Yes when Bill Bruford abruptly left the band. He was immediately launched into a worldwide tour-baptism by fire. He says, "I was really into my own direction which prepared me for Yes incredibly. They asked me to join their band, I think, because I could play the complex time signatures. Yet, I had some kind of roots and down to earth feeling. It fitted into that whole situation, yet in between I would go and play with Joe Cocker where you got your 2/4's and you just knew how to push the band. To play with a band like Yes takes a little bit of a different kind of thing cause you've got to swing it in 11, swing it in 7, swing it in 5, but still have that meat in it."

"You just try to get all the reigns and pull it back and say, 'Look, you'll disappear over the universe if you aren't careful.' I love Bill's drumming. I thought he was just getting a little too flighty in the band. He was concentrating on top kit totally. He was playing the bass drum sometimes, like a danceband drummer, just an odd occasional beat here. He wasn't kicking anything which is where I feel the whole punch of the band should come from. Just different approaches."

The band's latest album, *Tormato* reflects a move back in the direction of straight rock. White comments, "We're having a



little fun for awhile. The complexity in the instrumental music is always there. In this album, it's more in the arrangements than the style of playing. You can really have a good time making the thing swing and drive if you always know that the complexity is there, the interest. We just went and had a ball. There's no reason that that element of the band shouldn't be brought out as well as the techno-flash side, which people call it."

Recently, White has become more involved in writing for the band. "I've always been involved with the arranging. This band is a five-piece arrange thing, we all get into it. I've written stuff with Jon Anderson that catered for my style as a drummer a little more than some of the other guys' writing."

He has been writing material inspired by jams with Chris Squire, who plays bass for Yes. These jams have produced patterns that provided direction for the rhythm section and given birth to songs such as "On the Silent Wings of Freedom" from *Tormato*. Says White, "It's a whole bass/drum jam. We went into the studio and recreated the jam and then the song came out of it. But, there's a theme that the song always returns to—the theme of the jam we got into."

"Release, Release" on the same album features a drum solo that sounds as if it (the solo) was recorded live. White explains, "We just cast the drums out. We put ADT (artificial double tracking) on the drums so they sound as if they were in a giant auditorium right in the middle of this tight rock and roll song. It makes people think a little about what they listen to initially."

Alan is planning to record another solo album to follow his *Ramshackle* lp of a couple of years back. "I have a stack of about 30 cassettes of pre-recorded material from the last two years that I have to sift through and sort out. The kind of album I'm thinking on doing is a more instrumental-type album—Les McCannish as far as blowing. Some have arranged sections, but I'd like to have a more blowy kind of Crusaders-type thing. I really feel that I want to do that this time. My last solo album had a few complex tracks and it had some meaty ones as well, which was what I was into. I find it's just how you feel."

He's still keeping his piano chops up, too. He says, "I'd love to take more theory lessons because I think I need to upgrade. They've changed the style of the way they write theory a lot recently. Instead of majors and minors, they write plus and minus now, especially in jazz. I just need to be refreshed."

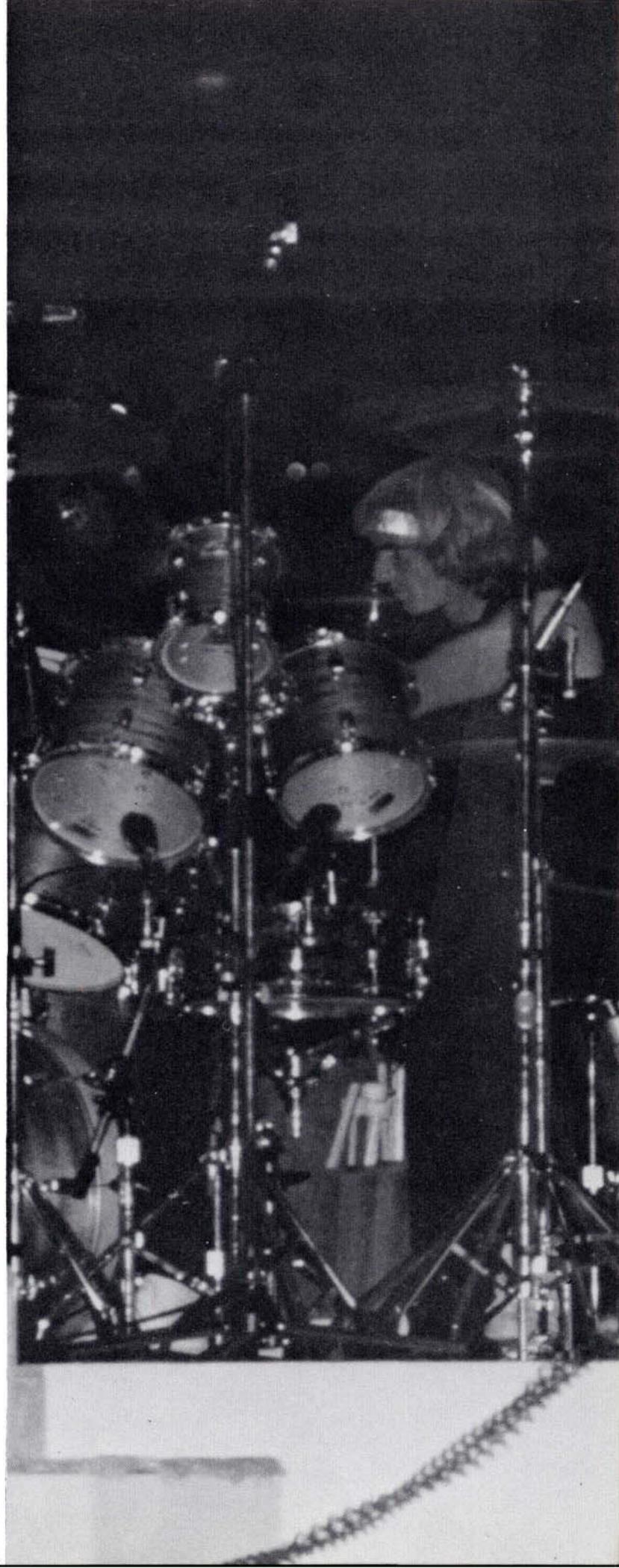
White has been playing Ludwig for 15 years. He uses a 22" bass with 18", 16", 14" and 13" toms and a 400 snare. "I have used a *new Black Widow*, a black chrome snare that they've got out. They're nice, but they're harder to tune in on stage so I like to stick to my 400.

"I use a *Speed King* pedal. They take a bashing, but *Speed King's* have been pretty good to me. I enjoy the kind of weight and the action I can get out of them. I use a Slingerland hi-hat and I have an Orange hi-hat. That's a French one. It's really heavyweight—lots of good action on it," White explained.

His hi-hat set is custom made. "I took two 16" cymbals, a very weighty one and a light one and made my own set. They've got a really good slap together. But they wear out at the edges a little faster than the ordinary hi-hats. They're really good for loud playing."

All of White's cymbals are Zildjian including an 18" crash and 20" Chinese on his left and 22" ride, 18" crash, pang cymbal and 20" sizzle on his right. He also plays two octaves of crotales. Finishing off his kit, he has a gun metal bell tree, vibes and two tymps.

On the road he carries two spare snare drums, one super-sensitive and one 400, "purely because I think snare drums are very important, especially on the road. I change the tension between numbers, and you can lose something. If it gets past where I can't control it any more, I just change my drum. I'll tune another drum up ready just to put in the place.



continued on page 59

# VOTE FOR YOUR FAVORITE DRUMMERS IN MODERN DRUMMER MAGAZINE'S SECOND ANNUAL READERS POLL.

Want a chance to make your opinion count? Here's your opportunity. Your favorite players want your support. Your vote will help MD pay tribute to the leading drumming artists in the world today.

## INSTRUCTIONS:

- 1) Please use the official MD ballot.
- 2) Please print or type.
- 3) Vote only once, one selection to each category.
- 4) It is not necessary to vote in all twelve categories. Leave blank any category for which you do not have a true, firm opinion.
- 5) Fill in your selections and sign. Clip your ballot and mail to: MODERN DRUMMER READERS POLL, 1000 Clifton Ave., Clifton, NJ 07013.
- 6) Ballots must be postmarked no later than March 15, 1980. Winners will be announced in the June/July 1980 issue of MD.

## NOTE\*

\*HALL OF FAME: Vote for the artist, living or dead, who in your opinion has made the greatest single contribution to the art of drumming. Gene Krupa was the winner of MD's Hall of Fame award last year. Previous winners are not eligible for this category.

\*MOST PROMISING NEW DRUMMER: This category is reserved for those artists recently brought to the public's attention.

\*BEST RECORDED PERFORMANCE: Vote for the best recording by a drummer as a leader or member of a group. Limit your selection to recordings made within the last twelve months. Please include the artist's name and complete title of the recording and the album from which it came.

HERE'S YOUR BALLOT. YOUR FAVORITE DRUMMERS WOULD LIKE YOUR SUPPORT. VOTE!

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## MD's SECOND ANNUAL READERS POLL BALLOT

BEST ALL-AROUND DRUMMER \_\_\_\_\_

LATIN AMERICAN PERCUSSIONIST \_\_\_\_\_

ROCK DRUMMER \_\_\_\_\_

CLASSICAL PERCUSSIONIST \_\_\_\_\_

JAZZ DRUMMER \_\_\_\_\_

PERCUSSION INSTRUMENTALIST \_\_\_\_\_  
(special effects, tabla, etc.)

RHYTHM & BLUES DRUMMER \_\_\_\_\_

MOST PROMISING NEW DRUMMER \_\_\_\_\_

BIG BAND DRUMMER \_\_\_\_\_

BEST RECORDED PERFORMANCE \_\_\_\_\_

STUDIO DRUMMER \_\_\_\_\_

HALL OF FAME \_\_\_\_\_

# KEITH MOON

by Stanley Hall

Anyone interested in drums in the early sixties certainly wasn't thrilled by the initial British invasion. What was there to get excited about? Gerry and the Pacemakers? Herman's Hermits? But then amid all these cute groups with faceless, timid drummers came a man named Keith Moon.

The Who had arrived and so had Keith Moon and with him came the sound of drums. Phil Spector's fabled Wall of Sound collapsed next to the militantly metallic assault of the Who. For once there was a band with a drummer who played, not just sat down and collected a paycheck. There was blood in the air when Keith Moon erupted over the radio. "I Can See For Miles" was a strong enough song on its own, but the drums! The drums were all over the place, not just at the end of a verse or chorus but between every line, every phrase.

Keith Moon's difference was visual as much as aural, and no matter what anyone says, rock 'n roll is 50% looks. Courageous or insane, depending on your point of view, he insisted on beating the hell out of his drums all the time. And it worked. Prospective drummers took heart; the door was open. Rock drums no longer meant strict time-keeping with no fancy stuff. Now guitarists weren't the only ones who could cut loose.

He was demonstrative and imaginative even in his equipment. At a time when two mounted toms were the ultimate embellishment, Moon was positively insolent with his kit. Premier Drums provided the fodder for Moon's flailings, and he wasn't shy in spreading his shooting around. Two bass drums supported three tom-toms, with an array of concert toms positioned in front and to his right. Two floor toms beside the bass drums and a beat-into-submission snare com-

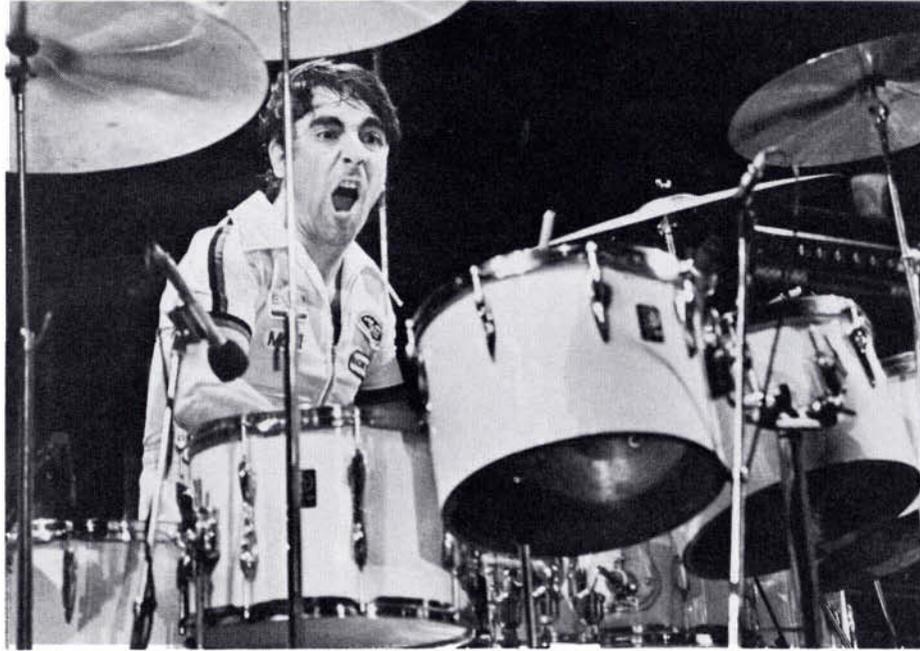
pleted the kit with four cymbals floating somewhere around the perimeter of the entire set-up, and a huge gong to his rear. He was always recognizable, sonically and visually.

As time went by, more and more things happened in rock. With the impetus given by Moon and other originals, drums and drummers evolved rapidly. Mitch Mitchell brought the jazziness of Elvin Jones to rock; Ginger Baker popularized the extended drum solo; Bill Bruford fused miscellaneous percussion and the drum set into a single innovative instrument; Carl Palmer put a patina of academic legitimacy on rock drumming and expanded its tonal and visual possibilities.

In recent years Keith Moon had been eclipsed in degree by others more relevant to the times, but the ground-breaking impact of both the Who and Keith Moon can never be denied.



Photos courtesy of Premier Drum Company



by Karen Larcombe

*The beach is a place where a man can feel  
He's the only soul in the world that's real,  
Well I see a face coming through the haze,  
I remember him from those crazy days.*

*Ain't you the guy who used to set the paces  
Riding up in front of a hundred faces  
I don't suppose you would remember me,  
But I used to follow you in sixty-three.*

*BELL BOY (Keith's Theme)  
QUADROPHENIA*

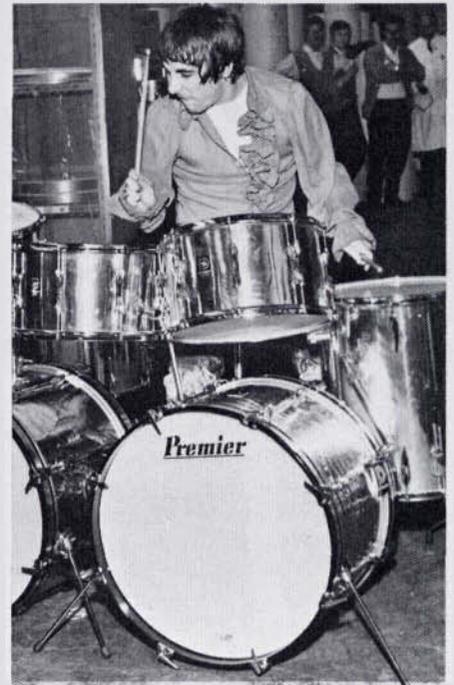
The turbulent kingdom of rock lost its court jester when Keith Moon died last year. Often irrestrainable, sometimes serious, mostly vulnerable, Moon was a part of the "mod" rock'n roll generation of the early sixties. He became famous, envied and caught in a world where personal sacrifices are payment for the right to be a rock star. Far from forgotten, Moon has become a legend, not only for his wild behavior which was a legendary characteristic throughout his life, but for the inspiration he has left behind to scores of rock drummers.

Born in Wembley, England on August 23, 1947, Moon began his career with the Beachcombers—a surfer-type rock band of the early sixties. Moon was discovered by the Who (then called the High Numbers) in 1963, and fit in perfectly with Peter Townsend, guitar; Roger Daltrey, vocals and John Entwistle, bass.

As a favorite band of the Mods in England, the Who was known for unbridled behaviour onstage. According to Gary Herman author of the book, *The Who*: "On a rainy night in late 1964, a group called the Who made their first appearance at the Marquee Club, Wardour Street, in the west end of London. Keith Moon literally attacked his drums, breaking several drumsticks in the process and ending the performance with his clothes stuck to him and his jaw sagging from exhaustion. Roger Daltrey, shouting until he was hoarse, dripping with sweat, smashed his microphone into the floor. Pete Townsend . . . rammed the neck of his guitar into its amplifier until the guitar split in two. John Entwistle, the bass guitarist, stood a discreet distance apart, dressed in black, quite still

The assaults on their equipment had as much to do with the Who's initial success as the high energy music they performed. Their records sold well throughout England and Europe. It was not until 1967 that the group made its debut in the United States, and was hailed as one of the top rock bands.

The wild behavior of Moon onstage carried into his private life. Stories of his serious drinking problem were rampant. At one point, Moon was consuming "two bottles of brandy a day with a bottle for dinner and two bottles of champagne as a chaser. It was a rough period . . . getting me divorce, me father dying, all in the space of a few months. It really upset me. I took solace in the bottle. Not that I wasn't drinking heavily



before," Moon had said in a *Crawdaddy* interview.

The time prior to his death was a happy one. Moon was about to be remarried, he was making steady progress in his battle to stop drinking and career-wise, things couldn't have been better. But, at the age of 31, Moon died of a drug overdose, related to medication he had been taking to relieve his alcohol withdrawal symptoms.

Drummers will never forget the contributions made by Keith Moon. His innovation and style helped the drummer find an identity and become a vital force in rock music.

# Roberta Crain: Navy Drummer

By Robert Stone

*Roberta Crain is a 21-year old drummer in the United States Navy Music Program. Born and raised in the Los Angeles area, Roberta's training was as an orchestral drummer. After passing the rigorous Navy audition, she was assigned to the rock music program at Great Lakes Naval Base in Illinois. Her group, called "Life Boat", is a seven-musician, plus sound engineer, touring rock and soul band that plays mostly at high schools around the country. They play almost 180 days a year, sometimes three and four shows a day at different auditoriums and with no roadies to help!*

**RS:** How often are you reminded that you are not a drummer, but a woman drummer?

**RC:** Every minute of the day, every place we go—not so much in the Navy, but when we go to high schools and outside gigs. People say, 'What, you're on drums, hah! I betcha I play better than you and I don't even play. I say, 'That's fine, I bet you probably can, and walk away. I'm tired of it, I really am. but that's the way it is every day. Today while we were setting up at Paseo High School in Kansas City, this guy asked, 'Who's playing drums?' I answered, 'Me.' He laughed and turned away. I said, 'Wait a minute. Cut me a break.' That's how it is every day in the high schools. Sometimes they come back after the show and say, 'That was great.' The guys get freaked out. I always say, 'It's your ego problem not mine.'

