

MODERN DRUMMER™

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The International Magazine Exclusively For Drummers

An Exclusive
Interview With
SHELLY MANNE

**TOMMY
ALDRIDGE**

JIM CHAPIN:
Reflections On
A Masterwork

Nazareth's
DARRELL SWEET

BILLY GLADSTONE:
A Special
MD Tribute

How To Soundproof
Your Studio

Clubdate Miking:
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DRUMS ON PARADE:
MD's NAMM Expo Review



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FEATURES:



SHELLY MANNE

After making a name for himself in the Stan Kenton band, Shelly Manne went on to become a major figure in the West Coast Style of jazz. As a studio player he is known for his ability to play a wide variety of styles. In this exclusive MD interview, Shelly discusses his background, his varied experiences, and his melodic approach to playing drums. **10**



TOMMY ALDRIDGE

As a result of being forced to stay in a band that he did not want to play with, Tommy Aldridge has learned the importance of dealing with the legal aspects of music as well as the creative aspects. He shares this knowledge with MD readers while discussing everything from his first drums to his current activities. **14**

JIM CHAPIN

Although best known for his book, *Advanced Techniques for the Modern Drummer*, Jim Chapin has actually spent most of his time as a performer, rather than as a teacher. During his long career he has been involved with many different areas of music. He speaks of his experiences, and how he came to write what is often referred to as THE jazz drum book. **25**



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EDITOR'S OVERVIEW



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October's MD is off to a rousing start with jazz master Shelly Manne. Widely acclaimed for his role in the development of fifties, west coast "cool jazz," Shelly ranks high on the list of the most artistic and influential drummers of all time.

And Tommy Aldridge, formerly of Black Oak Arkansas, gives some unique ideas on drumming, and also touches on the business of music and the importance of legal advice for those caught up in the glitter and glamour of this big-money industry.

MD's Rick Mattingly brings two rather diverse interviews to this month's issue: Darrell Sweet, the articulate Scotsman of Nazareth fame, and author/teacher Jim Chapin, known the world over for his book, *Advanced Techniques For The Modern Drummer*. Published in 1948, the Chapin book is now considered a drum classic and is among one of the most important texts in contemporary drumming literature.

1981 marks the 20th anniversary of the death of drummer Billy Gladstone. In tribute, MD asked Billy's dear friend Ted Reed to pen the story of this drummer extraordinaire who gave so much to the drum world.

We've also visited Canada for a glance at Milestone Percussion, and Newington, Connecticut for a Shop Hoppin' tour of Charlie Donnelly's, a busy, drum-collector's paradise.

October rounds out with Roberto Petaccia on ambidexterity, Rick Van Horn on the do's and don'ts of clubdate miking, a look at the Gretsch *Nighthawk II Plus*, a visit with Joel Rothman in London, and Steven Lake's ideas on soundproofing a drum studio.

Good reading, all in all.

STAFF:

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CONTRIBUTING WRITERS

Susan Alexander, Rich Baccaro, Robert Carr, Jim Dearing, Clint Dodd, Robyn Flans, Stanley Hall, Harold Howland, Cheech Iero, Dave Levine, Bruce Nixon, Michael Rozek, Michael Shore, Robin Tolleson, T. Bruce Wittel.

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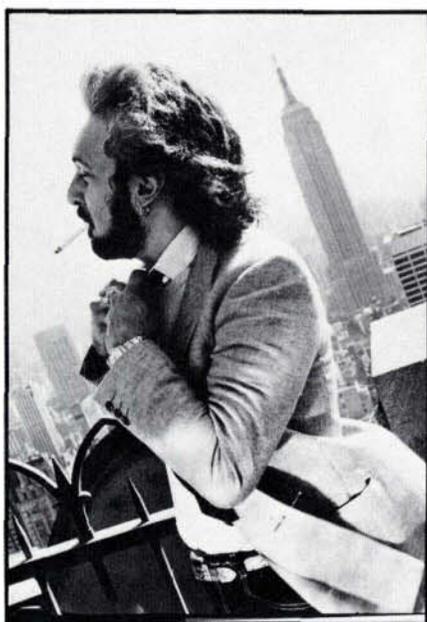
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ASK A PRO



PETER CRISS

Q. On your *Out of Control* album it sounded like you used *Deadringers* on most of your songs, but not on all of them. Why?

Doug Fuller
Joplin, MO

A. I didn't actually use *Deadringers*. The way I muffled my drums was by taking a lot of tissue paper, folding it into a square, and taping it to whatever section of my drum that seemed to ring a lot. I put a couple of blankets in my bass drum for the good "thump" sound. On some of the tunes we wanted to get a "live" sound, so I took the mufflers off and made sure each head was tuned perfectly by checking the pitch at each lug. Plus, I had the drums on a wooden floor instead of on carpeting.

DANNY GOTTLIEB

Q. Do you use charts in the studio with the Pat Metheny Group? If so, who writes them?

Richard Santorsola
Totowa, New Jersey

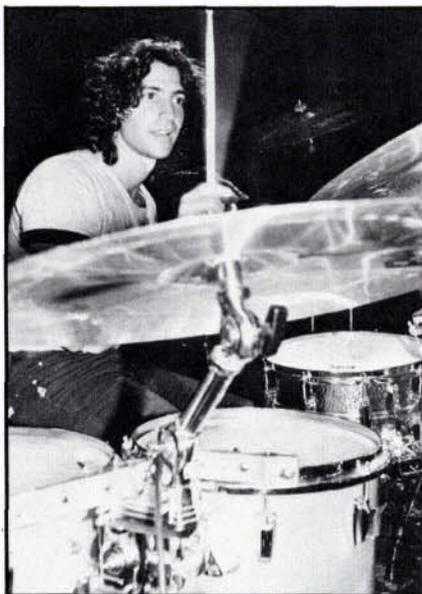
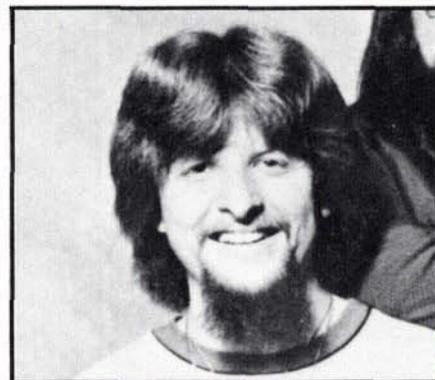


Photo by Lissa Wales

A. By the time the Pat Metheny Group gets to the studio, we've already played the music, usually for six months to one year. We rarely use charts at all. When we first rehearse a tune, everybody gets the same part. There's no drum music per se, usually just the melody and chords. It most likely doesn't even resemble anything that was written on the page by the time we get it done.



PAUL T. RIDDLE

Q. What kind of drums and cymbals do you play and what are the sizes?

Gary Isola
Sandusky, Ohio

A. I endorse Pearl drums. I use a 22" bass drum, 8" and 10" concert toms, 12" and 13" shell-mounted toms, 14" and 16" floor toms, and a 14 x 6 snare drum. All my cymbals are Zildjian: two 18" medium-thin crashes, a 22" medium ride, a 22" swish, and 15" Quick-Beat hi-hats.

FREDDIE WAITS



Photo by Collis Davis/Shaitla

Q. What kind of snare drum do you use?

Dale Hampden
Van Nuys, Ca.

A. I've been alternating between two snare drums. My favorite is an old Leedy Broadway which was given to me by Bobby Thomas from the show *Chorus Line*. Actually, he gave me the shell and the rims and told me to go home and mount it. It's 5 1/2" deep and made of brass, which makes it a very "live" sounding drum. I especially like this drum because it speaks well at various volumes. I also use a 6" rosewood snare which was customized by Tom Bayer formerly of Professional Percussion in New York City. This drum also comes off very well in various situations.

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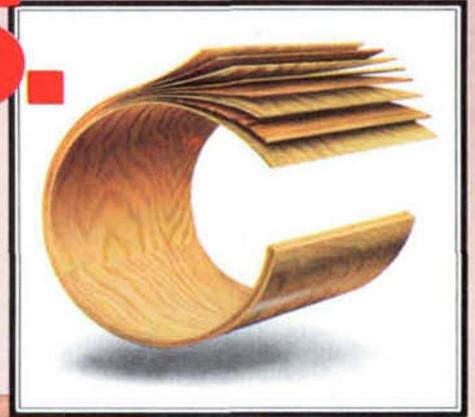
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READER'S PLATFORM

I thought *The World's Greatest Drummer—and Other Hang-Ups* by Roy Burns in the June '81 MD was tremendous. I hope that MD readers, especially the young ones, took the time to study and learn from it. As a young teacher, I feel it's vital for a young, aggressive drummer who is on the verge of becom-

ing "unteachable" to have access to a publication like MD. I am often confronted with a student's cynical attitude. Until Roy Burns' article, I had only my personal experience to back up my opinions. I want to thank Roy for helping me, and for addressing problems concerning attitudes and goals, which so many

drummers need to discuss and overcome.

JIMMY KOBER
QUEENS, N.Y.

I am finally getting around to telling you how very fine I think MD is. It has some great information for young drummers and is useful for us more experienced drummers! The series of articles on the history and evolution of jazz drumming was very well done. The articles by Roy Burns, Ed Soph, and Dave Garibaldi are informative. All in all, things are growing with MD and I hope it continues. I would like to read about some of the lesser-known, but legendary drummers like Ike Day, Kaiser Marshall, and Walter Johnson.

SHERMAN FERGUSON
SANTA ANA, CA

I want to thank you very much for the article about a successful, talented percussionist, Susan Evans. I am a young percussionist with aspirations of one day making the big time. I felt so inspired when I finished reading about Susan. Whenever I get a little down I'll just refer back to this article and say to myself "Hey, I can do it too!"

MARCIA E. GALLAS
N. MIAMI BEACH, FLORIDA

I feel I must comment on Alan Gratzner's remark "It's real easy when you have a rack of tom-toms and just do a roll all the way around. It's a little too easy and obvious to me." If he means that drummers who play smaller sets are more creative than those with larger kits, I disagree. Is Billy Cobham less creative than Butch Miles because of his set? Is Carl Palmer less creative than Buddy Rich? Ed Shaughnessy less than Max Roach? The deciding factor is what they do—not what they have.

JAMES WALKER
GRANBY, CONNECTICUT

Bravo to Scott K. Fish for *Bassists: On Drummers* (MD July '81). I wish to commend Mr. Fish on an extremely well written and thorough article on the conceptual ideas of the rhythm section through the eyes and ears of bassists.

MICHAEL FINLEY
PHOENIX, ARIZONA

continued on page 8

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Reader's Platform continued from page 6

The interview with vibraphone artist Dave Samuels is one of my favorite articles. I would like to see more interviews of mallet/percussionists in future issues of MD. I would also suggest you explore the many different mallet instruments of the world such as the Gamalon from Indonesia, the Balafon from Africa, and the Steel Drums from Trinidad.

DEAN SAMUELS
BROOKLYN, NEW YORK

I am a bass player and bought the May issue because of the Paul English interview. It was great. Your article on *Drinking and Drumming* was excellent. All in all, I feel that MD really gave me my money's worth. It is terrific. I'm going to recommend MD to other bass players. It definitely helped me communicate with my band's drummer and that's good for our music.

JIM WASHABAUGH
COLUMBIA, MO

I loved your Country/Rock issue and applaud your look into this creative field of drumming. I thoroughly enjoyed the articles on Jaimo Johnson and Butch Trucks, Paul Riddle, Paul English, Roger Hawkins and Buddy Harman. However, there are a few studio drummers in Nashville not mentioned. Kenny Malone, Jerry Carrigan, and Larry Londin. I look forward to whatever you print as long as you keep the same standards you've obviously already set.

BILLY WEST
NASHVILLE, TN

Thank you for your article on REO's Alan Gratzner. Seeing Alan play in Chicago in 1978 and 1981, I was very much impressed with his drumming. REO keeps improving and Alan is no exception. Not only is he a dynamite drummer, but also adds in backing vocals. Keep rocking REO and congratulations to Susan Alexander for a fine article.

MARK MACIK
GARY, INDIANA

You all in Clifton should be very proud. MD is one of the most professional magazines of any type on the market today. Much applause to Karen Larcombe! Her *Drummers Collective and Getting Your Product on the Market* articles were very informative, and *The Broadway Drummers* was a masterpiece.

GEOFF CUNNINGHAM
POTSDAM, NY

With regards to your article, *Drinking and Drumming* by Jim Dearing (MD May '81), please be advised that as a full-time professional musician and teacher, I personally found the article in poor taste. I am more than a little surprised that the article appeared in a publication geared to aspiring young musicians.

I have impressed upon all my students that the avoidance of alcohol while performing is imperative. I feel your article is detrimental to what I have been advocating in my teaching methods. My students are not spending hours of diligent practice time to become drunks. They are working hard at becoming fine musicians through careful study and determined discipline.

I realize that Mr. Dearing is *not* advocating the use of alcohol to combat depression or anxiety, but after years of drilling my students to rely on their own ability, I find the debate of "how much is too much," an irrelevant discussion. My students are at an impressionable age and are apt to make an anti-hero of the "drunken drummer" as he appears in your article. I talk to my students "one on one" concerning the bad effects of alcohol. Today's instructor must not only teach the art of percussion, but also how to cope with life within the music community itself. We frequently rely on publications such as yours for help.

Most likely the editors of *Modern Drummer*, and Mr. Dearing, thought that this article needed to be printed. However, bear in mind that your publication reaches a number of young players. My own young students read it and regard it as *their* magazine. I ask you to relegate this type of article to an AA publication, and continue to print your normally excellent articles that provide insight into the music field for the enjoyment and education of your young reading public.

JUSTIN JAY BRUNO
PHILADELPHIA, PA

As drummers, I think all of us should be aware of the potential dangers which haunt our profession. Alcohol consumption is the most prevalent drug problem among young and old. To excuse drummers from this dilemma is deceitful. I am pleased that you inform your students of alcohol's depressing influence. You deserve much credit. Five years ago, I wondered how well I played when I drank. This vague perception is what so many musicians express concern over. If you don't fully understand the effects of drinking, then sipping a beer on stage becomes justifiable just through simple ignorance. That's why I wrote the article, and why MD published it. I think it provides solid, truthful answers to questions which many drummers ask themselves.—Jim Dearing.



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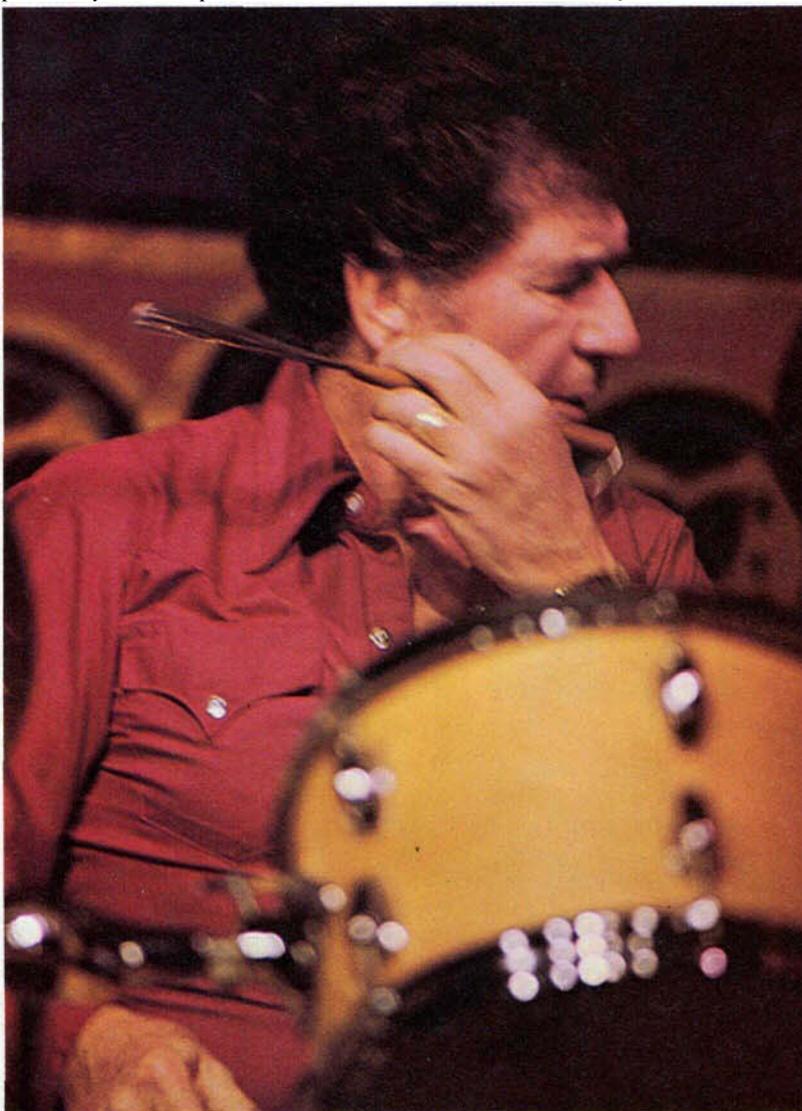
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Shelly Manne

photos by Tom Copi

by Dave Levine



Many of the things that drummers take for granted today would never have come about if someone hadn't dared to try it first; if some pioneer hadn't crossed over into unexplored territory; if some drummer hadn't found a new way of propelling a band. Often the names of these players are obscure. In at least one case, however, the name of a drummer can be directly linked to a substantial contribution to the art of drumming.

Shelly Manne was one of the first drummers to realize the full potential of the drums as instruments capable of making a complete musical, not merely rhythmic, contribution to a group. Through experimentation and his diverse influences, he developed a more relaxed, though still intense, style of drumming. He consciously turned away from a technical approach, relying instead on the physical control of the instrument only as a means of expressing the emotions of music.

His unique philosophy can best be stated in his paraphrase of something he once heard violinist Isaac Stern say. "There are many good players, but some use music to show off their instrument and others use their instrument to make music. Those are the players that I care about."

Shelly Manne was born in New York City in 1920. His father was a professional drummer. Though Shelly wanted to follow in his father's footsteps, father, knowing best, selected the saxophone as his son's musical instrument. Fortunately, the story doesn't end there.

DL: How did you get involved in jazz and the drums?

SM: When I was 17, two friends took me to hear Roy Eldridge's band in Harlem, at the Golden-gate Ballroom. After hearing them I decided that not only was I going to be a drummer, but I was going to be a jazz drummer.

In addition to being an excellent tympanist, my father was also the contractor of a large orchestra at Radio City Music Hall. I was around musicians all the time. One of these musicians was the great percussionist Billy Gladstone. Billy could see that I was more interested in the drums than the saxophone. One day, when I was about 18, Billy and I secretly took my saxophone to Manny's where we traded it in for a set of drums. Billy became my first drum teacher.

The first lesson I ever had was in the percussion room, downstairs, at Radio City Music Hall. Billy showed me how to set up the drums and how to hold the sticks. He put Count Basie's "Topsie" (with Jo Jones on drums) on the phonograph, told me to play, and then walked out of the room. That was my first experience in playing the drums.

DL: You started kind of late. How long did it take before you were working?

SM: I had only been playing for three months when I got my first job on a transatlantic ocean liner. It didn't last long because I already had opinions about the way music should be. I got off the boats and spent my time in New York at the clubs.

The scene in New York was fantastic! A once-in-a-lifetime thing; a once-in-a-forever thing. If

you wanted to see any musician you would just come down to 52nd street. They were there, either working or just hanging out. It will never happen quite that way again.

I was so young that I had to sit in the back of the clubs with my Coca-Cola. One day, Arthur Herbert came up to me and asked me why I was always there. I told him I wanted to play the drums. He let me sit in and eventually I was sitting in all the time. I became familiar with the guys.

DL: Who were some of the big-bands you played with early in your career?

SM: My first big-band experience was when Ray McKinley recommended me for the Bobby Byrne band. I was fired after 8 months because Bobby wanted a Gene Krupa-type drummer who could play extended drum solos.

My next job was with the Benny Goodman band as a sub for Dave Tough. Benny knew that Davey was sick, so he called me up and said, "Hey kid, I'm going to the President's ball tomorrow. The train leaves at one o'clock; just bring your cymbals, I've got the drums." I said, "Yes sir!"

I showed up at Grand Central Station at 8 in the morning, waiting, and here came all those great musicians; Cootie Williams, Charlie Christian, Georgie Auld, and the rest of the band. I was shell-shocked. But that experience furthered my belief that this was what I wanted to do for the rest of my life.

When Davey was well enough to join the Goodman band, I took Davey's place with Joe Marsala. Following that I worked with Bob Astor, Will Bradley (where I took Ray McKinley's chair when Ray left to form his own band), Raymond Scott and Les Brown.

DL: How did you meet Stan Kenton?

SM: After the war I returned to 52nd street. I kept busy playing in the many small bands that flourished there. In 1946 some musician friends of mine brought Stan to the 3 Duces, where I was working. Stan heard me play and asked me to join the band.

This was a big decision for Flip [*Shelly's wife*] and me. She was a Rockette, and I was doing well in New York radio and club work. Together we decided it would be a good move so we packed our bags and went on the road.

DL: While you were on the band, the "Kenton Drum Sound" was established. How much did he guide you in defining that sound?

SM: Stan was a powerful man and he wanted a powerful sound. He wanted the band to move by sound rather than just by time. And it did.

Stan never told me what to do, how to tune, what cymbals to use, or any of the stuff. Anything that happened was through my own inspiration. Of course, if you got into a particular area where Stan didn't like what was happening he would tell you and then you'd just find another direction. Stan gave us complete freedom. Whatever came out of it was *my* sound, and it became the band's sound. Just like when Kai Winding created the "Kenton" trombone sound.

The Kenton band of that era was probably the most famous, most popular band he ever had.

With Shelly in the driver's seat the "Kenton Sound" solidified. Shelly started making a national name for himself; he even had his own fan club. From 1947 until as late as 1962 Shelly was the top drummer in one major jazz poll after another. His work with the Kenton band was interrupted twice: first to work with Charlie Ventura, Bill Harris, and Jazz at the Philharmonic. Later he spent a year with the Woody Herman band.

DL: When did you settle in Los Angeles and what kind of work did you do?

SM: In 1952 Flip and I got off the road and settled in LA. I worked regularly at the Light-house but I didn't do too much studio work. Most studios had staff orchestras and even when they needed extra players they weren't inclined to call jazz musicians.

My first studio call was on a Hitchcock movie called *Rear Window*, with Jimmy Stewart. Part of the music was Leonard Bernstein's jazz-style "Fancy Free." I was called because of my reputation as a jazz drummer. I did so well that the contractor and I were both heroes. They realized that jazz players could play other music than just "spang-a-lang." If you have ears and absorb music you can translate that into your playing. This opened doors not only for me but for other jazz musicians, as well.

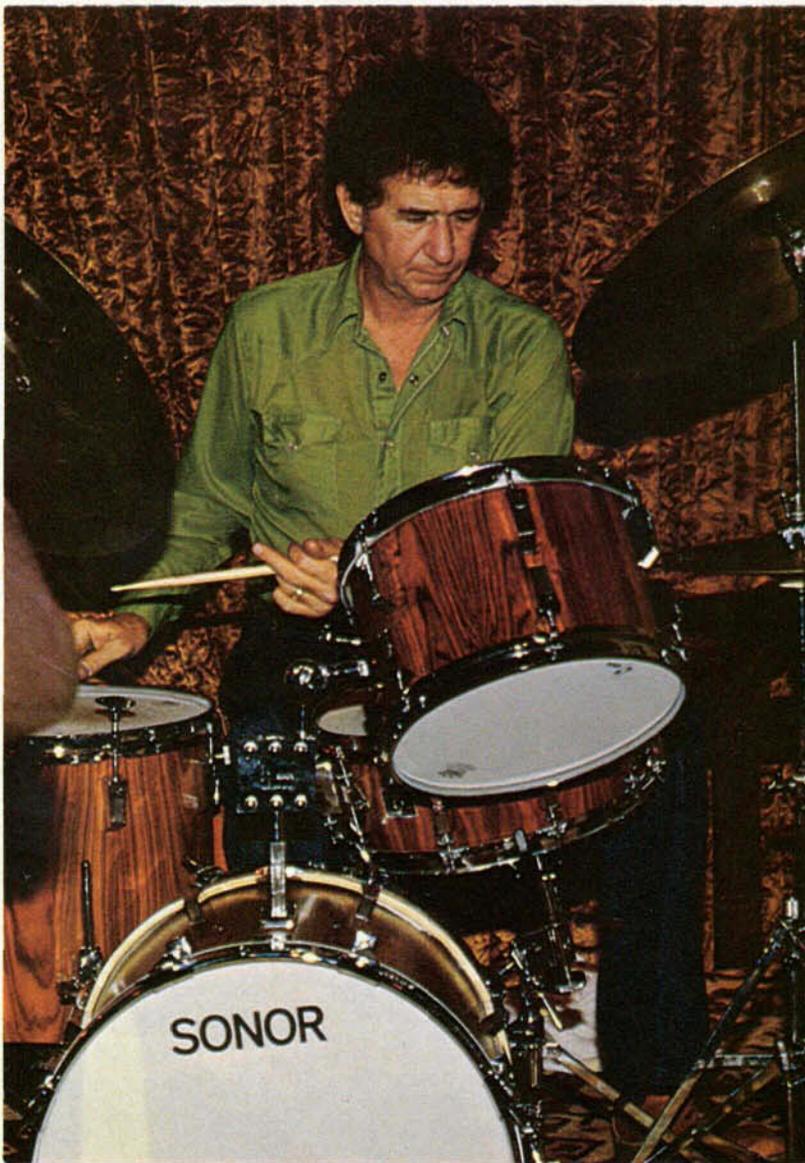
DL: During the '50s you were very involved in the development of the "West Coast" style of jazz. What was "West Coast" jazz?

SM: The people who were writing about music said, "These guys don't play like they do in New York." But all of us *were from* New York. If we had stayed there we might still have done the same thing. They seemed to put up a wall between the east and west coasts. But music is not a competition, it's not the Olympics. It's supposed to be an art.

You can't compare any artist to another artist. It's not right. You can't go into a museum and say, "This guy was greater than that guy." That's only an opinion. They're all in the muse-

"THE MAIN THING A DRUMMER STILL NEEDS TO DO IS PLAY TIME THAT SWINGS. SPANG-SPLANG-A-LANG IS THE HARDEST THING IN THE WORLD TO DO. THE TIME HAS TO LIVE, NOT BE JUST GOOD TIME. A METRONOME HAS GOOD TIME."





um because they all had something to contribute, and they all influenced one another. It's the same with music.

There were so many musicians in New York and there was a great interchange of ideas. The same thing happened in LA but it was among a smaller group. You know, you don't have to freeze to be creative.

Miles Davis' *The Birth of the Cool* was the beginning of the West Coast Sound. That record was recorded (in New York) in 1949. It featured Miles with a nine-piece group that included Gerry Mulligan, Lee Konitz, and Max Roach, among others. That album had a great effect on a lot of musicians. We (in LA) felt that was the direction we wanted to go.

The West Coast Style was characterized by cool, more subdued playing, with a relaxed swing feel. This style also drew on more traditional, classical concepts of harmony, counterpoint and form, combined with the improvisational influences of be-bop. Shorty Rogers and Jimmy Guiffre, along with myself, were the leading West Coast proponents. I was the main drummer for those records and that concept.

DL: How did you apply your concept of drumming to this new style?

SM: Through search and experimentation I tried always to maintain a fresh approach to my playing. I was successful in evolving a more flexible, more imaginative, more musical functioning of the drummer. (I had always been concerned more with the feeling that music created than with the way that feeling was produced.

I realized that drums could be used as a melodic instrument and still maintain their place in the rhythm section. Instead of letting the rhythm imply its own melody, my concept is to play melodically and allow the melody to create rhythm. My ideas are linearly conceived and executed, often in opposition to the structure of the bar lines. Improvisation is the result of melodic, not rhythmic, thinking.

Following the birth and maturation of the West Coast sound, Shelly continued to be a force on the LA jazz scene. In 1960 he opened his own jazz club, Shelly's Manne-Hole, in Hollywood. Many major bands and combos performed there as did Shelly's own groups when his schedule permitted.

Because of problems with noise leaking into a recording studio adjacent to the Manne-Hole, the club closed in 1973. Since that time Shelly has kept busy playing and recording with groups that ranged from straight ahead he-hop to jazz-rock fusion. He is presently working with a quartet that consists of drums, bass, and two pianos.

DL: What kind of drums are you using?

SM: Sonor drums. All wood. I care about the wood, not the thickness. I'd rather not have too-thick shells for the reason that schlepping them around takes muscle. I'm only concerned that the wood must be good.

I use a 4-piece set for live jazz playing. 5 x 14 snare, 12" and 14" toms, and a 20" bass. My jazz set has Remo *Fiberskyn* 2's on it. In the studio I use coated *Diplomats*. My studio set has more tom-toms; 8", 10", 12", 13", 16" and a 22" bass.

DL: What's your cymbal setup?

SM: 14" hi-hats. I'm using a 19" K. Zildjian on my left. On the right I've got a freaky cymbal that I use only with a trio or quartet. It's a cymbal I found in Paris. I don't know what kind of metal is in it. It's flat and speaks very definitely. I'm using an old Zildjian 20" swish with sizzles in it.

When I'm not using that flat cymbal I have a 20" A. Zildjian and I also have a 20" Paiste. In studio work I have an 18" crash on my left and another 20" crash on my right.

DL: How do you pick your hi-hat cymbals?

SM: Medium to medium heavy on the bottom, medium to medium-thin on top. I keep thinking of Papa Jo Jones when I buy hi-hats. I try to find cymbals so that if the hi-hat is left open a crack I get an even sound. Naturally, I want a good "chick" when I play them with my foot but I don't want that to out-balance the rest of my cymbals. I don't want it to be the dominant thing.