**RS:** How did you get interested in the Navy?

**RC:** When you're young you have a glorified view of the service from movies and TV. It looks pretty and heroic. I heard the Navy had a music program and that it was really hard to get into, because it's so small. I went to my local recruiter in L.A. He said, 'Oh, there's no chance, no way. It's so hard to get in that there's no use auditioning, cause you're probably not good enough.'

I told him, 'I'm going to take an audition anyhow, I don't care what you say.'

So I went down to San Diego. That's the closest Navy band. You have to go to a Navy band to audition. They were gassed out because I could sight read anything they put in front of me.

**RS:** What kind of training did you have? You seemed so confident before the audition, yet when you went to the recruiter you must have been still in your teens?

**RC:** I was 17 at the audition. I'd been playing for eight years. I grew up as an orchestral drummer. I was really into mallets and straight orchestral playing. If I had not been accepted in the Navy music program. I was going to go to college to major in music, so I could get into a symphony orchestra. I started playing drums when I was nine years old. I was in bed in the hospital recovering from a knee operation. I was watching "What's My

Line" on TV, and a lady came on and that was her line, playing drums. She got up and did a solo. It freaked me out. cause I wanted to play an instrument at that time. I didn't know what, possibly a reed instrument. But when I saw her I said, 'Drums it is!'

**RS:** So you began playing drums. What type of instructional program did you have?

**RC:** I had private lessons, played in high school and went to music camps. I started with the 26 essential rudiments. Some drummers start much later in life than I did. Some of them seem to be able to hop on a drum set without a lick of training and they're great. That's more the rare case. I'm not saying you have to have lessons or coaching or anything, but I had to have it. I have a good ear, but I'm glad I have the training. I know a lot about statistical density music as Frank Zappa would put it—black notes on a page—which a lot of musicians can't read, but can play. The best teacher I had was a drummer who played for The Kansas City Philharmonic for 18 years: Vera Daehlin, a super mallet player. I studied tympani with a student of Vic Firth and also studied with Fred Albright in Los Angeles.

**RS:** With your classical training and background how did you make the transition to rock music?

**RC:** I got in the Navy music program because I could read music. I wasn't accustomed to playing by ear or improvising. In the Navy band I learned to improvise and really enjoy it. I can really dig it now. It's a lot of fun. I like to listen and use my ears. I can hear what the other musicians are doing, too. If I'm reading a chart for a drum set, it's hard to hear what anybody else is doing. Sometimes you have to use a chart to sight read if you don't know the tune.

**RS:** When I heard that a Navy band was playing at the high school. I pictured in my mind something from a 1940's film. You know, a large marching band, playing John Philip Sousa's marches.

**RC:** If the kids heard that now they'd just leave in the middle. Even with a big band. The Navy still has big bands, stage bands like the traditional big bands. They go to schools and sometimes the kids walk out on that because it's not what they want to hear. The Navy music program has been around since the early 1900's. The Navy started with the rock bands and the popular music recently, in the last five years or so. The rock bands are going over real well and they're having such success with it they keep doing it. Every Navy band has a rock band within it. At Great Lakes Naval Station there is the stage band, which is also the ceremonial band with 18 to 20 pieces and two rock bands: Lifeboat and Holiday. The rock bands are on the road almost 180 days a year.

**RS:** Who pays for your tours?



Photo by Robert Stone

**RC:** It all depends on the recruiters. That's where we get our money for expenses. If they want a navy band they have to shell out the money. The basic rate is \$35 a day per person above and beyond our pay to have them bring us here. That's for a low cost area. Kansas City is a high cost area. That's \$41 a day. The money pays for meals, lodging and laundry.

**RS:** Even though the local recruiters paid for your trip to Kansas City, I never heard any sermons or advertising messages about the Navy before, during or after your performance.

**RC:** The main thing they want to do is leave an impression. If a kid is thinking about the service, they'll think of the Navy first. That's our job. We're not going to get up there and preach or anything. We want to make the kids feel good.

**RS:** What happened after you joined the Navy, did you go through boot camp?

**RC:** I had to go to boot camp and then the School of Music for six months. The School of Music is in Norfolk, Virginia. That's where the Navy decides where they want to put you. Whether it's a rock band, jazz band or ceremonial unit you have no choice. I was lucky to get into a working rock band. In the whole music program there are 15 to 19 bands, that includes each naval base that has a band. Within each band it's broken down into 3 or 4 groups totally separate from each other. So that means there are a lot of bands out. There are approximately nine rock bands.

**RS:** What kind of paycheck do you get for your playing?

**RC:** My daily norm, rain or shine, sick or well is \$17. It doesn't matter if I play 5 times in one day, I'll make \$17. Sometimes we play on base for parties. We just finished the Construction Battalion Ball. There was a big party for them, but we didn't get any extra pay. The monetary compensation for the work we do is really, really low.

**RS:** I am impressed with the hard work you do. Besides playing in a number of schools each day you have to set up and tear down your own equipment. There are no roadies in the Navy.

**RC:** That's the worst part of it—no roadies! We do get a lot of help from the kids. In Memphis, we had more stuff than we carry now and I'd get bruised from wobbling and tripping while carrying the equipment. We have a couple of big guys in the band and they can handle it. It's nice when the kids help. I used to hurt my back a lot trying to carry heavy stuff, but those days are over.

**RS:** Tell me about the equipment you use when you tour.

**RC:** The Navy drums are Ludwig: 24" bass drum all double-headed, regular chrome snare drum with 5" depth, 9" x 13" and 10" x 14" mounted toms with a 16" x 16" floor tom and a 18" x 16" floor tom, one 24" heavy ride cymbal, two crash cymbals and 15" hi-hats. The Navy's cymbals are Zildjians. My personal

cymbals are Paiste. The Ludwig set is hard to tune, because they don't stay in tune with themselves. I'm really into tuning the drum with itself. I know so many drummers that don't bother to tune the heads of the drums to themselves and you hear a lousy tone come out of them.

**RS:** What do you mean by tuning the drum to itself?

**RC:** Every drum has a range where it should be. If you want a drum to sound high and its a larger drum you probably won't get the sound you want out of it. A larger drum will "want" a lower pitch. There's a certain place where it sounds the best. You have to find that part of the drum and pick a pitch from that range and get the heads in tune. If it isn't exactly the same pitch, it won't sound right. It's hard to do on this set because after you get them in tune and play on them once or twice, they go out and I have to tune all over again. My personal set, Gretsch, stays in tune. It consists of the same size drums, but made of wood where the Ludwig set is steel. They don't sound as good as wood, but I do the best I can with them.

**RS:** How are the drums tuned to each other?

**RC:** I tune them to fourths or starting from the lower tom-tom a major triad. It depends on what I like at the time. I know lots of drummers who are good and could be great, but they don't bother to tune their drums and the actual drum sound stinks. I've already turned on a couple of good drummers to tuning.

**RS:** What heads do you use?

**RC:** We use Remo *Pinstripes*. They have a layer of hydraulic fluid between layers of plastic. This thin layer of oil cuts out high overtones. It gives a darker sound. I think they are great on the Navy drums, especially since the drums are steel. The front office has been convinced that *Pinstripes* are good because they cut down on the bad tone of the drums.

**RS:** Do you use a pillow in your bass drum?

**RC:** For the sound I want in this band, I don't put any felt on either of the bass drum heads. I just use a thin pillow in the bottom touching both heads. I tune the front head to a relatively high pitch and the batter head to a much looser tone. This gives it a mellow yet loud, resonant studio sound, especially when it's miked.

**RS:** What pedal technique do you use?

**RC:** I use a combination pedal technique. I was taught at the Navy School of Music the heel-off-the-ground toe method for everything. I still use that a lot, but my experience with other drummers in the Navy turned me on to other combinations. It's not just heel-toe or all heel now.

**RS:** What pedal are you using?

**RC:** I use the Ludwig pedal.

# What Ten Top Bandleaders Look for in a Drummer

by Cheech Iero



**CHARLIE PALMIERI**

"It comes in steps. As a drummer starts to play, I look for his natural ability to keep good time. That to me is the most important thing. Without that, my band would have big problems. Next, his dynamics. How he executes his licks to fit the number, or in other words how he grooves the chart. Then of course his strength. His endurance, which is so important when the arrangement really takes off at the tail end of a special. This is when a good drummer needs his stamina to be able to keep up. Which brings it all

back to his natural ability to keep time. As important as it is, I kept the sight reading for last, simply because I know so many great natural drummers that don't read music. Of course when you play with a drummer that has all the qualities I mentioned and reads very well besides, then I worry about nothing. You know that as you play, there is a drummer that responds, who listens to what you are doing and embellishes it with great drumming. Keeps you on the beat and sparks your band to a great musical climax."



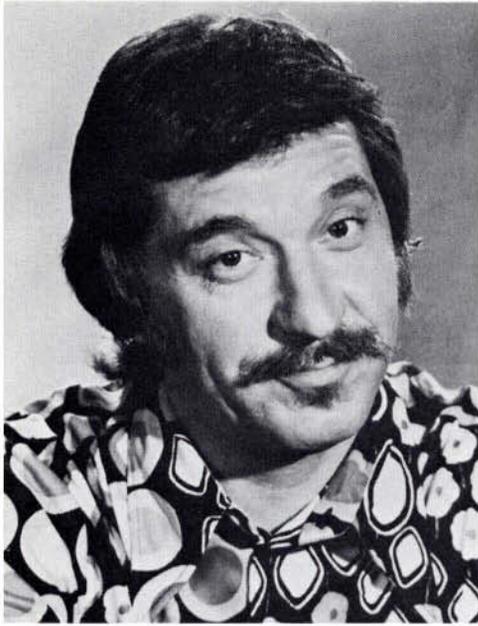
**COUNT BASIE**

"I listen to the beat. Their beat and their sound. He's got to have the beat, the sound, and heavy . . . and how he can paint things."



**WOODY HERMAN**

"I listen for time and taste in a drummer. I think those are two heavy requirements."



**DOC SEVERINSEN**

"For the show (Tonight Show) I look for someone who is adaptable to different musical styles. Someone who knows the basic fundamentals. We have to play everything here, swing, country and western, rock, even classical."



**SKITCH HENDERSON**

"I look for a musician, not just a drummer. I listen for sound plus time. Sound as important as time. This is true with symphonic orchestra music as with big band orchestras."

"I listen for musicality. A drummer who listens to the other instruments. For instance Jake Hanna knew the lyrics to the songs when he played for me. Nick Ceroli plays for me now. . . . Nick is conservatory trained. He knows the pop as well as the classical. He has a good background. Now when I say musicality, I mean he has to play phrases. He has to think in terms of phrasing. He must

outline the framework of the song. Also dynamics are essential. He has to change the sound as various soloists play. I look for a drummer's versatility. On the Merv Griffin Show the drummer plays with the big band as well as the small combo. He'll play everything, from backing a dog act to playing disco, to jazz. And of course he has to be a first class reader, with near perfect time."

**MORT LINDSEY**



**MILTON DE LUGG**

"Besides keeping time, the drummer must be sympathetic to the performer (i.e. singer) and other musicians. For what I do versatility is important. We play rock, jazz, classical and the drummer must be able to adapt. Our drummer Mark

Stevens plays more than drums, he's a percussionist. I also think it's important for the drummer to be a take charge guy like Buddy Rich, Butch Miles and Mark Stevens."



**CHUCK MANGIONE**

"Generally speaking, I listen for the same thing in a drummer that I would listen for in any musician that I would want to be involved with. I think a lot of people for many years have not considered a drummer in the same line as they consider other musicians. To me I look for flexibility as a musician. That means a person who can cover many musical directions. I look for a person who has sensitivity in their playing. That means someone who plays with good dynamics and someone who is able to cover many different areas. Musical style, feelings and also with my music in particular, he has to be able to play with a small group as well as with a big band. I think that when I first audition a drummer, usually 99 per cent of the time I can tell you a whole lot about the drummer before I even play a note with him. When he sets up his drums, the sound that he gets from his drums. I think that there are a lot of young players that have listened to so much recorded music, that

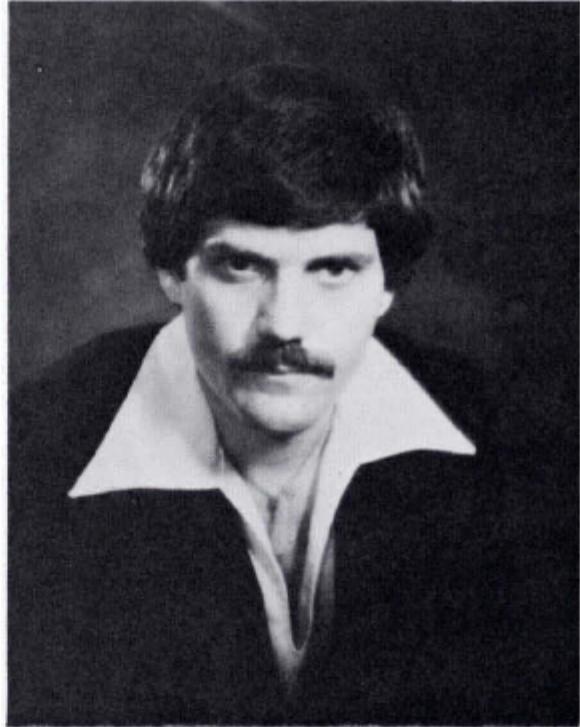
they prepare their drums for live performances in the same manner as they would for maybe a recording situation. I've heard drummers who sounded like they were playing on cardboard boxes when they've come in for an audition, and there's just no tone to the drums. So again I look for a person who is a very diverse kind of player. Obviously good time, is of course without question. That is something which is characteristic of a person playing any instrument that I would want to be involved with."

**MAYNARD FERGUSON**

"I look for a genius with a strong personality that can get along with the lead trumpet player."

"Attitude. I can't say enough about it. I think any leader would say the same thing. Almost as important as how he plays. Somebody who is easy going and is not pushy and gets along well with the rest of the rhythm section. And of course, he has to be able to read anything. And he has to be able to play all the doubles. All of the other percussion instruments, since most of the time that's what he'll be playing. Most people bring their own drummers and the drummer in the house band winds

up playing tympany, vibes, bells and just about everything else. So he's got to be able to read very well. There's not a whole lot of rehearsal out here in Las Vegas so you don't get a chance to look at the book in advance. If there's a one o'clock rehearsal, they pass the music out at five to one, they very seldom run through a number twice at rehearsal, because the house band is expected to be very very good sight readers that are supposed to go storming right through the music."



**AL GAMBINO**

Musical Director, Aladdin Hotel, Las Vegas



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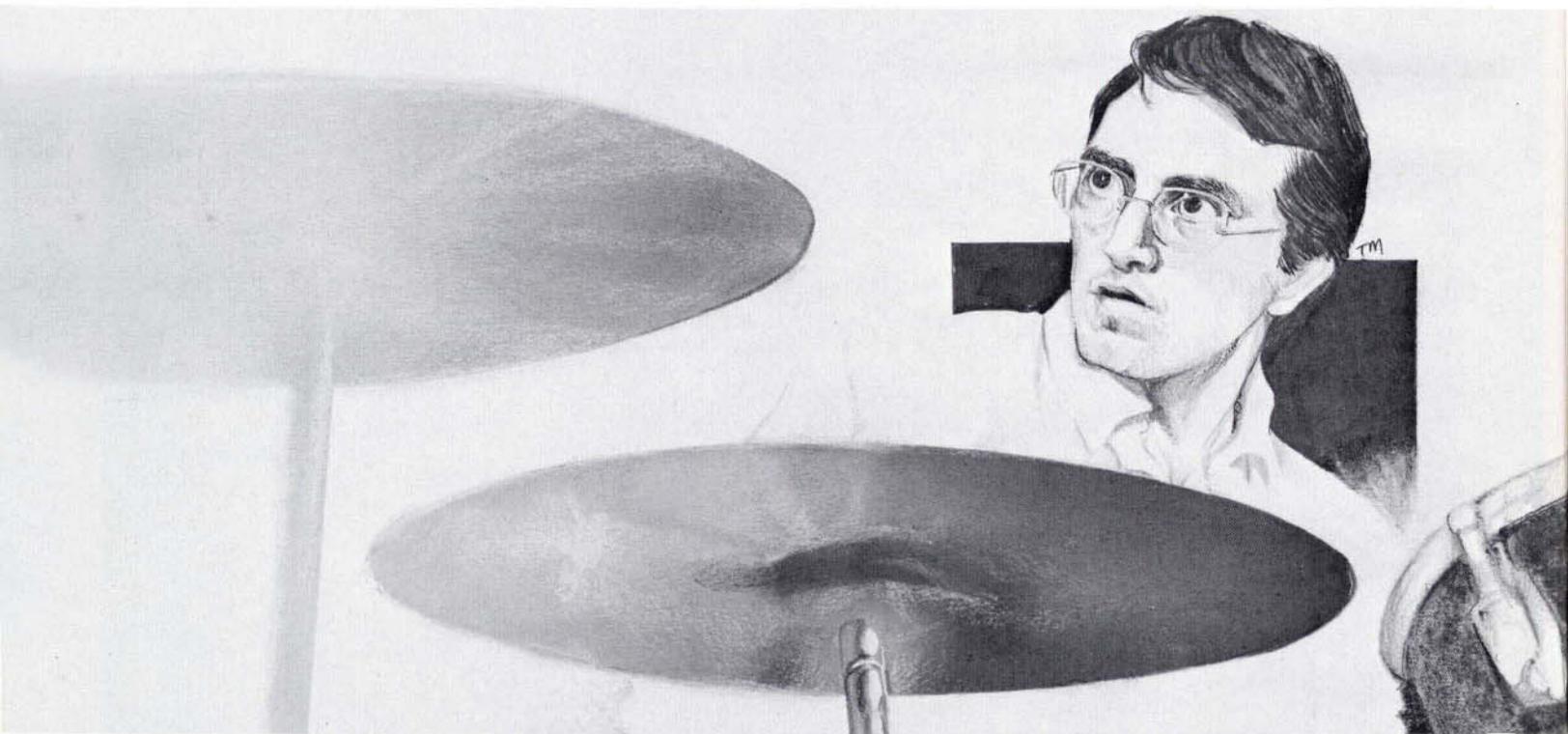
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# Dave Mattacks

## Working The Studies

by T. Bruce Wittet



While vacationing in England, I decided to interview Dave Mattacks, one of Britain's finest session musicians, whose name appears on a score of pop album liners, and yet is virtually unknown.