In rock drumming it's different. You look for a certain "chick" by playing (sticks) on the closed

hi-hats and a big explosion when you open them.

With rides and crashes, first I'll go through a whole flock of cymbals just to find a sound I like. It could be bright or dark, a musical sound. Not too metallic. A pure sound, not a pure pitch.

I try to get a cymbal that doesn't set up a definite pitch. I try to get an even-sounding cymbal that doesn't spread too much. I don't want a cymbal that builds up if I'm not putting more energy into it.

Sometimes I pick cymbals for recording differently, with a specific sound in mind. Generally, though, I like to stay with the same cymbals that I use when I'm playing live. I figure if they sound good to me then it's the engineer's problem.

DL: Do you look for a name on a cymbal?

SM: No. If I play a cymbal and I like it, then I'll look and see what it is.

DL: How often do you replace your cymbals'?

SM: Hopefully, never.

DL: To hear a great brush player is inspiring. The sounds they can get are amazing. Why don't more players play brushes well?

SM: It's a matter of having to do it. It's something you do by playing; by using them all the time. In most bands, nowadays, not a lot of brush playing is necessary.

You have to approach brushes differently than sticks. Brushes are constructed so that there's a sweep involved. That's why they're brushes. A lot of guys play brushes like they play sticks. They use the same kind of technique and the same kind of stroking. If you're just going to hit them you can use a stick. But if you use the brushes correctly you should make use of the spread of the brushes and the sweeping feeling.

That's the way I approach brushes. To get a sweeping feeling is the most important thing. Once a rhythmical sweep is gotten then the accents can be added on top of it.

Brush technique is finding the stroke the way you want to perform it and then smoothing it, making it like silk. It is a different feel, it's almost a different body motion. It's a softening of your hands and your wrists to create the illusion of silk. It's difficult to explain but I know it is totally different than playing sticks.

There's a good brush book out. Philly Joe's brush book (*Brush Artistry*, by Philly Joe Jones, published by Premier Drum Co.). It's pretty close to the same technique that I use.

DL: Does tuning the drums mean the same thing today as it did when you were learning to play?

SM: The traditional concept of tuning is gone. It's tuning but in a different way; it's deadening. How to deaden your drums correctly more than how to tune them correctly. With calf heads players were (necessarily) more involved in tuning. I'd stop the whole Kenton band at Carnegie Hall to tune my drums. Once I spent a whole day with Jim Chapin trying to tune a snare drum to get the sound that Jo Jones got on a rim shot. Even with plastic heads you can still tune the drums to get a good, musical sound.

Players aren't completely to blame, though. I detest contemporary tuning but my studio set is the same way. It's largely been caused by recording techniques and engineers with 16 and 32 channels who were getting leakage. So they put

a mic up inside the drum, tape the heads, and throw a pillow in the bass drum. Maybe if we were still recording monorally, or with 2 tracks, we'd still be using open drums like I still do on all my jazz jobs and recording sessions.

In the new concept of drumming that has grown out of these advances, a lot of individuality has been lost. It's been narrowed down to trying to make everybody sound the same, which to me, is a big drag. I used to be able to tell who the drummer was from one cymbal crash or one rim shot. Now 20 drummers playing in fusion bands all sound the same.

"INSTEAD OF LETTING THE RHYTHM IMPLY ITS OWN MELODY, MY CONCEPT IS TO PLAY MELODICALLY AND ALLOW THE MELODY TO CREATE RHYTHM. MY IDEAS ARE LINEARLY CONCEIVED AND EXECUTED, OFTEN IN OPPOSITION TO THE STRUCTURE OF THE BAR LINES. IMPROVISATION IS THE RESULT OF MELODIC, NOT RHYTHMIC THINKING."

I'll never learn to play drums that way. Davey Tough taught me that there's a difference between playing loud and getting a full sound. Still, there are some great drummers today: Elvin Jones, Tony Williams, Peter Erskine, and Steve Gadd, all of whom, coincidentally, have strong jazz backgrounds.

DL: You have been outspoken about the role that technique should play in a musician's development. Can you restate some of those views?

SM: Technique is only a means to get there. Technique is important but it's a means to an end, not the end itself. It's like eating with a knife and fork. How you do it is not the most important thing. After awhile you learn to use the tools and you forget about them. Distinctive playing is a learned musical attitude more than a learned technique.

The most important things musicians, especially drummers, have are their ears. If they open their ears and listen they can learn. If they have control of their hands they can transfer what they've learned into the concept that they're playing. You don't play a snare drum part in a 60-piece orchestra like you're playing with Count Basie.

The main thing a drummer still needs to do is play time that swings. Spang-splang-a-lang is the hardest thing in the world to do. The time has to live, not be just good time. A metronome has good time.

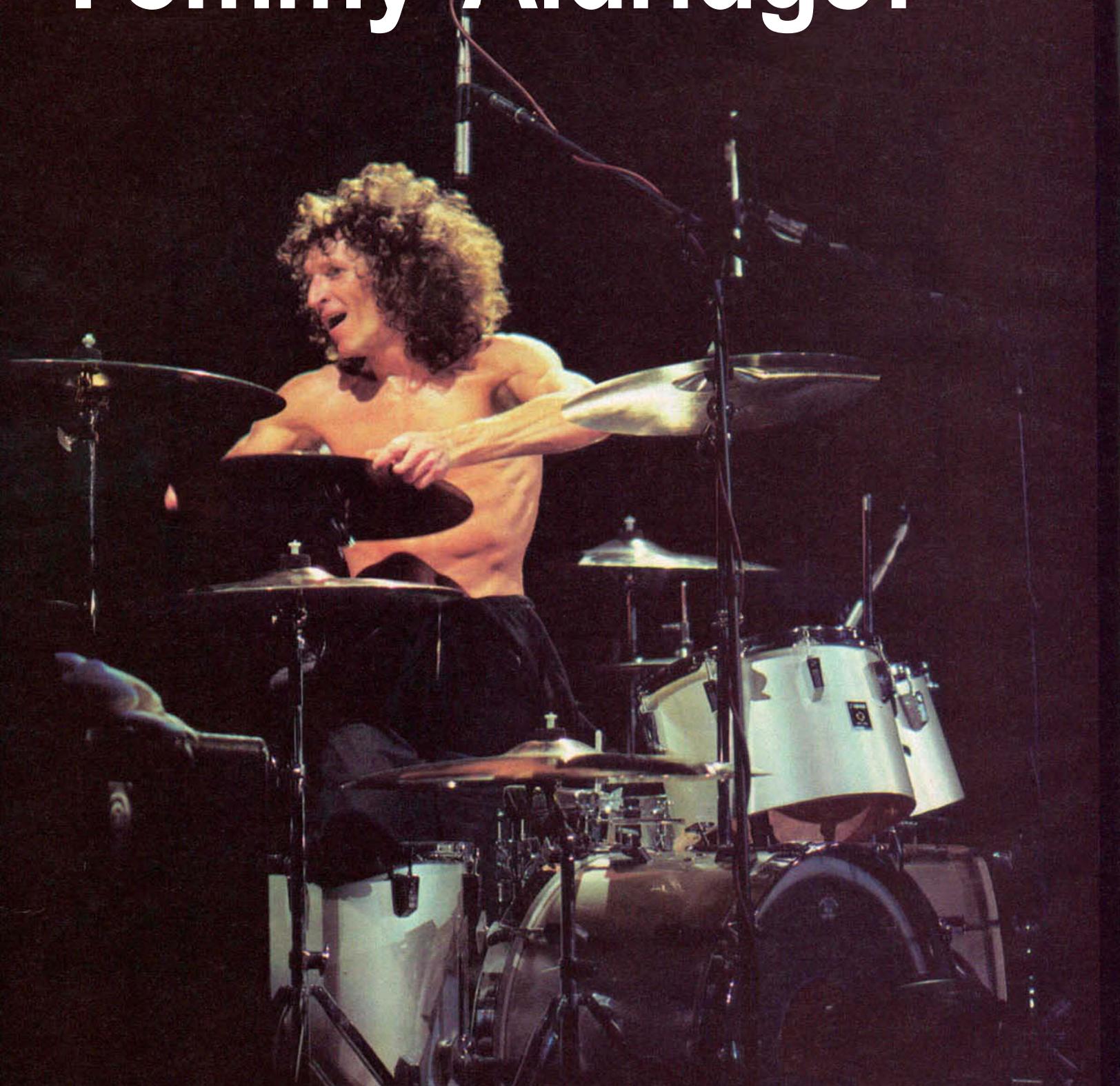
8th notes and 16th notes (in rock) create less space to worry about. But there's beauty in space. Most guys I hear try to fill up every inch. On a slow tempo, like Count Basie's "Lil' Darlin'," there's so much space that you have to have some time going within yourself to create a swinging feeling.

DL: So, the swinging time has to be there first?

SM: You can take all the technique, and the solos, and the speed, and all of that stuff and throw it out the window if the other thing doesn't exist. Because the other thing is what counts. The other thing is what makes it possible

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Tommy Aldridge:



Business Wise

by Scott K. Fish

photos courtesy of Bill Cramp

Not a week would go by without letters asking, "When are you guys going to interview Tommy Aldridge?" I tracked Tommy down at his home in Texas and he was extremely open and honest. This interview was completed shortly before Tommy joined Ozzie Osbourne for the "Blizzard of Ozz." tour.

TA: I started playing drums about a year before the Beatles came out. I don't really know *how* I got interested. I got a little hobby set of Ludwig drums; a little 18" bass drum and a student snare drum. They were Navy blue with a silver stripe around them. I had them for a few months and then I decided I wanted to learn to play guitar. So, I hacked around on guitar for a few months and then I went back to drums. The first thing I was studying was jazz, like Dave Brubeck, for instance. That was too difficult for me at the age of thirteen. The Beatles came out and they got all the hoopla by being straightforward. I figured if I could get more attention with less graft than I should do that. That's when I got interested in contemporary rock music.

SF: Do you come from a musical family?

TA: No. I'm from Tennessee originally. I moved around quite a bit when I was growing up. I was raised in Florida. I grew up down there and I didn't start playing until my folks moved to Jackson, Mississippi. I first started playing clubs around Jackson, doing college and fraternity gigs and all that crap, just around Georgia and Louisiana. I went to college for a year or so and I left college when I was 18 or 19 and went down to New Orleans. That's when I got out on my own and started supporting myself. A semblance of supporting myself anyway! It was nice down in New Orleans. The Allman Brothers were playing out at Albin Park on the weekends. Stephen Stills was down there. Dr. John was there. I played at a club called The Warehouse. That was one of the first big gigs I played. We played, Poco played, and The Young Rascals played.

SF: Who was "we?"

TA: It was just a little three-piece band that no one ever heard of. Keyboard, guitar and drums. I did that for awhile and then I lived on a ranch in Fredricksburg, Texas. I was putting a band together that Jose Feliciano was financing, but it fell apart after about 7 months. Then I got drafted. I went into the Army for 7 weeks and 2 days. I didn't have time for that, boy! I had to go through all kinds of changes to get out, trying to convince the Army that I had no business being there. I finally did. Then I went back to Mississippi and played around with local bands. Black Oak Arkansas had just signed a record deal, and my friend Dave Smith was doing the sound for their first tour. They wanted another drummer and he gave them my name and they called

me up. I went up to Memphis and got the gig. A week later I went out to Los Angeles and literally signed my life away. I got out of it but it was a real trauma for me after about five and a half years with that band. See, initially there was supposed to be a one year trial period where if I was unhappy or they were unhappy I could leave. But it wasn't that way. I went to the manager and told him that I wasn't happy. I wanted out. He said "No way." I was real miserable through that whole thing.

SF: So you were with Black Oak for five-and-a-half years when you wanted out after the first year?

TA: Yeah.

SF: That must have been like the Army all over again.

TA: That's exactly what it was like. Except I could get out of the Army in 7 weeks and 2 days and it took me a long

WHEN I WAS COMING UP, I'D HAVE A BUNCH OF DRUMS AND ALWAYS PAY RETAIL FOR THEM . . . WHEN YOU CAN'T AFFORD THEM, YOU HAVE TO PAY RETAIL. WHEN YOU MAKE SOME MONEY AND YOU CAN BUY ANYTHING YOU WANT, THEN THE DRUM COMPANIES START GIVING THEM TO YOU! I GUESS THERE'S SOME LOGIC IN THERE SOMEWHERE."

time to get out of Black Oak. Once I finally physically left Arkansas at the end of '76 or '77, I ended up getting all tied up through 1977 with a bunch of lawsuits. One in California and one in Arkansas. It took me a year to get out of that. About the same time that was finalized in December of '77, I started with Pat Travers. I'd been with Travers most of the time since the end of '77 until the end of 1980.

SF: Let me backtrack just a bit. How long were you living in New Orleans?

TA: Off and on for a year.

SF: Were you involved in any kind of formal study during that period?

TA: No. I never had any formal study.

SF: Were there any specific drummers at that time that really turned you on?

TA: Carmine Appice, of course. He was pretty fancy back then. He's mellowed a lot since. Clive Bunker with Jethro Tull. King Crimson's drummer Mike Giles. I listened to Mike a lot. Bonham influenced me a lot on that first Led Zeppelin album, because he was doing stuff I'd never heard before. Of course, Mitch Mitchell and all the hellraisers of that time.

SF: Did you get away from listening to jazz?

TA: Oh yeah. Definitely. I stopped listening entirely.

SF: When you were with Black Oak, do you feel that experience helped your drumming? Did you grow from that situation?

TA: Well, I think it stifled me more than anything, really. Because I wasn't happy musically, personally, or any kind of way. I just wanted to be somewhere else, you know. And I was being restrained. It helped me in my career, obviously. It was a pretty successful band and I got to travel a lot. But, more importantly and helpfully, I got to play a lot. All I wanted to do was just play! I got to do plenty of that with that band. We never did anything musically with Black Oak that I'm comfortable hearing today. But, I guess it was good for my career. The manager seemed to think that he was solely responsible for my career. One of the things in the lawsuits said that the managers had contributed greatly to my career and deserved an ongoing percentage thereof! The band did help my career, but I would like to think that I was going to do it anyway.

SF: From the time you were a little kid, were drums always the thing you wanted to do with your life?

TA: After I sold my guitar to buy another drum kit, I was pretty much set in wanting to see it through. I didn't have a clue what it entailed.

SF: You pretty much set a goal that you were going to shoot for the top?

TA: Yeah. Or just try to support myself.

SF: Would you have any advice for readers that might be in a position of getting involved with contractual agreements?

TA: Establish a relationship with an attorney *before* you're confronted with a legal decision, or a contractual fee. That's the mistake I made. To me, legal advisement seems more important than even the record relationship, or a manager or an agent relationship. Establish that relationship with a lawyer who's your friend, or who has a personal interest in you and in what you're doing.

SF: In other words, each individual should have a personal lawyer instead of one lawyer representing the entire band?

TA: Exactly.

SF: So the lawsuits stopped you from playing for a long time?

TA: Well, I was able to play, but at the same time I didn't want to put some band together because of all the litigation still pending. I had gotten involved with a band called Thumbs. I was real happy with that. But anytime we'd get in a situation where we had record labels interested, they just wouldn't commit themselves because of the litigation pending against me. I could have gone on and signed a recording deal with a band,



but I didn't want to be in a position where in two or three months down the road, the manager that I was trying to get away from would end up having a hunk of that. Finance my own demise, so to speak. This was in '77. I'm still having to deal with that to this day!

SF: I hear more and more from aspiring drummers who've never been involved with the music business this fantasy that all you have to think about is playing drums and not have to be concerned with money matters.

TA: It gets less and less music and more and more business every year.

SF: Is there any way around that or is that the name of the game?

TA: Well, there are exceptions to the rule, but they *are* exceptions.

SF: So, as a musician you've got to watch out for yourself.

TA: Definitely.

SF: Okay. So how did you get hooked up with Pat Travers?

TA: His manager, David Hemmings, was in San Francisco the same time I was

with Thumbs. He had called me before in regard to Pat Travers, who I had never heard of at that time. We were doing some recording with Thumbs out there on the West Coast and I was trying to see that through. That's where the main lawsuit was going on. So I was trying to get that out of the way and get that recording with Thumbs out of the way at the same time. I kind of put David off. I didn't realize that I knew him from past Black Oak tours. He had been tour manager with Black Sabbath and that's where I met him. He kept calling and finally I said, "Okay" and went out to New York. I was supposed to go to England but I didn't have my passport together. Pat Travers and the bass player came to New York and we jammed. I took the gig, and I was with Pat for close to three years, from 1978 until the end of 1980. We recorded *Crash and Burn* about three months after that. Pat Thrall came into the band just before we went into the studios to record that album. I think that was in 1979. *Heat In The Street* was the first album I played on with Travers. That was 1978. Then the live album and then *Crash and Burn*.

SF: How much time was there from when you first joined Travers to the time you recorded and went on the road?

TA: We had about a week and a half of rehearsals before we went out on the road. That's it. The first gig was an FM simulcast out at My Father's Place in Roslyn, New York. That was the year they had that bad snow storm. I was stuck in New York. The next concert we did started a big concert tour with Rush. I got snowed in and got to that first big concert gig with Rush about ten minutes before we went on! We did that as a three-piece. I guess we were out about three months and then Pat Thrall joined the band.

SF: Who decided what songs you were going to play?

TA: We'd do it together. As far as what went on the albums, it was always Pat's choice.

SF: Were any of the song arrangements group decisions?

TA: Most of it, yeah. Everybody would have different ideas or suggestions and they were usually taken apart.

SF: Did you leave room for spontaneity?

TA: Oh definitely. We'd record live usually, and then occasionally Travers or Thrall would overdub solos. But most of it was a spontaneous thing.

SF: Since you recorded Little Walter's tune, "Boom, Boom. Out Go The Lights" I wondered if you were familiar with much blues music.

TA: No. I went to a party here in Dallas where a blues band was playing. I got up and jammed with them and they played "Boom Boom" the original way. I didn't even know it! Pat Travers did that song

on his first album and again on the live album. It took off real well.

SF: Are you still endorsing Sonor drums?

TA: Yes. I'm real happy with Sonor drums. They don't give a whole lot of stuff away! I've been using them for a number of years now. That was the first endorsement I had. Then Evans heads, and Zildjian cymbals. The first real feeling of accomplishment or satisfaction was when a drum company or a cymbal company ever approached me to do an endorsement. That's the first time I felt, "Man, I really am getting somewhere." When I was coming up I'd have a bunch of drums and always pay retail for them. I always put back every penny I made into the instrument. When you can't afford them, you have to pay retail. When you make some money and you can buy anything you want, then the drum companies start giving them to you! I guess there's some logic in there somewhere. But I'm real happy with Sonor drums. I still have the first two bass drum pedals that I ever got from Sonor.

SF: What's your current set-up?

TA: Well, I have a new set here at home that I will use in the studio. I haven't had a chance to yet, but that's what I got them for. Two 20" bass drums and all small tom-toms. 6", 8", 10", 12", and a 16" floor tom, an 18" floor tom, and a 6 1/2" snare. Practically the same set-up I use live, just smaller dimensions. I've found that smaller drums give a much fatter sound in the studio.

SF: Why is that?

TA: I don't know. When I was coming up I played Rogers drum kits. I always had 20" bass drums. A 22" bass drum was considered really, really big. Not until Appice, Bonham and people like that came out with the big 26" bass drums did the fad go the other way. I've always used big bass drums live, 24" Sonors and they sound pretty good. But in the studio the 20" just sounds fatter and deeper for some reason. The last recording I've done was in England with Gary Moore. I used my standard Sonor road kit that they provide me with over there. It's the same kit I use here, with all Evans heads and set up like I'm playing live. Nothing muffled. We recorded in this big room with mic's way up on the ceiling. I got the best drum sound I've ever gotten. That's one of the reasons I took on the Gary Moore project. I've always wanted to record in a British studio because some of my favorite sounds have come from British-made albums. So I finally got to do that. They definitely have a different approach. They don't want to hinder you by taping something on the snare drum, or wanting you to always loosen your snare drum skin to make it fat sounding. That changes the whole

feel and response of the drum which sometimes encumbers me in the studio. They even set the drums up off the floor, just like a stage set-up on a riser. The mic's are away from the drum rather than right down near the hoop of the drum. A drum sound matures as it travels through the air. A person listening, even the guy playing, doesn't have his ear next to the snare drum, or on the hoop of the drum! The drum develops its character after it travels through a busy atmosphere. I've always thought that, but all the producers I've worked with insisted on putting mic's right next to the heads. You have to do that in concert to compensate for isolation and leakage. But in the studio where the drums are pretty isolated anyway, I finally got a chance to record with the mic's away from the drums and with very few mic's. Two overheads, one mic for the two mounted toms, one mic for the two floor toms, and a snare mic. The overheads were positioned high up in a cathedral-like ceiling. So the cymbals were going into the overhead mic's.

SF: Are you isolated from the other musicians in that situation?

TA: Only with baffles. With Gary Moore, he and the bass player and I would record the tracks together live. Then Gary would overdub his guitar solos. That's how we did it and I was really, really surprised with the sound. I was scared it wasn't going to sound good because I didn't have to go through all this rigamaroll and perseverance. But it was really inspiring.

SF: Jack Clement, an engineer in Nashville who recorded many of the early Sun rock records, told me that recording studios are the worst place to make records, because they sound so different from any other place where music is made.

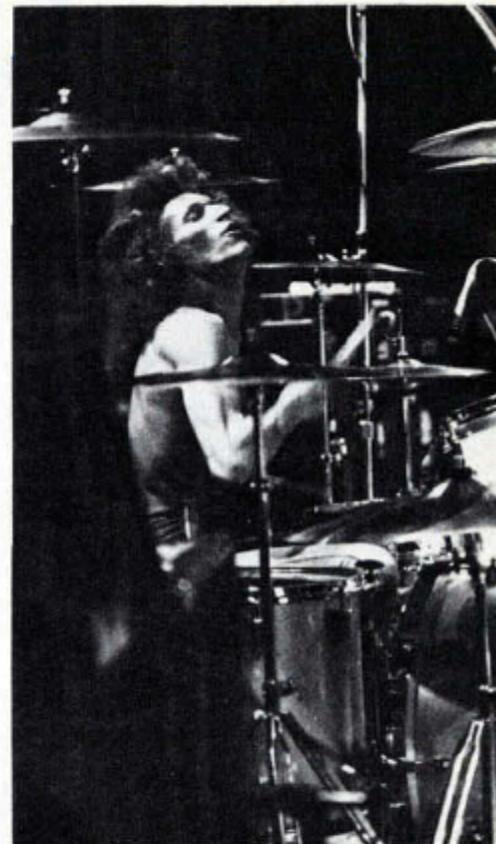
TA: Right. I remember the first big session I did. Tom Dowd was producing it. He had mic's everywhere! He had two or three mic's on the snare drum, a mic on the top and bottom of each tom-tom, and two or three mic's in the bass drum. It was completely ridiculous. This was the first album I did with Black Oak. I had learned about the smaller bass drums, so I rented two small bass drums for that session. Tom Dowd wouldn't let me use them. He wanted me to use the big 26" drums. He went against everything that I thought an up-market, big-time producer was going to do. That's not to slag-off Tom Dowd. He makes a lot more money than I do!

SF: What size drumset do you use on-stage?

TA: 24" bass drums, 13" and 14" mounted toms, and 16" and 18" floor toms.

SF: How about your cymbal set-up?

TA: All of them are pretty heavy cymbals. On the left up high I have an 18", then a 22", a 20" right over my hi-hat, and



an 18" on the left bass drum.

SF: All crash cymbals?

TA: Well, "heavy." Some of them are ride cymbals. But just real, real heavy. An 18" on the right bass drum. A 24" heavy ride. And then another 18". Then a 22" and a 20". All A. Zildjians. I use those *Quik-beat* hi-hats, the ones with the flat cymbal on the bottom. They have holes drilled in the bottom. They're real, real thick and heavy. A long time ago I'd drill holes in the bottom of some of my hi-hat cymbals to let the air out. Zildjian started doing that in the last few years. So I missed that opportunity didn't I? Zildjian is an endorsement I'm really proud of. Those people are so nice. I mean, the only *true* endorsement I have is with those guys.

SF: Do you enjoy going on the road?

TA: Yeah, I do. I love playing. I didn't play as much as I'd like to with Travers. We'd go out and tour between four and six months solid and we'd get a lot of touring done. I'd be exhausted when I came in, but I sometimes have more time off than I like to have.

SF: Could you freelance on projects between tours?

TA: No. It was just enough time to get frustrated and not enough time to do something else. It became bad news for me to stay with Pat any longer. I was making more money as time went by, but the percentage of what I could potentially earn wouldn't change any. Once I came to that conclusion I put in my

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Inside: Milestone

by Craig Ferrel

The name Milestone comes up frequently in discussions about drum manufacturers, yet no one seems to know much about them. To learn more, I travelled to Vancouver, Canada, and was soon standing in front of a building which had a Remo drum head over the door with "Milestone" imprinted on the front.

Once inside, I knew there was something different about Milestone Percussion. It is small in comparison to other manufacturers and the difference is reflected by the owner, Michael Clapham, an energetic man with an indescribable self-assurance concerning his product. Milestone is unique and he knows it.

The seed that eventually grew to be Milestone was planted at Michael's first recording studio engagement. He heard himself through the headphones in the studio and couldn't believe it. "I could hear and *feel*. The physical thing was just fantastic. I thought it would be marvellous to have a drum set, live, that would make me feel as good as I felt then. I don't know if that's 100% possible, but our drums are the closest I've heard thus far."

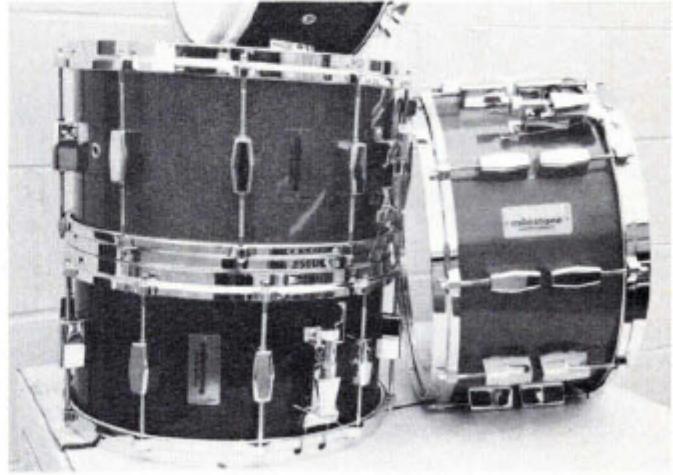
Through his ten years of running Drum Village, a pro-shop in Vancouver, Clapham had plenty of opportunities to test his ideas and obtain opinions from professional players. It was here that he teamed up with John Soprovich, a chemical engineer. John had experience in the area of strengths and stresses, and he was intrigued by Michael's idea. John concerned himself with the technical/mechanical aspects; Michael with the musical results.

Their ideas really began to flow after they examined fiberglass drums. Michael thought the materials were viable, but John felt that the shells had not been taken far enough. Clapham explained: "We wanted to determine the effect of a single-wall shell, all of the same material. I mean they don't make marimba bars out of laminated 6-ply do they?" They also wanted to build a drum that looked good on the outside without having some sort of external covering. The answer was to build from the outside in. "We start with the finish," Michael continued, "and proceed inward. We wanted that single-wall shell—no seams, no butts, no laminations, no glue, no air bubbles, no nothing! Thus there is no infringement on the resonance factor at all."

The first step is applying the color to the master cylinder. At this point there is no shell. During the next steps the color and shell actually become one, through a process involving chemical treatment and matings of silicone fibers and resins. "The actual mechanics of creating the shell is no big thing, but what we actually do, and the formula, is the result of our time and investment. It is the same sort of unknown as the Zildjian process or the Coca-Cola recipe." Understandably, I did not question him further about the exact process.

Each shell is allowed to cure naturally. After two days, the shells are hard as rock, yet the hardening process continues. Michael states, "After two months the molecular structure is constant and won't change. I don't care if you're playing in the Sahara or the Arctic Circle—the drums will outlast you."

Milestone takes great care in giving the shells a proper bearing edge to allow maximum head freedom and vibration. I watched Michael, by hand, use several grits of abrasive paper to assure this. When I asked him about it, he said, "The smoother it is, the more the head will float, thus we keep the bearing edge as narrow as possible. We round the top (not bevel it) to meet the inner head curvature. This is also why our instruments respond so readily to all textures of playing."



Just a few of the 580 different snare drums available from Milestone.

It is then that the shells will be drilled, buffed, and fitted with hardware. All the fittings are die-cast zinc and Michael's own design. The lugs are packed with rubber to avoid using annoying interior springs. Machined brass swivel nuts are used for added strength. The fittings are pre-threaded, not self-tapping, to avoid later fatigue and loosening of the part. As Michael put it, everything is designed for carefree maintenance. After the die-cast hoops and Remo heads are installed, Brazilian Carnauba wax is applied throughout the instrument.

Another thing that sets these shells apart is the fact that Milestone doesn't ask one shell to do the work of the whole ensemble. "When we started experimenting, the drum had to *feel* excellent. The thing I couldn't understand was why the same shell was used for different drums." Michael's philosophy is that the snare, toms, and bass drum each have their own distinctive sound qualities. What Milestone did was to integrate the tonal warmth they wanted with the individual drum qualities they were looking for. "Snare drums have snares—tom-toms don't. Bass drums are struck with a beater ball—the others with sticks, brushes, and mallets."