Mattacks kindly took some time out from his busy schedule of recording sessions to join me for a discussion of his work. Though not as well known here as in Europe, the ten or so albums which Mattacks recorded with Fairport Convention succeeded in attracting a large following. Fairport was a band that blazed trails in the early '70s, when it succeeded in uniting the energy and

punch of a rock rhythm section with the romantic themes and melodies inherent in traditional British folk music. Probably for the first time, the drums became an aggressive force in what had formerly been considered 'light' music.

Since leaving Fairport in 1974, Dave has been mixing his time between recording and touring, although the former has emerged dominant. To sample the Mattacks approach, try Joan Armatrading's album *Love and Affection* which features Dave on half the cuts. Listen to the finale, "Tall in the Saddle." In that tune, which graduates from a lumbering swing to a powerful rock exit, you can

hear the essential Mattacks treatment: Spartan economy of playing and good time. And although he doesn't like to admit it, there are a couple of murderous and inventive fills—his signature.

At age 30, Dave Mattacks has had a varied career including intercontinental tours with Fairport and Joan Armatrading. He has also served a few of his earlier years playing the rough bars of Glasgow and Belfast which is where you learn chops of all sorts. His studio experience is vast and includes credits with many of England's top rock and folk artists, such as Rick Wakeman, Greg Lake, Gary Brooker, Kikki Dee, Richard

Thompson, and the late Sandy Denny. He is called upon to do entire albums, to set a tune right, or sometimes just when tasteful percussion overdubs are required. In any case, he takes an active interest in his performance, in the mixing (when possible), and in the development of the song itself.

The interview began with my query on Dave's 1973 recording kit as was detailed in *Melody Maker* of that year. It was a small Gretsch set with 18" x 12" bass drum. Dave admitted, "it's changed alot."

**BW:** What are you using now in the studio?

**DM:** I've got two basic studio sets, and they're both amalgamated with extra cymbals which I carry in a separate case. One is an old Gretsch, with round badges, a 20" bass drum, 12" x 8", 14" x 14", 16" x 16", and a metal shell Gretsch snare drum, with Ludwig hoops on it.

**BW:** I was going to ask you about that, because the Gretsch rims are so heavy.

**DM:** Yeah, well it's a great snare drum, but I put Ludwig hoops top and bottom, just on the snare drum. My cymbals include a 13" thin Zildjian on top of a heavy 14" for hi-hats and a 14" extra thin Zildjian crash on the left which I picked up when I was at the Zildjian factory recently. It's 25 years old. One of those paper thin cymbals that you can actually bend in half. It's bullshit when they say that they make them that thin these days, because they don't. I've always wanted really thin crash cymbals ever since Kenny Clare told me about them. A heavy 19" on the bass drum, a 16" crash on the right. That's the basic set-up, and I combine that with a 20" pang, and an 18" *Trio*.

**BW:** What is a *Trio*?

**DM:** It's just like a medium thin crash-ride with three rivets close together. I think they brought it out for about five minutes and then discontinued it. I don't know why. It's got a great bell sound. You have to be careful which way you hit it. You have to hit it with the shoulder of the stick. If you hit it on the edge it sounds awful. You have to be careful how you play it, but it's a great cymbal. It sizzles for 20 seconds! That's one set.

The extra cymbals that I carry are two flat rides, a Tosco 18" and a Paiste 18". Also, an 18" Paiste extra-thin crash and a 16" Paiste extra-thin crash, both 602's. I don't like 2002's. There's a thing I got in Canada which is outrageous, it's an 11" something. It's just like a splash. It's made in Japan and sounds like a cross between a dinner gong and a Chinese cymbal. It's like a miniature version of that pang.

And then a 2002 China cymbal. It's really neat, but I don't like the other 2002's.

**BW:** Not the crashes?

**DM:** No, I had some, but I just didn't like them.

**BW:** You came out in the Paiste Cymbal Profiles with a Paiste set-up which they claimed you used exclusively. But, I'm finding now that you use mostly Zildjian cymbals in the studio.

**DM:** No. I really mix it. I would like to be offered an endorsement by one or the other but, if it meant that I couldn't play the others at all, I don't think I could do that. I pick cymbals for how they sound.

**BW:** Like your Tosco.

**DM:** Umm. Good cymbal. I wanted another flat ride, and something a bit harder. The Paiste is a little softish. They didn't have any Paistes at the time and they said, try these out. I tried it and bought it.

---

**"SOME OF THE THINGS  
THAT I'M MOST HAPPY  
WITH ARE WHEN I JUST  
PLAY TIME FROM  
BEGINNING TO END AND  
DO ONE FILL AT THE  
FRONT OF THE THING  
AND ONE FILL AT THE  
END. THAT'S WHAT I  
REALLY DIG. I'VE GOT  
NO DESIRE TO CATCH  
ONE IN THE MIDDLE OF  
A CHORUS."**

---

**BW:** What about your other set?

**DM:** Okay. The other studio set is all Eddie Ryan (of England) drums, but it looks like a Rogers kit because I've got Rogers lugs all over it. The set is virtually custom-built and all single-headed. No double heads, including the 20" x 14" bass drum, 8", 10", 12", 13", 14", and 16". The 16 is only 14" deep, the 14 is only 12" deep, the 13 is 9" deep, the 12's, 8", and there's an inch off the ten and eight. They all add an inch as you go down. I found that with single-headed drums, like the floor toms, you don't need the extra inch. I've got the 12" and 13" on the bass drum, and the 8" and 10" are in front. They're not off the sides. I play with everything really close. I wanted to have one set with extra toms, so I put them up in front.

**BW:** What kind of snare drum do you use? I guess it varies.

**DM:** Yes, but it's mainly an old

Rogers, a 14" x 5" *Powertone*, from the mid-sixties. I carry three extra snare drums. One's an old Ludwig with stretched steel hoops and a wood shell. It's got parallel action too.

**BW:** I thought that you didn't like parallel action drums.

**DM:** Well, it works on this drum. It's got two sets of snares, a set underneath the top head and a set underneath the bottom. I go for my Levon Helm snare drum sound with that one. I've got a calf head on the top and it sounds really great. It drives the engineers insane. I've used it on a couple of tracks but it sounds great.

There's a brass shell Ludwig 400, a 14" x 5", from I guess the mid-fifties. It's incredibly loud.

**BW:** Is that the kind they used to lacquer with a copper finish?

**DM:** That's right, it looks copperish. The third one's a 14" x 6" custom made stainless steel drum. A friend down my way made it up. It's very thin, but very fat. It's got Rogers lugs on it.

**BW:** I'd like to ask you about damping drums, of doing things with them, as opposed to getting a natural sound.

**DM:** Well, I'm not quite as dogmatic about it as I was four or five years ago. When I was being very dogmatic, I was going through a thing where I wanted the drums to be recorded live. This was the way we did it, on most things, around 1971-72. A couple of mikes over the top, bass drum mike and maybe a snare drum mike. Within about four years suddenly the world went crazy and everyone decided to make drums sound as live as they possibly could and I'd been doing it, and occasionally succeeding, since 1971. It had obviously been done years before with the big band drummers but not generally in a rock context.

**BW:** Do you agree with the premise that you don't need big drums for a big sound, at least in the studio?

**DM:** Yes. It's down to how you tune it, and how you hit it. Tuning it properly and hitting it properly. It doesn't have to be a 24" bass drum.

**BW:** That snare drum sound! There's a consistency, for example, in the tracks on the Joan Armatrading album.

**DM:** That's another three mike job. That's Glynn Johns (producer).

**BW:** Three mikes on the snare drum?

**DM:** No. For the drum set. One for bass drum and two mikes over the top—87's.

**BW:** Neumans?

**DM:** Yeah. One right over the snare between the tom and snare drum. It's crucial how you place it. One over to the side by the floor tom, about 18" up from the floor tom, pointing towards the snare drum. And he pushes one to the left and one to the right and the snare drum ends up somewhere in the middle of the stereo

panning.

**BW:** That's why you get the "fat" and not the "crack"!

**DM:** Yeah. Precisely.

**BW:** You say you like to play your back-beats with a rim shot.

**DM:** I do—all of them.

**BW:** How can you close-mike a snare drum, like they do so much these days, and not get that crack if you play rim shots. I mean, you don't get a Bill Bruford sound.

**DM:** Well, alot of it's down to slackening-off the rods a little bit near you. That does help, and using Ludwig or similar triple-flanged hoops, as opposed to cast hoops. With cast hoops you're going to get that incredibly boxy noise.

**BW:** You do a lot of sessions . . .

**DM:** It's interesting. I don't really consider myself a session musician. I don't do television shows and variety spectacles. I can't do them, and I have no desire to do them. I just do pop music sessions.

**BW:** Okay. In the realm of the pop music session, what sort of control do you have? Do you have problems with producers telling you what sound they want? I've really noticed a definite "Mattacks sound."

**DM:** That's something I partly consciously, and partly subconsciously, work at. I'm fortunate that with the majority of work I get, people ask me because they have a fair idea of what they're going to end up with. I haven't got any desire to be part of the list. I'd say 85% are people calling me up because they want me to do it. I'd like to think that. Obviously, if somebody calls you to do a whole album, you can tell.

**BW:** Do you regret, because you've got a sound, being constantly identified and tagged with a label?

**DM:** No. I'm very anti all that. I'm anti-technique, very stringently. I'm more interested in noises and things than in technique. I met this guy the other day, an older chap, and he asked me, 'Are you still playing with that country & western group? I could tell you didn't really like that. Are you getting a chance to play more?' And it's that whole equation that I dislike. Everyone is chops, and it just drives me insane. I get really sick of it.

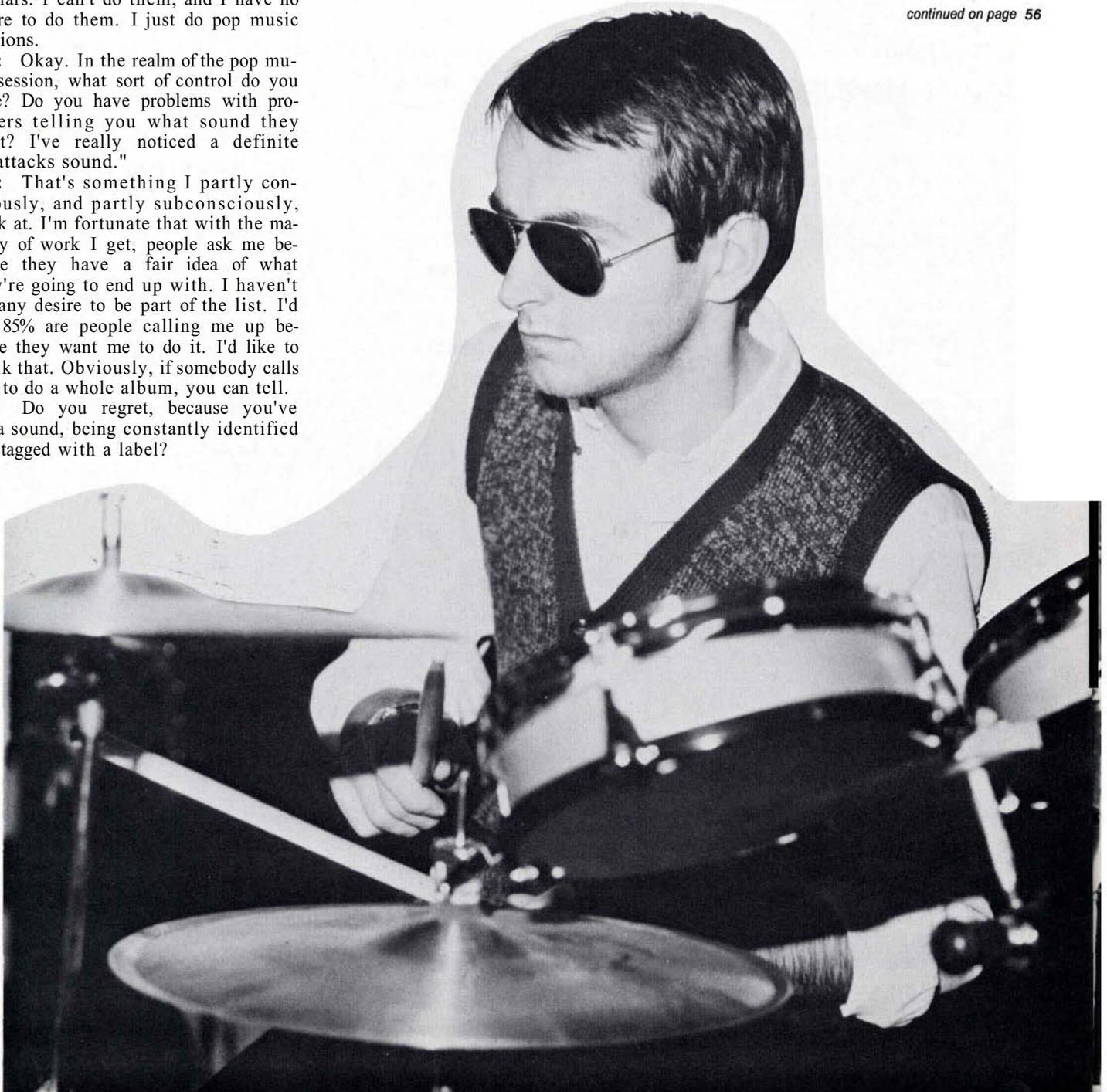
Recently, I did an album by a guy called Mickey Jupp and the guitarist's name was Chris Spedding. I had the impression that he feels the same way about technique as I do. And I was talking to him about his guitar, and the action is really high you know. Most of the rock guitarists I know have it down to, like, millimeters. I said to him, 'Are you going to get the bridge adjusted?' And he

said, 'No, I've made it like that. It's to stop me from going flash.' And he plays these great solos, all down in the first position. And I want to get into something like that from a drum point of view, that stops me doing that. I don't want to do that, it bores me. Some of the things that I'm most happy with are when I just play time from beginning to end and do one fill at the front of the thing and one fill at the end. That's what I really dig. I've got no desire to catch one in the middle of a chorus.

**BW:** What sort of technical things have you been through? Have there been points in your life when you've become re-concerned with technique? Matched grip, for example, the big issue.

**DM:** Yeah. I mainly play matched grip, but I can play better double strokes with the traditional left grip. So I'll change around.

*continued on page 56*



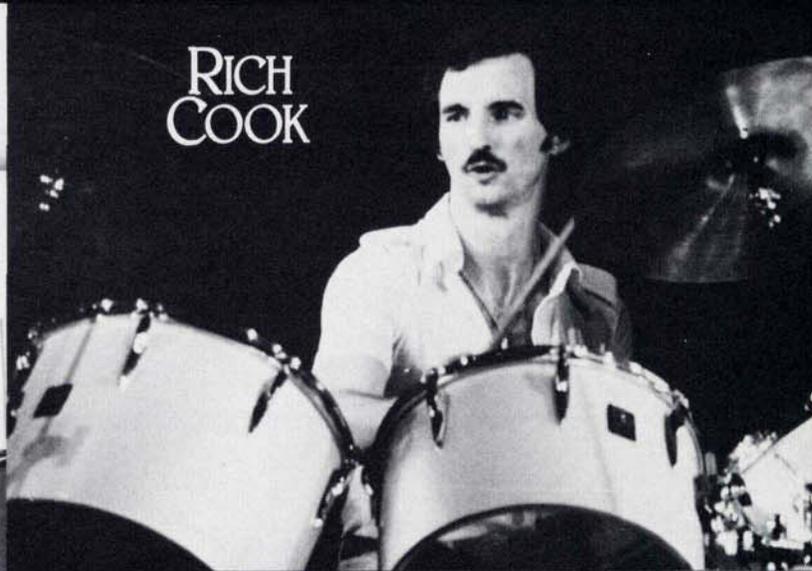
*Photo by Bruce Wittet*

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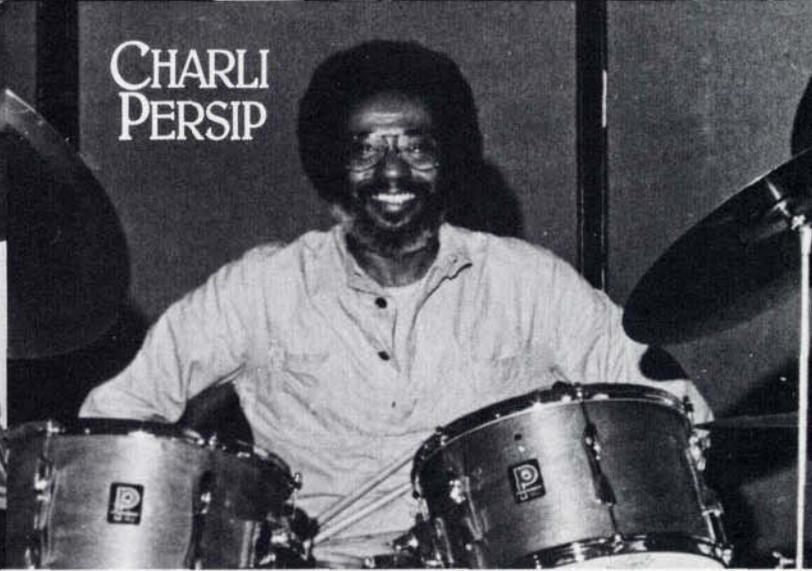
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## Pointers for a Relaxed Set-up

by Ed Soph

We all know that something difficult to perform is even more difficult if we are not relaxed and physically at ease. The baseball player who chokes up on the bat seldom hits the homerun. And the drummer who chokes up behind the set because the drums have not been set up for maximum relaxation, that is, relaxation in all four limbs, and minimum movement, cannot play in a smooth and consistent manner. Everyone is built differently so everyone is going to set-up their drums and cymbals differently. If there's one rule here, it's set the drums up to you, not yourself up to the drums.