Michael and John first experimented with the snare drum. "We made each prototype a different color and tested each with the help of other player's opinions until we found the formula we use today.

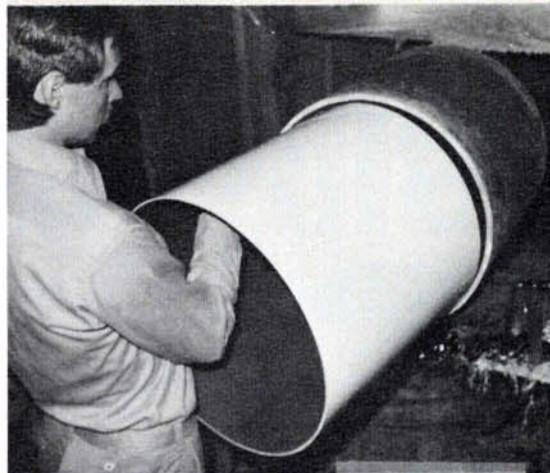
"Ninety-five percent of your sound is the shell. Keep it simple and trouble free. If a drum is going to be a musical instrument, rather than just something to be beaten, everything is right there," he said, pointing to the shell. "Drumheads will only amend sound. You can change texture and response with different heads, sticks, playing style, how you physically play, and different snares, but it still comes down to the shell."

Milestone offers 80 different colors, and since the company's inception, 64 of these colors have been requested. Milestone has no inventory—all instruments are built to order.

There are seven sizes of snare drums available. "That's 560 snare drum offerings," Michael said chuckling, "if you consider our 80 colors." The snare drums consist of *Therrabond* Formula VI, and each has ten lugs. The most popular is their *Model 700*, which is 7 x 14. Milestone snare drums are all 14" in



The all-important bearing edge being sandal by hand.



A shell being drawn from the mastercylinder.

diameter, and range from 5" to 8" in depth.

Deep-shell bass drums are Milestone's standard sizes. The 15 x 18, 16 x 18, 16 x 20, and 18 x 20 have 16 tension lugs and use Formula II. Michael, still a fan of Tony Williams in his Miles Davis days, uses a 16 x 18. "The popularity of our little bass drums is particularly pleasing to me. Their power amazes everyone." The larger sizes, 16 x 22, 18 x 22, 16 x 24, and 18 x 24, use *Therrabond* Formula I and have 20 lugs.

The bass drum hoops are made in similar fashion to the shell cylinders, with emphasis on the strength factor for "inround precision and strength." The exterior edge is shaped to conform to the counter hoop of the bass drum head. The batter hoop is a wide 1 7/8" to accommodate any bass drum pedal. The front hoop is 1 1/4" to assist resonance. Milestone does not use T-handles but regular drum fitting rods. Other drum companies have recently started using this idea.

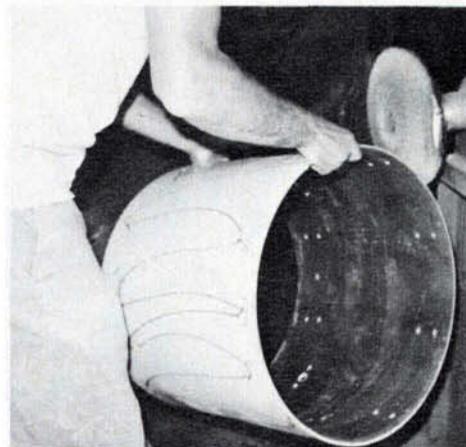
The rack toms and floor toms are Formula VIII and are all double headed. "Why have the best resonating shell on the market and then have all that sound go down and hit the floor?" The rack toms start with an 8" diameter. "One of the reasons for not building a 6" is that Lutz Sill (the shell boss) can't get his bloody hand in the master cylinder. Seriously," Michael continues, "it is not a practical size to offer the player considering costs." Drummers will order two 8" toms of different depths instead. The rack toms go up to size 14 x 16 with other sizes too numerous to mention in between. They come with a more than adequate number of tension lugs for even and accurate tuning. For example, the 10" tom has 12 lugs. The floor toms range from 14 x 14 to 18 x 18.

Milestone feels they have nothing outstanding to offer the accessories market at this time and see duplication as pointless. They do have a new tom holder in the works though, as well as a new snare drum (*Magnum V*), which is currently being field tested, and a new drum corps tom trio.

Most drum companies have well-known artists endorsing their products. When I asked Michael about this, he recalled an incident a few years back. "We built a kit for a very well-known drummer to take on the road. He was very happy with our drums, so his manager came to us wanting a lot of money for signing him up. We didn't have that kind of money, but we really knew then that we had a viable product."

Many professionals have since purchased Milestone kits, including Terry Clarke, Bob Moses, Vito Petza, and Jerry Mercer. Producer Bob Ezrin recently ordered a kit to be rushed to Ace Frehley's studio.

Milestone has received a great deal of support from drummers, most naturally in Canada. "Considering our size, we get a tremendous amount of mail from satisfied customers and drum-



A shell being buffed before assembly and waxing.

mers interested in our drums. The problem with being small is, we don't have people transversing the continent and going into drum shops saying, 'Look at our drums.' " In addition, some drummers have complained that drum shops will not let anyone play on the sets they have in stock—even if the drummer is seriously considering a purchase. Michael feels that if more people were given the chance to play Milestone drums, more people would want them. "If we are as good as I think we are, and our product is as good as we think it is, the rest will take care of itself.

"In the not too distant past, some players would change drums every two years. My feelings are that today, with the economy the way it is, I imagine most drummers just can't afford to keep changing like that. Therefore, I think this has helped us to survive and grow. The drummer is looking for a top-notch instrument and he is much more concerned with sound, materials, workmanship and everything else. He's forced to, because that investment is way higher now than it's ever been. He's got to be looking for the best return he can get because that kit has got to last him."

How would increased growth affect Milestone and its product, I wondered. "We would like to be large enough to the point where our quality will not go down. I don't know where that point is, but I'll sure as heck know when we get there."

The name might not have been Milestone if John Soprovich had not been into numerology. "Landmark" was the first name thought of after their new product was developed, but it didn't seem to be right with John. The name Milestone was mentioned, about which John got back to Michael by phone. "Milestone—that's it!"



A Tribute to Billy Gladstone



Author Ted Reed (left) and Billy Gladstone at Ted's studio in New York trying out birdseye maple snare drum made for Ted in 1954.

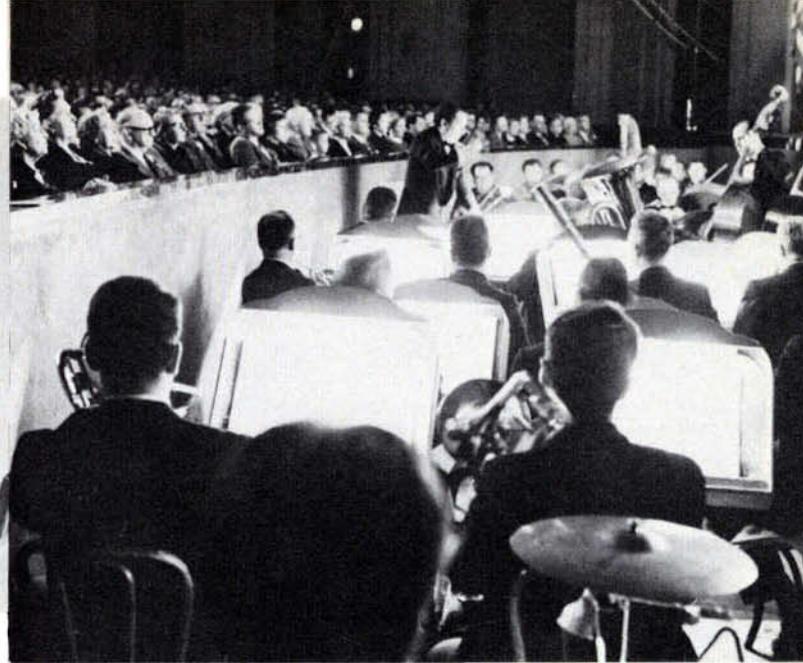
This month marks the 20th anniversary of the death of Billy Gladstone. To those unfamiliar with the name, suffice it to say that Billy Gladstone was one of the percussion world's most legendary figures; a masterful snare drum virtuoso, teacher, inventor and drumming theoretician.

When we first planned this tribute, many months ago, we were quickly made aware of the fact that little had ever been documented on this rather remarkable gentleman. But it wasn't long before our early research led us directly to drummer/author Ted Reed, well known for his widely accepted Progressive Steps to Syncopation. Now living in Florida, Ted Reed was one of Billy's closest friends and colleagues from the early '40s up to the time of Billy's death in 1961. There could be no better way to honor Billy Gladstone than through the words of one of his dearest admirers. And Ted was more than happy to assist.

Here then are Ted Reed's reminiscences of the life and legend of Billy Gladstone in MD's tribute to an artist who made lasting contributions to the art of drumming, and who will long be remembered.

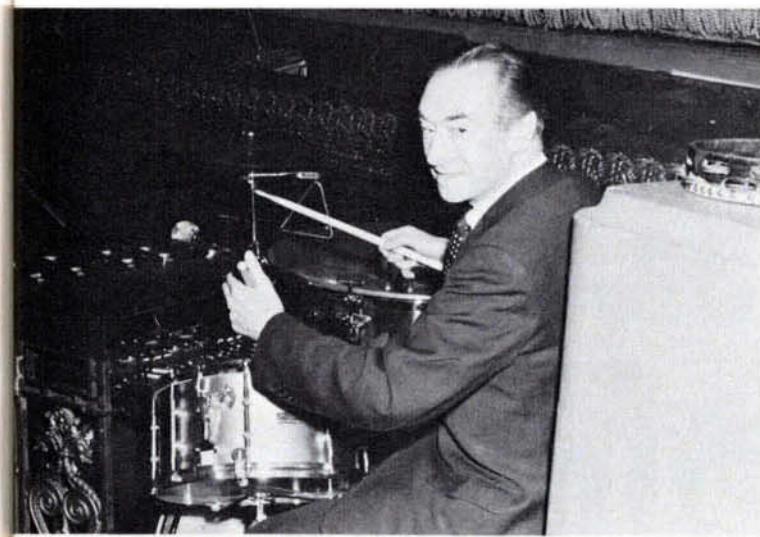
by Ted Reed

I arrived in New York City in the summer of 1940 with hopes of making my mark on the music business. I had heard many things about Billy Gladstone back in Wilkes-Barre, Pennsylvania, so I made a point of catching each new show at Radio City Music Hall where he was performing. I wanted to hear the great Music Hall orchestra but was especially interested in hearing Billy Gladstone play. The man was a great musician and an absolute perfectionist. I would arrive at the start of each stage show and sit on the right side near the percussion section. The pit would come up and the orchestra would play the overture. The orchestra was then lowered a few feet and the stage show would begin. Billy was great at catching the tricks and cues for all the acts. Often, he'd perform a particular trick which I liked



(left) Billy Gladstone in the orchestra pit of *My Fair Lady* at the Schubert Theatre in Chicago during the late '50s.

(above) The view from Billy's chair.



and I'd go back to catch the act a second time and he'd play something different—and better! He never stopped trying to improve.

My sister Geraldine joined the Music Hall Rockettes during the summer of 1942. When I told her how much I admired Billy, she informed me that both Billy and his wife Dorothy were two of her best friends. She soon arranged for me to meet them both. Billy and I hit it off from the beginning. I studied with him until I went into the Army in October of '43. We resumed our friendship when I came back in 1945, a friendship which would last until his death in 1961.

William David Goldstein was born in Rumania on December 15, 1892. His father, an Englishman, was supervisor of the Rumanian government orchestra. By seven, Billy began learning the baritone horn, but soon became interested in seriously studying percussion. He made his first pair of drumsticks at age nine.

Billy came to the United States with an aunt when he was eleven years old. On his arrival at Ellis Island, an officer mistakenly referred to him as David Gladstone. He decided from that point on to take the name William David Gladstone.

In 1924 Billy's second career as an inventor was about to begin. On September 16th he and an associate named Emil Kun applied to the U.S. Government Patent Office with a five page description of a double action bass drum pedal, operable by heel or toe and complete with sketches and drawings. Though

the patent was approved, the pedal was never manufactured.

Billy played for Major Edward Bowes during the late '20s and early '30s, and with conductor Erno Rapee at the Capitol Theatre on Broadway and the Roxy on 7th Avenue. In 1932 he opened with Rapee at New York's famed Radio City Music Hall. It was the beginning of an association that would last until Mr. Rapee's death in 1945.

During his stay at the Music Hall, Billy became very well-known in drumming circles. He often memorized the shows he had played so many times and at first, musicians who came to see him believed he couldn't read music. Of course, this was untrue. Billy was an excellent reader who was not only proficient on snare drum, but on all the percussion instruments as well. He could make a set of drums sound more musical than anyone I'd ever heard. He was a perfectionist in everything he did and conductor Erno Rapee would have no one but Billy. Drummers came from around the world to see and hear Billy Gladstone perform at Radio City Music Hall.

When Erno Rapee died in 1945, Raymond Paige became the conductor. Billy was told he'd be kept on, but it proved to be untrue. It was not too long before Paige let all of the excellent orchestra players go, replacing them with younger musicians. The quality was gone. The orchestra was never the same.

I opened my drum studio on 47th Street in February of 1954 and Billy was a frequent visitor. I can clearly remember how Billy went to pieces when Dorothy passed away in September of that year. He wouldn't eat and he wouldn't play. I finally got him to do both after a great deal of persuasion. Shortly after Dorothy's death, Billy sold his home and moved into a one room apartment on West 48th; an apartment he never let me see always claiming, "It's too messed up."

During the mid-fifties Billy kept busy playing Broadway's *Plain and Fancy*, and making his now famous snare drums, vibe and xylophone mallets and practice pads. He later told me that he'd made fifty custom-made snare drums, six of them with complete drum sets.

In 1954 I talked him into making me a snare drum. The price was \$250 and I asked him to cover it with white pearl but he flatly refused claiming, "they put pearl on toilet seats." I decided on birdseye maple and Billy delivered the drum at Christmastime of '54. Several weeks later he gave me the gold snare drum stand he had used for so many years at the Music Hall. The drum and stand are both pictured on the cover of my

1) *The original Billy Gladstone vacuum cavity practice pad.*

2) *Billy Gladstone custom-made snare drums from the Ted Reed collection. Left (top to bottom) 6 x 14 birdseye maple made for Viola Smith in 1950; 6 x 14 black duco made for Hal Wasson in 1953; 6 x 14 birdseye maple made for Ted Reed in 1954; 7 x 14 gold Gretsch/Gladstone used by Billy at Radio City Music Hall during the '30s and '40s. (Center) 7 x 14 gold snare drum and stand. Right (top to bottom) 6 x 14 gold snare drum made for Charles Cordes in 1951; 7 x 14 black duco made for Ed Wiebold in 1959; 6 x 14 birdseye maple made for Louie Bellson in 1956; 6 x 14 white pearl Gretsch/Gladstone made in the '40s.*

book *Progressive Steps to Syncopation*. It made Billy very happy.

In January of 1956, the Dorsey Brothers Orchestra was playing Roseland Ballroom on Broadway and Billy and I went up to hear the band and see our friend Louie Bellson who was with them at the time. That night I let Louie use the drum Billy had made for me. But as soon as Lou spotted Billy, he told him he had played one of his drums at NBC. He asked Billy to make him one just like mine. We delivered Louie's drum to the Terrace Room of the Hotel New Yorker in February of '56 while he was still with the Dorsey Brothers. After Louie had played a set using the drum, Jimmy Dorsey approached us. "Billy," he said, "I don't know too much about drums, but my ear tells me that's a good drum."

Billy was in rehearsal for the road show of *My Fair Lady* in early 1957. After the show left New York, Billy would write at least three times a week. Later I found out that drummers in the various cities where the show played had gone to see the show, but couldn't take their eyes off Billy. They had to go a second time to see the show.

Continued on Following page



All photos courtesy Ted Reed

Billy Remembered

"Billy Gladstone's concept was totally legitimate. He was a great snare drum artist. I used to listen to him at Radio City . . . I heard him play Ravel's *Bolero* one time and he was phenomenal. I used to sit in the last seat in the last row of the balcony at Radio City Music Hall and listen to him articulate off the snare drum. Every stroke was like an arrow . . . without the slightest bit of motion he could almost shatter your eardrum. He had that kind of technique. When he played a roll, you couldn't tell if it was a roll or if he had only one stick on the drum. It was that pure. He had his drums very high and flat because he was a showman, and he would raise his hands, but the actual playing was done more from a forearm and wrist motion rather than the whole arm . . . He built a great snare drum which I owned at one time. He presented me with one which was quite an honor."

BUDDY RICH

"Billy's drums were the greatest drums that were ever made. Everything about his drums was perfect. They're all collector's items today. The man was a master craftsman. If he had ever decided to pursue drum making only, on a full-time basis, there wouldn't have been another drum company around that could have touched him."

CHARLIE DONNELLY
Charlie Donnelly's
Drum Centre

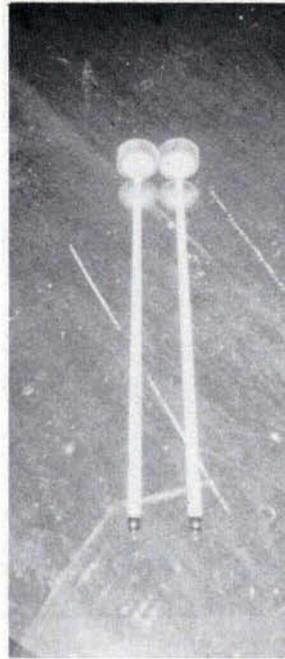
"I first heard about Billy Gladstone while I was studying with Murray Spivack. Guys have always associated that finger technique with me because they've seen me do it. But actually, I got it from Murray and Billy Gladstone, who in turn got their concepts of finger technique from the French and Swiss drummers. But Murray always used to say that Billy was the real master and the leading exponent of the finger system. Billy also made me a snare drum when I was with the Dorsey band. I was deeply honored to think that this master musician would make a drum especially for me. The first night I used that drum, Tommy Dorsey, and all the guys in the band turned around and said, 'Wow, what's that you're playing on?' The drum sounded *that* good. I can recall one time going to hear Billy at Radio City and he did something I never saw a drummer do and probably will never see again. The Rockettes were onstage, when suddenly Billy did one of those great sforzando rolls that was so magnificent that the attention of the entire theatre audience was literally drawn from the stage over to Billy's corner of the orchestra pit. Something like that happens once in a hundred years and it demonstrates the kind of drumming magic this guy had. I was very fortunate to have known the man. He was the epitome of a snare drum player. I only wish that all the kids today had had a chance to hear Billy Gladstone play."

LOUIS BELLSON



3.

3) 7 x 14 gold snare drum used by Billy Gladstone at Radio City Music Hall in New York, now part of Ted Reed's exclusive collection.



4.

4) Billy Gladstone vibie mallets made with fiberglass handles and wooden ends covered with a ring of various weight rubber for hard or soft sound. They were known for their extreme durability.

Another little-known fact about Billy Gladstone was his productivity as an inventor. In addition to his remarkable drums, Billy also invented the electrically lighted orchestra baton which glowed in the dark when the theatre lights dimmed, an illuminated tongue depressor, an orange juice extractor and a trick keycase. He had roughly forty inventions to his credit. But his finest ideas were in the area of drums and drum equipment: A glass drum used for special lighting effects, hollow mallets for xylophone, a device for brushes which maintained the wire span at a specific setting, and of course, the marvelous Billy Gladstone handmade drums.

One of Billy's greatest ideas involved a snare drum which could tension both the top and bottom head from the top. A three way key was used with one key activating the screw for the top head and a second activating the screw for the bottom. A hexagon rod went through the lug and inserted into the screw rod for the bottom head. The threads on the top and bottom rods ran opposite to each other. Billy got the idea from the roller skate screw mechanism while playing at the Music Hall. Shortly before the pit went up, he'd reach in and tap the drum to check the tension. When the pit went up and 6000 people were in the theatre, the humidity would immediately affect the calfskin heads. Billy would tighten the top head but didn't care to turn the drum upside-down in front of 6000 people to tighten the bottom. The new invention solved the problem.

Billy liked wood shells and would often say, "they don't put pearl on violins do they? It would kill the sound." He also used thin flesh hoops which floated and did not touch the shell. He was a firm believer in "the less that touched the shell, the better the sound would be." The insides of his drum shells were finished just as smoothly as the outside which he felt was extremely important in obtaining a good sound. Some of his drums were covered with pearl, but he'd only do it to please a customer. He used 12-strand snares, inserting the end of the wire into pieces of gut at each end. The strainer had 12 holes

continued on page 89

"Billy was one of the most thorough and articulate rudimental drummers on record. He had not only speed, but grace and balance as well. Billy's many inventions for the drummer made possible the vital place that drums occupy today in modern music; inventions which broadened the scope of the true musician. Drummers owe much to Billy Gladstone."

MAX MANNE
Former Manager
Radio City Music Hall
Symphony Orchestra

"Billy could play a roll that was so clean, it sounded like sand pouring out of a pitcher. You could be sitting 200 feet back at the Music Hall and you'd hear him all over the theatre. Billy Gladstone was one helluva drummer . . . one of the greatest drummers that ever lived."

BARRETT DEEMS

"I was Billy's drum mechanic and I helped him with a great many of his drums. Billy was very fussy about everything that went into his drums. Everything had to be like a jewel. He'd get the shells from Gretsch, I'd drill them for him, he'd get the hardware and assemble the drums right in his apartment. Billy strongly believed that a drum was a lot like a violin. So much so that he didn't believe in putting the reinforcement in the top rim. He felt that would be comparable to the skin going over the bridge of a violin. Billy also had a fantastic finger technique. He pioneered it, along with his concepts of how to best use the potential of the natural rebound of the drumstick. He could get as many as four clean rebounds off of one downstroke by way of this incredible finger technique. It was amazing. He'd make paradiddles sound like a closed long roll with accents in them,

all controlled by the fingers. Billy was a great drummer—and a great guy as well."

CHARLES CORDES

"I met Billy when he was in Boston with *My Fair Lady*. He gave me a lesson on his technique. I never met anyone who's been that helpful. Billy was a zen master with drumsticks. He knew how to go with nature."

STANLEY SPECTOR

"It was my privilege to meet Billy Gladstone once. I was an avid fan of his when I was a teenager and looked forward to hearing him play at Radio City Music Hall with great enthusiasm. His masterful, flowing playing, combined with great showmanship, was a treat to ear and eye. Billy was an early exponent of the graceful, smooth and flowing style of drumming that I also heard and saw later in Jo Jones, Sid Catlett, Buddy Rich and Dave Tough on the full drum set. He drew the sound from the drum and used a relaxed and open grip which resulted in the beautiful, full sound for which he was famous. Billy was a class man with a class style who left a legacy that enriched us all."

ED SHAUGHNESSY

"I'm proud to say that I was fortunate enough to have studied with Billy Gladstone. He was an extremely gentle, sensitive and unassuming man. As a player, Billy was totally relaxed, almost motionless, and just *so* graceful. He could do single stroke rolls at an incredible speed, and stay relaxed. Frankly, I've never heard a snare drummer who had the control and speed that Billy had. The man was just about the greatest snare drummer I've ever heard."

JOE MORELLO

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DEALER INQUIRIES INVITED

Jim Chapin Father of Independence

by Rick Mattingly

The Chapin Book. Sooner or later every serious drummer has to master it. Although the book was once considered impossible to play, it is now accepted as the basic text for independent coordination. Many books have appeared since which have attempted to cover the same material in greater depth, but the Chapin Book remains the standard by which the others are judged.

Not everyone can write a great drum book. The author has to have a solid background in drumming. He must not only have learned from others, but must also have been able to create his own solutions to musical problems. Anticipating the future by observing what is being done and then taking those things a step or two further is another necessity. The exercises themselves must be musical rather than merely mechanical. Finally, the author must be able to communicate his ideas clearly and concisely.

Jim Chapin has more than met the above requirements. After studying with Ben Silver and Sanford Moeller, Chapin began writing his own exercises. He observed what the top drummers of the day were doing and combined their musical phrases with the mechanics of independence. As a player, he has worked with a variety of dance bands, jazz, musicians, and even composer Edgard Varese, who used to bring his percussion instruments to Chapin's living room so they could practice together. Jim recently took time to talk about his life for MD, beginning with his background and the circumstances that led to Advanced Techniques for the Modern Drummer, Vol. I.

"I was a late-comer to the drums, starting in the spring of '37, two months before I was eighteen. I really came at it hard, playing drums all day and then at night going out to hear bands. Originally I practiced at home, but then my mother rented an empty apartment for me. Apartments were cheap in the fall of '37. In the summer of '38 I went away with a band. I was terrible. I had only been playing a little over a year.

"Billy Eckstine, Frank Ippolito, and Gene Krupa had all suggested that I study with Moeller. I had been playing a year and a half before I went to him. Moeller made you play things with a continuous motion. The motion was the message. You made the motion and the stick played it. After a while, it almost played itself. It was like a dance in mid-air. I also saw the way he analyzed everything and stressed taking everything apart. If you played a triplet, he showed what you did with one hand, and then he would add the other hand. The same with the paradiddle; you would learn what each hand did by itself. It was very analytical. So from the time Moeller showed me that, I was able to think in terms of doing one thing with one hand, and one thing with the other. That was the reason I got into the things that later developed into Book I.

"What happened was, I saw that there were certain things being done by people like O'Neill Spencer, Arthur Herbert and Cozy Cole. It was a shuffle rhythm and it was an independent thing. But that was as far as it went. They never broke it down from that. So I started with the shuffle rhythm. My right hand had begun to have a life of its own. From the techniques I learned from Moeller, I was able to play the ride cymbal pattern as a continuous motion, so I just left it there and concentrated on the left hand. It was very simple for me to get the shuffle rhythm. Then I started to leave notes out. I would play left hand solos against the ride cymbal. When I was working at the Hickory House with Flip Phillips, I got into doing things with him where he would play a short, rhythmic phrase, and I would play it back at him with my left hand. I never heard anybody else do that before me. People used to laugh at me and say, 'What's that?'

"Shelly Manne was around New York at that time and he credits me with not only being the academic father of independence, but also with being the playing father. In those early be-bop days, there was no independence. Max Roach,



Art Blakey, and Kenny Clarke always played figures, but they couldn't do them independently at that time. In fact, Max told me recently, 'You know, you kind of intimated in that book that we played this way. Well none of us played this way. We didn't do any independence. All of us had to study that book and learn it.' So the only thing I invented were the mechanics. The guys from the be-bop era invented the artistic part. They were playing the actual lines, but they weren't playing them independently. The only thing I did was to show them the mechanics of maintaining the right hand. I played that way, so they could hear it. Kenny Clarke used to come in to the Hickory House when he was working across the street.

"The book was a mechanical study I did during the war. I was drafted at the end of '43, and got out at the end of '45. I practiced all those things and wrote them out. I had the book written by the summer of '45. I didn't do anything with it until '48 when I was in Atlanta. A friend of mine named Lew Swain had some printing equipment, and we made 50 copies of it. That was the original Vol. I. It seems so simple now, but at the time it was very strange. There weren't any books even vaguely like it on the market. People challenged me a lot, saying, 'Nobody can play that stuff.' It is a process, that's all. You do this and then you do that. Luckily, I did a few very good things in it. I wrote it as a separate line and I also wrote it as a combined line. I also solved the dilemma of eighth-notes in jazz. If you play section 1, part B with the suggestions in the front of the book, you will find that there are three ways to play it, depending on the tempo. So the introduction explains a lot to anyone who reads it.

"I didn't think about having it published. I just wanted it to be out. While I

was on the road, my mother saw it. She sent it to a music publisher who knew something about drums, and said, 'What should I do with this? Do you think it will sell?' He told her, 'This book is sensational. You ought to keep it for yourself.' Lew Swain sent the plates up to my mother, and she had about three or four thousand copies printed. She took out advertisements, and pretty soon it was selling two thousand a year, eventually going to ten thousand a year. It is now in the 32nd printing. The book holds up well because I thought about it a lot and didn't go off half-cocked. By about '43 I had a lot of these things figured out, but the book wasn't published until five years later.

"I was brought up to be sort of analytical. My father was a painter and my mother was a teacher. I was taught to look at things analytically. I was a student of the drums, but not the kind that plays this book, then this book, then this book, and gets locked into what somebody else thought. A lot of times, I made up my own exercises. Certain people are students, and certain people are followers. I don't want people saying, 'Wow, you sound just like Jim Chapin.' I want students to use me, the way I used Moeller. He did a lot for my hands, and made me able to play hard and loud for long periods of time without raising a sweat. If I can help someone learn independence, fine. But I don't want him using the things in the book when he plays a gig. The things in the book are like finger exercises. You're not supposed to sound like Czerny when you play piano."

From the very beginning, Chapin's book was subtitled Vol. I, and everyone looked forward to Vol. II. It took a long time, but the sequel finally appeared in the early '70s. Expectations had been high, but no one was really prepared for Independence—The Open End. The book was truly unlike anything that had ever come before. It featured removable pages that could be superimposed over each other, creating everything from simple coordination exercises to the most advanced polyrhythms. The book sold for \$35 when first published. (It now sells for \$50.) But those who had used it said it was a bargain.

"I had Volume II in mind ever since 1950. It took me 20 years to develop it and put it out. It's an interesting book, but very expensive to produce. I thought I was going to let it die, but I had so many back orders that I had to have more of them printed. This is a book that you could take and never get bored with, if you know how to use it. For certain things, you would never need anything else.

"I've got Book III going now. I don't know about immediate impact, but I

think it will have a long-range impact. It's not that hard to do, but I think the idea behind it is revolutionary. It took me a long time to develop it. I'm a very slow study, like a set of damp fireworks. My ideas do not suddenly burst on the scene, they come in little flashes."

In addition to his books, Jim has participated in the Music Minus One series. The first album, Modern Jazz Drumming, consisted of Jim playing Book I. This was especially helpful for those who were not able to study the book under the guidance of a teacher. (It was also helpful in proving that the book could actually be played.) The other albums in the series, For Drummers Only, Wipe Out, and Sit-in, made use of a band (minus a drummer of course) playing big-band, jazz, rock and combo arrangements. Al-



though nothing can substitute for actually playing with a live band, these recordings come very close.

Jim also has two albums out on the Classic Jazz label, which is a division of MMO. The one entitled Skin Tight consists of the charts from For Drummers Only, with Jim playing the drum parts himself. The other album, the Jim Chapin Sextet, features the group that Jim used on Monday nights at Birdland in the mid-fifties.

"The Music Minus One albums are kind of interesting. *For Drummers Only* was the first of the albums to deal with big-band fills. That's the most difficult one. I still play some of those arrangements with my group, the Jazz Tree. I wrote the lines for the two blues charts, as well as for 'I'll Take Romance' and 'The Lady is a Tramp.' I like those albums, although they weren't always recorded well. MMO tries to get things done as quickly and cheaply as possible. For instance, I've got an album called *Skin Tight* that was not even supposed to be an album. It was just the run downs, with drums, for the *For Drummers Only* album. On the *Wipe Out* album, 'Lil'

Darlin' ' is bad; the reason being that the trumpet player had to leave and they went ahead and recorded it without him. But some of the other things on that album are very good. 'Sing, Sing, Sing' is pretty good. It's a Bob Wilber arrangement. 'Cute,' 'Wipe Out,' and 'Girl Watchers' Theme' are not bad. I also like *The Jim Chapin Sextet* album. Not much drums, but it is good, mid-period be-bop."

When Jim was first learning to play drums, he approached Gene Krupa for lessons. Krupa said that he did not teach, and suggested that Chapin study with Stanford Moeller, who had taught Krupa. He took the advice and although Jim was not able to study with Krupa, the two of them became friends. Eventually, it was Krupa who started asking Chapin for lessons.

"Gene was the first one who had mentioned Moeller to me, because he had studied with Moeller. So I saw Gene through the years, but the first time he really got to know what I could do was in the summer of 1940. I was at the World's Fair playing in a band with Mike Riley. We played before Krupa's band. Mike was a clown, and one night he looked at his watch and said, 'Krupa will be on in about 7 minutes. Play a drum solo until he gets here.' It was ridiculous. Krupa was at the height of his game, and I had only been playing for three years. But I had been to Moeller by that time and my hands were very good. Gene came backstage and looked at me and said, 'It looks like I should have stayed with the old man a while longer.'

"He called me up in the fall of '68 and said, 'Jim, I've got emphysema and I'm going crazy up here. Come on up and teach me. Ever since you came over and showed Cozy and me the book in '52, and played it for us, I've wanted to study with you. Not only independence, but I've wanted to find out how your hands work, because obviously you know something that I don't know.' And I said, 'Well, it's just Moeller.' Gene said, 'Then he knew more when he taught you than he did when he taught me.' So all that winter I'd go up to Yonkers every Tuesday. Then he felt better and started to play again. He had a couple of years where he was playing very well. Then leukemia started.

"He was always a very nice man. All the stories about him being a big drug taker were false. He was a delightful man."

Chapin is primarily known as a jazz musician but, like many jazz players, he has often had to play non-jazz gigs in order to make a living and provide for his family. He has, however, approached these jobs with the same positive attitude

continued on page 40

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83A	.570 in.	16 in.-40.640 cm.			
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Nazareth's Darrell Sweet

by Rick Mattingly

photos by Geoffrey Thomas

Being a member of a group affords a musician a certain amount of security, but it also demands a sacrifice. The security comes from the fact that the individual does not have to face the world alone. When times are had, the members can support and encourage each other, and when times are good, they can share in the success. In return for this security, each member has to sacrifice part of his own identity. The individual does not have the freedom to do whatever he wishes, but must consider the common good of the group. Many people join groups for the security, but are unwilling to make the sacrifice and so, many groups do not last very long.

Nazareth has been together for over 15 years, and the attitude of drummer Darrell Sweet is part of the reason they have endured. Rather than try to build up a reputation for himself, Darrell has concentrated on fulfilling the percussive needs of Nazareth. While this may have kept him from becoming as well-known as some of his flashier contemporaries, the fact remains that he has helped make Nazareth one of the top international bands for the past 10 years. He has done this by taking care of business. His time-keeping is solid and his fills indicate that he pays attention to the structure of the tunes. In addition to his drumming, Darrell does a share of the singing with Nazareth and has recently become more active as a songwriter.

Many good rock drummers have had experiences with other types of music, and it is their ability to draw on these experiences that often enables them to give their rock drumming a fresh twist. Darrell Sweet has certainly had other musical experiences, but it was possibly his first introduction to music that is the most unique:

DS: Being Scottish, my first introduction was in a marching pipe band. I started learning basic rudiments and patterns when I was 7 years old. Eventually, when I was 9 or 10, I came off practice pads and was given the great honor and distinction of trying an actual marching drum. At first, of course, I could only manage to play bits and pieces. I couldn't march with the damn thing at the same time because it was really awkward and I was a small fellow. I kept my pipe band interest for many years.



When I was 14 I first started playing in what you would call a group. It was sort of a skiffle group type of thing. The drum set was a snare drum and a cymbal. That was it. Eventually I linked up with a couple of other groups and built my kit from there. I came to grips with an actual kick drum, tom-tom, and another cymbal. It was quite a revelation for me, having all these things to hit.

From the ages of 14 to 23 I kept the pipe band thing going and played in various groups, and that's really where it all started. I'm jumping a lot of years now, but today, when I'm home and when it's possible, I still teach the drummers in a local marching band. Again, just rudimentary basics, nothing too clever, but I get a kick out of doing that. It works out quite well.

RM: I take it then that you were not self-taught. You had teachers and took lessons.

DS: Oh yeah, I did all that, and enjoyed it. Playing drums always has been a big thing in my life. I didn't let it interfere with any academic work or anything like that, but where some guys have sports, I concentrated on the drumming.

RM: Were good drums available where you lived in Scotland?

DS: Yes. Premier, of course, is the happening set in England, so it wasn't so much a case of availability as whether

you could afford them. I picked up several second-hand kits before I actually got my first bright, brand-new red-sparkle-finish Premiers, which seemed to cost a fortune at the time, but in retrospect, it probably wasn't a lot of money. That was very exciting.

We always had other drums available. Gretsch were available, but at a much more inflated price because of the import duty. When the Beatles took off and Ringo was seen to be playing these Ludwig things, it was like, "We've got to get these. They must be great." So I play Ludwig now. I have for several years.

RM: What did you listen to as a teen?

DS: A lot of things like Bo Diddley and Chuck Berry. I've been involved with Nazareth for 15 years, and that was the music we were doing. For money purposes we had to play top-40 hits of the day, but we always interspersed that with Americanized type music, a thing we've always been keen on. We played anything of the day that was happening, from Beatles and Stones up through Zepelin and Purple. For about a 3-year period we did practically nothing but soul and Stax music, which was great, but I never could quite get that meaty snare drum sound playing live. During the emergence of Black Sabbath, Spooky Tooth, Jeff Beck, the Yardbirds, and people like that, we were very keen

on playing their tunes, too. That was all sort of what was happening at the time. We were the only band in Scotland actually playing the American things, like Big Brother and the Holding Company, Moby Grape, and all of that. There was a 2-hour radio show once a week of American music that we tuned-in to, but there was nothing really major in Scotland that influenced us. London is really where it's at in the U.K. You have to go there to hear it, see it, and be a part of it. I suppose it's like someone coming from Kansas to New York or L.A.

RM: I've heard that in the early days, the Stones were considered a hip, London group, whereas the Beatles were just a local band from Liverpool.

DS: Absolutely. It was a very local thing that they heavily played on. They didn't in any way disguise their Liverpool accents, in fact, they went the other way and really exaggerated them to a remarkable degree of success.

RM: Were there any particular drummers that you listened to?

DS: A few at the time were pretty good. Shortly after Jeff Beck left the Yardbirds, he had a fabulous band which was Jeff on guitar; Nicky Hopkins on piano; Ron Wood on bass (God knows why he ever stopped playing bass, because he's a hell of a bass player); Rod Stewart on vocals; and on drums, Aynsley Dunbar did some of the sessions and Tony Newman did the others. Both Dunbar and Newman were major factors in my listening at the time. On the more pop side of things, Bobby Elliott of the Hollies was a good drummer. I really like some of the things he did.

RM: I remember when Aynsley was in the Mothers. He kicked that group like a big-band drummer.

DS: Yeah, he really gets into that sort of situation. He has a great feel and his own kind of technique. I've known Aynsley for a number of years and we still correspond from time to time, or bang into each other in some hotel. It's a nice relationship.

RM: Did you ever listen to any jazz drummers?

DS: There was a drum clinic in Scotland given by Joe Morello, which impressed me to an unbelievable degree. I was absolutely flabbergasted by this guy. I was aware of him from "Take Five" by the Brubeck band, which I thought was amazing. Actually seeing him doing a drum clinic on his own in a small hall was quite something. I think even yet, for as good as Buddy Rich is at what he does, I prefer Morello.

RM: For the most part, the drummers you admire seem to be those who are known for their work within groups, rather than those who have built up personal reputations.

DS: Yes, I think so, probably governed

by the fact that it's not really a tremendously big deal for Nazareth to have a recognized sensational drummer. I've always gone along the lines that I want to be the right drummer for the band, because the band is the vehicle I'm interested in, more than in establishing myself as a recognized drummer who would go out on various projects and do clinics or whatever.

RM: Did you work with anyone else before joining Nazareth?

DS: It always has been Nazareth. It's a very tight situation. We've grown up together. It's one of those schoolboy dreams. Two of the band members started school together at 5 years of age. We've always lived very close to each other and we still live within a four mile radius of each other.

RM: I understand that the group has had some bad luck with managers.

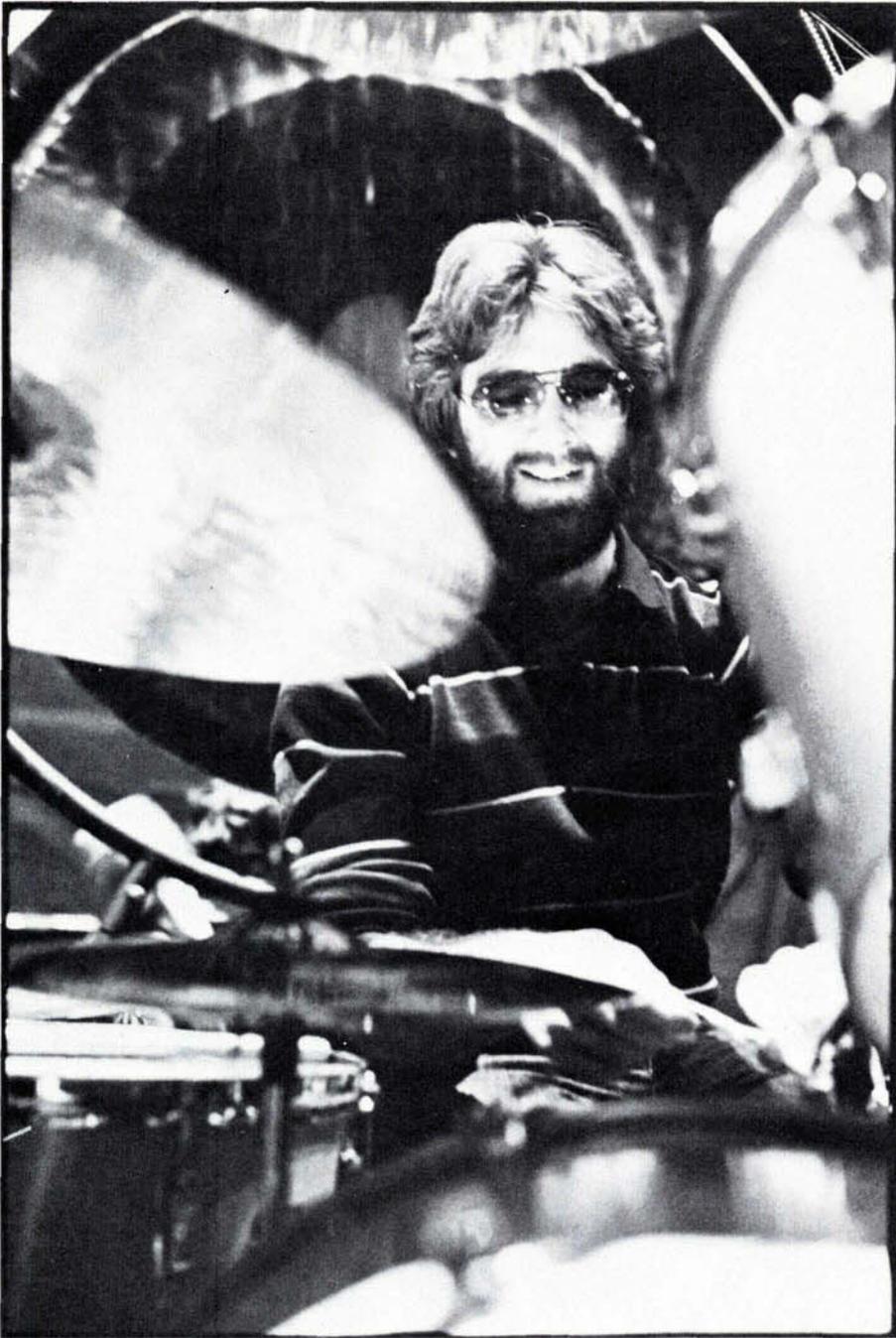
DS: We had two managers at first, but one was killed in a plane crash. We

continued with the other manager, but now he is no longer with us. The management company folded and a lot of things went wrong. Thankfully, we were able to pull ourselves together, ride through the storm, and produce the *Fool Circle* album.

RM: The group had been doing so well for so long, it must have been a shock when things started looking as though they were falling apart.

DS: It was a shocking experience for us: a frightening experience; an unbelievable experience. It's a sore lesson learned, but we're out of it. We're working, we're happy, the band is still tight and close together. Really, that is the only way to come through that type of situation. It's the sort of thing you always see happening in the business but think, "It will never happen to us." When it does, it's really kind of hard. We're over it and





pushing on. It dented us, but it hasn't daunted us.

RM: The closeness of the group must have helped.

DS: It was a lovely experience, because I didn't believe it could become any tighter personally, but it became evident then that it could, and it just pulled us more tightly together.

RM: Having been on the road with Nazareth for so many years, do you find that today's audiences want anything different than the audiences of 10 years ago?

DS: It's a hard thing to judge that. By virtue of the fact that we're still touring and still pulling people in, I suppose we must be doing something right. First of all, I think you must give them what they want to hear. You can only assume that

from the response you get on tours.

We've changed our style slightly over the last two albums, inasmuch as it's not quite so many riffs. We're becoming a lot more melodic and more thoughtful about what we're doing. It's a hard question to answer because we've just started on this particular tour. We've augmented the band from four to six with a keyboard player and another guitar player. If this works, I guess we'll know a little more about what they want to hear.

RM: Has your audience remained the same, or do the young gradually replace the old?

DS: I think a certain part of our audience has certainly grown with us, and yes, there are younger kids there too. I don't know if that's just our concerts or if it's a

general thing with other bands that younger people are coming.

RM: Nazareth tours all over the world. Do you try to hang out with drummers wherever you go?

DS: If it's possible, if there's time, and if there's someone who wants to relate and talk about it.

RM: Do you find that drummers in different countries have recognizable differences in style?

DS: I think the differences come from the differences in the music more than the differences in the territorial places. France and Switzerland have got some very good jazz drummers. Of course, in Central America you've got some phenomenal percussion players and Latin American drummers who, it seems to me, have it in their blood to feel rhythm. So, geographically, I think drummers change with the music that is local to them. It sounds a bit silly for a Scotsman out of a pipe band who's playing Americanized rock and roll to be saying that.

RM: In your own case then, how has your pipe band background affected your style?

DS: Possibly quite a lot, in the sense that I know basic rudiments and an awful lot more besides, through the pipe band stuff I've done. Not all of it is utilized in Nazareth, but the knowledge is there to adapt and steal from. A lot of it has had to go out the window because of a certain direct approach in the music that we're doing, which calls on me to be just a bit more fundamental. But it definitely has helped me in a way, no question.

RM: It must have affected the way you use your hands.

DS: Yes, I think so. That's probably a factor that's still there.

RM: Do you use traditional grip for everything?

DS: No, I don't actually. I use traditional grip for a few things, but when I'm with the band I use reversed left hand grip for most things. It's something I got into very early when I got my first drum set.

RM: Do you feel that it gives you more power than traditional grip?

DS: It certainly gives me more power. I mean, that was the whole reason for doing it at that particular time. I really don't think it holds me back any, it's just a different type of application. I certainly do have a bit more drive by doing it that way.

RM: Of all the recording you've done with Nazareth, is there any one album which you feel shows off your drumming to its best advantage?

DS: I think *Malice in Wonderland*. I tried a few new things that seemed to work. Also, Jeff Baxter was the producer of that album. It was the first time that the band actually got together with him to do an album. He's a very rhythmic person

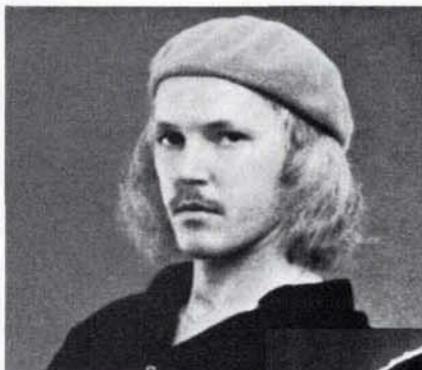
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SHOP HOPPIN'

Charley Donnelly's Drum Centre

Story & Photos
by Rich Baccaro

Newington, Connecticut is a neat, orderly, suburban community, resting relatively unnoticed just south of Hartford. Located on East Cedar Street of this average American town is a minuscule white storefront with a prominent number "7" painted on it. The sign above the door says "Charlie Donnelly's Drum Centre." Visually, this is a store where drums are sold, but in a larger sense, it is much more.

With able assistance from his son, Chuck, the shop is operated by MD Advisory Board member, Charlie Donnelly. This is not your average drum shop; by no means a drum "supermarket." "Charlie's" is a little place where drummers hang out. The atmosphere is conducive to friendship and personalized attention; things which seem to have been lost in today's retail rat race. With a room full of drummers (the tapping alone is enough to drive you into the aluminum siding business), the topics of discussion bounce around like ping pong balls, but eventually return to everyone's favorite subject—drums.

At 67, "Father Charles" is no rookie to the drumming game, having been a busy drummer and bandleader for over 35 years. Much of his present expertise was gained through his friendship with the late Bill Mather, the noted drum craftsman. In the 1930s, Charlie would spend much, if not all, of his spare time at Mather's New York shop, learning the trade of drum repairing and customizing.

Repairing and customizing are two examples of the individual, personal attention one can expect upon paying a visit to Charlie Donnelly's Drum Centre. And many drummers travel considerable distances to receive that type of service. "A drummer can come in and spend all the time he wants," explains Charlie, emphasizing that satisfying a particular desire for sound or set-up is an essential concern and objective at his shop. Other services include natural wood shell refinishing, drum recovering and a newly instituted drum appraisal service.

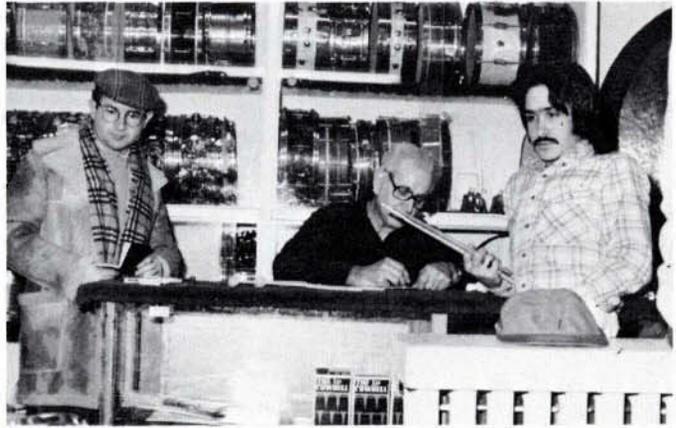
The shop is small, but sometimes big things come in rather small packages. New and used drums of all major brands, cymbals, hardware and a *complete* stock of parts make up the greater part of the inventory.

The most memorable aspect of a visit to Charlie's shop is viewing the abundance of quality and workmanship found in his vintage drum collection, which contains items from as far back as 1909!

Like vintage wines in their rack, drums with bygone names such as Radio King, Leedy, Leedy & Ludwig and Ludwig & Ludwig grace an entire wall of the shop. Along with this awesome and beautiful selection of drums is a paradise of vintage parts as well. If a drummer had a need for Leedy lugs (1930-60), Radio King lugs, throw-offs, tone controls, hoops or countless other nuts and bolts items, Charlie would logically be the man to contact. And many drummers do contact him.



Owner Charlie Donnelly proudly displays a 7 × 11 Ludwig & Ludwig (left) and an 8 × 12 Leedy & Ludwig. Another part of the vintage drum collection on display at the shop is shown in the background.



Charlie Donnelly's Drum Centre. A friendly meeting place for drummers.

Almost on a daily basis, calls and letters are received from every corner of the United States and Canada, inquiring about the availability of hard to find items. An ever-increasing number of young players are taking a profound interest in these older wood drums. This comes as no surprise to Donnelly, who has always shied away from "trendy" drum designs. "The wood is matured and mellowed, and for my money that's the truest, most natural sound." Many well-known players subscribe to that philosophy, and on occasion one might encounter John "Willie" Wilcox, Ed Soph, Chet McCracken, Keith Knudsen, John Hartman or Bun E. Carlos in the shop, "spending some time" with Charlie.

Charlie Donnelly is a very young 67; he has no intention of curtailing his activities. Retirement is out of the question. There are too many shells to be refinished and too many holders to be mounted. He is currently working on marketing a snare drum of his own design, which should be available in the near future.

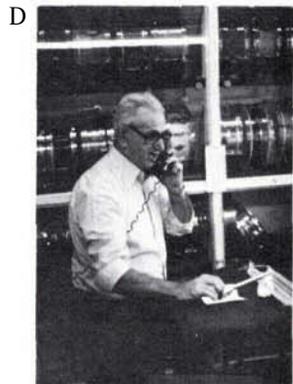
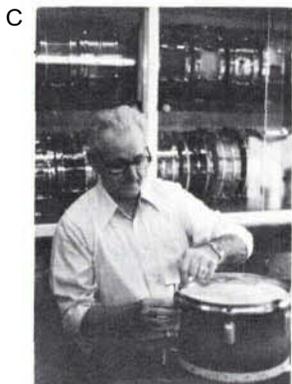
He enjoys his work and the company of his many friends and customers. "Being with all those young fellas at the shop is keeping *me* young." Amen, Father Charles.

If you're in the neighborhood, look for the little white store with the big "7" on the front. Stop in and spend some time; the coffee's good. You'll probably leave knowing a bit more than when you came in.



(A) Two marvellous fine old drums in the Donnelly collection are a 1951 Gretsch-Gladstone (top) and a 15" Ludwig & Ludwig.

(B) Charlie gives tender loving care to a 15" Leedy brass snare drum in his workshop.



(C) Working with wood lugs—the effects of World War II metal shortages on the drum industry.

(D) Charlie talks vintage drums with a serious collector; only one of many inquiries received from all parts of the U.S. and Canada each and every day.



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by Cheech Iero

Q. Can you give me any information on the Orange hi-hat stand?

J.A.T.
Richmond, VA

A. The Orange hi-hat stand has changed names. It is being manufactured by the Jacques Capelle Manufacturing Co., and is distributed by Pro-Mark, 10710 Craighead Drive, Houston, Texas, 77025.

Q. How should I contact drum companies about new concepts in design and function of drums and drum hardware? I have a few inventions that I'd like to exploit.

R.B.
San Francisco, CA

A. A keyperson in a major drum company suggested first getting good legal help before approaching any drum company. Submitting unpatented ideas is only asking for trouble. Follow up your legal counseling with an inquiry us to who you should specifically send your ideas to at the company. Then submit your idea. Be careful of submitting too much too soon. A brief outline of your ideas should be sufficient to spark interest if there is any interest. Also, you might be interested in "How To Get Your Product On the Market" in the June 1981 issue of MD.

Q. I understand that Steve Gadd is using his own model Yamaha drum stick. Where can I purchase these sticks?

P.S.
Muskego, WI

A. Yamaha has informed us that at the present time, the Steve Gadd model sticks are not available in the United States.

Q. Can you give me some information on drummer Maurice Purtill who was with Glenn Miller in the Forties? When was he born? Is he still active?

C.A.
San Francisco, CA

A. Mr. Purtill was born in Huntington, N. Y. on May 4, 1916. He died some years ago.

Q. I have heard the gong referred to as an idiophone. What exactly does this mean?

L.J.
London, England

A. Idiophones are self-vibrating instruments which are made of naturally resonating materials such as metal, wood or glass. Being among the simplest, yet most primitive of instruments,

continued on page 55

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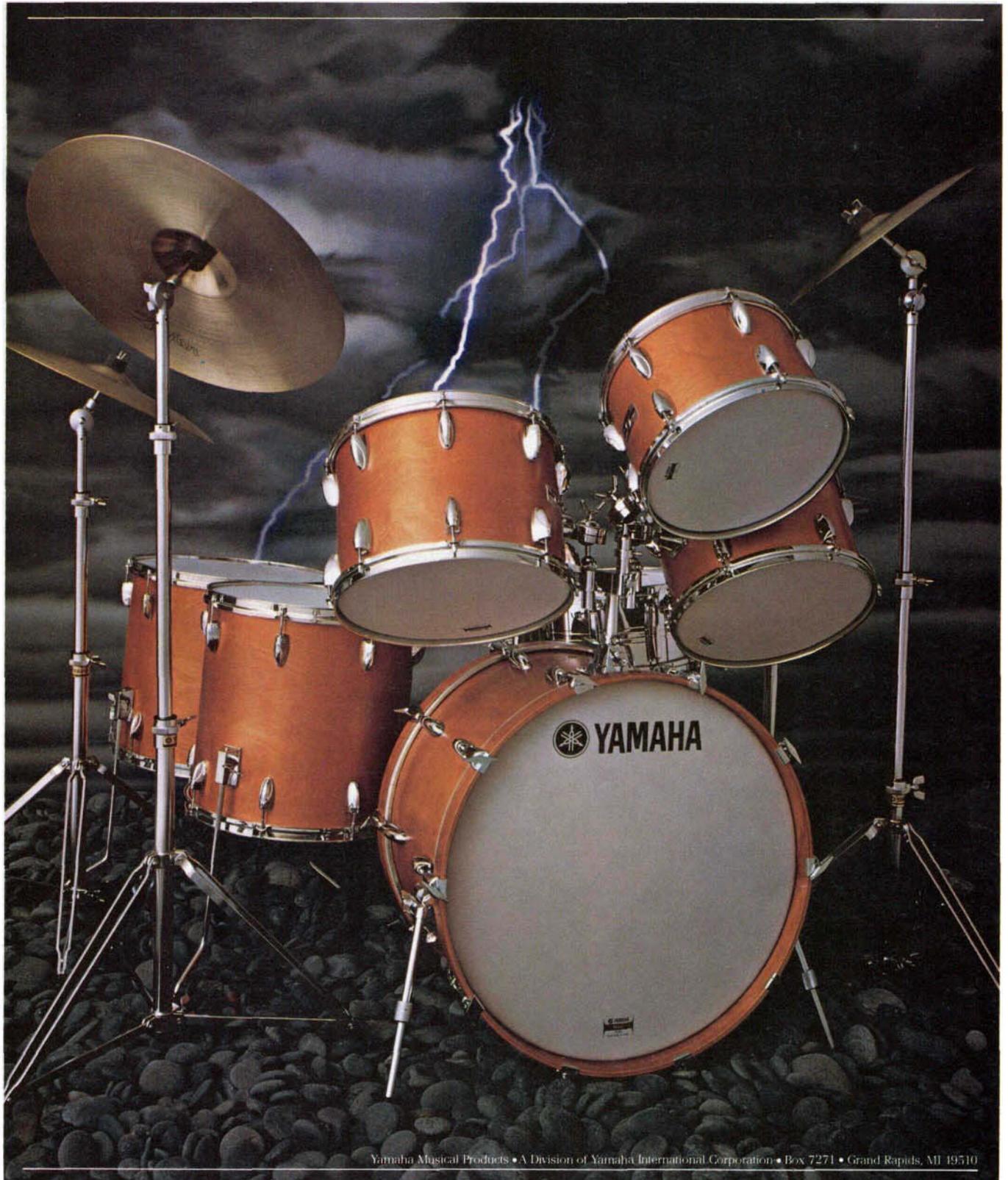


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Joel Rothman in London

by Bill Moody

Walk into any drum shop or music store in America and you're sure to find the book racks crammed with titles by Joel Rothman. Since 1959, this quiet unassuming teacher has combined a career of playing and teaching in the New York City public schools with his own private practice, and in the process, managed to author an unprecedented 108 method books that cover virtually every phase of drum instruction from technical exercises, to phrasing solos in 7/4 time.

While Rothman the author is known to thousands of teachers and students who have used his books, Rothman the man has remained a background figure content to let his books do his talking, secure in the knowledge that his role as a teacher and author has been well spent.