### Maximum Relaxation and Minimum Movement:

The more unnecessary movement we use when we play, the quicker we tire. The less relaxed we are, the quicker we will become tense. One cramped limb will cause the other three to tighten. It's that simple.

Your drums should be built around you; centralized around you, we'll say. This minimizes reaching (it takes a lot of energy to extend those heavy arms) and maximizes pivoting from drum to drum and cymbal with the wrists. The less stretching and twisting you have to do to get around the drums and cymbals, the more likely you will be to remain relaxed. The smoother and relaxed our motions, the smoother and relaxed our playing. Nobody wants a jerky, inconsistent drummer. Here's another rule which always holds true: **the physical actions we use when playing determine how we sound, how our playing "feels"**.

A drummer who plays with stiff movements sounds stiff! And if the drums are not set up in a logical, physical relationship to your body, you'll play stiffly and inconsistently, too. And you'll be very uncomfortable and frustrated in the process, especially if you are trying to play smoothly, at any tempo.

Set your drums up so that they feel comfortable to you, not so that they "look good." People would rather hear a good drummer than see a drummer whose set "looks good."

### The Feet:

So far, we've talked mostly about our upper body. The same

rules hold true for our legs and feet.

Whether or not we are relaxed in our legs and feet is determined by the height of our throne and its distance from the drums. Again, we're all built differently, so experiment with heights and distances. We want our feet as well developed and relaxed as our hands so that when we play it doesn't sound like two drummers; one using his hands and another his feet.

Balance is a very important factor. For example, if we are playing the bass drum with our heel in place on the foot board and playing our hi-hat simultaneously with "toe" technique, the heel being suspended off the foot board, our balance should not be thrown off so that we are shifting our body with every beat of the bass drum or hi-hat. That will destroy what relaxation we may have in our upper body. Correct throne height and distance will alleviate this problem. A consistent set-up with consistent balance means consistent movement and consistent playing.

### Cymbal Set-Up:

Cymbal set-up, following our previous discussion of the hands and feet, is built on the same rules; no unnecessary movements, stretching, or contortions of the upper body to reach them, be they for riding, crashing, or both.

A ride cymbal is played about halfway between the cup and the edge of the cymbal. The bead of your stick should fall there without you having to move your upper arm. The length of your forearm combined with the length of your stick should put you right on the spot. And at the same time, give you the use of the cup and edge with a minimum amount of movement.

The crash cymbal should be within easy reach, too. It shouldn't be so high (even if it looks good that way) that you have to reach up and out for it with your whole arm. All you should need is an upper stroke of the forearm from the elbow.

Like the drums, the cymbals should be within natural reach of each other as well as within natural reach of the drums,

*continued on page 69*

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Horacio Gianello is one of Buenos Aires' busiest drummers. A former student of Dom Un Romao, Mr. Gianello is currently active as both a rock and jazz drummer and has worked with Arco Iris, one of Argentina's most popular progressive bands. He has authored several books, designed numerous percussion products and continues to maintain a busy teaching schedule in Buenos Aires. MD is pleased to have Mr. Gianello as a guest columnist for this issue.

## Evolutionary Insight

by Horacio Gianello

From the Beatles on, the rhythmic changes have been many in rock music. In the early days of rock, the basic drum rhythm usually did not stray very far from the example below:

1.

Cym.  
S.D.  
B.D.

The Rolling Stones on "Honky Tonk Woman," and Jimi Hendrix on "Spanish Castle Magic" instilled a pattern with four quarter notes on the cymbal instead of the standard eight, eighth notes:

2.

Cym.  
S.D.  
B.D.

James Brown was a performer who introduced new rhythms in his soul music performances including passages where the cymbal is played in sixteenth notes thus creating a sensation of double time:

3.

Cym.  
S.D.  
B.D.

Other drummers, like David Garibaldi, combined jazz with rock in the playing of more intricate rhythms:

4.

Cym.  
S.D.  
B.D.

The group Focus, on slow themes, used rhythmic forms with the cymbal played in sixteenths allowing the drummer to control the tempo with greater precision:

5.

Cym.  
S.D.  
B.D.

There were also classic styles of shuffle rock used by many groups:

6.

Cym.  
S.D.  
B.D.

The music of King Crimson included slow themes with rhythms where the cymbal played the second and fourth sixteenth note of each beat:

7.

Cym.  
S.D.  
B.D.

Billy Cobham was one of the first drummers to play rhythms with the hi-hat linking the second eighth note to the first eighth note of each beat:

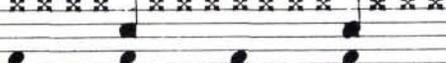
8.

Cym.  
S.D.  
B.D.

On the so called Disco scene, and also on some examples of funk, Latin or jazz/rock, we see rhythms where both hands perform sixteenth notes on the hi-hat while one hand descends to the snare drum on the second and fourth beats:

9.

Cym. 

S.D. 

B.D. 

The combination of Latin rhythms (afro, guaracha, mambo, salsa) with other rock rhythms has resulted in the following pattern:

10.

Cym. 

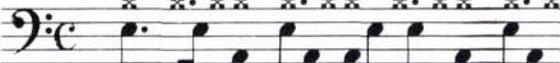
S.D. 

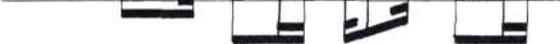
B.D. 

Brazilian music still continues to offer a number of possibilities in the combination of Latin and rock:

11.

Cym. 

S.D. 

B.D. 

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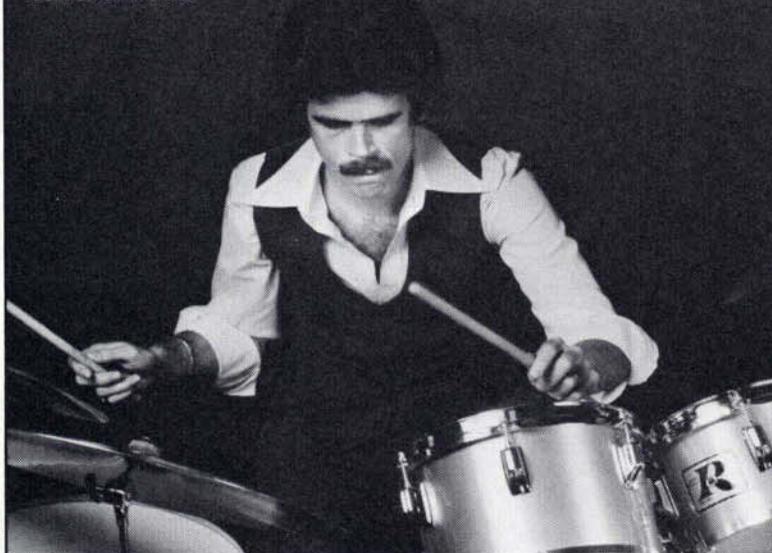
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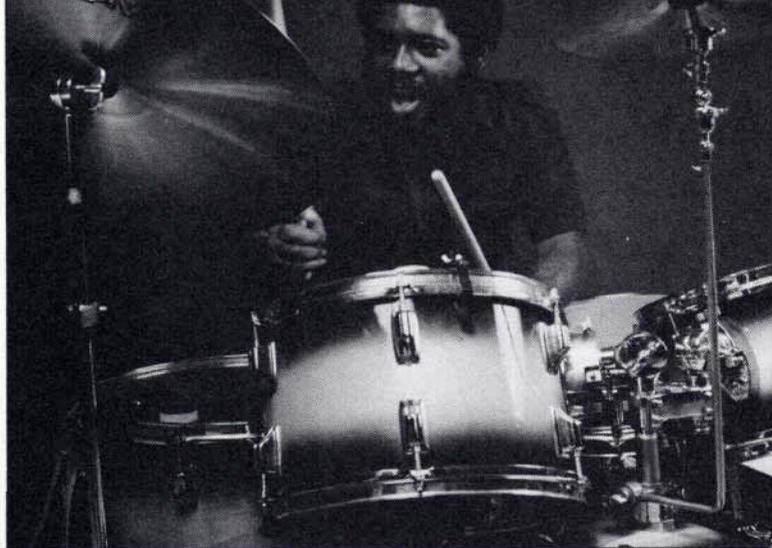
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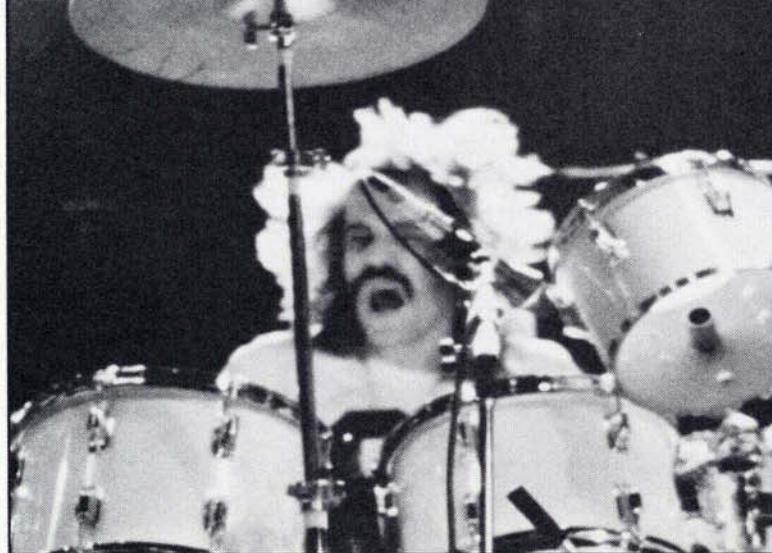
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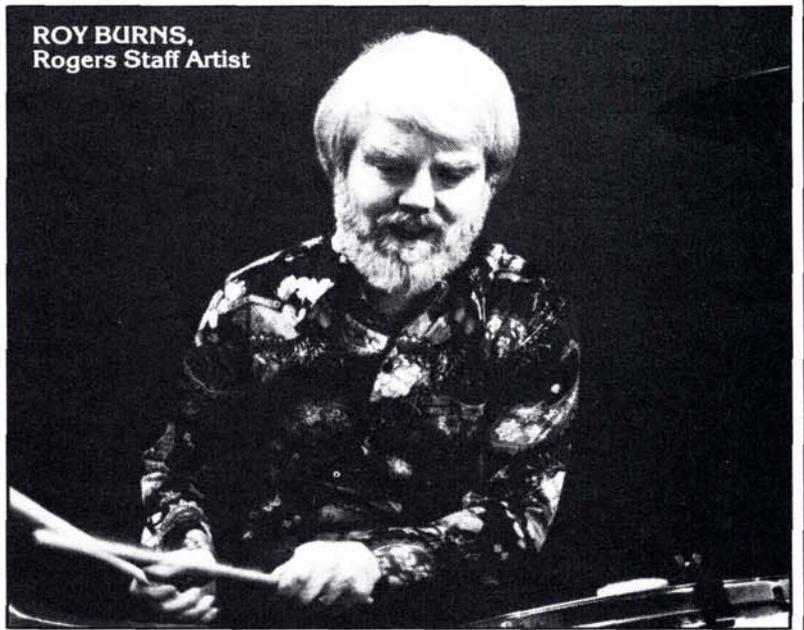
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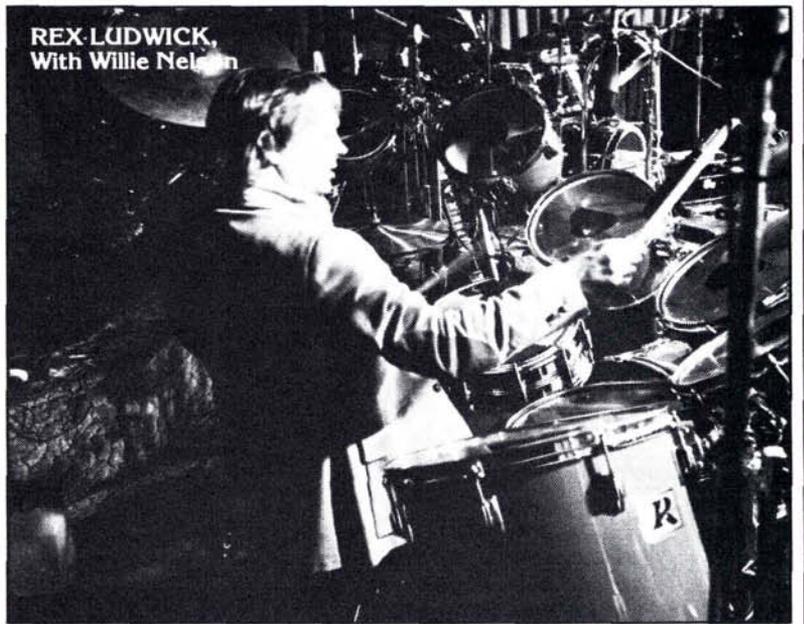
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With Robin Trower





# Practice Techniques for the Creative Drummer

by M. Rupert Walden

Music provides an outlet for you to be creative and to express your individuality and creativity through your drumming. To effectively do this, you need knowledge, concepts, exercises and techniques. One important goal for the creative drummer is to organize, integrate, and synthesize the various facets of his playing. But how is this best done? Are there ways to consciously cooperate with the natural learning process so that it is speedier, more dependable and more efficient? Specifically, how do we best incorporate or assimilate new material so that it becomes an integral part of our playing personality?

The ideas presented in a drum book or picked up from another drummer are valuable to the extent that you are able to assimilate and apply them. I compare this process to learning new vocabulary words. There are many words you come

in contact with and know the meaning of, but unless you have integrated these words into your active vocabulary, you are unable to use them to express yourself either verbally or in writing. They remain only potential tools of expression. New words become a natural part of your vocabulary depending on the desire that motivates you and the approach or method that you use to learn them. To remember new words or ideas, it is necessary to act on them in some way. So it is with your drumming. The words that you use are your ideas and "licks." These ideas are either actual or potential means of expression for you depending on their degree of assimilation into your playing style or personality. Your licks are linked together by your musical conception to enable you to make meaningful musical statements.

I have found several different practice

approaches to be quite effective in enhancing the assimilation process. They are: 1. Practicing on an idea. 2. Recall practice. 3. Slow motion practice. 4. Mental practice. These techniques of practicing overlap and are used in combination but it is useful to think of them separately.

**1. Practicing on an idea:** In this approach you take one idea and discipline yourself to stick with that idea until you have truly explored it. This may be more difficult than you think. The natural tendency is to link a number of different licks or ideas together and to jump from one to the other. This limits the proficiency you can attain in applying a single idea. I suggest using a two minute creative exercise. Get a watch with a second hand and work with a single idea for two minutes. Say the idea you are working with is applying paradiddles to

the drum set. First you need to be able to play that idea flowingly (without excessive thought or effort) on just the snare drum. Practice very slowly at first. Establish a steady tempo with the bass and/or hi-hat and keep the idea flowing on just the snare. Then begin exploring the idea on the entire set. Return to the snare when the variations are slow in coming. Now go to a faster tempo and strive to maintain a continuous flow of applications using that idea. By practicing this way regularly you assimilate the idea and it becomes automatic and natural in your playing. It is important that you give some thought to your drumming in order to isolate, determine and label what ideas are presently a part of your repertoire. This will give direction to your future studies as you can more effectively decide which areas you need to focus on.

**2. Recall practice:** One of the most effective means of learning something is to study it, test yourself to see what you recall and then go back and fill in the gaps. Say you are studying a book with one bar fills. After studying a set of exercises, close the book and use recall. Don't apply your own ideas just yet. Play straight four on the bass at the slow tempo and play a remembered pattern every other measure. Repeat the same pattern twice if necessary but strive to remember the studied patterns. Then review the material. This process helps to program the material more firmly into your memory and to expand your repertoire of ideas.

**3. Slow motion practice:** This means to practice with an exaggerated slowness. Imagine yourself playing as in a slow motion instant replay or at 16 rpm speed. Learning a new idea sometimes involves slowing everything down so that you really understand it. It will also give you increased insight into the material being studied. Be on guard for the impulse to rush ahead. You might find that you reach your goals more quickly by slowing down rather than by speeding. Slow motion practice helps you to master new material; it allows you to discover and work out new ideas as they come to you and it stimulates new ideas to become firmly imprinted in your memory.

**4. Mental practice:** This is a technique used by drummers Max Roach and Herb Lovelle, golfer Gene Littler, football player John Brodie, and concert pianist Arthur Schnabel. Jean Claude-Killy, the French Olympic ski champion, had one of his best performances after he had been injured prior to a big race and had to rely on mental practice to prepare.

The technique is not complicated, but like any other skill, proficiency comes with practice. Sit quietly in a comfortable position. Take some slow deep breaths and let yourself relax. Close your eyes and picture yourself practicing whatever you choose to work on. Strive

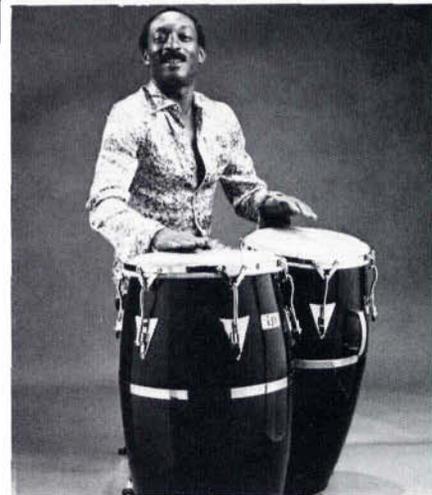
to get the mental image as clear, vivid and detailed as possible. Picture yourself playing what you want to play just the way you want to play it. Mental practice is not a substitute for physical practice, but it is a valuable addition to it.

A final word is to respect your natural progression. Drumming can only be learned in a step-by-step progression. This point deserves special emphasis and repetition. Many players stunt their growth by failing to recognize this fact. There are a variety of different traps that will retard instead of promote your con-

tinued growth. Some of these are trying to swallow too much too soon, taking short cuts, neglecting aspects of playing that are "too hard," and comparing one's self unfavorably with those who are more accomplished. Recognize that no one reaches a point where they know it all or can play it all. There are always areas for growth and improvement. The masters of drumming make it look easy, but we often forget the time and effort it took for them to perfect their skills. Be patient with yourself. Respect your natural progression.



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# The Art of Simplification

by Gary Dates

When it comes to all-around playing, the standard requirements of keeping time and dynamics can be augmented by a very basic concept: keep it simple. When doing any kind of playing, the drummer's primary function at all times is to give the band a foundation to build on. This all-important role cannot be overemphasized. Most of the drum methods being taught today tend to underemphasize the concept of simplicity. This is not to say the aspiring drummer should not explore different ideas and concepts, for any knowledge gained is valuable. However, technical ability is only a tool to be used for musical expression.

Drummers often fail to become a part of the situation, opting instead for a chance to show-off. This idea is particularly important in session work, where the drummer is called upon to play for artists and producers who know exactly what they want. The drummer can still express himself, but he must do so within certain guidelines.

For example, let's say the part calls for a pattern like the following:

Fig. 1

By eliminating some of the bass drum notes in each measure we now have:

Fig. 2

The concept is retained, but the tendency to "lag" because of the double sixteenth notes is eliminated. It should be the drummer's responsibility to play the pattern in Figure 1 accurately, choosing to simplify when the situation warrants, which is often.

Let me illustrate how the art of simplification can be functional. In most cases the rhythmic figure will be shared by the bass player and drummer. If the bass player is playing a pattern based on the bass drum rhythm in Figure 1, that would eliminate the need for the drummer to play the figure at all. Thus, the drummer would play:

Fig. 3

At this point, with a little creative imagination, the drummer is free to augment the pattern originally played by the bass drum:

Fig. 4

Let's take another pattern to further illustrate simplification.

Fig. 5

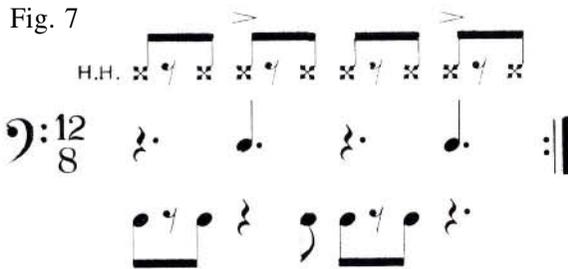
Applying a concept of simplification to this pattern, what might be played instead would be:



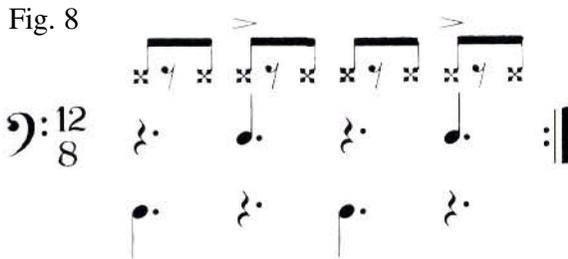
In the above example, a very simple yet effective touch is to place an accent on the pulse. There can be no question as to where the beat falls with this pattern if played with authority and taste.

It should be pointed out that no hard and fast rules can be stated, which is why simplification is truly an art.

Let's take a rock shuffle:



Played at a tempo of 132 or faster, this could get a little cumbersome for some drummers. Simplified, we now have:



Again, this frees up the drummer to better use his creative imagination within the framework.

While it is true these examples have been simplified, this is not to say they are easy. The problem with writing these patterns down is that they are reduced to mere technical exercises. Any drum part really won't make sense unless applied to the music at hand. The very difficult job of simplification lies in interpreting the music and being able to fit in. The next step is playing a complex pattern and making it sound simple. This is possibly the hardest concept to master, and few have achieved that level.

The key to the whole idea of simplicity lies in musical awareness. This can only come through listening and above all, experience. The most important aspect of this concept is that it's just plain fun!

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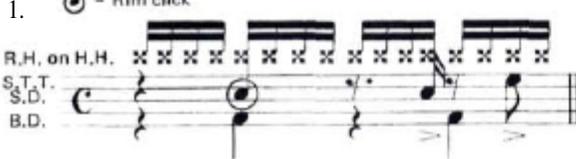
## New Directions in Latin Drumming

by Norbert Goldberg

Much of contemporary popular music draws greatly from the rhythms of Latin America. The contagious excitement generated by these rhythms is partly responsible for the success which disco has enjoyed over the past few years, and fills an important place in the repertoire of many jazz, rock, and fusion artists.

Since many Latin rhythms are based on syncopated eighth and sixteenth note combinations, they are highly adaptable to current musical styles which share the same characteristic. For example, the rhythms of Brazil can be integrated into very versatile and effective drum beats, as heard in Billy Joel's "Just the Way You Are", which was propelled by a lilting bossa-nova style beat whose simplicity blended perfectly with the character of the song.

1.  = Rim click



The bass drum's strong emphasis on the second and fourth beat is typical of Brazilian rhythms and can be carried over to disco beats, this time played on either small or large tom-toms by the right hand which alternates *off* the hi-hat.

2.



The samba rhythm has been used successfully in the funk idiom by Steve Gadd and David Garibaldi, who have combined the syncopation of samba together with funk elements yielding some very innovative results.

3.

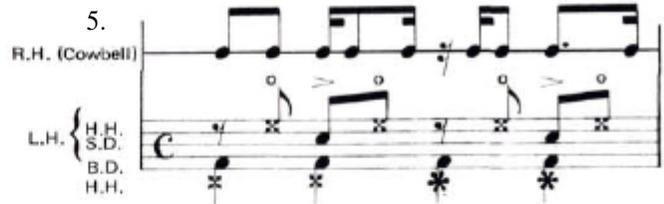


4.



Afro-Cuban rhythms can also be used in a variety of contexts, particularly in disco and funk. A mambo cowbell beat when played on top of a disco beat, adds a great deal of drive and reinforcement. The left hand plays both hi-hat and snare drum, leaving the right free to play many different possibilities. When approaching the following beats, practice the left hand rhythm first until it's almost automatic. Then start adding cowbell rhythms of gradually increasing complexity.

5.



The following beat has the right hand moving from the cowbell to the small tom-tom and then to the large tom-tom. The effect achieved is similar to that of a percussionist playing along, since the tom-tom accents are derived from a conga beat.

6.



The bass drum rhythm in the following beat reinforces the common mambo bass line while the hands play a funky pattern. It's sometimes helpful to throw in the down beat with the bass drum in case the rhythm starts loosening up.

7.

H.H. 

S.D. 

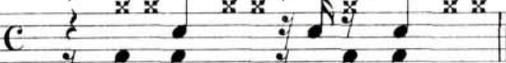
B.D. 

( ) optional

West Indian rhythms like reggae and calypso blend very nicely with rock and funk beats and are widely used in today's music. Reggae beats can be used to change the feel in a slow funk number, particularly during solo sections, since they are very simple and sparse and can build dramatically.

8.

H.H. 

S.D. 

B.D. 

Calypso is said to be the predecessor of disco because of the similarity in the hi-hat pattern. It's a very versatile rhythm and can also be used when a change of feel is desired, or in combination with other beats. This example has an unusual effect since it begins with a reversal of the hands; the right on the snare and left on the hi-hat.

9.

R L R L R L R L R L R L R L R L R L

H.H. 

S.S.T. 

S.D. 

B.D. 

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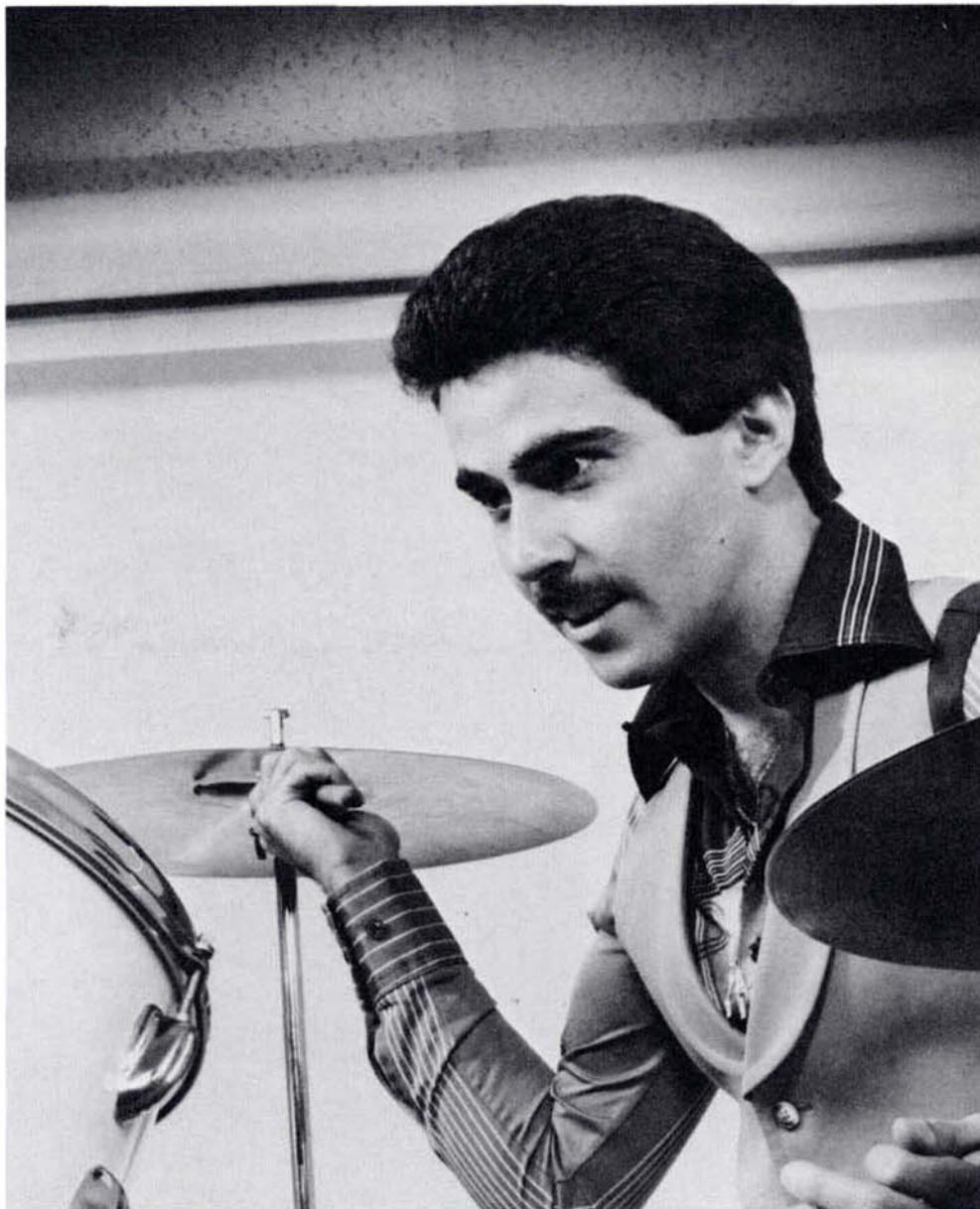
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# Dealing with the Older Student

by Charley Perry

The mainstream jazz drummer's function was relatively simple 25 years ago. The primary concern was swinging the band through the playing of a basic rhythmic structure, mainly by generating and keeping time, ornamented with relatively few rhythmic, tonal figures and phrases.

The picture, however, has changed. The contemporary drummer is far more sophisticated than earlier counterparts. Though they remain concerned with swinging and keeping time (in my opinion, still the major function of the mainstream jazz drummer) much more is expected. Drummers must have an up-to-date assortment of fills, short and long solos, a solid working knowledge of today's principles and techniques of drums/band interaction and improvisation. Today, a drummer must master playing meter within meter (e.g., "three" within the context of "four"), time signatures that yesterday were uncommon like seven-four or eleven four and jazz-rock fusion. Moreover, they are expected to have a better drum-set technique and to have developed coordination to a far greater degree than ever before.

This is not to say that yesterday's drummer was less important to a band than today's drummer. It does mean, however, that since contemporary music is so much more complex than the music of bygone days, the job of the present-day drummer is much more demanding. Therefore, additional pitfalls await the inadequately prepared drummer. Although all drummers face these problems, older drummers are probably less able to cope with them than their younger colleagues. They matured in a relatively easier, less demanding day and, more often than not, through unawareness of the extent to which conditions have changed, they have allowed themselves to fall behind the times.

Sooner or later older drummers become aware of their plight and realize that they are deficient in many areas of drumming. What happens then? Usually, they become frenetic, collecting volumes of study and practice materials, only to become more confused and frustrated. Where do they begin? How should all the material for practice purposes be organized? How is it correlated with performance drumming? These and many other questions plague the drummer. Fi-

nally, the aid of a competent teacher is enlisted to help achieve their goal.

Invariably, older students begin by telling the teacher that they want a "refresher course." After all, they've been a working drummer for a number of years, and merely need to "brush up" on some things and get a "few pointers" on contemporary drumming. Almost always they set time limits for the course of study—usually a couple of months. In short, what the veteran drummer expects is a miracle, a swig of some magic elixir that will cure all problems overnight. (I'd like a swig of that stuff myself.) But such miracles just don't happen; there is no magic brew. A thorough updating of one's drumming cannot be crammed into a couple of months.

The attitude with which the course of study is approached becomes important. The teacher, obviously, must help evaluate the situation realistically and help the student understand what is required in terms of time, effort, patience, and cooperation. Finally, our drummer must see that more than a "brush up" is needed. Moreover, students must accept the fact that the teacher will determine the corrective measures to be taken.

The teacher himself is all-important to the drummer who is "going back to school." The teacher must know the students' strengths and weaknesses, immediate problems and needs, goals and purposes. This information is gathered by careful observation of the drummer's performance in the various areas of drumming (drum-set technique, timing, improvisational skills, etc.) and through discussion, beginning with the very first lesson (the initial interview and consultation). Only then can the teacher determine the best course of action, select and correlate study materials, and help the drummer develop appropriate skills, aspirations, and incentives.

If the veteran drummers feel guilty about slipping behind and wonder if it isn't already too late to "catch up," they should be reminded that their problem isn't unique. Other musicians have met and solved the same or similar problems. And finally, they must be reminded that the results more than justify the effort.

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# Stanley Spector: Challenging The Rudimental System

Would you imagine in your wildest hallucination that a jazz or rock drummer of yesterday or today could derive artistic stimulation and creative preparation through a method of drumming accepted in 1869 as a Manual of Instruction by the United States Army? When you sit down at the practice pad every day and go through the 26 rudiments of drumming to build up your "technique" so that you may better express your "ideas" what you are actually practicing is the *Strube Drum and Fife Instructor* approved by John A. Rawlings, Secretary of War, War Department, Washington, D.C. 111 years ago. That was years before the invention of the bass drum pedal, hi-hat cymbals, wire brushes, and the discovery of the rim shot. It was years before Louis Armstrong first picked up a trumpet and discovered that when he blew in one end that jazz music came out the other end. When I see that the *Strube Drum and Fife Instructor* came off the press at a printing shop located at 284 *Asylum* Street in Hartford, Connecticut, I get the feeling that somebody is trying to tell us something.

A few years back a Drum Workshop was presented at the Newport Jazz Festival in which Louis Bellson, Jo Jones, Elvin Jones, Roy Haynes, and Mel Lewis participated. In deference to his reputation as a drummer's drummer, Louis Bellson was asked to give a brief demonstration of jazz drumming technique. He proceeded to give a performance of what is called the long roll. Starting very slowly he played two beats with the left hand followed by two beats in the right hand. When this technique is gradually increased to a blinding velocity, the effect of the audio-visual blur of stick motion and sound produces what to the general audience appears to be a magic trick. The audience responded with enthusiastic applause. The thing that gave me pause was that the long roll is probably the very last technique needed in jazz drumming. What Louis Bellson performed came from page 7 of the *Strube Drum and Fife Instructor*. It was difficult for me to grasp what Louis Bellson had in mind when he represented the long roll as a technique basic to jazz drumming.

Was the editor really serious when we read the following statement in the 1938 publication of the *Gene Krupa Drum Method*: "Krupa was not satisfied with merely the spontaneous enthusiasm of rhythmic drumming. He felt that there must be an intellectual side to his instrument as any other, and so he took

*Stanley Spector studied percussion with Ralph Eames, George L. Stone and Simon Sternberg. He was a scholarship student at Tanglewood from 1942-46 and received a Bachelor of Music Degree from Boston University in 1950. He played with the Boston Symphony Orchestra under Serge Koussevitsky at the age of 17, and with the West Point Academy Band and the North Carolina Symphony before the age of 20.*

*Following his participating membership with the first Jazz Workshop in Boston in the early 1950's, Stanley Spector began his research to devise a method for the teaching of jazz drumming with the specific purpose of finding a way of teaching what had previously been considered unteachable aspects of jazz performance. This resulted in the creation of an in-depth teaching method through the use of two-way tape recorded communications.*

*Stanley Spector is the teacher of Jake Hanna, Joe Cocuzzo and Ray DesRoach, virtuoso classical percussionist.*

up the study of rudiments." In that book there is a presentation of the Strube rudiments and four examples of how the rudiments apply to the Army Camp Duty of the Civil War. Then without preparation or explanation there is a leap of 69 years into technological innovations such as the bass drum pedal, hi-hat cymbals, wire brushes, and rim shot with instruction as to their use. This is followed by ten transcriptions of Krupa's improvised recorded performances with the Benny Goodman Band, Trio and Quartet. In no way does Krupa explain how the rudimental portion of his book connects with the jazz performance of his predecessors, his contemporaries, or even his own improvised playing.

Is it reasonable to suppose that in the present age of space travel, atomic energy, and television that what was good for a Board of Officers meeting at Fort Columbus, New York Harbor in 1869 is still relevant for the jazz or rock drummer? Are we to believe that Major General G. L. Hartsuff, Brigadier General H. D. Walden, and 1st Lieutenant E. O. Gibson, the officers of that board knew where it was at with drumming for all-time when they decided that the *Strube Drum and Fife Instructor* had to replace *Upton's Tactics* because the latter was "deficient in preliminary instruction" for training drummers and fifers of the United States Army in the Army Camp Duty of 111 years ago?