Although his books have always sold well in America, the European market has been largely untapped, a fact Rothman characteristically decided to do something about himself which accounts for his current address in the North London suburb of Hampstead. A series of personal and business circumstances presented him with an opportunity to finally do the traveling he had never had time for.

"My books had sold in Europe for years but the potential was never fully realized. Somebody needed to come over here, see teachers, make sample copies available, that kind of thing. I figured it would make more of an impact if I came in person. I had never done much traveling. Between teaching full time in an inner-city school, a full schedule of private students in the afternoons and evenings, gigging on weekends, there was little room for anything else. Besides, I was married at a very early age and had all those responsibilities to contend with as well."

He orders coffee, searching through a pile of manuscript paper, books and drum sticks for a mug. A new model

practice drum set occupies one corner of his London studio, flanked by a piano used to accompany his more advanced students. A filled diary open on a large work table indicates the volume of students he has established in London.

"Yeah, I've got a lot of students," he smiles, adjusting the thick black-rimmed glasses that give him a decidedly academic look. "I started visiting London drumshops when I first came over. They knew my name because of the books so it was quite easy to establish a private practice. London is one of the largest cities in the world but curiously enough, there are relatively few qualified teachers."

Even a brief conversation reveals the man behind all those books is nothing short of a dedicated teacher. Rothman began teaching privately at the age of sixteen. Like many teachers, he found that except for the traditional method books, there was little material available to reflect the changing music scene. Characteristically, he began to write his own.

"A student would come in with a particular problem, left hand coordination, whatever. Like any teacher, I began to write out specific things to work on that problem. Well, before long, I had a couple of manuscript books full of ideas and exercises so I decided to try and publish something. There wasn't much interest and I soon realized if anything was going to come of it, I'd have to do it myself."

At nineteen, Rothman contacted a subsidy publisher, raised \$500 and printed 3,000 copies of *Phrasing Drum Solos*, a unique book at the time which dealt with superimposing odd rhythms over the basic four-four pulse. He contacted other teachers around the country and eventually sent out 1,700 sample copies hoping the rest would take care of themselves.

"Most teachers already have their own material or use books they were taught from, so the only way to make your books known is to get them in the hands of other teachers and hope they will incorporate them into their own teaching."

The system has worked well for Rothman as hundreds of thousands of copies of his books have been sold. His first book was followed by *Swinging in 3/4 Time* and *Reading Can Be Odd*, both efforts to familiarize the drummer with the mysteries of odd time signatures. "For the next ten years, I just seemed to have many ideas that came on one after the other. At one time I had 129 items on catalogue but I guess if you count the ones that were eventually dropped, 108 is about right. But don't forget, this was over a twenty year period so it's really not as much as it seems."

The move to London took Rothman by surprise as much as anyone. "Timing is everything you know. My fifteen years with the school system was up so I could leave with my pension intact. The lease on my apartment was coming up for renewal, so there was really nothing to hold me in New York."

His first stop was EMI publishing in London. "They were already familiar with the books and they offered to take over the distribution for England and all of Europe immediately, leaving me with a lot of free time. I was very taken with London so I decided to settle down for awhile and just see how I liked it. That was almost three years ago."

Never one to remain idle, Rothman plunged into the local scene and quickly established a private teaching practice. But writing so many books can work against you, especially if you don't have a playing reputation. Rothman is well aware of this criticism but resigned to it.

"I understand the psychology. People think if someone is a drum book author it

continued on page 38

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Teacher's Forum continued from page 36

follows that he must be a great player as well but this doesn't necessarily follow. Writing as much material as I have has gone against me to a certain degree, although the books represent a total system of drum instruction. The problem is nobody has really heard me play except the musicians I worked with in New York. I'm known only through the books. I suppose they would sell better if my name was Billy Cobham or Buddy Rich.

"Look," he explains patiently, "I knew early on that my thing was going to be teaching and writing. Sure I worked around New York, club dates, weekends, that kind of thing. But I never wanted to go on the road. I couldn't. I had too many responsibilities at home. In the summers I worked the Catskills, usually at the Concord Hotel. The point is, having a name as a player has no bearing on the value of the books. Take somebody like Beethoven. He was primarily a composer, writing incredible things. Bass lines that nobody thought were possible to play. But through practicing and working out the parts, the facility was expanded and in the end, everyone was a better overall player as a result."

With his own methods in private teaching, Rothman has very definite ideas, based on twenty years experience dealing with students in the public schools and his own private practice. "There's a definite art to teaching. I have the utmost respect for primary teachers. That's where it's really difficult. A kid comes to school and doesn't even know how to hold a pencil, much less write, and you have to teach him from the ground up. It's the same with drums. You have to have a step by step developmental process that covers the basics to advanced level. I've been to several teachers myself who were well known but really had no concept of an organized system. Without that you have nothing."

Although often approached about doing clinics, Rothman has so far shied away preferring to stick with what he knows best. "I tend to be self conscious in front of large groups and besides there are plenty of people around who do fine clinics. Roy Burns, Louie Bellson and Billy Cobham are excellent, virtuoso players and that's really what people come to see at clinics. I don't know that I could do anything that would be any more beneficial than the people already doing clinics."

Rothman also believes there is far too much emphasis on the visual aspect of drumming and technique for technique's sake. "If I were to do a clinic and was introduced as the guy who's written 108 drums books, well, they'd expect Superman! When I worked the Catskills, there

was a club everybody used to hang out at and play on their off night. Everyone else would come in to listen to the band but you'd have a group of drummers gathered near the stage staring at the drummer. Drummers go to see other drummers rather than to listen to music. I suppose it's natural though. Just the nature of the instrument. It doesn't develop your ear. A drummer is initially concerned with rhythm and a lot of drummers never get beyond that. What does a single stroke roll have to do with music?"

To prove his point, Rothman cites one of the best of the big-band drummers, Mel Lewis. "When you look around at the working drummers who are not technical wizards, Mel is a good example. He has a wonderful sound, tunes his drums beautifully, fits in with the band, and has great, swinging time. What more could you want?"

The other side of the argument is that the more technical facility you have, the more ideas you can express. Rothman agrees but cites complete control of hands and feet as the key. "When you're playing solos or fills, that's only about ten per-cent of the total picture. The rest of the time you play with the band which means keeping time. So if you ask what is the single most important factor for a drummer, it has to be complete independence. Even without a lot of technique you can still swing."

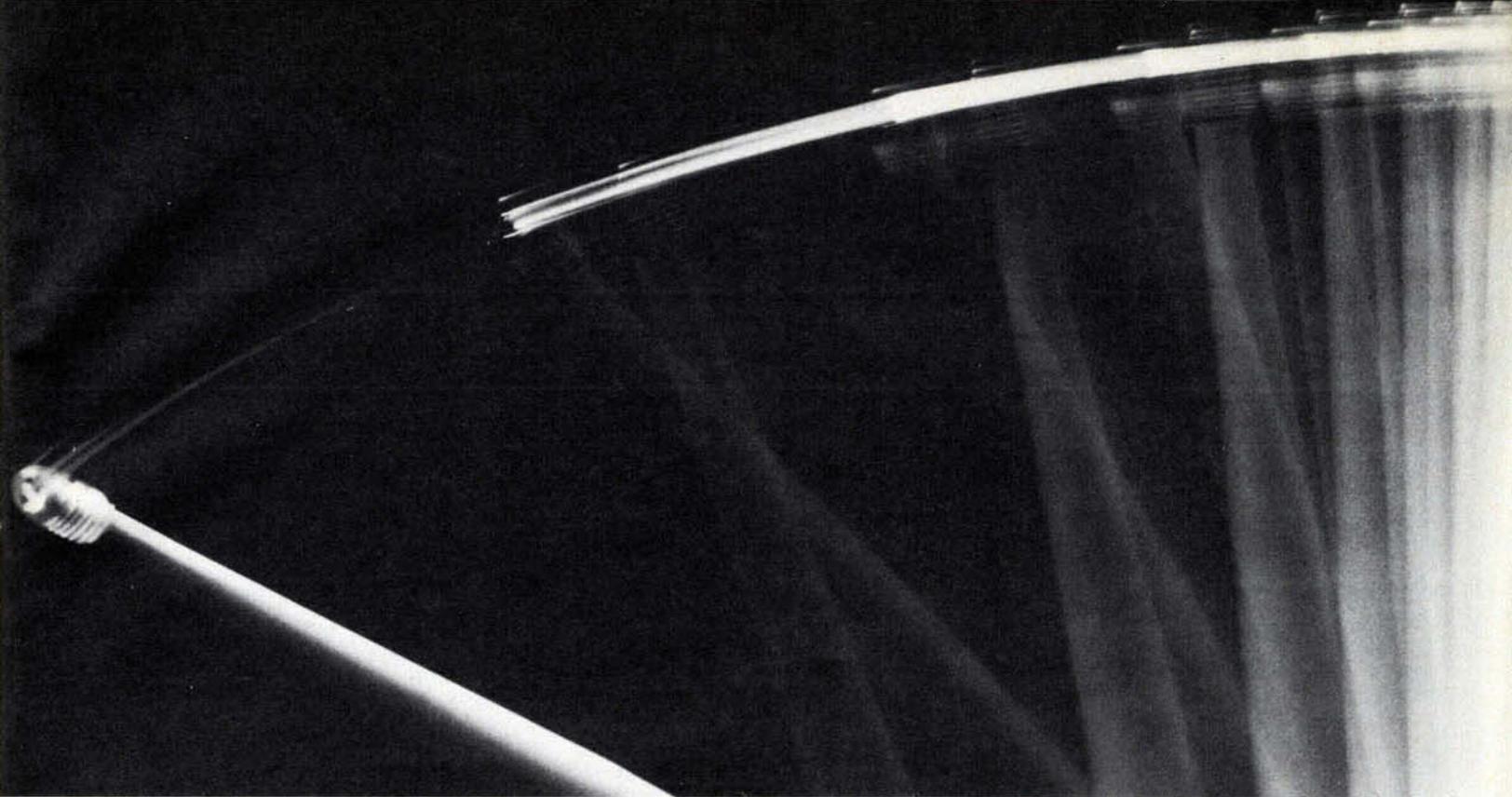
Swing. Without it the drummer is a mere mechanical man. But what do you do if you're a teacher with a student who obviously doesn't have natural feel for time? Can it be taught? Rothman's answer is emphatically, yes.

"Of course, if you grow up in an atmosphere of jazz or any music you develop a feel naturally. But if a student doesn't have it at say, 12 or 13, with a few years of concentrated listening, it can certainly be developed. I've had students where it seemed best to say, 'give it up.'

"What's happened today, of course, is that a lot of students have a terrific feel for rock but little for jazz. The jazz players, or people exposed to jazz early on, are luckier because it's much easier to move from jazz to rock because of the Latin influence in a lot of jazz. The straight eighth feel is not that foreign. But going the other way, from rock to jazz, is a problem for most kids. I always tell my students. There are two fields, jazz and rock. The two are so integrated now you have to be able to do both.' "

Rothman plans, for the moment, to remain in London, concentrate on teaching and yes, there will be more books. "I have a new line coming out next year. I'm enjoying it here and you just don't walk away from something you like."





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Chapin continued from page 26
and high standards that he applies to anything he does. Developing this attitude is one of the things Jim feels strongly about, and this was made evident as he discussed his career.

"A lot of my career has been very strange because I've been away from the jazz scene a lot. I have a lot of children and I had to make a living so my family wouldn't starve. The job at the Hickory House with Flip was sort of a jazz job. It was really a commercial job, but we had a couple of good jazz players. Then I was drafted. When I got out, I worked in the Village, and with big-bands at Roseland and at the Arcadia ballroom. In late '46 I went out on the road with the Casa Loma Orchestra, which was still relatively prestigious at the time. Then I came back to New York for awhile. In '48, I went to Atlanta. That was when I probably did the best jazz playing in my life. I felt I was on the crest of the wave at that time because I could do all of these things that nobody else could do. The rhythm section was very good. The bass player was Red Wooten, and he was as good as anybody I've ever played with.

"I've always done a lot of dance jobs, often with fairly good players. I don't mind playing those. If you play it well, and lay it down with a purpose, and you know what you're doing, any kind of music can come out well. If you are a jazz player, and you are playing a com-

mercial job with 'long teeth' [a sneer] don't play! Don't take a job that you don't want to do and then look sour. Stay away from it. I found that out myself. Around '41, I was bugged with the rhythm section I was working with at the time, so I was not giving it my best shot. The leader said, 'What are you doing, Jim?' I thought about it. What was I doing? I was playing as though I was disassociating myself from the band. Was I a critic up there or a participant? If I'm a participant, then let's try to make it as good as possible. I've felt that way ever since and it's helped me with situations that I probably shouldn't have gotten into. But I had to make money and stay in one place because of my family. I've played with some people that were incredibly bad, just as I've played with some that are incredibly good.

"Playing dance jobs are good in a way, it is a kind of discipline, but you can't play jazz unless you *play jazz*. Thankfully, I've been playing a little jazz for the last four years, and I'm getting a little better again. Actually, my playing is better now than it's ever been. It's a little freer. I organized a little jazz band to do college dates and things like that. We're called the Jazz Tree, and we play everything from New Orleans street marches to avant-grade. We also do a lot of things in the schools. We'll do a 45-50 minute show where we explain and play various types of jazz. I often use the audience as

a brass section, having them sing riffs over our rhythm section. It sounds ridiculous but it really works. They really get into it. We don't play very much rock because you can make an easy score with that. 'Oh yeah, those old guys are playing rock. Oh boy!' I tell them, 'You hear rock everyday. We're playing something you don't hear that much.' I'm also involved with a big-band. A guy named Pat DeRosa has a book for twelve or thirteen men, and on Wednesday nights we go down to the American Legion and rehearse. There are some local music teachers there who are very good, and a couple of full-time professional musicians."

Chapin spends most of his time playing, yet it is as a teacher, author and clinician that he is best known. His many years in the business have given him the opportunity to observe and analyze the various styles of playing that have been in vogue from time to time. Always a student of drums himself, Jim has kept abreast of current trends, and is able to help students gain an overall view of how drumming has developed historically. As an example, Jim spoke about the use of the bass drum during the big-band era.

"In the old days, there were a lot of drummers who didn't have any feet. They didn't have the power or the subtlety to do many things that guys do today. In fact, Buddy and Louie were

continued on page 78

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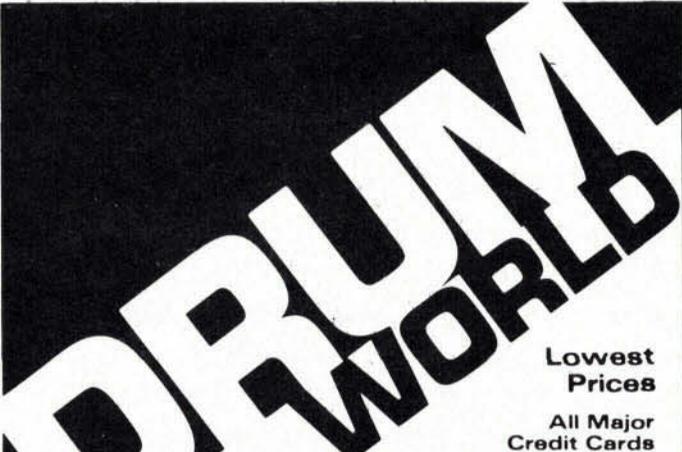
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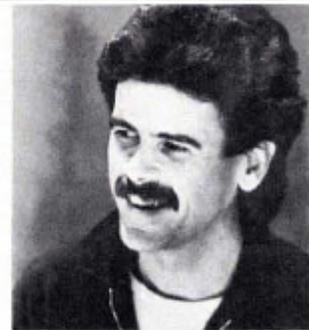


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by David Garibaldi

"Playing Rock Music Is Not Dumb"

The following material is similar to the *Rock Perspectives* column regarding Swiss Army Triplets (July 1981). It's different enough to present additional technical challenges. These partic-

ular exercises can be of special benefit to the right foot (bass drum) because of the combining of accented and unaccented notes.

Let's begin with a triplet figure involving the H.H., S.D. and B.D.

Now convert this to sixteenth notes which will produce a three-bar cycle.

As you play this, count aloud: 1e&a, 2e&a, 3e&a, 4e&a . . . count aloud until you can *comfortably* "watch" the bars of 4/4 go by.

The three-bar cycle can be done in the following ways. Write out the complete three-bar cycle yourself.

1. Accent each quarter note:

2. Accent the "and" of each beat:

3. Accent the "e" of each beat:

4. Accent the "a" of each beat:

5. Accent the eighth notes of each beat:

6. Accent the "e" and the "a" of each beat:

Now go through Louie Bellson's *Modern Reading Text in 4/4* pp. 26-46 and also Louie Bellson's *Odd Time Reading Text* pp. 16-28 while playing this three-bar cycle. The written notes are

played as accents and any sixteenth note rhythm will work. Here's what it would look like:

Try these two variations: First, substitute L.F./H.H. for R.F./B.D. Then R.F./B.D. plays quarter notes. Then move R.H. to bell of cymbal. Keeping the R.H. on the H.H. is interesting also because it gives you three distinct H.H. sounds: Secondly, substitute L.F./H.H. for R.F./B.D. on unaccented notes *only*.

Helpful Hint Dept.

Count aloud *while* playing the exercises. This will coordinate

your hands, feet and head. As the written notes go by—accent them.

Exaggerate all accented and unaccented notes. Play accented notes loudly. Play unaccented notes very softly. This will improve touch and dynamic contrast within the hand/foot patterns. To do this smoothly you must relax your legs.

Begin slowly. *This is a must!* Once the concept is *mastered*, try faster tempos.

Miking Your Drums— Some Pros and Cons



by Rick Van Horn

When it comes to drum sound and projection, I'm basically a traditionalist. Consequently, my feelings about miking in a club situation are mixed. I don't particularly like miking, unless the band is incredibly loud or the room extremely large. I prefer to have the drums tuned to achieve the projection necessary to carry on their own. If it takes a little more effort on the drummer's part to "lay into" the drums, then so be it. I prefer to retain total control over my sound. In this way, I can tune my drums for the audience's ears, and not for the characteristics of the microphones or the idiosyncracies of the sound board. I tend to think some drummers rely on miking to overcome deficiencies in their technique, such as lack of power on the bass drum or a weak left hand. I *do* believe miking is valuable when the situation warrants. For instance, if the band is so loud that you're forced to abandon all technique and simply assault the drums in order to achieve adequate volume unless you're miked, then miking is indicated.

Unless your band employs a true sound reinforcement system, capable of handling the wide frequency range of a drum set (as opposed to a P.A. designed just for vocals), the drums are more likely to sound tinny or distorted than favorably enhanced. On the other hand, if your equipment includes fairly large speaker cabinets with good bass response, as well as mid to high-frequency horns for the cymbals, then your drums have a good chance through the system. But you should be aware that miking gives an inescapable electronic sound to drums, no matter how good the equipment. It's simply because speaker cones and drums are made of two different materials, and an electronically induced sound does not equate to the impact of a drumstick on a head. You sacrifice a

certain *natural* quality in order to gain amplification.

Another important factor is whether or not you have a sound man to handle the mix. There's just no way to get an accurate idea of how the drums sound out front when you're listening from behind the set. I don't care how good your monitors are, they are not identical either in projection or fidelity, to the main system. That's why I question the advantage of the new self-mix systems which supposedly give the drummer control over his mix and then only use one P.A. channel. The drummer isn't sitting in the audience, so how can he mix his sound for their ears?

In addition to the technical considerations, the added expense of microphones and mounting hardware must be a factor when contemplating miking. Quality mic's run \$75.00 to \$150.00 or more. When you talk about three to five mic's for the average set, plus cables and stands, you could be approaching the original cost of your set!

Given an unquestionable need for amplifying the drums plus a super-quality system to reproduce them faithfully and a sound man with golden ears to operate it, we can now start to discuss the *hows* of miking the drums in a club situation.

I mic my bass drum, but not for volume. My band uses rather small speaker cabinets in our P.A. system, but lots of them. We try to cover the entire room with speaker placement, rather than have a couple of monster cabinets on stage throwing all the sound from that point. We mic the bass drum very slightly just to make sure the fundamental beat gets to all points of the room. In this case it's a very subliminal thing. The only other thing on my set that's miked is my set of wind chimes. Again, that's just for coverage, since you can only get so much projection out of wind chimes, no

matter how you play them.

As for the rest of my set, I tune it for maximum projection, (fairly tight top heads, with bottom heads all around for resonance). I get a little help from the vocal mic's on the stands in front of me, as well as my own. This combination serves me just fine, and believe me we're not the softest band around. But if you decide you need to mike your entire set, here are some suggestions:

Overhead miking is good for a general sound, although it does tend to get more cymbals than anything else simply because the cymbals are closer to the mic's. Some equalization at the board can help to correct this. The drums aren't individually isolated, but will generally reach the mic's sufficiently, and you get the advantage of miking the total sound of the set automatically, without having to balance a dozen individual mic's. Another advantage is that the mic's are *hearing* the drums from the same point you are, so you can count on the tuning that *you* hear reaching the audience faithfully. This is the best way to mike if you have no sound man or a limited number of P.A. channels to work with. I think it's the best system for club work altogether because it comes the closest to a natural drum sound. Buddy Rich uses two overheads and one bass drum mic, and cuts through his high-energy big-band just fine.

As far as individually miking the drums, I'd go for it only if the sound system had enough channels to adequately serve the whole set; the mic's and speaker system had the fidelity to accurately reproduce the sound range of the set; and the system was run by a qualified technician who was in a position in the room to accurately evaluate and adjust the drum mix. It's also important that the sound man and the drummer have a good rapport and agree on what

the proper sound is composed of, taking into account tone, projection, overall balance of the set and balance of the drums within the total sound of the band.

Placement of the bass drum mic is critical. If you have it an inch or less from the point of beater impact, as I've seen some drummers do, then all you're miking is the sound of that impact—usually a very plastic slap. Additionally, if your mic is on the pedal side of the bass drum head, you'll often pick up noises from the bass drum pedal. If that slap is the sound you *want*, then it's fine. But you don't get the advantage of the depth and resonance afforded by the drum shell. If you back the mic out a bit, roughly half the depth of the shell and slightly off-center in relation to the point of beater impact, you're likely to get less *slap* and more deep *thud*. Without a front head, or with a properly muffled two-headed drum, you shouldn't be in danger of too much ring. You'll certainly get more bass from your bass drum. I mike my bass by suspending a mic upside down and pointed at the floor, an inch or so in front of the front head and just off-center. I muffle the drum with a small but heavy pillow, and I like the combination of natural depth and projection along with the slight amplification I achieve that way.

To my mind, floor toms are the hardest drums to mike. They approach the bass drum in depth, and are very boomy. I've never seen anyone take the bottom heads off floor toms. You can choose between either miking the top head, where you get more impact and less depth, or miking the bottom head, where you get no impact but lots of depth and boomy ring. Some drummers I know have experimented with mic's mounted inside the drums between the heads. Without someone on the sound board to judge the tonality and resonance, I'd say this would be more trouble than it was worth. Personally, I just tune my floor toms very *live* with lots of resonance, rather than muffled or deadened. And then I work hard on them. It's important to keep your sticking fairly clean and simple on floor toms, as rolls and quick sticking patterns tend to mush together in the depth of the sound.

In conclusion, I would advise you to seriously consider the need first, and if miking is essential, then consider the method and obtain all the technical information you possibly can. Put together a system best suited to your economic and musical situation, and try to use a method that retains as much of the natural quality of your drums as possible. You're a *live* performer, and the whole idea is to sound *live*. You don't want to sound pre-recorded. Your audience can stay home and hear that sound in stereo.



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resignation. Everybody still thinks I'm playing with Pat.

SF: Mike Shrieve was involved with percussion work on some of Travers' material. Are you pretty close with Mike?

TA: Yeah. Mike's a nice guy. I wasn't there when he recorded the percussion. Pat tried to get Mike to play drums on the new album. Half of the tunes on the album are stuff that I played on when we were doing *Crush and Burn*. Shrieve couldn't do it because he's involved with his own band up there in New York.

SF: It doesn't seem like there's too many musicians who want to take the time and effort anymore to put a band together.

TA: Because it's hard and it's a long term investment. At the same time, that's what most of the record companies want these days. *Not* solo artists. There's a lot more longevity in a band situation. Looking at it from a record company's point of view, if a solo artist has problems, the band can't go on, because it's *him!* If that happened with The Doobie Brothers, if Mike McDonald messes up, it's still *The Doobie Brothers*. The band can go on. Cheap Trick lost one of the members. That was a band that really didn't enjoy the format of being able to change personnel, because it was a real personality oriented band. But, a real honest-to-goodness band, like The Marshall Tucker Band—they lost one of their guys and they were able to go on.

SF: What if it's a band where one member is primarily the songwriter?

TA: That's where depending on the other members comes in. Sting writes most of the songs for The Police and he sings, but he's really dependant on Stewart Copeland and Andy Summers. The whole is bigger than the parts. Who else could do what Stewart Copeland's doing? The same with Andy Summers. Even though he's not a real virtuoso on guitar, his character and personality are unique. How could they replace him? I was amazed that The Who even *tried* to replace Keith Moon. I admire Kenny Jones' audacity. Kenny is probably a better drummer technically than Keith. But Keith Moon was a pioneer, like Bonham was a pioneer. John Bonham was a technician, but that's not why he was so acclaimed. It was because of his way of thinking and the parts that he came up with. Mitch Mitchell and John Bonham played things I had never heard before. You always wondered where they'd been, and where they'd heard that stuff.

SF: How did you develop your technique?

TA: Just playing. I've always played a lot.

SF: You never sit down and practice anything?

TA: No. I did very little individual practice because I played so much. It's easy for me to stay in practice with myself, one foot against the other. I think the most important practice for a drummer is the interaction with the rhythm track. It's hard to practice that on your own.

SF: Do you read music?

TA: No.

SF: How did you get started on double bass drums?

TA: The first person I ever saw with a double bass drum kit was a jazz big-band drummer over in England. He was on the back of a Premier drum catalog. I used to study drum catalogs like Physics books. Just like a baseball fan who collects catalogs and baseball hats. I was a real connoisseur. I used to spend everything I had on drums. Instead of having a hot rod or a motorcycle I had drums. I borrowed a bass drum from a friend of mine. He had two and he only used one. I borrowed the other and started messing around. I saw Louie Bellson once on TV but he didn't play anything. I said, "Wow, that sure looks cool. You could probably do some cool stuff with two bass drums." I'd just work up beats or fills that I'd done with one bass drum, and if I was sitting behind a drumset I could show you how you could use two bass drums to play the same figure you would play with one. But you can double up on it. Use them independently and then counter them. Nobody really plays two bass drums today, and that's what I wanted to do. It was frustrating at first because there wasn't anywhere to go for pointers. There wasn't anything to hear on a record other than solo stuff that Ginger Baker did years and years ago. But he was just doing the same thing that everybody is today, just two hand beats rather than getting into multiples. So that's what I was shooting for. I always maintain that the hardest thing for me to learn was keeping balanced on the stool, while doing things with my hands on the mounted tom-toms. You normally have the hi-hat there to plant your foot on. That was the hardest thing for me to learn. I get asked that question a lot. The hardest thing for me was to retain a fluidity without keeping either foot planted.

SF: Are you meticulous about tuning your drums?

TA: Yeah. Not so much in terms of notes. I like for my toms to be tuned the same way everytime I play them for the sake of dampening mostly. I tune my drums to a note but I'm not fanatical about maintaining a specific note. It can go down or up as long as all the drums do it together. I don't like to use any mufflers on the drums. That's why I use *Hydraulic* heads. I tune them up to that note and then I'll go up or down around

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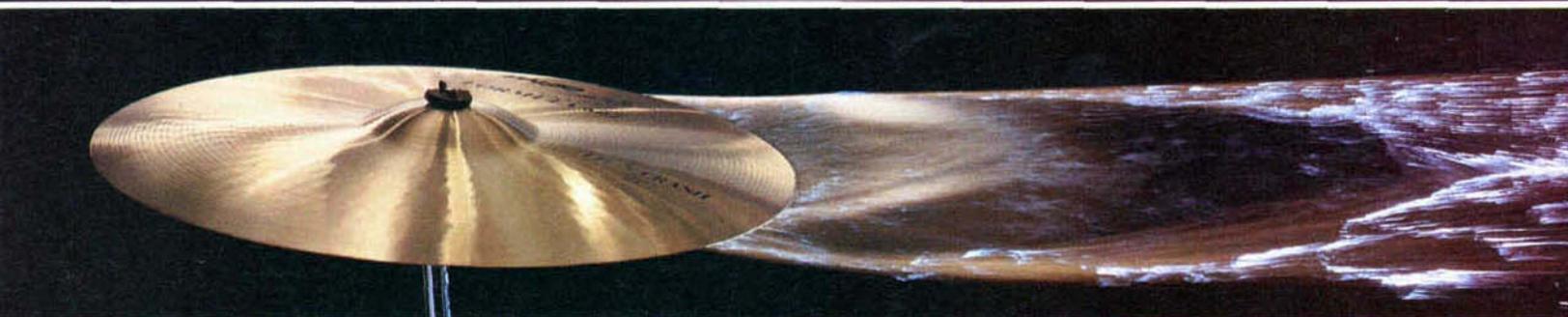
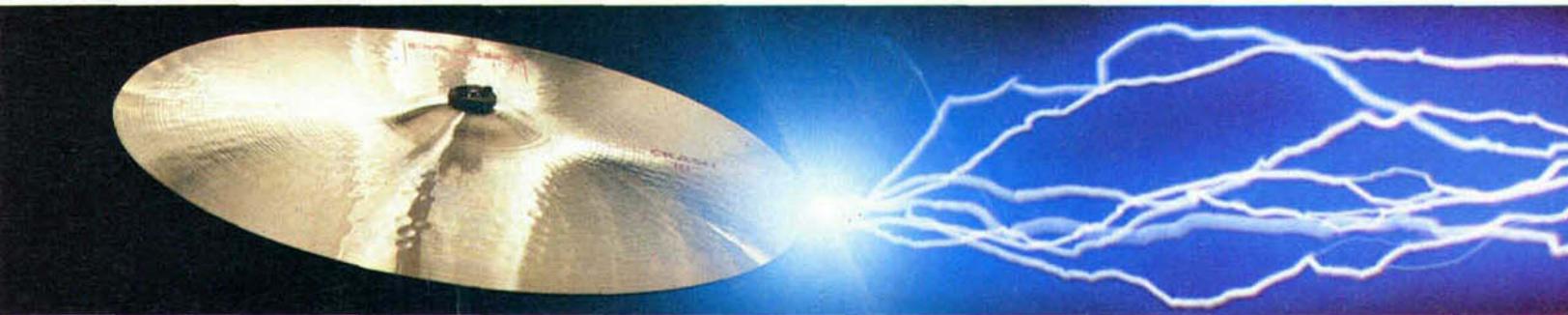
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the note on the first drum until I finally get the desired dampening effect. You can affect the resonance of the head by how tight or how loose you have it. That's primarily what I go by. But I always keep the four toms in tune with one another.