*The Strube Drum and Fife Instructor* contained the calls of the Army Camp Duty—Reveille, Fatigue Call, Surgeon's Call, To The Colors, The Recall, The First Call, or The Drummer's Call, Second Call, Assembly, Chow Calls (my language), Church Call, etc., and, further, a collection of Marching Cadences for the troops. The Army Camp Duty of that day was performed either by the drum alone, the drum and fife together, or the bugle alone. (It would seem that the drum and bugle corps was a later development.) Apparently, Gardiner A. Strube, Drum Major for the 12th Infantry, innovated a system of "preliminary instruction" by demonstrating that all the Calls, and Marching Cadences were exactly reducible to 26 bits and parts, the 26 rudiments of drumming. The *Strube Drum and Fife Instructor* began with a way of notation by which the 26 rudiments of drumming were presented as a "new and entirely original system of expressing hand to hand drumbeating," according to the title page. They are the 5, 7, 9, 10, 11, 13, and 15

stroke rolls, the flam, ruff, single and double drag, single, double, and triple ratamacues, flam accent, flam tap, flamacue, single and double paradiddles, the flam paradiddle, the flam paradiddle-diddle, the drag paradiddles numbers one and two, Lesson 25, and finally the long roll. The various numbered short rolls indicated the exact number of times the drum was struck during the performance of a particular roll. Terms such as the flam, ruff, ratamacue were not so much esoteric, rather they were arrived at by onomatopoeia (formation of words in imitation of natural sound: buzz, hiss).

The Strube Method indicated that each rudiment would be mastered before proceeding to the next. And, I imagine, like the teaching of drum and bugle corps, or much of the drum teaching in the public schools today, that it was mostly of a rote nature. After the 26 rudiments were mastered they were then put together to form the Camp Duty, Calls, and Marching Cadences. A more boring educational approach I cannot imagine, but considering the needs and general educational procedures of the military it was very much in keeping with the usual army procedures in respect to education—by the numbers.

I guess that if Gene Krupa had a book on the market then his contemporary and "competitor" Buddy Rich also had to have a book on the market. But after reading the publisher's foreword and the introduction written by Tommy Dorsey found in *Buddy Rich's Modern Interpretation of Snare Drum Rudiments* published in 1942, it is difficult indeed to tell exactly who is putting us on. Again we have another presentation of the Strube Rudiments, their application to reading exercises, the initial portions of three pieces from the Civil War Camp Duty that are also found in completed form in the Krupa book, but again there is no indication as to how all of this relates to the jazz performances of Buddy Rich's predecessors, his contemporaries, or his own improvised recorded performances. At least the Krupa book had the saving grace to present us with ten transcriptions

of actual recorded performances that he had made with the Benny Goodman organization. However, I may be too hasty, for on page 93 there are four photographs of Buddy Rich with the caption *Buddy Rich in action*. Under the fourth picture appears the following, "after all of the rudiments and exercises in this book have been thoroughly learned, the student may then practice them by holding the sticks timpani fashion, as shown above." The publishers may have been working under the assumption of the Chinese proverb that since a picture is worth a thousand words, four pictures through logarithmic projections may be beyond any commercial calculation between information communicated and the price paid.

In 1946, eight years after the appearance of his first book, Gene Krupa gets down to business in a volume called the *Science of Drumming*. In the editor's foreword the following appears, "Gene Krupa believes foundational drumming is all important no matter which branch the student eventually follows, so, side-by-side with basic studies a logical progression of jazz is provided. No matter which phase interests the drummer, an established study procedure is offered." The claim that "a logical progression of jazz is provided" appears to me to be over enthusiastic. Krupa this time around does give us some idea of how the rudiments may have jazz application, at least in terms of written out material in a lesson book. But I would have been more impressed with the claim if he had shown us specific examples as to rudimental application in actual recorded performances of jazz drummers that had preceded him, in the performance of his contemporaries, or, in fact, in his own improvised recorded performances.

William F. Ludwig, Jr. in his book *Swing Drumming* published in 1942 writes, "It is possible to play the dance drums without a knowledge of the 26 Standard American Rudiments. The ambitious student, will, however, study them along with

*continued on page 63*



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# Different Heads for Different Drummers

by Bob Saydlowski, Jr.

The shell material of a drum is responsible for a lot of the general sound, but the main sound maker is the drum head. By using different types and weights of heads, or combinations thereof, completely different tonal textures can be achieved.

The first heads used by drummers were animal skins stretched over hollow logs. Drummers later on in time used calfskin heads which yielded a warm, mellow tone. But a major problem with these heads was that they constantly had to be re-tuned due to changes in humidity and temperature. The revolutionary design of the plastic drum head gradually phased out production of calfskin heads, even though many drummers were reluctant to change over.

Plastic drum heads are available in a variety of sizes, weights and types and they are virtually unaffected by weather conditions. Each has its own tonal characteristics. Generally, the sound of a coated head is of the shortest duration, longer with a smooth-white head, and longest with a transparent head. Batter heads range from the thin weight (very sensitive) to the medium (all purpose) and up to the two-ply weight (used primarily for marching drums, but effective in certain rock situations).

Remo makes the drum heads for most of the world's drum manufacturers. At present, they make eight different types of heads: *coated*, *transparent*, *smooth white*, *snare side*, *Soundmaster*, *Controlled Sound*, *FiberSkyn*, and *PinStripe*. *Controlled Sound* (C.S.) heads have a circular black patch laminated to the bat-

ter side of the head which adds half the thickness of the head at point of impact. Available in white or clear, the C.S. heads are designed to control unwanted overtones/ring. A 14" C.S. head is also made for brush work with a coated batter side. The patch is adhered to the underside.

*FiberSkyn* heads come in thin and medium weights. They are a combination of plastic and fiberglass fabric, probably made to appease the die-hard users of calfskin heads. *FiberSkyns* have a warm, round tone like calfskin, but hold up much better than the old calfskin heads did. They also control overtones to a certain point.

Remo's newest head is the *PinStripe*. Two layers of transparent Emperor-weight Mylar are bonded together at the collar with a special coating applied at the bond. These heads give a controlled muffle that goes beyond the C.S. heads. Especially good for recording, the *PinStripe* heads eliminate the need for felt or tape on the drumhead to get a wet, flat sound. One problem I've found, though, is that the weight of *PinStripe* heads is somewhat erratic. Some differ in the thickness of the bonding around the perimeter of the hoop. Check three or four *PinStripes* before you make your final purchase.

Ludwig makes heads similar to the Remo line-up: coated, clear, smooth-white, snare, and controlled sound. Their controlled sound head is called *Silver Dot* and has a mirrored patch instead of a black one. The plastic on the *Silver Dot* heads seems to be a little heavier

than Remo's plastic, and therefore adds a little more punch to tom-toms. Ludwig has just introduced a new series of drumheads: *Rockers*, *Groovers*, *Striders*, and *Ensemble*. These heads are designed for specific uses: rock, jazz, marching, and orchestral. They've also come out with *White Dot* heads. The *Rocker White Dots* are a little thicker than *Silver Dots* and can cut down even more overtones. They can really take a pounding.

Evans drumheads have seamless, polyester hoops unlike the seamed Remo and Ludwig metal hoops. Evans has a valid point when they say that the metal hoop's weakest point is at the seam and that the metal-to-metal contact between head hoop and counterhoop gives an unnatural sound. After all, we use nylon or rubber sleeves on metal cymbal tilters, right? Evans makes the regular thin, medium and heavy gauge heads, but are mainly known for their two-ply *Rock* heads and hydraulic heads. The hydraulic heads have a filling of oil between the two plies that kills the overtones. They are almost impossible to dent and seem to be the favorite of many recording studios. The hydraulic heads give a very flat sound which makes studio and live miking a lot easier. Evans has different colors, including clear, blue, red, gold, and a mirror-finish head for people with chrome drum kits. They all have hoops belted with fiberglass so the head will conform with the shell of the drum and fit tightly.

Canasonic also makes flexible hoops with one-piece, fiberglass-plastic skin. They have a deeper sound than regular

Mylar heads and come in four types: *Regular*, *Snare*, *No-overtone*, and *Sound Dot*. The *No-overtone* head has exactly the characteristics its name says, and is also used in studios to prevent over-ring. Unlike mylar, fiberglass does not stretch. Since fiberglass has a tensile strength of between 40,000-50,000 pounds per square inch, it is possible to achieve the tension desired without fear of pocking the head from heavy playing. Unlike the Remo *C.S.* and Ludwig *Dots* the Canasonic *Sound Dot* has the dot as an integral part of the drum head, because it is molded in rather than being stuck on. Canasonic heads and *Sound Dots* come in seven different colors (plus black and white), allowing the drummer to color coordinate his entire set.

By the way, you can also make your own dot heads out of regular heads by purchasing stick-on dot patches, available in many different sizes.

Actually, there are over 50 different types and weights of heads on the market, so there's all sorts of combinations for top and bottom heads. Only your ears can tell what is best for you. After experimentation, you'll find the type that is best suited to your needs. With so many types of drumheads to choose from, it may take a few years.

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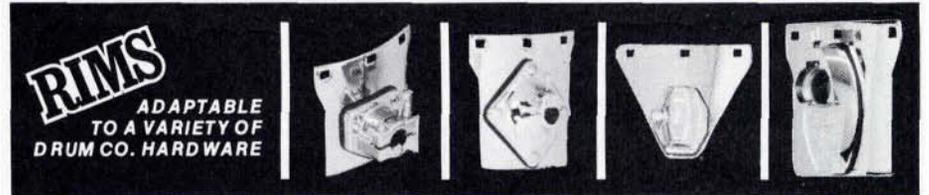


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**COLLOQUIUM III**  
continued from page 15

terms of tone and sound of the instrument, you need those heads on to get the tone of the instrument. Otherwise, everything goes out and dissipates in the air.

**BH:** Does Elvin take the bottom head off of his drum? Does Tony or Max?

**HA:** There must be a reason for it.

**CI:** What about concert toms?

**HA:** They're made for a certain sound. The sound in conjunction with the whole orchestral setting. These drums are made for another sound, a sound in harmony with the sound of the instrument itself as well as with the music it is being used in. I don't think the relationship is quite that fair because you don't normally think of concert toms in the music.

**BH:** I think as Colloquium III we're more interested in the advancement of tradition. You can think of modern ways, people do it all the time. But again I think in terms of the TV dinner. It's quicker but when a cat's talking about a good meal, he talks about those Southern meals. When I met Billy Cobham last time, he was looking for an old snare drum. Everyone is looking for old drums.

**CI:** Do you feel today's musician must be a keen businessman as well?

**FW:** There are more businessmen in music than there are musicians.

**BH:** It has reached the point where businessmen control the music. The musicians do not control the music business anymore.

**FW:** I don't think they ever did.

**BH:** They don't even control the music anymore. They tell the musician what to play and in some way they computerize what people will be affected by the most. They tell the musicians to play according to formula.

**BH:** And they have a condescending attitude towards the musician.

**FW:** Like they are better than you.

**HA:** It's really difficult for a musician to practice his craft, and know he has to take care of business. Because the business is so frustrating and absorbing in itself. You do all your homework, you get your act together, you're with your contemporaries in terms of reputation, and then when it comes to the business world, that's where all the problems and frustrations hit you. So the musician learns the business. He becomes more involved with the business end of music. But it's very frustrating because it's difficult to justify the two coming together.

**CI:** Does Colloquium III have someone who handles the business?

**FW:** Not at this point.

**HA:** Let me put it this way. What we ultimately do have is representation to take care of individual matters. If we

continued on page 53

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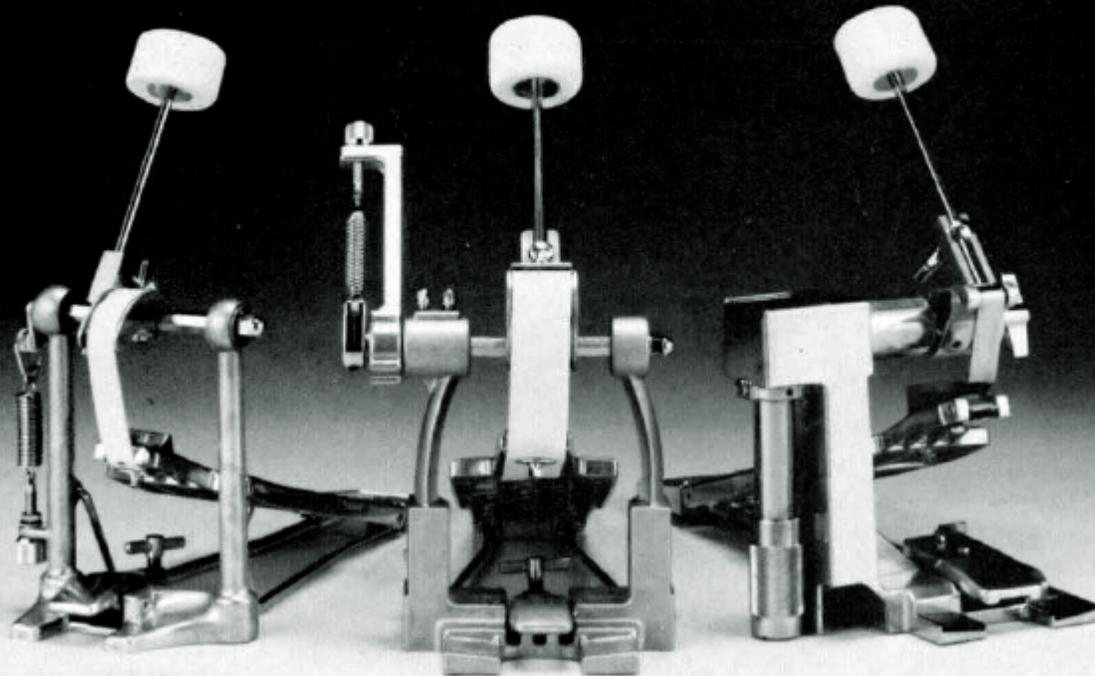
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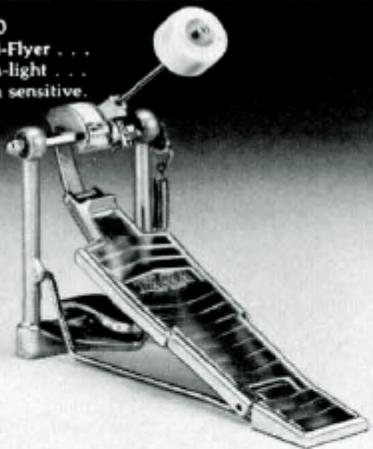
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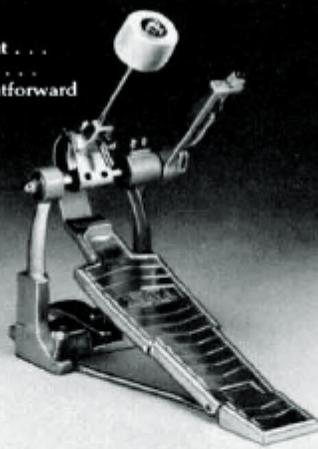


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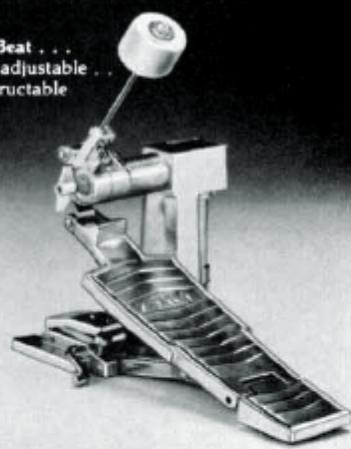
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**ED SHAUGHNESSY** (Ludwig Artist)

February 15, 1980: Murray State University, Murray, KY.

March 6, 1980: Gladstone High School, Gladstone, OR.

March 15, 1980: Musician's Pro Shop, Burlington, IA.

**KAREN ERVIN** (Ludwig Artist)

March 15, 1980: Northeast Louisiana State University, Monroe, LA.

**BILL MOLENHOF** (Ludwig Artist)

March 14-15, 1980: Northeast Louisiana State University, Monroe, LA.

**ED SOPH** (Premier Artist)

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need representation we know how to get it. At present, we do not have a person on retainer to represent Colloquium III.  
**CI:** Is it your feeling that a drummer must lead a particular type of lifestyle, be exposed to a specific environment and/or be black to be able to play the art-form.

**BH:** The color is the basis for a certain humility that you need to be creative. But certainly, if a person had the desire, they could do it.

**FW:** What you're asking is the same thing reversed. Richard Davis and Art Davis tried to get into the Philharmonic in New York City. Those men were capable musicians. I don't know whether you'd say they were not playing the music correctly as a European would play it. But they were the top rate musicians in this country, and were not allowed the opportunity to play in the symphony. The reason I'm saying this is because I'm involved in a lot of symphony work now. I've been doing a lot of concerts with Billy Taylor. Billy is doing concerts across the country with major symphony orchestras. All of the orchestras are comprised solely of white musicians, all European, maybe one black, usually in the bass section. I haven't seen more than one.

**CI:** Do you feel that's tokenism?

**FW:** Definitely!

**CI:** Let's get back to my original question.

**FW:** Do you have to be white to play jazz is what you're asking?

**CI:** How about, do you have to be black to play jazz?

**FW:** Well, that's the same question.

**CI:** Is it?

**FW:** A lot of blacks because of their influence and what they hear on the radio, can't play jazz. But at the same time I think what Billy said is true. If you want to sacrifice yourself and do the things that a person does to understand this music, you can do it. Being born in Mississippi and raised with the black blues singers gave me the proper background for what I'm doing now. Now any other person who's trying to play jazz without that kind of background, is going to have different experiences to relay on their instrument. They're going to have a different feeling for what they are doing musically. A different feeling for the time. It combines itself with the African feeling, and the slavery situation and all that through the South. Someone might ask, can a white person play? I think yes, they can be taught to play music, but it's going to be new music. There will be differences. You cannot be a John Coltrane or Charlie Parker, but you can come from John Coltrane and Charlie Parker. An infinite route out of there. Now when

continued on page 65

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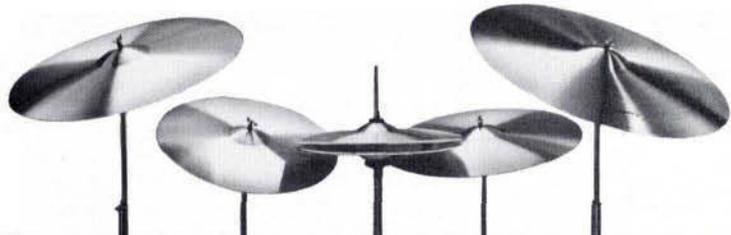
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MD 280

# The Professional Drummer

---

*by Bob Saydlowski, Jr.*

Many drummers dream of a professional drumming career. Some make it, some don't. How can you increase your chances of getting the better gig?

Getting a recommended teacher is very important. Get a great teacher, someone technically sound who is open to new ideas and knows what's happening musically. A teacher who can relate to you and provide motivation. When that teacher takes you as far as he can, move on to a higher-level teacher. Today, reading music is a must. With music being on such a higher level than it was ten years ago, a lot of music is written out, especially in studio sessions. You should cover literature in all musical areas. Sightreading is a definite plus. Most shows and sessions have limited rehearsal time, so besides making the gig go easier, it will add to your reputation.

Practice, practice, practice. Become as proficient on your instrument as possible. Learn to play different percussion instruments

Listen to everything; not only music you like, but styles you may be unfamiliar

with. Look for certain "keys" that make one style different from another. Is the hi-hat halfway open or closed tight? Is the drummer playing rim shots or just hitting the snare drum? Become aware of all music, and be on the lookout for new ideas and techniques. Get yourself on a steady practice schedule every day. Remember, there are other drummers out there that will eat you for breakfast. Always try to progress to a higher level.

Try to get yourself into as many different playing situations as possible: jam sessions, rehearsal bands, school orchestra, fill-ins, sit-ins at clubs, etc. The more you play with other people, the better. Experience playing different styles of music with different size bands. It's a good way to tighten yourself up and develop taste, as well as learning how to communicate through your instrument with other musicians. Learn when to step on the gas and when to lay back. Should you decide to continue your musical education at college, pick the one that's best suited to your needs. It never hurts to have a basic knowledge

of theory, harmony, and keyboard technique.

New York, Los Angeles, and Nashville are the prime locations for action in the music business. If you decide to try working in one of those cities, have business cards made up with your name and telephone number. If you have enough past experience to warrant a resume, type one up and make copies. If you can afford it, type-set resumes look the most professional.

Before leaving your hometown, try to get referrals from musicians you already know. Have as many names to call as you can possibly get. When you arrive in the big city, call all the contacts you've been given or have personally accumulated. Then, get out there and meet people. Putting your cards up on bulletin boards or at recording studios shows a basic lack of awareness. Give people your card in person. And always be friendly, and armed with a smile. People will remember you more if you come with a positive attitude. Be yourself rather than trying to jive your way in.

You should show a genuine love for your instrument and for all music. Also, keep in mind that looking good is half the battle. First impressions really do matter a lot. If you look unkempt, people will assume that your appearance is your attitude's twin.

There are so many places in a big city to get your name around. Place ads in newspapers. Use the mail and telephone services to your advantage in contacting management companies, publishing houses, jingle production houses, rehearsal studios, etc. Take every available road to promote yourself. If you make mailings, follow-up with a phone call a few days later to see if they received your information, and if there is any work available. A lot of people really are too busy to talk, but don't get discouraged. There are a lot of helpful people out there, too. When you get an opportunity to talk to these people, keep in mind you're selling a product. And like a good salesman, point out the good qualities of your product and what it can do for them. Be business-like, but natural. Show that besides being a good musician, you're a great person to be with.

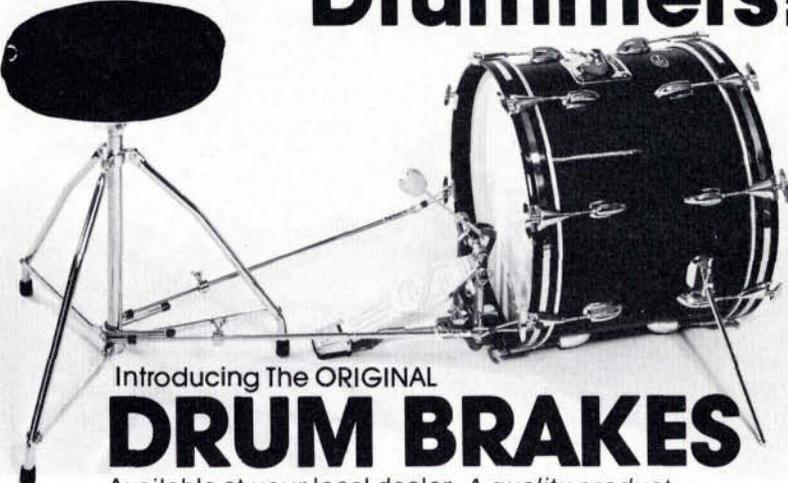
Be sure to always make yourself available; thus, the importance of a telephone number. If you don't have a phone, hire an answering service which will let you use their number, take incoming messages, and give messages. Some even offer their address as your mailing address. You can't afford to miss calls. When you do get messages, be absolutely certain you call the person back as soon as you can.

Again, try to place yourself in as many playing situations as possible. Actions speak louder than words, so get out there and demonstrate your abilities. Your name will get around faster than you think. And when your time comes to play, show definite confidence in your talent. Confidence without arrogance.

Always be on time for auditions and gigs, especially in studio work. Sessions cost a lot of money. If you're really good, but you're late, they might call you back one more time. But if you're late twice, you'll probably never hear from them again.

There will be times when nothing seems to work out. You'll get fed up and discouraged, and probably begin to doubt your own abilities. This is a particularly self-destructive period. Try to keep your chin up. Things will happen if you persevere. Keep practicing, keep a positive attitude, and keep getting out and meeting people. A professional drumming career can be one of the most rewarding experiences in the world. But, like anything else worth achieving, there is a price to pay. You must work for it. And once you're in, be prepared to continually work at it. Good luck.

# Drummers!



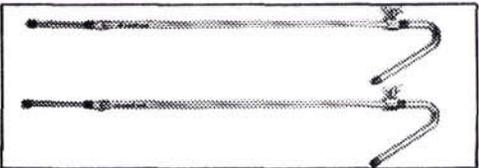
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## MATTACKS

continued from page 30

My first professional job was in a dance band. It's like your Lawrence Welk sort of thing.

**BW:** At age?

**DM:** Seventeen. Then I heard Blood, Sweat and Tears and thought they were the greatest. Everyone goes through that thing, and a few years later you realize that a bunch of old wankers playing Kenton licks don't make it. That was it. And it was all technique. Nobody paid much attention to such things as construction of the tune, chord sequences. What mattered is that you could get the latest lick that you copped halfway through the chorus. These things were important. And to make a very long, boring story short, Fairport just changed all that. It took me 18 months and it suddenly began to dawn on me, that the whole thing bored me. Half of it had to do with the guys in the band. Swarbrick and Thompson had monumental technique as musicians but didn't use it the way I had used it. It just made me look at myself and wonder what it is all about. And all that sort of Blood, Sweat and Tears thing and that jazz thing just left me cold, and it crossed over to that sort of music that I started listening to.

I loved Return to Forever when Airto was playing drums, because that's when they were playing tunes and not riffs in

7/4 at five thousand miles per hour. That's the bottom line then—they were playing tunes. And some of them have become standards, and there seems to be a stigma about tunes becoming standards. But all those things like "Five Hundred Miles High" and "Spain" are great tunes! And that's the sort of thing I started listening to. And Weather Report's good because they play tunes. That whole jazz-rock thing leaves me completely cold; I find it so boring.

**BW:** You left Fairport?

**DM:** Yeah. I think musicians who work in bands that they believe in, and don't get any positive feedback, I think it gets to them. That's what got to me.

**BW:** How do you find your identity now?

**DM:** What I enjoy most is playing good tunes with good musicians. That little phrase covers a multitude of sins. I've no desire to play loads of different styles. I haven't got the desire anymore to be a great big-band drummer, a great jazz drummer, a great funk drummer. I don't want to be able to do those things. I'm too busy trying to play what I want to play in the style of the people I'm working with without having to make a drastic adoption of styles. If it happens to be a sort of funk session, which I don't really get, they come out a little bit how I would play them. That's more important than trying to cover everything.

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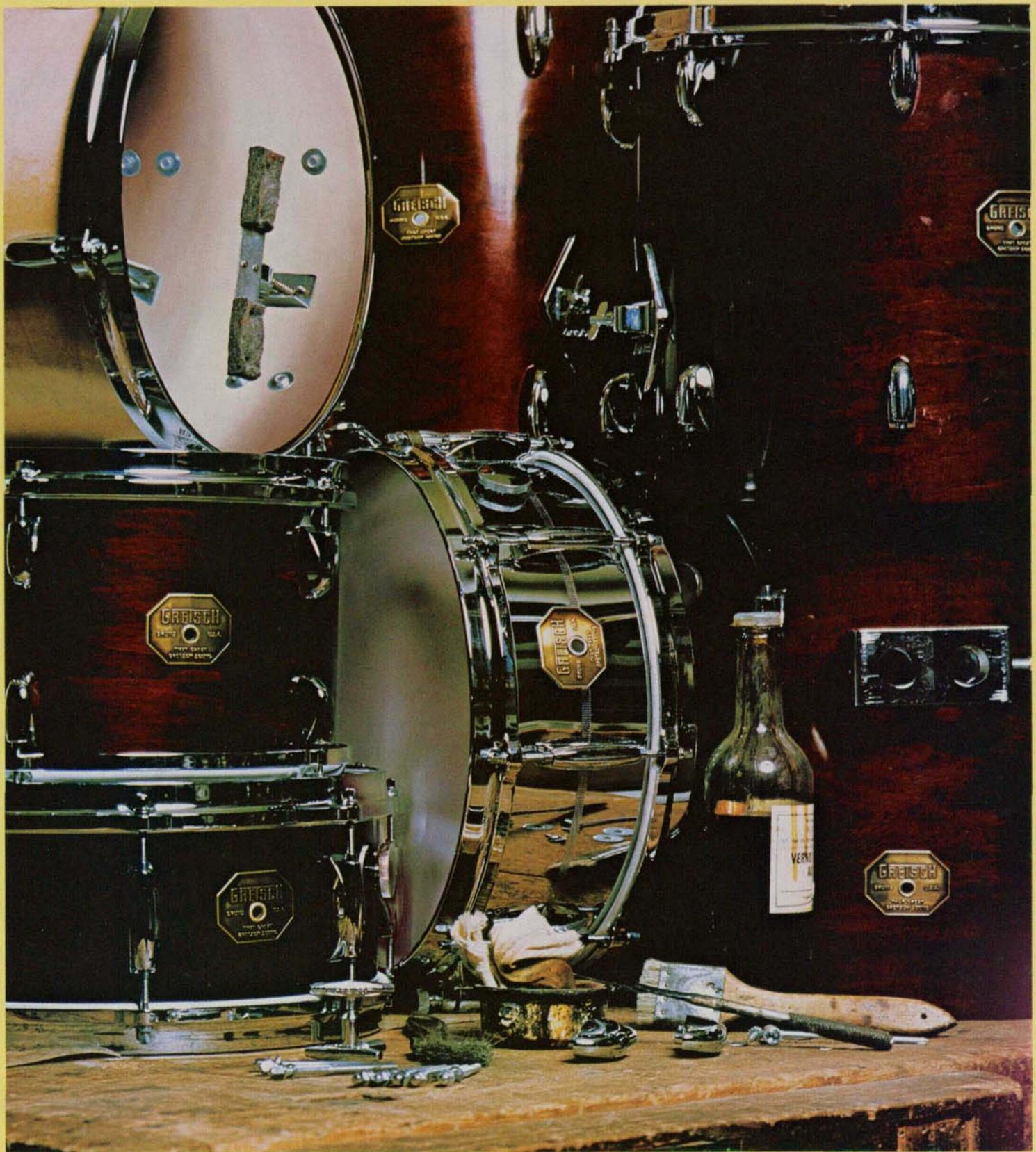


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"I used to use Premier C's, but now I've changed my drum kit. I spread it out a little more. I just need the extra reach that the Pro Mark gives me."

For the past four years, White has been building his own computerized synthesizer. He explains it briefly. "It works off actual microphones. It takes the frequencies of the drum and makes a sound out of them.

"I just mike it normally. There's one feed that goes straight through the synthesizer and the other feed actually goes into the synthesizer. I can click it in and out when I feel like it. It's monitored behind me.

"The synthesizer consists of envelope generators and filters like a normal synthesizer, except you tune it into the keys you want it to play with a drum. It has a keyboard, and I can program the computer a certain sequence of chords. I can change key with the band while I play.

"I'm verging on discovering how a drummer can play in tune with the group as well as the rhythmic part of it all the time. It can also jump from harmonics.

"It's an experiment. Another two years should see me advance it a lot more to the extent where I'm going to have a lot to say electronically. But, it's a style. You've got to build it to the actual person who's playing the drums."

On the subject of electricity and drums, White mikes his snare over and under the drum. On miking he says, "There are about 14 mikes. I like to use four overheads to get that really live sound on stage. I use eight channels when I'm recording on 24 track. I use it to get that big spread among the speakers. I'm really into live sound. I don't like that studio control-type stuff.

"Here they try to dampen everything down. They tune the bass drum really tight. I see this in the studios a lot and I think you hear it. It's the engineers a lot, but the drummer always falls in place and goes along with it, unless they're very adamant about wanting a large sound. I always have because I like that open, big sound on the speakers. I know a lot of drummers in England who feel that way about having an open, wide sound. I think it's just a question of environment."

Alan would like to start a drum school in the future. "I haven't the time at the moment," he says, "but eventually I'd love to come out with a book and a method of teaching that will bring out what a drummer has inside of him above all the technical aspects.

"Just to feel comfortable is the main thing. It doesn't matter whether you hold your sticks half an inch forward from where your tutor's holding it. You have to grab hold of the sticks and just go with them and feel as if you're comfortable.

"There's another aspect to it which is more in tune with the way a drummer plays with a group rather than the way he plays by himself. It's more of a feeling, I think, between musicians.

"We'd have sections in the book on how to play with a guitar, a bass player, a keyboard player and listen for what they have to say musically and incorporate the style that you're playing along those lines. It'd be an interesting kind of thing for a book on learning how to play drums.

"They've got to be comfortable and they have to feel as if they can have a relationship with other musicians first of all. You play it by ear a lot in music today.

"It's a strange business. You've got to grow up and handle it. You should never let money supersede artistic creation.

"Music is the be all, end all of saying anything. If I didn't have my music and I had a lot of money, I'd be lost. I'd have nothing to latch onto in my head. I'm a musician through and through. The music will always take care of that area in my mind." ♣

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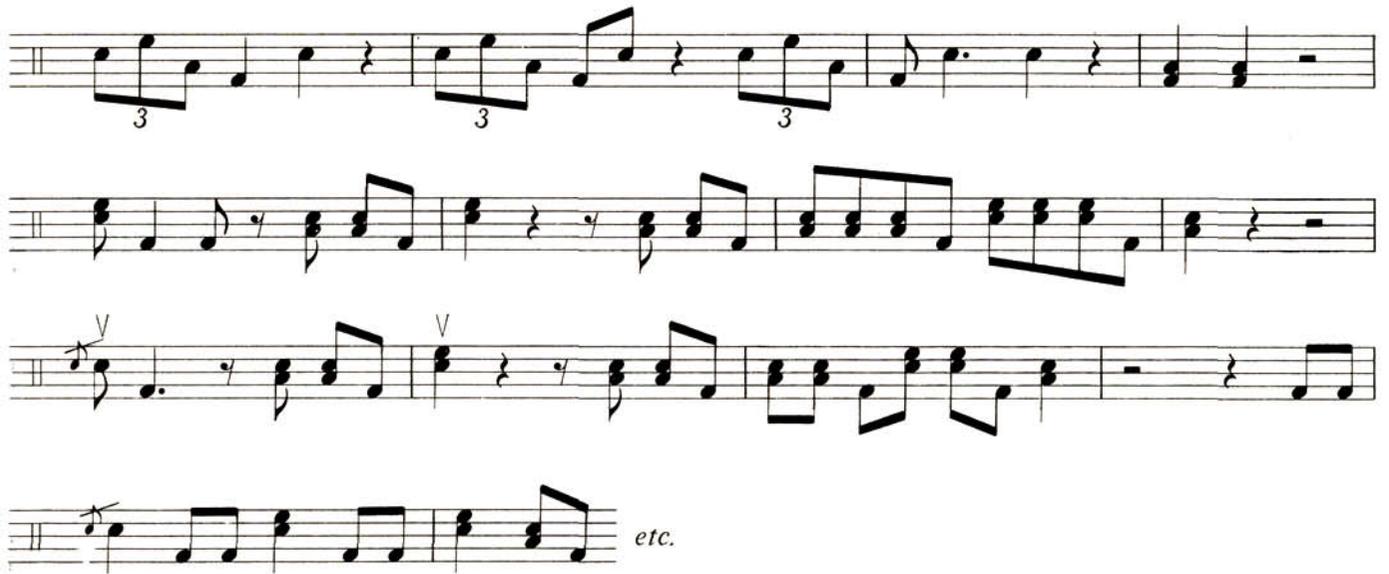
In studying the works of Max Roach, one should pay particular attention to two important Roach compositional devices: 1) The manipulation of what might be called activity rhythms or the balance set up between the expenditure of greater or lesser amounts of energy over longer or shorter periods of time. 2) The use of brief melodic and/or rhythmic fragments to create a feeling of unity within an improvised solo. The recurring motif idea

appears in "Big Sid," the melodic figure being a percussive realization of Sidney Catlett's "Mop-Mop." This is Big Sid as remembered by Max, and the strong bass drum is very much in keeping with this thought.

*Max Roach Solos* is a recording that must be heard, studied and digested by anyone who considers himself in any way concerned with percussion. Max has brought to full fruition an idea of jazz drumming that has been developing in his work for some twenty-five years; that of the truly classical percussionist. Classical in the true aesthetic sense; that is embodying elegance, simplicity, economy of means and purity of style. It's all here, in this one magnificent recording.

### BIG SID

The musical notation for 'Big Sid' is presented on four staves. The first staff is for the Snare Tom Tom (S.T.T.) and includes a legend: S.T.T., S.D., F.T.T., B.D. Above the staff, the letters 'R L R' are placed over the first three notes. The notation features several triplet markings (indicated by a '3' below the notes) and rests. The second staff shows a bass drum (B.D.) part with a series of eighth notes and rests. The third staff continues the S.T.T. part with more triplet markings. The fourth staff shows a combination of S.T.T. and B.D. parts, with a 'Roll, etc.' instruction and a series of notes and rests.



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**RS:** You mentioned that you like the studio sound. What have you drawn out of the studio experience?