SF: How do you tune your bass drums?

TA: I try to get them to sound alike. Otherwise you get a weird inflection. It's like playing a single stroke roll on two separate toms instead of one. It sounds kind of weird. I want it to be more present. I really found that's important in the studio with the bass drums. I can never get two bass drums to sound exactly alike, but I like to get them as close as possible.

SF: Do you depend a lot on mic's for projection of your drums?

TA: They use mic's for the sake of the outside P. A. As far as playing an acoustic instrument and dealing with the sound level onstage, I have a monitor behind

me and I just get a little bit of drums in there. I play pretty hard and I use a pretty big stick, so very seldom do I have problems hearing myself. Also, I'll sit farther back behind the amp line than most guys do. That way I don't get the spill from the speakers. I can hear myself easier. I don't like to depend on monitors. You *can't* depend on them. If you're in the middle of a tune, especially if you're a special guest, or the opening act—you seldom, if ever, get a sound check. I like to be able to depend on the true sound of the drum rather than depending on a monitor system.

SF: Do you see your role changing from band to band as far as the way you play?

TA: No. I'd treat a riff with Travers the same way I would treat a riff with Gary Moore. It's just that Gary will come up with a different riff than Travers will. I haven't been asked to modify the way I play.

SF: Do you feel that your role as a drummer is a supportive one?

TA: I didn't with Travers. I mean, I was trying to support the band. If it's a true band, that should be everyone's goal. I haven't had much problem supporting myself. In the case of Travers, our end was for the overall good of the band rather than for ourselves as individuals. I never demanded that I do a drum solo.

SF: You don't get bent out of shape if you're not given a solo during a show?

TA: Oh no. Not at all. Sometimes I've been asked to do them more times than I've wanted to. I want a *band* format. That's what I really want. So I don't have to deal with the word "support." But I guess support is the drummer's role whether it be in a band format or just a hired gun format.

SF: Are you aware of the song structure during your drum solos?

TA: I'll use a skeletal structure for the sake of timing and for the sake of the light guy. I try to establish a basic outline. But for each tour, whichever song I work a solo up for, I'll vary it. It's never exactly the same.

SF: If, for example, you were playing a 32 bar song, would you structure your solo to come out at the end of 32 bars?

TA: No. I could but I haven't ever had to. I'd lose count anyway! I hate to count when I'm playing. I'd much rather just swing my head around and show off. Make people think I know what I'm doing. That's where the old showmanship stuff comes in. You can convince a lot of people that you're God's gift to drumsticks if you look like you know what you're doing.

SF: Are you aware of showmanship onstage?

TA: I had drumsticks before I had drums, and I could twirl them before I could play anything with them. But I never consciously relied on showman-

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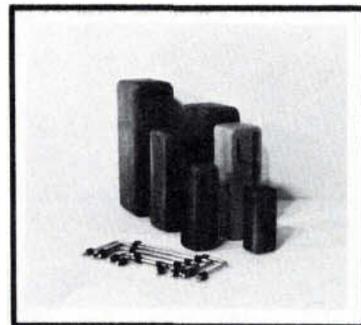
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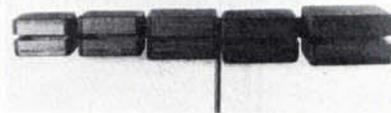
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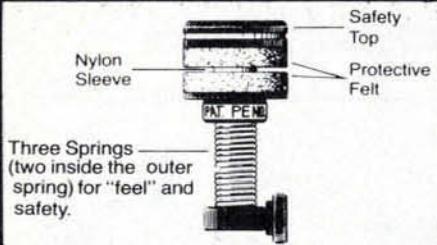


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ship at all. I was accused of that in my earlier days. I quit doing it for a long time. All my friends would say, "He can't play. He's just a big showoff." But people enjoy showmanship and I enjoy it. Even in the studio I do it subconsciously because I've been doing it for so long. I think people should *look* like they're trying to *sound*. I didn't say look like they sound, but look like they're trying to sound. Kids enjoy that. Otherwise they just stay home and listen to records all the time. If I can play something of substance and give them something of substance to look at, that just makes it that much better. And if you can burn incense to entertain their olfactory nerves, then do that.

SF: Which band member do you listen to the most onstage?

TA: First, the bass. With Travers, Mark and I would sometimes go into the studio, once we had our parts down, and rehearse our parts together. Onstage I listen to all the music.

SF: When you're onstage do you use anything to protect your ears?

TA: It's not really that loud onstage. Sometimes at soundchecks I'd measure the decibel level and the highest level I got on my drum riser, behind the amp line, was 91 decibels, which is not that damaging. Most of the time it would average high to mid 80s db level on the drum riser. If you went right out front on the middle of the stage in front of all the

amps it increases to 110 or 115 db. I tried ear plugs once, but there was no way I could use them.

SF: How does the volume of the band differ from clubs to a place like Madison Square Garden? I see a lot of young bands that feel they have to crank up the volume regardless of the size of the room they're in.

TA: I adjust my volume. But those little places are harder to play because they've got low ceilings. Any sound that you make comes down and slaps the heck out of the top of your head. It's easier for me to play larger venues. I mean, that's why it's so hard for a bar band to get any kind of a record deal. Every band that plays in a bar *sounds* like a bar band. If you put Led Zeppelin in a bar, they're going to sound like a bar band! To me, those were the hardest venues in the world to get across in. They all sound so atrocious and everything is just so stark. There's not a whole lot of acoustic gratification in those places. Good acoustics, rather than the size of the venue, determine what volume level you play at. With Travers we would always try to compensate for the acoustic characteristics of the room, rather than trying to compensate for the size.

SF: Do you get involved with clinics or teaching?

TA: I was doing a few clinics with Sonor. I should be doing a lot more. I enjoy

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It's Questionable continued from page 34
they include sticks, clappers, castanets, cymbals, gongs, etc. Idiophones are usually played by striking together, shaking or by rubbing and scraping. A membranophone is a membrane, or skin stretched across a frame or vessel made of wood, metal, or earthenware. The term "phone" refers to the sound, and of course the drum is a membranophone.

Q. I play the cymbals in my school band, and I recently had to play a piece in 4/4 that had a whole note with a tie. Am I correct in assuming that the cymbal crash is sustained for four beats?

D.S.
Lynwood, Ca.

A. A whole note with a tie indicates that the note should sound until it becomes inaudible. If your part contained only a whole note, you then would have been correct in assuming the cymbal crash sustains for four beats.

Q. My band is going to make a demo tape. Naturally, we are concerned with saving money. The studio manager offered us degaussed tape at half the price of regular tape. But I've been told that my drums will not sound as clear. Is there a big difference?

J.C.
Bronx, N.Y.

A. Degaussed tape is tape which has been erased. If you are serious about your demo. I would not recommend shopping for a bargain on degaussed tape. With second generation tape, you run the risk of having old recordings bleed through on your tracks. I would suggest the use of high quality first generation tape, and consider saving money in other areas.

continued on page 80

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Musical Development

by David Samuels

There are a number of different ways of practicing that can help your playing and musical development. Sometimes we lose sight of *why* we are practicing. We end up repeating an exercise or phrase over and over again, until we're just going through the motions, not concentrating and not benefitting from what we're practicing. Part of this problem is because we separate the 'what' of practicing from the 'why.' What we practice is simply a process, playing scales for example. Why we are practicing is not just to develop the ability to play scales. It's also for the ability to understand and play scales in a musical way. Many of the books available today contain an endless number of patterned exercises that don't necessarily help you to expand musically. They promote a kind of mindless repetition that makes application to a musical setting difficult. This kind of practicing separates you from the musical process. Here are some suggestions on how to help you connect the 'what' and the 'why' of practicing.

One valuable approach that you can start immediately is recording at least part of each of your practice sessions. This will help you start listening to what you play with a more critical ear so that you can make improvements and learn to appreciate your strong points. Recording also adds a certain amount of realism to your practicing. It's more like a performance. All the practicing in the world won't do you any good if you can't communicate your ideas musically. The tape recorder is the best means for listening to *how* and *what* you're communicating through your instrument.

Another valuable tool is to analyze what you're practicing. There is nothing more disconnected from the musical process than playing a piece without knowing what you're playing. Memorizing a series of notes on a page and playing them is purely a mechanical process. It doesn't allow for the full expression of the music. It's like being able to read a foreign language without being able to understand it. A solid understanding of triadic harmony is all that is necessary to start analyzing some of the pieces that you play. There are theory books available that deal with different styles of music. Fake books are another good source of material where the harmony is given along with the melody. Even though you may be only playing the melody, it's important to know the harmony. Knowing the harmony is also a great aid in memorizing music. Rather than just memorizing note for note, you start seeing the harmonic direction which makes memorization more logical and musical.

Part of being a creative player is developing the ability to translate your ideas, thoughts, and feelings into music. Two

important ways of aiding this development are by starting to write your own pieces and by practicing improvisation. Playing other people's music or exercises is important, but writing your own pieces and exercises will help you develop a whole different side. Writing is a way to help you start defining your likes and dislikes, strengths and weaknesses, and learning how to tap your own creative voice. You should write exercises that deal with a specific technical problem, and think of the exercise as a whole piece or musical thought rather than just a couple of measures of patterns that are repeated. Keep a notebook with all your pieces in it. You may find that you won't be able to finish every piece in just one sitting. If you come up with a good starting phrase, but can't finish it, write it down in your book and keep it. It may take awhile before you finish it, but don't let that stop you from starting something else. Writing will help you to better organize your thoughts and make better musical choices.

Improvising will also help you tap into your creative voice. There are many useful aids available to help you learn how to improvise. One very good source is to use some of the play-along records that are available. They range from beginning to advanced and you can easily find out which level is best for you. These records also come with a booklet that explains some of the ways of improvising. You can also try recording the harmonic progression from one of your pieces and practice improvising on top of that. Another alternative is to record an ostinato or vamp figure that you can practice playing over. You can also take a phrase or a specific interval and use that as a source for an improvisation rather than thinking about a harmonic progression.

All these ideas that I've suggested here are to help you become more involved in your playing by taking more responsibility while practicing. Remember that you are your best source for learning and being creative—take advantage of it.

I've included some pieces that deal with independence in each hand. In my article in the June issue of MD I explained how to hold four mallets and the stroke for each mallet. There are two pieces to be played with just the two mallets in the right hand and two to be played with just the left hand. The numbers above each note refer to the choice of mallets (mallet #1 is the outer-most mallet in the right hand and mallet #4 is the outer-most mallet in the left hand). Make sure that you keep the mallets at a 45° angle at all times. Large interval skips can be played by moving your arm laterally rather than spreading the mallets. Play these pieces at varying tempos and dynamics.

Right Hand Etudes

1.

The musical notation for 'Right Hand Etude 1' is presented in two staves. The first staff contains the first five measures of the piece, and the second staff contains the remaining six measures. The music is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Mallet numbers (1 and 2) are placed above the notes to indicate which mallet should be used for each stroke. The piece concludes with a double bar line and repeat dots.

2.

Left Hand Etudes

1.

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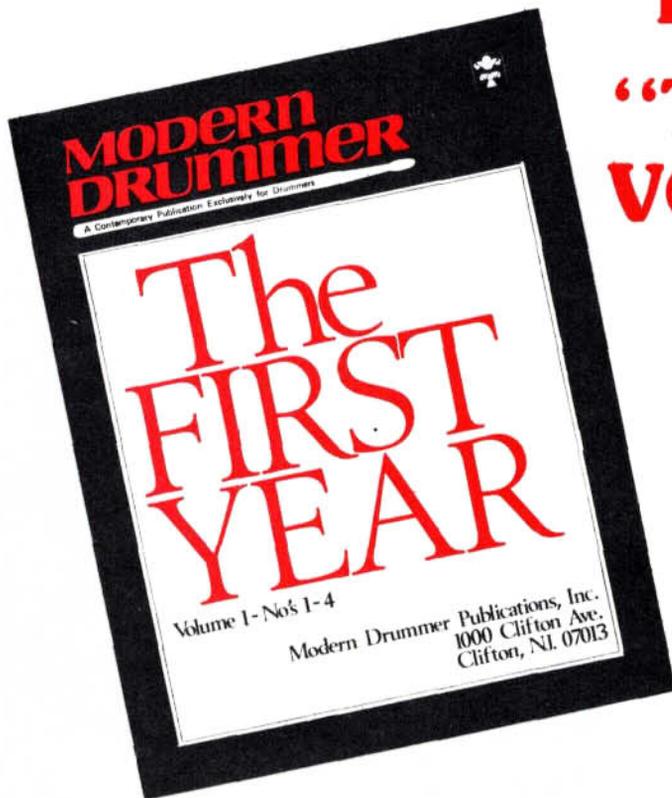


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Manne continued from page 13

to play with anybody at any time, in any kind of music. That's a thing inside of you.

Even today, after all these years, there's still only a handful of guys who you can point to and say, "Boy, they can really burn, they're great." They're great mainly because of the time factor.

You can train yourself to be more aware but it still won't be a natural feeling. The swing feeling that is generated from playing good time I don't think you can learn. Otherwise there'd be thousands of guys who could swing their bunsoff".

DL: The best drummers do have a good sense of time, a unique sound, and a certain flexibility. Are you saying that these things cannot be developed?

SM: There's a thing called talent that enters into it, and who knows what talent is? When you're talking about talent you're talking about a very abstract thing. Either you've got it or you don't. It's the same thing with all the instruments. You just can't teach that (talent).

DL: Isn't there some grey area between "you've got it" or "forget it?"

SM: The grey area is there. Through teaching you can give a guy better time by making him practice with a metronome and by making him more aware of it. But there are guys who will always

play time like a metronome; who will play good time but it won't swing. Time can be learned, but to swing can't. That's the difference. It's that difference that's very abstract.

For me, jazz is something that happens naturally. The feeling is there. Just like it is for symphony or rock players. If that natural feeling, that conviction isn't there, then the magic of the music won't be there. I don't feel I'm a rock drummer because I don't play rock with conviction.

DL: Do you believe that talent will seek its own level?

SM: In most cases I would say yes. But they have to devote some time to developing their talent, too. Maybe you'll find a great drummer in Des Moines, Iowa, but I don't know of him yet. He's possibly there, I'm sure he's there. I'm sure there are guys like this all over. If they make a move to be heard and get to be heard, and if they have that kind of ability, then they will make it.

DL: So, if there are two people, one with less talent, but he works harder than the other one (with talent), will the other one still be the better player?

SM: Yes, but there's something about becoming a good craftsman, also. The guys that have good time, but maybe don't swing; and have great chops, but maybe no imagination; and have all the

things that go with learning how to play drums, can become good craftsmen, maybe even great craftsmen. And they can always find work and a way to survive, whether it be in a symphony, in the studios, or in a jazz band.

Artists have to play all the time. They have to be searching all the time. They have to have imagination. Einstein once said that imagination is more important than knowledge.

Haven't you noticed, that when you talk about great drum artists you always go back to the same names? Sid Catlett, Art Blakey, Max Roach, Jo Jones, Roy Haynes, Buddy Rich. Up the line to modern drummers like Tony Williams and Elvin Jones. I haven't even named 10 guys. What makes the difference isn't that one guy played faster than the other, or one didn't study longer than the other, but they have an imagination about playing. They have an identity to their playing, and they can swing their asses off.

The guy with less talent has to work harder.

DL: Do you view yourself as an artist or as a craftsman?

SM: As an artist who's also developed a craft because I do studio work. First and foremost I'm a jazz musician but I don't just go into the studio and play be-bop.

DL: Who is responsible for the time in a

continued on next page

band?

SM: In a jazz rhythm section the bass player and the drummer have to see eye-to-eye as far as the time is concerned. You must hit together and sound together. If you don't see eye-to-eye, you do your best to give and take. The first thing you *don't* do is fight him. You can't win by fighting. You discuss it with him in a nice way. The drummer and the bass player have to be happy playing together for something to happen.

If someone tells you that you rushed or dragged, don't take it as an insult. Take it where it came from and analyze it, and be aware of it the next time you play that chart. Every band has conflicts like that.

A little secret that I have for time feeling is to constantly think of the melody of the song I'm playing. By singing the melody you can tell if the time is remaining stable. It's a double check for yourself.

DL: What are your feelings about drum solos?

SM: I'm no friend of long drum solos. I think you should approach every drum solo the way a good improviser approaches soloing; you shouldn't know what you're going to do until the time comes to do it. Miles Davis said that you should aim a little farther than you think you can reach.

If you sit in your room, practicing, and come up with a great 8-bar drum solo,

and you really get it down, and you use it every time—regardless of what's happening with the music—you're not creating. Transcribed drum parts often look simple on paper but when they are analyzed in their creative musical context they take on increased meaning. A drum solo taken out of context may have little or no meaning.

It bothers me that some great jazz musicians, who created a solo that happened to become popular for reasons of greatness, repeat themselves for the audience. I find that happens a lot. The artist should never play and say, "Hey, this is going to knock them out!" The artist should play something he really feels at the moment. If it knocks everybody out, so much the better.

An artist has to be concerned with the music and the music alone. He wants the audience to like what he's doing but he can't be concerned with what the audience is thinking.

DL: Can't you be inspired by the audience? Suppose I were playing somewhere and Elvin Jones came in?

SM: Of course that would turn you on to play better, but not just to show off". Human nature would make you want to show off but you should just be playing the best you know how, with your head down and not seeing who's in the joint. You should be so into the music that someone in the audience wouldn't enter into it. By doing that you'd probably

knock him on his butt.

DL: How important is it to play, and how important is it to practice on your own?

SM: It's more important to play. I've always felt that playing is the most important thing. You learn something every time you play. It's the experience of playing that, over the years, makes you a good player. Under any conditions, whether it's Lawrence Welk, a wedding, or a bar-mitzvah, you learn something that can be used someplace down the line.

DL: Is it easier to get that experience today?

SM: 30 or 40 years ago very few drummers could read. Now many drummers come out of conservatories and are complete musicians. They've studied theory, harmony, composition. Do you know how many good drummers come out of North Texas State? Lots. They're learning but it's not education in the traditional sense. They're learning because they have the opportunity to play all the time. The school gives them that opportunity. They're playing with a good big-band, and good little bands and good, if not great, musicians, and they're getting that experience. That's what's so important about the school systems, and the clinics, and the music education systems.

We never got the opportunity to play in school. Now it's THE place where

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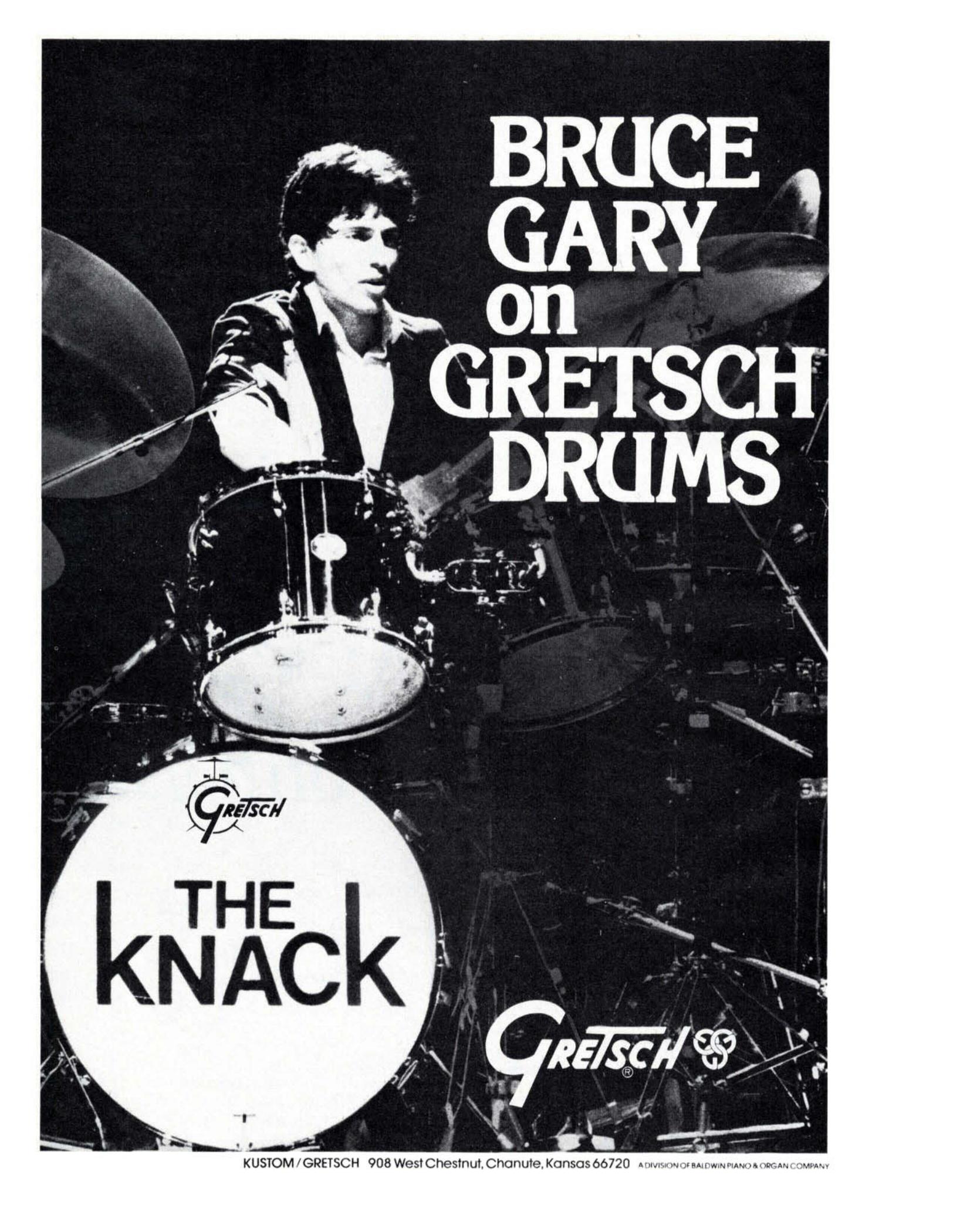
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A black and white photograph of a young man, Bruce Gary, playing a Gretsch drum set. He is wearing a dark jacket over a light-colored shirt. The drum set includes a snare drum, a tom, and a bass drum. The Gretsch logo is visible on the bass drum head. The background is dark, and the lighting is dramatic, highlighting the drummer and the drums.

**BRUCE
GARY
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Manne continued from page 63

they get to play and I think it's the playing that makes them better musicians.

Now that I think about it, there are more opportunities. Before, the only opportunities were to get a theater job, a radio staff job, or to go on the road with a band.

DL: Okay, there are more opportunities to get experience now, but there are more players and more competition. Is there also more opportunity to earn a living in music?

SM: There are more symphonies, more schools, more teaching positions, more studio work, and there are also more musicians. Not just in LA, but throughout the country. I'm not sure who's outdistancing who.

There's always competition. You have to have that kind of competition because you grow through that. You're not just talking about drums, you're talking about life. The same things apply.

It used to be the competition of just playing against one another. It was like a cutting session: "Let me get up on the stand; I'm gonna put this cat away!" It was fun and after it was over the guys would hug each other and be happy that they were able to play against each other. It has become more of an economic competition because there are more players.

Every Saturday when you watch a football game you see a 125 piece march-

ing band on the field. A lot of those players are studying music. A lot of them are thinking about becoming professional musicians. Every college has a football team and a band. You wonder where they're going to go.

On a recent Japanese tour Shelly found himself playing in two very different settings. One was a swing-style combo where he was teamed with Benny Carter, Harry "Sweets" Edison, Milt Hinton, and Teddy Wilson. The other group was a progressive jazz unit featuring Dizzy Gillespie, Cal Tjader, Harold Land, Eddie "Lockjaw" Davis, Illinois Jacquet, Eddie Gomez, and Cedar Walton. Both groups performed on the same concerts though they were stylistically 20 years apart. Because of his diverse background, flexibility, and willingness, Shelly was able to adapt to both situations.

DL: You've always had a reputation as an adaptable performer. How was that developed and how is it maintained?

SM: Disciplining yourself to play all kinds of music, and to be aware of all kinds of music, makes you a better musician. Most musicians who become famous reach a pinnacle in their career and are accepted by people around the world as the premier artist at what they do. Some of them believe that and stop developing. They become a little closed to new concepts, to new music. I've always

had a great curiosity about new music.

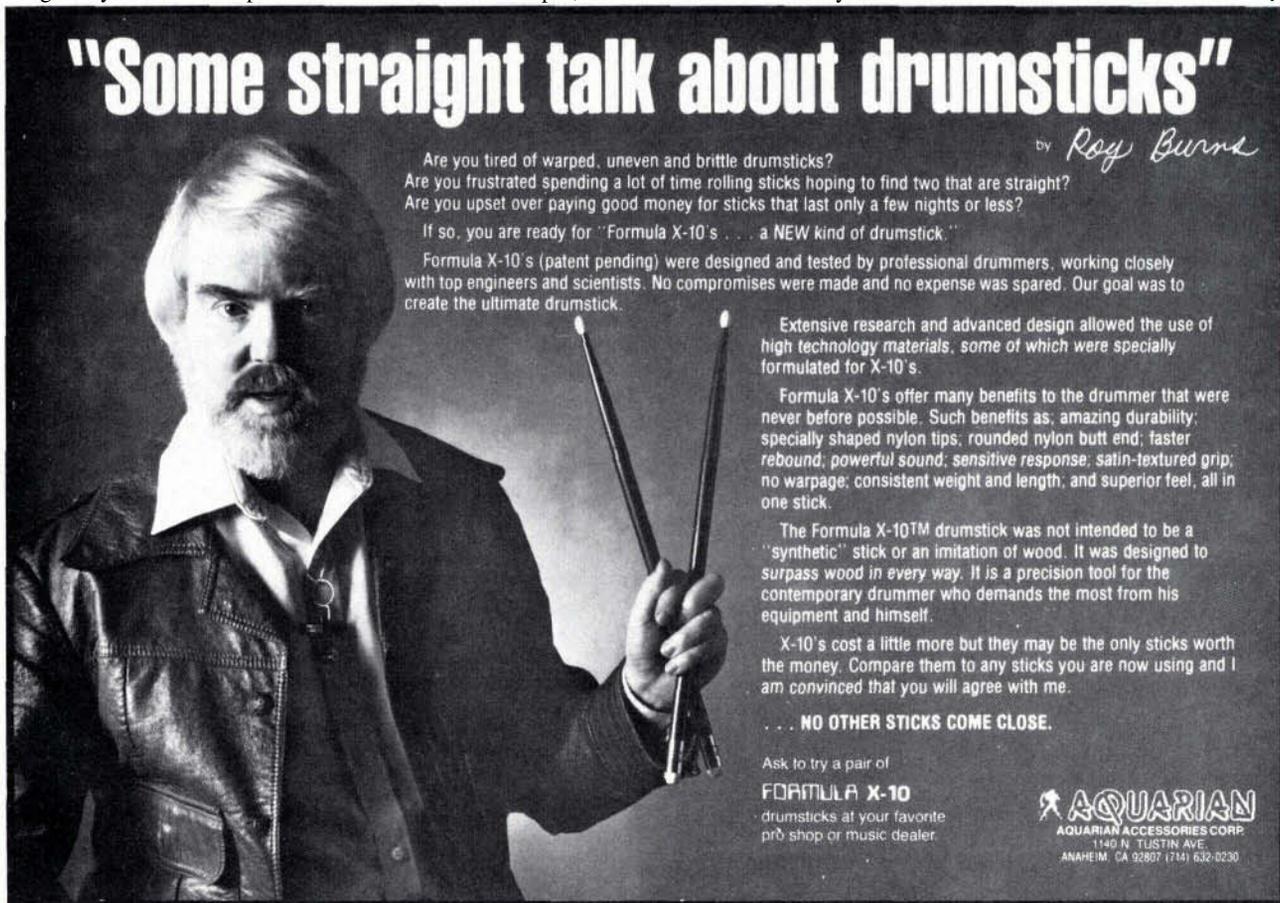
It's nothing for a studio string player to go from classical to rock. It's still half notes and whole notes. In the rhythm section, everyday you'll get a composer who'll come in and say, "I want this to sound like. . ." and then he'll mention a record. Now, I haven't heard that record. He happened to hear it driving to work in his Mercedes. He heard some band that took 6 months to lay down one side; where the drummer psyched out all he was going to do, laid down his track, and then everybody laid down tracks on top of it. He expects to go into the studio the next day and create that whole feeling, NOW.