**RC:** The band made a demo tape for the Navy. Our producer was Roy Capon, who produced the recordings for Cheap Trick and other groups. It taught me a lot about what you can do for the sound of the drum. The experience also turned me on to perfection, no mistakes. I wish I could work in a studio every day. Once you hear yourself you can improve from that minute. And if you can't do that, the next best thing is to get a cassette recorder and do it that way.

**RS:** You sing on a number of tunes. Is it hard to sing and play at the same time?

**RC:** It was hard at first, because my feet wanted to do what my mouth was doing and my mouth wanted to do what my hands and feet were doing. It takes practice, over and over again before your mouth becomes independent of your hands and feet. Some disco tunes are easy because the drum part is just quarter note, eighth note . . . boom, boom, on the bass drum all the way.

**RS:** Is there any censorship from the Navy or the schools about what you can or cannot play?

**RC:** No, we've never had any censorship, but I have to wear my hair up for every gig we do for the Navy and I like it down. It doesn't make any sense for the Navy to have a woman playing drums who looks like a man.

**RS:** What are your future plans?

**RC:** I plan to work professionally in rock music after I leave the Navy.

**RS:** Maybe the time will come when people are able to relate to you as a drummer who is a woman rather than as a woman drummer.

**RC:** That would be nice.



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## SPECTOR

*continued from page 47*

his pursuit of dance technique, if he desires to reach the very top in the drum world. The chief value of the 26 rudiments lies in their usefulness in helping the dance drummer change from one type of dance work to another as rapidly as changing trends demand. . . . There is one sure guarantee that this can never happen to you—that is, learn the 26 American Rudiments! Those drummers with a solid rudimental foundation will always pick their jobs! The progressive drummer is usually the rudimental drummer."

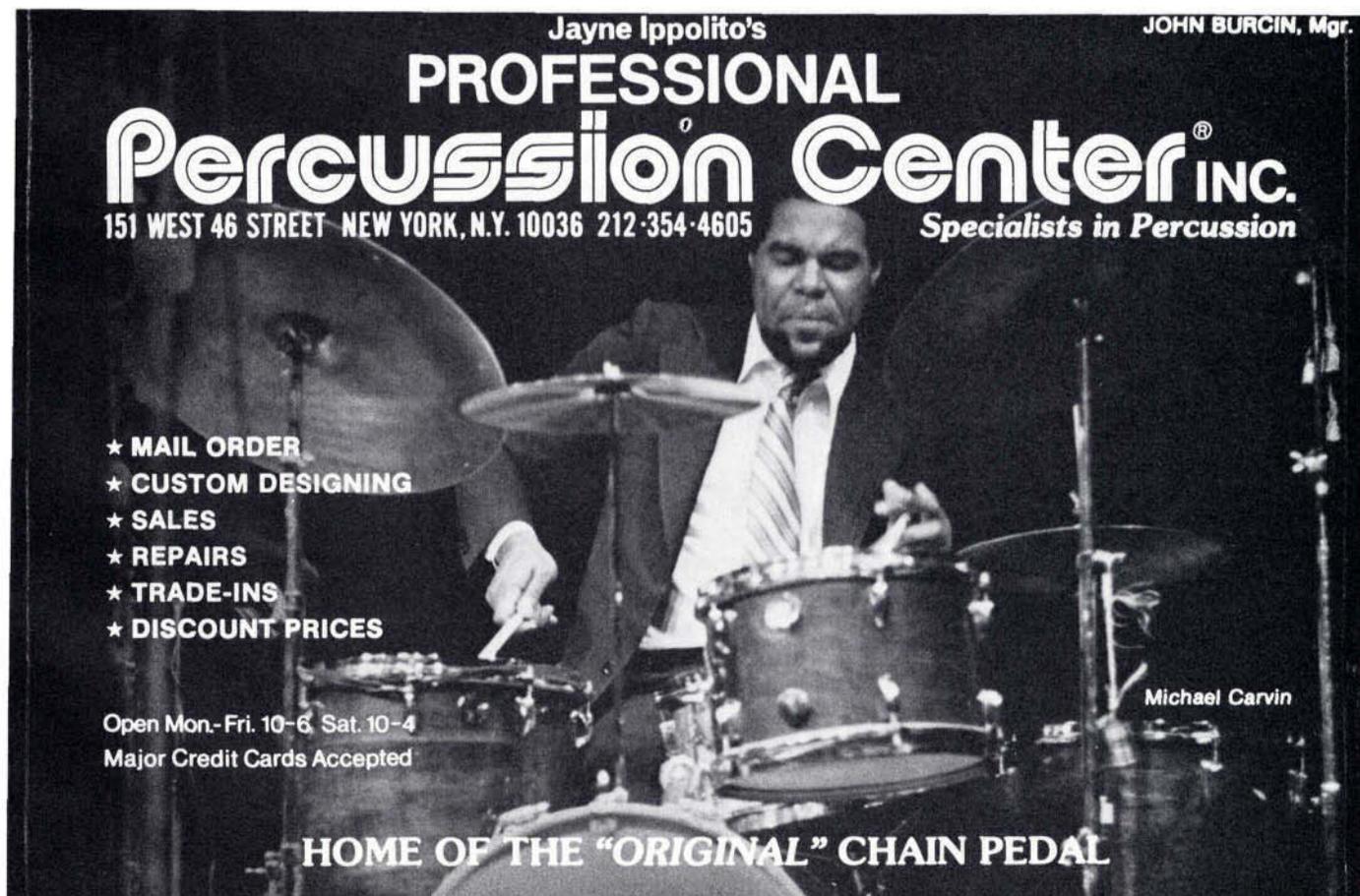
Since Mr. Ludwig is aware of "changing trends", even he might consider it helpful if I pointed out that at this time the term "dance drumming" is just a bit dated. And since he calls his book *Swing Drumming*, actually a particular stylized period in jazz, I think that what he means to describe is any kind of improvisational drumming performed on a set of drums, and it would have greater meaning if his term was updated or modified to "jazz drumming". If one considers his final conclusions about rudiments, I suppose that it was remarkably liberal of him to concede that "it is possible to play jazz drums' without a knowledge of the 26 Standard American Rudiments." It certainly should not go unnoticed that as far back as 1942, Mr. Ludwig was aware of changing trends in drumming and counsels drummers to be on their toes. But I grow uneasy when I read phrases like "one sure guarantee", "doomed to oblivion", "those drummers with a solid rudimental foundation will always pick their jobs."

It all has the sound of fundamentalist preaching. First, there is only one true religion, and while times and musical styles come and go it is the "solid rudimental background" that is the only true religion for drummers. Second, keep on your toes against stagnation for in idle hands are the ways of the devil that

will lead you, if not to hell, at least "to oblivion." In the age of the ego it is hard to know which is the worst alternative. But if you practice the true religion of a "solid rudimental foundation" you have "one sure guarantee" of going to heaven. And I am sure that all youthful aspiring and perspiring drummers would agree that "heaven" is being able to "pick your own job."

Again, over enthusiastic and extravagant claims have been made for the Rudimental System, and yet there is not the slightest documented evidence as to whether successful jazz drummers in their recorded improvising either made use of, or were influenced by the rudimental system. Why is it that we continue to have the proposition, in monotonous repetitions that drone on and on, that rudimental drumming is basic training for the jazz drummer. Why? One guess is that when a professional drummer puts down his drum sticks and instructs another in how they are to be picked up and used, he has stepped out of the world of performance into the world of theory. I suspect that, because these drummers' total activity was with drumming and music, that their formal educations were limited to the extent that when it came to proposing ideas, concepts, and theories in writing that they were less prepared than they might have been. It is necessary to present plausible evidence, a careful and detailed exposition of this evidence in terms of the field as a whole, and some meaningful and substantial proofs that will sustain the initial propositions and claims. Further, while a specialist, such as a performing jazz drummer, certainly can function and grow in his specialized area, he does not have any perspective or objectivity about the very processes that he has gone through to reach his ability to successfully perform. In other words, he can feel, hear, and function within the jazz or rock environments. He is one with the environment and because of this he never takes notice of the fact there is a jazz environment. ♪

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you hit that route in anybody, I'll accept them musically. That means there's a lot of musicality involved. Whether they are playing as a black person or whatever, those influences are coming through. That's what music is about. Music is an evolution.

**HA:** One of the exceptions about where the three of us are coming from musically has a lot to do with our background. I'm from Louisville, Kentucky. I was handed down a heritage of jazz albums from my oldest brother. There were six boys and each one of us got that same collection. We played in rhythm and blues bands. That lifestyle dictates a lot about the kind of feeling that we project when we play our instrument. You begin to learn from the master craftsmen like Max and the others, in addition to your own personal studies.

**BH:** It's a cultural and creative process. The commercial possibilities made it popular to the masses. A lot of people are under the assumption that this is not serious music. When they say serious music they're referring to the European classics. To me this is serious music. The mentality of the basic person out there is that to play jazz you get up there and play something funny. They don't realize the thought, rehearsing and practice that goes into being a jazz musician.

**CI:** Or the sacrifices?

**FW:** Yes, the sacrifices. That's it exactly. With that mentality, people have to be shown the musicality which is involved. You should get the same respect from them as they would give to their so-called serious musicians.

**CI:** Do you feel the jazz musician receives more respect in Europe than in the United States?

**BH:** They have their own music, that's why they can be so gracious in the first place! Jazz is the classical music of this country. The people in control didn't innovate it so they don't want to accept it as their classical music. When we go over there, those people have nothing to be afraid of. They have their own music, so they can accept yours better, because they have something of their own.

**CI:** Freddie, you mentioned you had planned to video tape Colloquium III's clinics.

**FW:** I haven't, but I video taped all of my stuff at the university. And recently, I video taped my performances in Arizona and California. I think that's very important for this group. Whenever we perform, I'm going to try to have video tape equipment handy. I think it could be a pilot project for Channel 13, it was done that well. That's looking at it from a business point of view. Sometimes, we have to do that as well.

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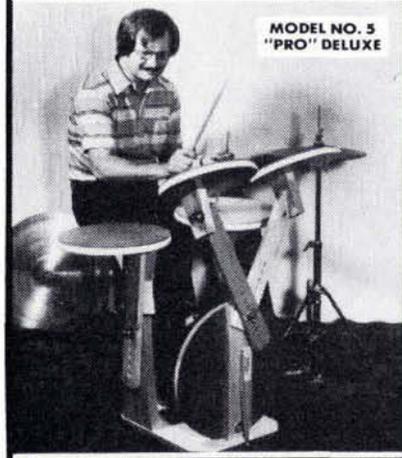
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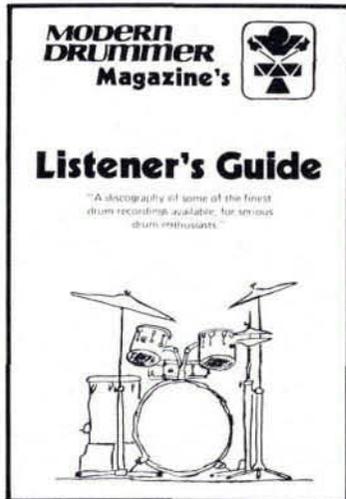
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## JAZZ DRUMMERS WORKSHOP

continued from page 32

should you wish to play patterns between drums and cymbals. With the many types of cymbal stands today there is little excuse for an awkward cymbal set-up no matter how large your drum set.

Your drums and cymbals must be set up in relation to each other to facilitate consistent, relaxed movement. They must be set up in a consistent and relaxed physical relationship to you.

### Some Musical Guidepoints:

You might want to experiment with the following. They can indicate whether or not your set-up is consistent and relaxed.

1) Can you, with equal ease, play softly and loudly on all of your drums and cymbals? Do you have to hold-back or over-play on any of them? Holding-back and over-playing only creates tension.

2) Can you, with equal ease play rim shots on all of your upper drums?

3) Can you play on different parts of your cymbals with equal ease, fast and slow, loud and soft?

The first step towards mastering your instrument, towards allowing it to express your musical ideas and feelings, is the establishment of a relaxed physical relationship between the set and your body. Of course, with the establishment of such a relationship you won't suddenly find that all of your problems and weaknesses have vanished. But your hands and feet, and your mind will be allowed to develop in a consistent and relaxed manner which will improve your present and ever-growing playing abilities. With a little logical thinking, with a little awareness of how your body moves and how what movements produce what kinds of sounds, a lot of problems will be overcome a lot sooner. A lot of weaknesses will be turned into strengths. ✻

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holds any desired pitch. The pedal is height adjustable without affecting pitch or linkage, and it tilts and rotates to virtually any angle.

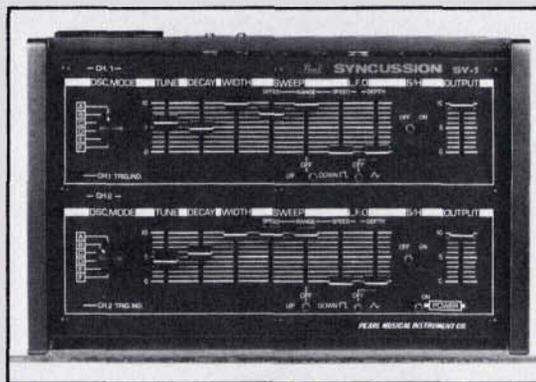
Adaptable to all existing *RotoToms*, the pitch pedal is available in two models: RP10L (27" to 33" height) and RP10H (35" to 48" height).

Complete information is available from *RotoTom* dealers or from Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

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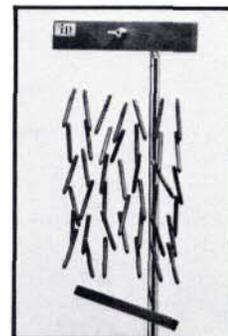
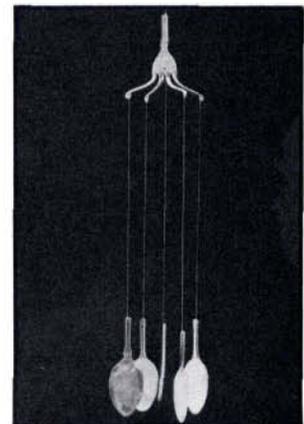
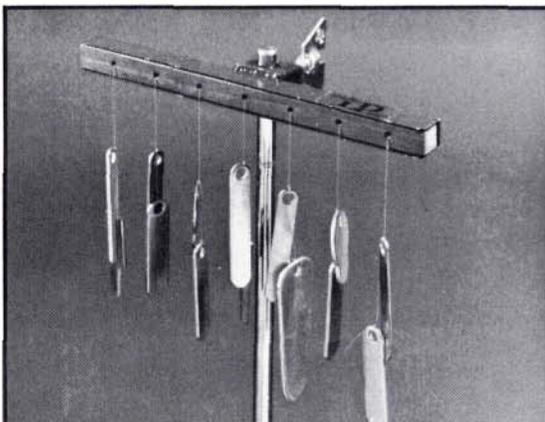
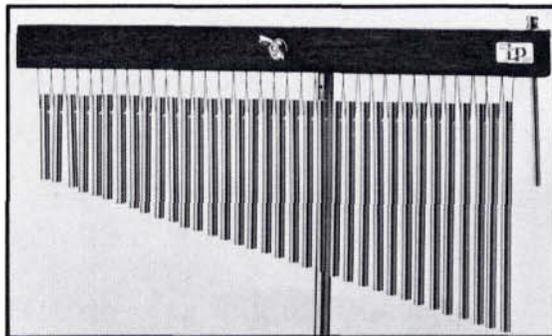
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The latest LP offering, *Pin Chimes* can be mounted on an ordinary cymbal stand and can be struck, or played by moving the bottom piece.



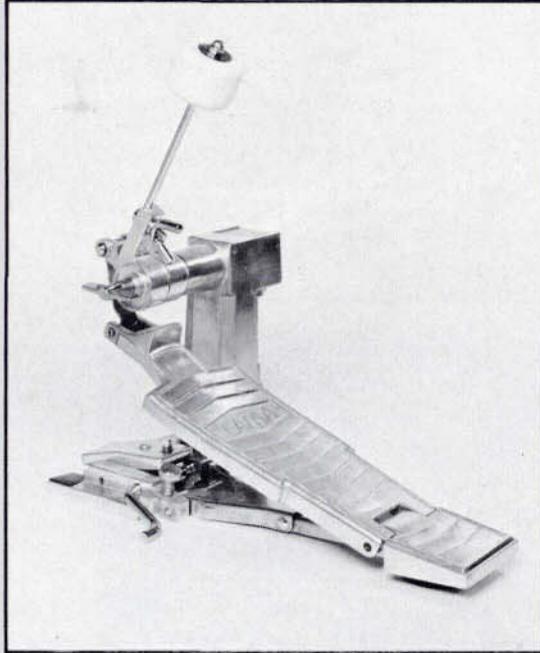
**TAMA'S NEW KING BEAT PEDAL**

Tama Drums announces the availability of their bass drum pedal—the *King Beat* 6755. The *King Beat* bass drum pedal is constructed almost entirely of high pressure die cast alloy for maximum strength and light weight.

The footboard of the *King Beat* was designed with a curve to fit the contour of the drummer's foot and the heel height adjustment is independent of all other adjustments. One of the features that makes this pedal perfect for touring or studio work is the *One-Touch* rim clamp which allows easy set up and breakdown.

The sealed spring housing keeps dust and dirt out while keeping the lubricant in. Other features include a nylon pushrod bushing for smooth and quiet action and independent stroke angle adjustment of the beater.

The *King Beat* bass drum pedal and all Tama hardware is 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.

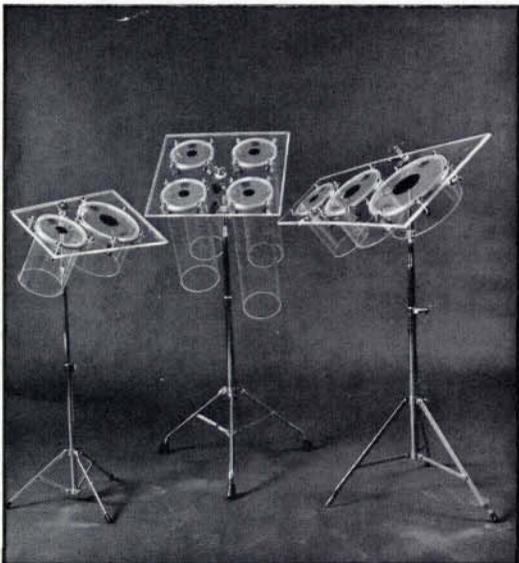


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