He'll write out the beat the drummer played. The drummer might have psyched out the beat for quite awhile. All of a sudden I look at it and it's a strange beat. I mean he's got the bass drum very independent. I've got to look at it for a minute. The more I play it the more comfortable it feels. By now I've learned another beat.

You have to be prepared. You have to maintain your thing but still be aware of what's happening. I would never have learned to play rock if I was just playing jazz, not doing so much studio work.

DL: Jazz used to be a clearly defined area of music. Are the lines getting fuzzy? With all the crossover, is categorizing music still valid?

continued on page 67



"Some straight talk about drumsticks"

by Roy Burns

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Manne continued from page 65

SM: Well, you can say that music is music, but jazz does signify something specific to me. The lines are becoming fuzzy to the people that listen to music but I don't think they're fuzzy to real jazz players. The basic ingredients still hold true today. The feeling of swing, the construction of improvised solos, good chord changes, the empathy that happens between players, and the total freedom of playing; those elements are still the most important parts of jazz.

Jazz has always absorbed other kinds of music. That's good. The young kids who come to jazz clubs now aren't just the jazz fringe that have always been there, they're becoming the mainstream of music listeners.

DL: Are there any things in music that you would like to do that you haven't done?

SM: No. I never liked to set goals. I just want to keep playing and I want to keep expanding my playing. When I go to jobs now I still have the same feelings I had when I was younger. The reasons I wanted to play in the beginning were not so much to make a living. I never thought about making a living. I just try to please myself when I play.



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Reggie Smith

by Dave Levine

Reggie Smith plays right field for the LA Dodgers. When he has a big hit it's usually out of the park, rather than high on the charts. Reggie also plays drums, and he is just as serious about music as he is about baseball.

I've always been intrigued with comparisons between sports and music. When Reggie and I sat down to talk, I was impressed by his candor in discussing both subjects. He had me re-evaluating my own ideas about music and the music business.

DL: How did you become involved in sports and music?

RS: Sports and music came about naturally. The two are inter-related. My family was always into music and sports. There were eight children and my dad was a good baseball and football player. Even my mother played! I started out playing cello for about 8 years. When I was in junior high school I had an opportunity to audition for the Compton Civic Symphony. I was on my way to the audition, and I had to decide between that and a baseball game that was going on at the same time. I really wanted to play in the symphony, but the guys came by and told me how important the game was. I wound up going to the baseball game. Through the guidance and leadership of my band instructor, Jeep Smith, I started experimenting with other instruments. I could take them home overnight, and come back able to play in the orchestra and band. I really enjoyed the challenge of it. It seemed like anything I went into I put myself *totally* into. The next thing I knew I was playing the drums. This was something that I stuck with.

DL: Did you ever consider music as a profession?

RS: I never became a professional musician. I don't regret any of the decisions I've made. I always enjoyed sports. I knew that I would be some type of professional athlete. I've enjoyed a fair amount of success in baseball, and baseball has provided me with economic mobility to experience all of the things that I've wanted to do. My position in baseball allowed me the opportunity to meet many musicians. When I was playing in Boston I met Jake Hanna. I started seeing quite a few of the musicians who came through at the Berklee School of Music. I met Buddy Rich. After being

traded to the St. Louis Cardinals I ran into a fellow named McClinton Rayford. Through him I met Phil Hulsey, West Coast representative of the Slingerland Drum Company. Before Phil moved to L.A., he worked and taught at a music store in St. Louis. I needed a set of drums so McClinton arranged it through Phil. We struck a friendship. It seemed odd to him to find a baseball player that played drums. He thought it would be natural for me to appear in the Slingerland catalog as being one of their artists. Slingerland did not approach me in any way about selling drums.

DL: What's the role of music in your life?

RS: It's a form of relaxation. Most of the ball players carry tape players and some form of music on the road. You can hear all kinds of music on the bus, the plane, in the hotel. They listen to it for enjoyment and relaxation. I listen to it for the same reasons, plus I try to go *inside* to extract a little bit of technique and how the sounds are created. It takes me away from baseball. I had to learn to leave the game on the field and not take it home with me. Music provided me with an alternative to constantly living, eating, and breathing baseball. It's helped me improve my skills and ability, plus it's broadened my overall ability to deal with life in general.

DL: Many musicians would say the same thing about sports.

RS: It's good to get away from the problems that musicians have in getting jobs, salary disputes, trying to get "scale." Everyone thinks of ball players making a lot of money. I had that same misconception about musicians. They really have to work their tails off to make a decent living, and they're gone from their families a tremendous amount of time, trying to make it just like we are. I have a different appreciation of musicians, especially when they have to continually be creative. You look at me and say, "How can you guys get yourselves *up* every night?" I say the same thing about musicians. How can you continue to be that creative every night?

DL: Do you get nervous before a game?

RS: There's a certain amount of anxiety that I feel. I can remember I used to get nervous on opening day. Now I handle it differently. I sleep. I just relax before a game. It's just another opening day.

When you're young you think that opening day is going to determine the whole season. Everyone likes to start off great. I found that by putting *that* much pressure on myself it took me longer to really get going. Instead, I just say, "Okay, it's another season starting." I know that at some point before the season is over, I'm going to be within 10 or 20 points in batting average, RBI's, and home runs on my lifetime statistics. Based on what those numbers are, it's going to make for a pretty good year. My overall contribution to the club is going to be enough that I will have done my job. That's difficult for a young ball player to see. But, it's important that young players learn that early. One game doesn't make a whole season.

DL: Does that apply to musicians?

RS: If a musician is with a group and he knows he's going to be there for awhile, he's got to learn to do the best he can and that's it! As long as you can look in the mirror and say, "Well, I did the best I could," you can't feel bad about it. That's the way you should approach life. If you know you're giving it the best you've got, it helps you to learn to relax and play better.

DL: Do drumming and baseball have any direct application together?

RS: I'll pick up a pair of parade sticks in the clubhouse before a game to keep my hands strong. It's good for loosening up wrists and fingers. That's an important part of hitting and being able to control the bat. I tell the guys, "You think this looks so easy, but sit here and do this for a minute." The most that anyone who had never played the drums could do it was about 30 seconds.

DL: Have you always been ambidexterous?

RS: It's something that I've been able to do ever since I was a youngster. It's development of both sides of the brain. I do have excellent ability to make adjustments to situations. For drummers, the only thing I can suggest is to use opposite sides. Experiment. Instead of saying, "This is difficult for me to do," develop a more positive mental attitude. Do little things. If it's a matter of eating; instead of reaching across with your right hand, use your left hand. It's habits that you fall into that you need to break. You'd be surprised how these little things will help you gain confidence and gain the necessary strength to do things with the opposite side. Become conscious of it. Use it and do things with it.

DL: Is playing professional sports based on instinctive talent or can it be learned?

RS: It's instinctive because it's something I've rehearsed. It's *become* instinctive. When you've done things enough times you take them for granted. You don't think about it. For me to see Buddy, Louie, or Irv is amazing. I play drums a little bit and it's not that easy. But these guys have done it before and can get the feel of the music and know what direction it should be going in.

DL: Is learning sports different than learning music?

RS: Attitude, dedication, and working on specific areas are the same. But there's a time limit on becoming a professional baseball player. You have to start when you're young. Music is different because there are no age limits. In sports there is a time period where you can play and be most productive. To feel young and be young is always good, but it's not a prerequisite to being a good musician. Longevity is the ability to play and be creative. This sounds egotistical, but even at my age, if I wanted to become a drummer I could learn to become proficient enough to be a professional. Sports is a young man's game. It's a little boy's game played by adults. Music can be played professionally forever. There is no time in your life where you have to start *now*. You can start whenever you desire and you can reach whatever level of competence you wish. It all depends on the amount of time and dedication you put into it. I am somewhat biased that sports and athletics should be a part of the school curriculum. You just can't have a situation where there aren't opportunities to take out your frustrations on some athletic field, to release the excess energies that build up in a totally academic situation. Sports are needed because a lot of lessons learned can stay with you the rest of your life, such as the ability to make decisions and stand by those decisions, togetherness, and working together as a team. School is the ideal place for it.

DL: How important is the manager of a baseball team and the band director? Are the two positions comparable?

RS: You could put 18 guys out there and play a baseball game because that's what you did in the streets and sandlots when you were growing up. There was no one there to supervise. These were just things you did. The difference is that on a pro level, strategy comes in. It's entertainment on such a level that skilled players are expected to perform certain facets of the game. You don't have time to be thinking. This talent is orchestrated by a manager and coaches. They make it all come together in harmony. The band director has all of the instruments and all of the music. These people are so intent on playing that the band leader can bring them all together. He can even change

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1979—AUGUST: Billy Cobham, Elvin Jones, Jimmy Cobb, Don Lamond, *Repairing Snare Drums*, Gladstone Technique.

OCTOBER: Gene Krupa Tribute Issue (bio, discography, photos, transcriptions) Michael Shrieve, Syndrum, Vari-Pitch.

DECEMBER: Danny Seraphine, Barriemore Barlow, Michael Carvin, Bob Moses, Pro Percussion-NY, Brushes.

1980—APRIL: Neil Peart, Paul Motian, Fred Begun, Inside Remo, Slingerland Contest Results, The Club Scene.

JUNE: Carl Palmer, Derek Pellicci, Bill Goodwin, Great Jazz Drummers Part I, Poll Results.

AUGUST: Chet McCracken & Keith Knudsen (Doobie Bros.), Joe Cocuzzo, Ed Greene, Inside Star Instruments, GJD: Part 2.

OCTOBER: Louie Bellson, Mick Fleetwood, Roy Haynes, Gadd Rock Rhythms, New Equipment Review (NAMM)

DECEMBER: 5th Anniversary Issue; Buddy Rich, Rock Drummers of the 80's, Great Jazz Drummers, Weightlifting and Drumming.

1981—FEBRUARY: Peter Criss, Rick Marotta, John Bonham, Rod Morgenstein, George Marsh, Care & Feeding of Drums.

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Smith continued from page 69

the music. It's very comparable. I think you need someone who's hearing what the other people are hearing. In baseball he's watching what everyone else is watching. He can see a player slightly out of position and he can move him. He sees a broader picture. He helps to guide and change the direction of the game. You need someone to hold things together and bring things together. That's the role band leaders and managers play.

DL: It's been said that you're a "complete player." How does that relate to the drums?

RS: I've heard drummers describe other drummers as, "Yeah, he plays solos, but he can't keep the band together." The comparisons are the same in baseball. "He can't play good defense, he can't hit the long ball, he's not a good base runner." To be considered a complete ball player is a compliment. It means that I've taken enough time to work on all areas and all phases of the game to be the player that I am.

DL: What about players who are less versatile?

RS: Try to be the best at what you do. If that's all you can do, be the best at that. Be the best in that field. It's a decision that the individual has to make. It's a matter of recognizing what your capabilities are, what your abilities are, and what your role is in what you do. I think that applies to a lot of things in life. Often they are roles that someone else can see you're better suited for than yourself. On our ball club, for instance, if you look at Steve Garvey, Davey Lopes, and Ron Cey you would see men, all under 5' 10". Right away you would think of speed and singles hitters. But these guys hit the ball as far as any big man. Rather than casting them into the role of singles hitters, the Dodgers allowed them to go ahead and become the power hitters that they are. They recognized that ability in them. None of them expected to fulfill that role when they initially went into the game. They had always been told that the little man was going to be the singles and doubles hitter and the big guys drove the Cadillacs because they hit home runs.

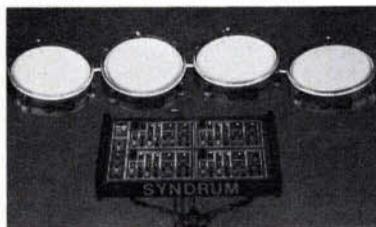
I am comfortable with my role in the game. I just try to be Reggie Smith. In sports you play individually/collectively. That's somewhat taken away from you in music. It's more important for the total sound to be right. Everyone hears a bad note. In a baseball game I can make an error, but then hit a home run and the error is forgotten. Someone playing a wrong note, or playing at the wrong time totally messes up the music. It's as simple as that.

DL: Can baseball and music be compared on a creative level?

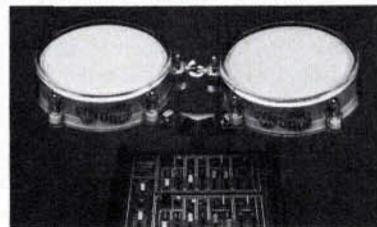
continued on page 74

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Ambidexterity

Part 1

by Roberto Petaccia

Quite often I come across drum students who have difficulty executing fills and patterns correctly. Lack of balance is usually the problem. The way one sits and distributes his/her limbs in relation to the drumset is crucial for achieving relaxation, endurance and control of body movement. Any skilled drummer subconsciously switches his balance every few seconds. For example, going from a 3-way coordination to a 4-way coordination; playing fills around the drums; switching from one pattern to another; and applying dynamics.

It's a constant change of balance in the way we position ourselves with respect to the set. Two important factors in achieving strong balance are partial and total ambidexterity. Partial ambidexterity enables a drummer to crash and lead fills up or down the drums with either hand applying equal intensity and projection; total ambidexterity is the ability to ride with either hand.

To fully understand the advantages of ambidexterity we should first focus on the concept of physical and imaginary centers in the body. Everyone has a physical center that splits the body into halves and its related vertical extension, the *imaginary center*. In order to obtain maximum balance the imaginary center should not be crossed with either hand. This is not to imply that the conventional right hand over left hand position is wrong, but there are other ways of achieving good technique, flexibility, coordinated independence and balance. The same principal applies when we turn our upper body to play

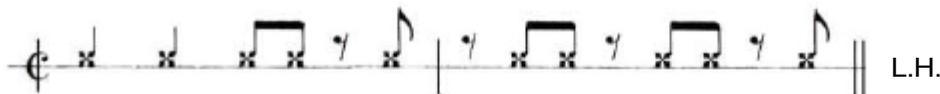
either the extreme left or right parts of the set. The physical and imaginary centers will turn with our movements. This divides the number of drums and/or sound sources we can hit with either hand.

The aim is to play the left part of the set with the left side of the body, and the right part of the set with the right side of the body. Cross-sticking patterns would be the exception. In other words, we will be able to distribute and use all the energy needed to perform in the most even and balanced way, acquiring, in the process, an originality and individuality in sound and style seldom experienced with conventional drumming. We will also expand the number of patterns and fills we can use and open up new grounds for time keeping, soloing and sound exploration.

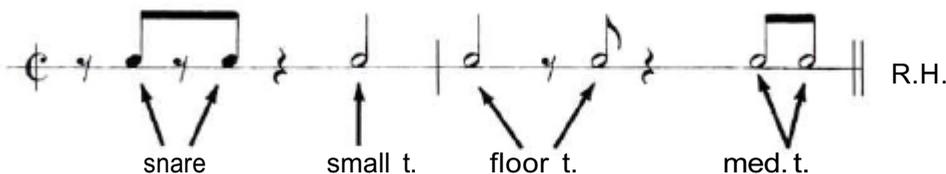
Using Ambidexterity in the Context of Time Keeping

Most drummers can comfortably play several time keeping patterns using the conventional right hand lead. This applies mainly to a 4-way coordination, when the ride cymbal is played with the right hand. The difficulty arises when playing on the closed hi-hat is required. One good example is trying to play two counter-rhythms, one on the hi-hat and the other on the snare and tom-toms.

Let's take a standard Latin pattern frequently used for mambos, sambas, montunos or calypsos. The leading hand plays the following 2-bar pattern on the closed hi-hat:



The other hand plays the following rhythm on the snare, toms and floor tom:

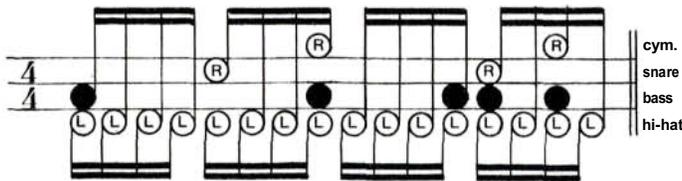
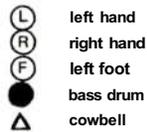


Playing the two patterns simultaneously using a conventional hand position would force us to play the left part of the set with the right hand, and the right part of the set with the left hand from under the right wrist, creating an unusual body imbalance.

The best way to execute this particular pattern would be to lead with the left hand on the closed hi-hat or cowbell (if it is positioned conveniently on the left side) and to play the counter-rhythm on the snare and tom-toms with the right hand.

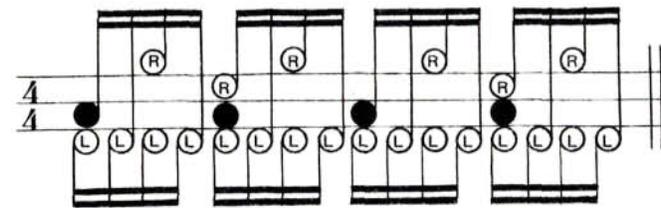


There are other time keeping patterns that can be executed only by playing with the hands uncrossed. In the next example, we play constant 16th notes on the closed hi-hat with the left hand, while accenting on the right crash cymbal and playing the snare on 2 & 4 with the right hand.

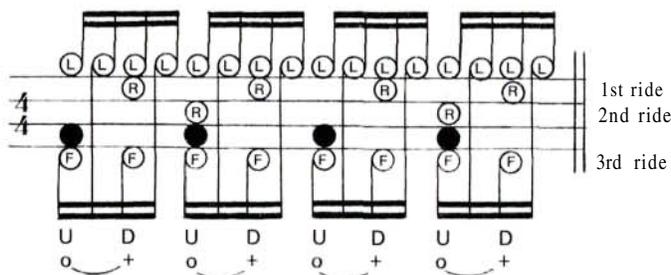


If we were to lead with the right hand, we would have to break the continuity of the 16th notes on the closed hi-hat in order to crash.

We can use ambidexterity to create multiple riding patterns that incorporate 2 or more simultaneous rhythms. The following example is a double-rhythm riding pattern played with 16th notes on the closed hi-hat using the left hand. The right hand plays the up-beats on the right ride cymbal and 2 & 4 on the snare. The bass-drum is played on quarter notes for convenience.



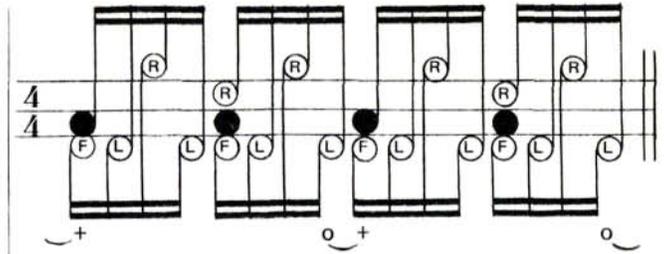
The next example is a triple-rhythm riding pattern and is executed by playing the down-beat swishes on the hi-hat using the left foot only (see *The Rocking Motion Technique, part 2*, July 1981), the up-beats on the right ride and 2 & 4 on the snare with the right hand, and 16th notes on the left ride or cowbell with the left hand. The hands can be reversed by playing the up-beats on the left ride and 2 & 4 on the snare with the left hand, and the 16th notes on the right ride or cowbell with the right hand. To play more than 2 simultaneous riding patterns, 2 ride cymbals are needed, one on each side of the set.



The next 3 examples are taken from the unique playing styles of a few drummers who have chosen to incorporate partial or total ambidexterity in their playing. The following patterns can be comfortably played only with the hands uncrossed.

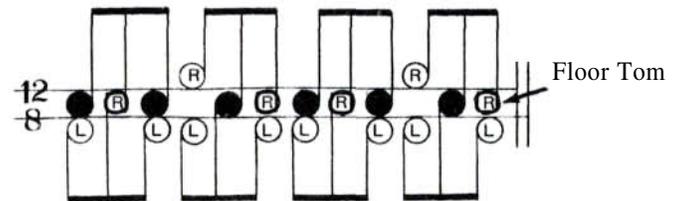
Steve Gadd

The following rhythm (From Chick Corea's *The Mad Hatter*, "Mad Hatter Rhapsody") implies two separate riding patterns and is played with the left hand on the hi-hat. Gadd uses the traditional grip. The right hand plays the up-beats on the bell of the ride cymbal and 2 & 4 on the snare.



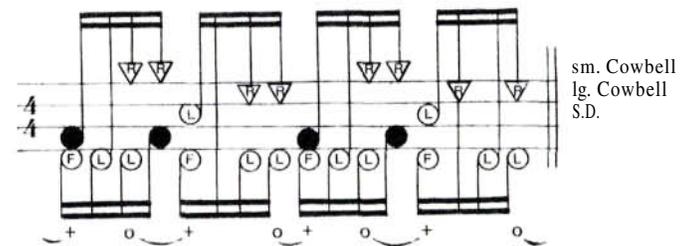
Michael Dawe

Michael is totally ambidexterous and uses up to four ride cymbals.



David Garibaldi

David's unique style has influenced every rock drummer of the '70s. We can regard him as an innovator in the field of funk drumming. He is mainly right handed, but resorts at times to unique cross-sticking grooves and double-rhythm riding patterns:



In the next article we will look at the use of ambidexterity in soloing and sound exploration.

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Continued from pg. 70

RS: The horizon looks a heck of a lot better for music than it does for baseball. I've heard people say, "Well, there's no place left for music to go. It's starting to come back to where it was before." With that kind of attitude there are *no* new horizons. I refuse to believe that where minds are involved in creating new music there is nothing new. Thank God for people like Stevie Wonder, continually creating and proving that there are other areas and other directions for music to go. That's why there should be competition. To force people not to rest on their laurels or reputations. It helps individuals strive not only for the betterment of themselves, but for the betterment of music as well.

There are really no new things in baseball because everything that is happening now has happened before. People have had a chance to see it before and they know what to expect. The game is beginning to become sterile in that sense. There are no new innovations as far as what you can do with a baseball and what you can do on a field. You can dress it up and make it look different but it's still the same.

DL: But, there are still creative ball players and exciting moments in baseball.

RS: Derrell Thomas is an example of creative ball playing. I'm somewhat of a traditionalist, in that I believe in playing the game straight forward, aggressive, doing your job. Derrell Thomas is a showman who likes to show you something extra; maybe make plays look a little bit more difficult than they really are. Pete Rose plays the same way. He is

creative in that sense. It's an approach. An attitude. Drumming is totally creative. I don't think anyone can play the same solo. You can be taught, and you can sit there and read it, but a matter of accent changes it. In baseball, a bunt is a bunt; a hit and run is a hit and run; a home run is a home run; and there's nothing new about it. The excitement of baseball will remain, but it's only relative to time and space. Bang! It's a homer! It's that excitement that goes along with a home run, the ultimate in hitting a baseball. But, it's still only new as it relates to that time and place. Music is continuously new. You can play the same song night after night and you can do something that's different simply because it is creative.

Drum Market continued from page 57

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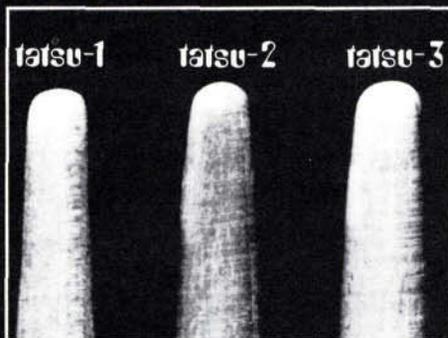
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EVEN IN THE ODDS

by **Ralph Humphrey**

Publ: C. L. Barnhouse Co., Oskaloosa, Iowa 52577

Price: \$10.00

Occasionally, a drum book of intelligence and importance appears on the scene. Ralph Humphrey's study of odd meters is intelligently written and *Even in the Odds* should become an important addition to any drummer's library.

The book is done in two parts. Part I is entitled: "Time Patterns for the Drum Set," and is further divided into three sections.

Section I deals with quarter note meters in 5, 7, 9, 11, 12 and 13. It begins with an easy 5/4 and builds from there, using well thought-out swing and straight-eighth exercises. Comments from the author appear whenever necessary in this section and throughout the remainder of the book.

Section 2 has to do with eighth note meters in 5, 7, 9, 11, 12, 13, 14, and 15. These meters are invariably more difficult for an average or above-average student. Humphrey introduces the Indian "syllable" method of counting, which enables the student to *better feel* the meter, instead of becoming "hung up" in "numbers." This section is challenging, but not to the point of losing credibility or taste.

Section 3: "Extending the Rhythmic Phrase." The author writes: "An interesting and challenging way to lengthen the rhythmic phrase is to avoid playing the bass drum on the downbeat, which allows the phrase to continue through the bar line, resolving with the next downbeat." This is very interesting, as anyone playing in this fashion *must* be listening, and what is more important than listening? Mr. Humphrey indeed knows what he's doing.

Part II: "Accent Patterns and Sticking Combinations." Following the format of Part I, Section I covers quarter note meters, and Section 2—eighth note meters. Part II, however, is mainly concerned with syncopation, accents and various stickings in different meters. Although not as interesting as Part I, Part II should be viewed seriously and not overlooked.

Section 3 is called (oddly enough): "Odd Combinations in 4/4 and 3/4." By taking conventional 4/4 and 3/4 exercises, and grouping their notes (to appear and sound odd) in 2's and 3's, and strategically placing accents, Humphrey has created some rhythmically interesting and exciting examples; useful for "head" as well as "hands." This section leaves one wondering if there is really such a thing as a time signature. One might further guess that this brief section had something to do with the author's choice of a title.

The fourth and final section is a supplementary explanation of the aforementioned Indian technique, as applied to odd and polymeters. This is a valid introduction for those who might be interested in this technique.

Even in the Odds is professionally packaged. The notation is large enough to read comfortably. There is no crowding of notes or short-cuts of any type. Obviously a great deal of planning, editing and hard work went into its preparation.

This book should prove to be a real winner. Though technically demanding, it emphasizes musicianship throughout, and proves that music does not have to be "in four" to cook. The \$10 price tag may seem a little steep, but when weighed against inferior publications at a lower price, the choice is obvious.

Players are not always teachers; teachers are not always writers. Through his efforts in this book, Ralph Humphrey has shown that he is all three. On that basis, the book is highly recommended.

RB

Reviewers: (RB) Rich Baccaro

(JB) Joe Buerger

(RE) Richard Egart

THE LOGICAL APPROACH TO SNARE DRUM Vol. 1 & 2

by **Phil Perkins**

Publ: Logical Publications

Box 39234

Cincinnati, Ohio 45239

Price: \$4.95 each

The Logical Approach to Snare Drum Vol. I, appears to be like many other beginner's snare drum books. The first few pages deal with parts of the snare, tuning, and playing areas. There are photos of stick positions. Much of the similarity ends here. Phil Perkins has put together a rhythm-pattern book that has more continuity than most. He uses "the rhythmic alphabet system," i.e. an "A" above quarter notes; a "B" above two eighth notes. This is to help the student remember the patterns whenever they appear. The learning procedure lines at the beginning of most pages in *Volumes 1 & 2* really impressed me. This keeps the student consistently aware of note values. I also like Perkin's idea of "synonym rhythms." These are usually a challenge with beginning students. "Synonym rhythms" are figures *written* differently yet played the same. Throughout the book there are good examples. *Volume I* covers 4/4, 3/4, and 2/4 time signatures, repeat signs, ties, musical terms, dynamic markings, and dotted notes.

Volume 2 begins with a brief review of the first volume, then explains the flam, ruff, five, seven, nine, and thirteen-stroke rolls. It also covers eighth, sixteenth, and quarter-note triplets. I didn't care for the combination exercises which combined many rhythmic patterns with different length rolls. I felt this was covered too early for a student at this level.

The explanation of slow and fast tempo long rolls is very good. Most drum students have a difficult time deciding how fast a roll should be played. Perkins illustrates some excellent roll patterns that help clarify the situation.

Volume 2 also explains different tempos and metronome settings, and contains exercises in 3/8, 6/8, and cut-time. If a teacher or student chooses to use *The Logical Approach to Snare Drum* books, I recommend *Volume I* followed by *The Logical Approach to Rudimental Snare Drum* (to be reviewed at a later date), before going on to *The Logical Approach to Snare Drum Volume 2*. Drum instructors may want to use the *Rudimental Snare Drum* book in conjunction with *Snare Drum Volume 2*.

JB

CHARTBOOK for TODAY'S DRUMMER

by **Charles Scibetta**

Publ: Post Publishing Co., Inc.

Salisbury Mills, New York 12577

A common complaint about written music is that it forces the musician to become a craftsman rather than a creator. He is not allowed to use his imagination but must, instead, devote his energy to the reproduction of the sounds indicated on the page. Certainly, there is an element of interpretation involved, and it takes great sensitivity to perform a written part in such a way that it sounds musical rather than mechanical. However, the imagination of the musician plays little or no part in the realization of a page of written music.

The same problem exists with many of the drum books on the market. One can find books with exercises for the hands, the feet, coordination, independence, sight reading, finger control,

stamina, chops, etc. These books serve their purpose well, but because they tend to contain every possible variation of a given subject, they do not exercise something a drummer needs very much: his imagination.

A number of books have appeared in the last few years which provide drummers with a tool for their creative development. These books utilize the drum chart, the same thing a composer or arranger uses when he needs to give the drummer a "road map" of the piece, without dictating a part that must be played note for note. Not only do these books force the drummer to use his imagination, but they give him a realistic picture of what a chart looks like so he will know what to expect in an actual playing situation.

Chartbook contains 17 charts, covering twelve different areas of music, including fusion, funk, blues, disco, jazz, and country & western. Each chart provides the drummer with a framework based on a particular style, and patterns are suggested which give the basic characteristics of that style. Plenty of open space is then given for the drummer to incorporate his own ideas in filling up the chart with a combination of timekeeping patterns and fills. The book will continue to be useful as long as the drummer can continue to come up with new ideas.

The manuscript is clearly printed and the charts are arranged so that there are no page turns. (This is perhaps the unrealistic detail of the book. Most of the actual charts I've seen are a mess.) The parts are written for a standard five-piece drum set, and the drums are indicated by using a regular five line staff. Metronome markings are also provided for each chart to give the reader an idea of some of the tempos he will encounter professionally.

Scibetta's book does not contain any revolutionary ideas or the latest "hot licks." What it does contain is a collection of realistically written drumcharts which will provide the drummer with an opportunity to use the patterns and fills of his choice. Beginning students may find this book mystifying, but intermediate and advanced players should be able to derive benefit from the challenge offered by *Chartbook*. **RE**

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Chapin *continued from page 40*

two of the few who had good feet. There was a guy called Struttin' Sam who used to do ridiculously fast tempos with his foot. Lionel always had a good foot when he was a drummer. Jo Jones had great feet, too. So there were a few.

"Generally, you weren't supposed to play much on the bass drum, so now it's hard for most of us to get the foot developed. Almost all of the guys that I

know who have really fantastic feet were dancers. You can do it without dancing, but it's a help. I never did it. I knew about it early, too, but I never did it, and I was never happy with my feet.

"Buddy always danced on the pedal. He used to drive bass players crazy because at that time, electric bass wasn't used much. Laying on the bass drum would thrill Tommy Dorsey and Harry James because brass players like to hear a loud bass drum. So every drummer who pleased Tommy or Harry had to play heavy, like Buddy. I played with Tommy Dorsey briefly. He hated me. I couldn't play loud bass drum. I had been conditioned to play so you could hear the bass player. I learned to play loud later because the music changed and the bass players got louder, so it didn't bother me anymore.

"In those days, rhythm sections stomped more than swung. The first one to swing was the Count Basie section with Jo Jones and Walter Page, because Jones and Page played together. It was the first rhythm section with an idea. It wasn't just drums with everybody else tagging along. I wanted to play that way, but that wasn't compatible with a lot of big-bands in the '40s."

Chapin concluded our talk with some comments about his current activities.

"I teach one day a week, that's all. I have some good students and I'm happy that I have something of value to show them. I want to do more clinics than I've been doing. I've done a few big ones and some seminars, and I like doing clinics with a lot of people. I enjoy that. The problem is, I'm not sponsored by a drum company at the moment.

"The reason that I haven't written a lot more books is that I'm lazy. I waste far too much time and I can't do it anymore. For every waste of time now I feel guilty. Basically, I'd like to practice four hours a day and I would like to play four hours. I could if I had my life scheduled correctly.

"Physically, I sometimes think I haven't lost anything at all. Now I've finally begun to study things I don't know, instead of just practicing the things I can already do. For instance, I've got a very stiff back and it's hard for me to do things with my left foot, like doubletime rock or a samba thing where the left foot is carrying it. That was hard for me to get. It's still difficult, but I'm getting better at it.

"I practice control patterns but I don't do enough of them. Once you understand drums there are so many things to do that you never, in a dozen lifetimes, get through them. The more you know, the more you want to know. It can be frustrating or rewarding, whichever way you want to think about it."

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Soundproofing the Practice Room

Story and Photo by Steven J. Lake

One of the disadvantages of being a drummer is that sometimes the neighbors complain when you are trying to practice. No matter how good you are, it still sounds like noise to some people. Here is a way to remedy that problem for about \$45 and a couple of hours of your time.

You can cover the walls and ceiling of an extra bedroom with standard 3 1/2" (Owens-Corning R-11) building insulation. The important thing is to reverse the insulation so that the fiberglass is exposed, and will thereby absorb any sound. On each wall, start at a bottom corner and drill 1/16th inch holes about 16 inches apart, straight up the corner, across the ceiling, and back down the opposite corner. Next, insert a 1 1/2" screw eyelet into each hole. This entire step takes about 60 minutes.

The next step is to measure the walls and ceiling and cut the insulation accordingly. Now you will need a friend (to help) and a broom handle (or something similar) to help hold the insulation. As your friend holds the insulation against the wall with the broom handle (held horizontally), start at the bottom and weave heavy-duty string through the eyelets, back and forth across the insulation working towards the top and back down again. Tie off the string in an eyelet in one of the bottom corners. Use this procedure for all of the walls. If you do not want your windows covered, it is easier to go ahead and cover them first and then cut and remove the insulation through the string.

To insulate the ceiling, have two people stand a few feet apart, holding the insulation against the ceiling with two poles. Start weaving in the middle, work towards the wall, then back to the middle to the opposite wall, and finally back to the middle.

For the door, have someone hold the insulation against it while you wrap string completely around the door. Tie the string together on the inside at the bottom. Wrap a string at the very top of the door, another at the very bottom, and strings just above and below the

door knob. The other strings should be spaced about 16 inches apart. Put a piece of tape over the string on both edges of the door, to keep the string from sliding. If the insulation does not fit exactly, space it evenly to cover most of the door. A 3 or 4 inch strip of door showing through will not make a lot of difference.

In a room with unfinished walls, you can nail the insulation to the walls and ceiling, rather than using string. Either way, once the insulation is up, it will not come apart and fall on you. Every bit of it will stay in place.

When doing this job, you should be wearing long pants, long-sleeved shirt, gloves, glasses or safety goggles, cap, and above all, a breathing mask. Masks are usually free for the asking when you buy the insulation. After the insulation is up, let the fiber dust settle for 20 minutes, then sweep the floor. It is good to

take a shower afterwards and wash the work clothes separately.

Despite these precautions, there is no health hazard associated with fiberglass. According to information received from the Environmental Health Dept. at Berkeley College, there are only two chemicals involved in making fiberglass, and they are both inert. Also, the fibers are too large to enter human or animal cells. If inhaled, the body throws it off through normal coughing. The only time fiberglass falls apart is when it is handled.

Insulation is a lot cheaper than acoustical tile, easier to install, and absorbs sound better. It also has a pleasant, uniform appearance. Virtually all of the sound is kept inside the room.

One last note: watch your local advertisements for sales on home insulation.



This photo shows the back wall of the studio. Notice the stereo speakers suspended from the ceiling to the left and right of the drumset.

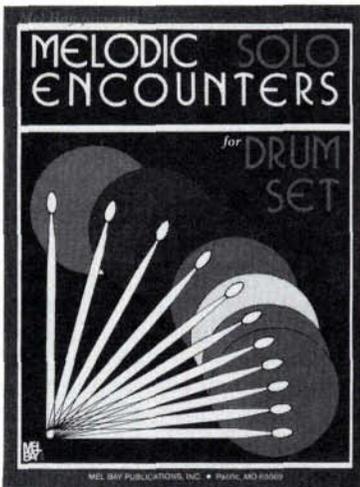


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It's Questionable continued from page 55

Q. Any suggestions for building a drum platform in my new studio?

R.A.
Brawley, Ca.

A. Because low-end frequencies pass through and around structures, care should be taken in building the platform. I'd recommend a 6" to 8" high platform set on vinyl or rubber gasketing. Fill the inside of the frame with either sand or fiberglass to deaden the sound. Otherwise, the hollowed platform will act as a sounding board, and low frequencies will be very loose sounding. The sand or fiberglass makes it solid and tight. Use 3/4" plywood on top, and caulk the edges. If the drum sound is too "live" on the bare plywood, you can carpet the platform, which will deaden the sound. This platform will absorb and isolate many of the low frequencies which would otherwise escape from the room.

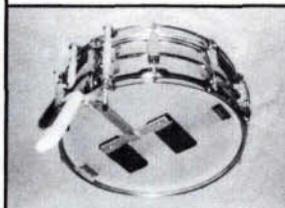
Q. What company makes the discs which stop the bass drum from creeping?

T.G.
Washington, D.C.

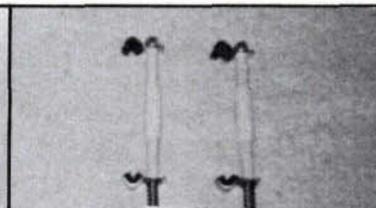
A. The Best Way Non-Skid system for bass drums comes with a 6" x 12" x 1/4" pad of cellular, neo-prene sponge rubber for placement under the bass drum foot pedal, along with two rubber holders for the spurs. The top is made of 1/4" thick Masonite Duron. The bottom is 3/8" closed cellular neo-prene sponge rubber with a 3/8" pre-coated, rustproof steel cup for inserting the spurs. For further information contact Best Way Musical Products, 830 Hampden Ave., St. Paul, Minnesota 55114.



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Sweet continued from page 30

who thinks about percussion and drums as well as the other aspects of making the album, and he certainly helped me with a few things that perhaps I wouldn't have thought about playing. Basically, I involve myself with the writing of songs, backing vocals, and stuff like that. I'm always aware of what the structure of the song is and I play more for that than to show off my own prowess as a drummer. It's not a thing I mind at all, it's a thing I like very much indeed. I like writing songs and doing gigs and, I'll say it again, being the right drummer for Nazareth.

RM: Do you think you might like to do studio work at some point?

DS: I think so, in the future possibly, if the situation arose whereby I could. It would be good to play with other people doing different things. I'd love to do that.

RM: Would you be willing to do commercials and sound tracks?

DS: It would interest me to a degree. It wouldn't bother me if it was the corniest thing ever written, if a guy could do it

well and properly. I'd like to have a go at anything like that.

RM: Can you read drum music?

DS: Yeah, I can do it. I did it with the pipe band. I'm probably a bit slow these days, but I've acquired that knowledge.

RM: Your philosophy about being the right drummer for the band suggests that you have the right attitude for a potential studio musician.

DS: Being the right drummer for the group is precisely my ideal. I think the secret is to know when not to play. Play along as the lyric dictates or the track dictates. I don't like show-offs. I don't like guys that try to prove a point.

RM: Especially when they don't have much of a point to prove.

DS: Yeah. There's not too many who do.

RM: What other percussion instruments do you play?

DS: I fool around with congas, timbales, tambourines, maracas, and the small stuff.

RM: Have you ever seriously studied congas?

DS: No, but I certainly want to do that because I think it's very important that I do. Given the time, whenever that may be, I want to go to somebody who is willing to take time out, and sit down and really go to it. Paulinho DaCosta was on our last album doing bits and pieces of percussion on a couple of tracks, and I learned a bit from him just in the few days we were in the studio. He said he was willing to help me, but of course, he's so busy on sessions, and I'm so busy writing and touring and recording, that it's a pipe dream. I certainly hope it comes true, and the sooner the better because I really would like to get more involved in it.

RM: What does your current set-up consist of?

DS: I have a Ludwig natural-maple finish set comprised of 2 bass drums, which are 24 x 16, 2 concert toms, 6/2 x 8 and 6 1/2 x 10, 2 rack toms, 13 x 14 and 15 x 16, and 2 floor toms, 16 x 16 and 18 x 16. My favorite snare drum is the *Black Beauty*, with the brass-cast shell. It records well and sounds good on stage. The pedals for the kick drums are the chain-drives. I use Gon-Bop congas for a couple of tracks we do acoustically in the set.

I use *Brilliant* finish Zildjian cymbals, except for my Chinese cymbal which is a Paiste. I have two 20" medium crash cymbals, a straightforward crash which is an 18, a 22" rock ride, and the Chinese. I also have a 50" Paiste gong which I hit from time to time for effect. I use two sets of hi-hats, so when I use two kick drums I can use the secondary hi-hat, which is on my right, to ride on, and still have the hi-hat sound. I have them not quite closed so I get a sort of sizzle. If I'm doing straight 8ths or 16ths on them,

then I'll close them tighter. So I've got a few alternatives.

For miking the past year I've been using Ciducer contact mic's. They come in the form of a three-quarter by eight-inch strip which is taped to the topmost part of the shell of the drum, immediately under the strike head. A very fine cable comes out of a mini-jack, into a box, and goes straight into the mixing console. The sound quality is phenomenal. The reproduction of the drum sound is far greater than with conventional mic's. There is nothing lost because there's no dispersal of sound before it hits the mic. It also eliminates the guitar sounds and all sorts of other monitor noises that are crossfired across the stage. It's a big help for the guy at the mixing console. I'm very, very pleased with them. There are not too many people using them as far as I know, but they certainly are good. I've used them on three tours with no breakages or problems.

RM: Do you use them in the studio?

DS: I didn't record *Fool Circle* with them but I've laid down a few things just for my own ears to hear them back. I'm not going to go into a studio and say to an eminent engineer like Geoff Emerick, "I want to use these," because that's his gig. He knows what he wants and he's gotten a great drum sound. I'm pleased with it. But we sat for a few hours one night and did a few things just to hear the potential of them, and they sound very good.

RM: Do you have to use regular mic's for the cymbals?

DS: Yes, I have mic's on both sets of hi-hats, and two overheads to catch the cymbals.

RM: What kind of heads do you use?

DS: I use Ludwig *Rockers* with the silver center-spot. I only use one head on the toms, but on the bass I have a front head with about a 14-inch hole in it, which I find quite good.

RM: Do you ever use any electronic percussion?

DS: I have Syndrums but I don't use them on stage. I fool around with them. I've never actually gotten myself too much involved with them.

RM: Do you tune your drums differently on stage than you do in the studio?

DS: Basically, I just tighten the heads slightly. For recording I use fairly slack top and bottom heads on the snare, and the snares fairly rolled off. I don't really use too much padding on the tom-toms, just a bit so they don't ring too much. It's fairly straightforward tuning. Usually for stage, to get an extra edge to combat the difference in level that the other instruments are playing at, I need to just put more tension on the heads.

RM: What are your thoughts on drum

continued on page 84

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Heavily Wired—Part II



by Vince Gutman

Creating complex sounds with Electronic Percussion Synthesizers is a sure way to fascinate your listening audience. It also provides the user an excellent opportunity to become more familiar with some basic techniques of signal processing. "Beating" oscillators, amplitude and frequency modulation, and random noise sources all play an important part in creating the desired effect that you, the electronic percussion synthesisist, might have in mind.

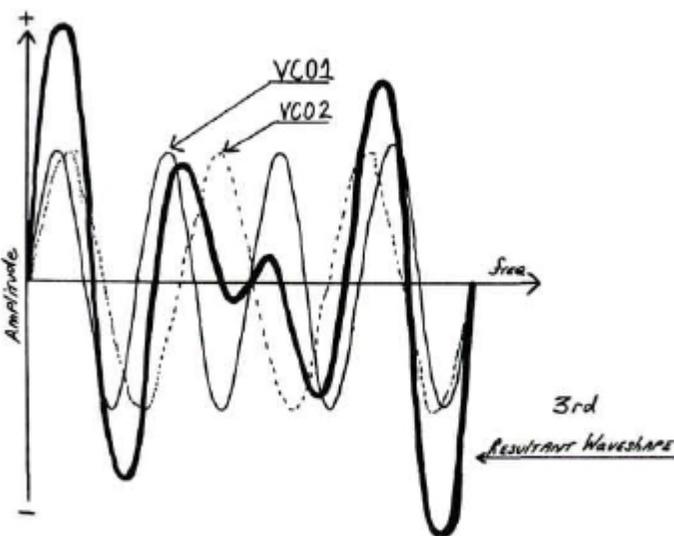
Fig. 1



Beating Oscillators

Figure 1 shows two Voltage Controlled Oscillators, VCO's combined together, each tuned a slight fraction in pitch apart. The resultant sound will be perceived audibly "thicker" than either of the VCO's could produce individually. This process is more commonly referred to as "beating" oscillators. Notice that in Figure 2 the frequency of the "beating" is equivalent to the sum and difference in frequency of the two separate VCO's. When the two waves are both positive or negative in amplitude, they reinforce one another, producing greater amplitude in the resulting "third" waveform. However, when one wave is positive and the other negative, they cancel each other out and the result is a drastic decrease in amplitude, producing silence.

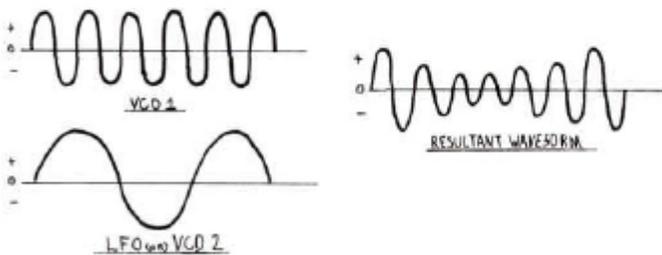
Fig. 2



Amplitude Modulation

This textbook sounding technology actually breaks down to a quite simple definition for our discussion purposes. "Amplitude" meaning the amount of signal (loud and soft) and "modulation" referring to the periodic change in that signal.

Fig. 3A



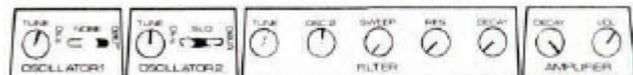
Some percussion synthesizers include a Low Frequency Oscillator, LFO (in place of a second VCO), and it is used primarily as a control oscillator normally operated somewhere below the range of human hearing (below 20 cycles per second). Using this sub-sonic signal as a control voltage, we are now able to produce tremolo and vibrato effects on our output waveform. For those of you who are unfamiliar with this technology, tremolo is a rapid amplitude modulation of a musical waveform, whereas vibrato is a rapid change in frequency or pitch of a musical note. For illustration purposes, Figure 3A shows the effect tremolo has on a waveform when sine waves are used in both cases.

When using a sine wave output from the LFO, the audible effect of tremolo is similar to that of listening to music on the radio while rapidly increasing and decreasing the volume control (from loud to soft) at a systematic rate.

On larger systems, tremolo is accomplished by simply using the output waveform from the LFO section (or second VCO) as the controlling voltage source for the VCA section. Still, with other systems, by enabling one VCO through the system and shifting the center "tune" point on the filter (at a very slow shift rate) with an LFO, this same effect is very easily obtained.

Figure 3B illustrates the correct "set up" procedure needed to experiment with this form of amplitude modulation.

Fig. 3B



Note: To compare the effects of amplitude vs. frequency modulation, simply use the same setting as in Figure 3B, with the following alterations in the Figure 3B: turn 'Res' control fully clockwise, turn Osc 1 counter clockwise, and Osc 1 slider switch to 'Off', to produce frequency modulation. The differences between the two should now be obvious.

Electronic percussion synthesizers utilize still another form of Amplitude Modulation termed "ring" modulation, to produce metallic sounds such as bells, chimes and gongs. We will not discuss the theory associated with ring modulation in this issue, due to the complexity of its nature and the non-standardization from one manufacturer to another. However, to produce

these "metallic" sounds, it is necessary to incorporate two oscillators, one rich in harmonic content, such as a triangle waveform, and the other can be a sine wave.

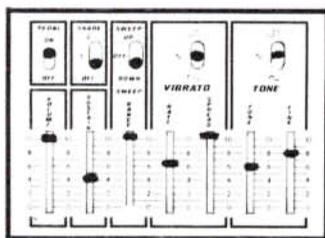
Frequency Modulation

Again, for our discussion purposes, we will define frequency modulation as "periodic changes in the pitch or 'frequency' of our initially derived waveform."

Singers and instrumentalists have used this age-old technique for years, mildly bending notes up and down in pitch, adding colorful animation to their voicing.

With our percussion synthesizers, vibrato is a form of frequency modulation which is produced by using a Low Frequency Oscillator, LFO, to act as the control voltage input to another VCO. There will now be pitch changes in the output waveform that will correspond to the characteristics of the LFO (controlling) waveform. A triangle waveform will rise in amplitude gradually, and then instantaneously change direction. Square waves will produce an instantaneous loud and soft effect with no audible rise and decay time in the amplitude. Many of the sounds that can be created by using the LFO in this fashion are best described as "science fiction" or "space" sounds, shown in Figure 4, which are useful for colorful accents when playing in an ensemble.

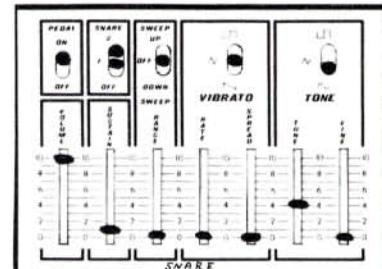
Fig. 4



Noise Generators

White noise is an important element in creating "composite" percussive sounds, that when filtered sharply can produce a definite pitch. Although it is most commonly used for "synthetic" snare drum sounds, as shown in Figure 5, after filtering, other applications include voltage controlled wind and surf sounds. Unfiltered white noise, however, sounds like hissing steam.

Fig. 5



I have found that through incorporating minor changes in the existing circuitry of most commercially available systems, still other interesting sounds (such as hand clap and sucking air, among others) can too be created using "white noise." An upcoming article in *Modern Drummer* will discuss this modification in detail, along with others that you may find advantageous to your existing synthesis system.

Figures 1 and 3B courtesy of Star Instruments.
Figures 4 and 5 courtesy of Syndrum.



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MOVING TO A NEW ADDRESS?

Sweet continued from page 81
solos?

DS: I don't do them myself. I'm not a big fan of seeing them at any live show I go to. I've seen a few that I like a lot. Once I saw Bonham do one that impressed me. The only other one I remember well, because it was so good, was Phil Collins and Chester Thompson with Genesis. They did a whole thing which was very good. Apart from that, I think the drum solo that impresses me most, and can never be beaten, can only be done by a world famous pipe band in Scotland called Shotts and Dykehead, who are led by a man named Alex Duthart. They have six marching drums, two tenors, and a bass drum, and they do a drum salute which is phenomenally tricky and fast. Incredible! It's so tight, it sounds like one guy. I'm not knocking American marching bands, but no matter how good your top marching band is, the technical involvement of this particular pipe and drum corps is so many degrees above, it's unbelievable. A lot of drummers would do themselves proud to see that. I'm rooting for Scotland, that's a fact.

RM: You mentioned earlier that you teach the drummers in a pipe band where you live. How did that come about?

DS: I live in a very small place, and there is a local band affiliated to the church organization. They advertised for a drum instructor but had trouble getting one, so I went by one week to say that I'd help out for a month or two. I've been there

for two years. Not the whole time, of course, but when I'm home. Some of the guys are real keen. Some of them practice, some of them don't, and some of them will come out good. I'm a stickler for parity of both hands. I have them lead off with the right hand and then do the same exercise with the left, and some of them can do it quite well. I might not be around to take them much further, so if I can give them that, at least, then I think it's a fairly good start.

RM: Do you think you will continue teaching in the future?

DS: I don't know. Too many other things to do at the moment. I think I'll keep teaching somebody somewhere sometimes, but I don't think I'll be into it several nights a week or anything like that. It's just something I like doing for that one night a week when I'm home.

RM: Do you play any melodic instruments?

DS: I play a few guitar chords.

RM: Do you write your songs with the guitar?

DS: Either that or sometimes I record a basic rhythm pattern and then sing the melody over it. I don't feel professional enough to stick a guitar on another track, so I get one of the guys to do it. It's all in my dreams that I'm going to learn to be a better guitar player, and do a bit of piano. I don't want to become a one-man band or anything like that, I just want to be able to put it down myself instead of

saying, "What do you think this chord should be?" Fortunately, with Nazareth having been together for so long, so much telepathy goes on that if I say, "You know, that thing like so and so," everybody goes, "Oh yeah, this one," and starts playing exactly what I had in my mind. It's really a fabulous thing.

RM: Some of the songs on the *Fool Circle* were rather grim.

DS: These are only musical observations of the world situations at the moment. I don't think it's a precedent we're setting for our future writing. There is also a fair degree of humor and tongue-in-cheek in these fatal words of content. It's sort of a Dr. Strangelove set to music.

RM: Your two songs were much more optimistic.

DS: I don't know if I'm any more optimistic than the rest of the guys, but let's say I think I write in a lighter vein. We all agreed that the album needed it, too. It's my first serious solo attempt at songs. It's not the first time I've done it, but it's the first time I've ever actually got two songs onto an album. Maybe I am more optimistic, but hell, I don't want the world to blow up. I want to keep writing songs, playing drums, touring, and making albums.

RM: I presume the Beach Boys were an influence on you, judging by the tribute you paid them in "Victoria."

DS: Oh yeah, absolutely. We actually did a cover version of "Wild Honey" on our *Playing the Game* album. There's an album by Dennis Wilson called *Pacific Ocean Blue*, which is one of my favorite albums. He's another guy who is coming down from the drums, writing songs and singing them.

RM: You also had some luck with Joni Mitchell's "This Flight Tonight."

DS: I don't know if she was overly delighted with what we did with her song, but it was certainly very successful for us. Any time that we take on another person's song, that is a testimony to that song that it is basically and essentially a damn good song, because we take it to pieces and then build it in a totally different fashion that, to us, still sounds good. There are too few songs that are so good that you can actually break them down and then rebuild them in a different manner. The ones we've done have always shocked people who can't imagine Nazareth doing a Joni Mitchell song, or a Beach Boys song, and that's part of the fun.

RM: I understand that when she performs the song now, she introduces it as a Nazareth tune.

DS: Yes, she certainly did that in London. We actually met her in L.A. when she was finishing the mix-down of *Court and Spark*. We went into a room and played back our version of "This Flight Tonight," and I still don't know to this

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day if she genuinely was pleased with it or if she was just too shocked by the fact that someone had done that to her song.

RM: Judging by her collaborations with Charles Mingus, I would guess that she is the type who could appreciate the fact that Nazareth found a different way to express her ideas.

DS: I really do think so.

RM: Of course, that type of thing always draws criticism from so-called "purists."

DS: You can't knock that because it's a coming together of two persons' ideas in music. You can like it or dislike it, but that's what it's all about. Why stop trying different combinations'?

RM: Have you heard anything lately that you especially like or dislike?

DS: Some of the drumming that goes on in the New Wave and Punk thing in England is abysmal. But then, it's suited to what that music is. It seems to me that the time signature and the time keeping of the song is completely irrelevant. Basically, a drummer should at least keep time, and some of these guys don't. It doesn't bother the fans, it doesn't bother the record company or the management, it doesn't bother the band, and evidently it doesn't bother them. But it really makes me go "ugh!"

RM: Do you hear any young drummers you like?

DS: Oh yeah. There are always good guys about. That's the nice thing about it. You'll never stop learning from the things you hear some guys doing.

RM: What do you listen for in a drummer?

DS: First of all, I always listen to the song, and then try to see what his application to that song is. Later, I'll listen closely to see how he's going about it.

RM: Of the established drummers, who do you listen to these days?

DS: Phil Collins I like a lot. I've been listening to him for several years. He has made a move from being a full-time drummer with Genesis, to being a frontman, being a singer, and being a songwriter. It's interesting to me to see the jigsaw of the way he's gone about it. He has written the song, he's singing the song, and he knows precisely where to do his fills and how he's going to do them. That's a very exciting thing for me, maybe not necessarily to emulate, but to go for something like that. What's basically in my mind at the moment is to involve myself more with songwriting, do a bit more singing and work the drums round about it, rather than do the jigsaw the other way around.

RM: With your constant touring, how do you find time to write and practice?

DS: We tour in a coach now, so we do a lot of writing on the coach. We have a four-track Teac cassette recording studio set up in the back of the bus, some

acoustic guitars, and a drum pad set, so when we do an overnight trip we can fool around there for four or five hours laying down some basic demos while driving.

RM: How have you managed to retain your sanity after all your years on the road?

DS: Well, I don't think we're a bunch of angels, put it that way, and we still get the road crazies and have a good time, but I think there's a fair degree of sanity in the band. The road can get to you, but it's an easy excuse to use. I think our feet are still fairly on the ground. It's really just common sense. There's a time where we will say "that's enough for tonight" or "that's enough to drink" or whatever. You can't stay up five nights in a row until five in the morning and then do a show the next day. Thankfully, we didn't lose all our common sense during the years of growing up with the band.

RM: Do you have any specific guidelines for dealing with the road?

DS: Don't be overly impressed by the things that impress people who are not in the business. People in the street think that it's all champagne breakfasts, drugs, groupies, and blah, blah, blah. It's always there. Use it for how you want it, but don't be overly impressed by it. Remain serious about your drumming, be serious about your songs, be serious about the guys that are around you. Don't abuse them and don't abuse your own body. But have a good time. It's a question of balance.

RM: Do you think as you get older you might tour less and record more?

DS: Yes, we have been applying the brakes a bit over the past two years. We've had the opportunity to schedule things a bit more sensibly and take more time in album preparation and album recording. We'll never stop trying to get it better. I think we'll probably maintain this degree of touring that we're on at the moment, which really isn't too frantic. Probably in two years or so we'll slow down again and do one major worldwide tour a year, and spend more time doing albums. But that has to come in its own time.

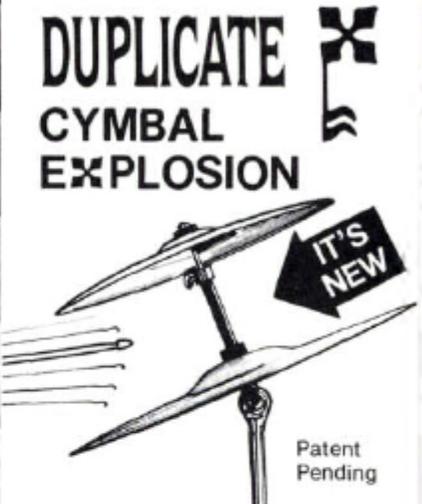
RM: So you are obviously not planning to leave Nazareth in the near future.

DS: Oh no. We are fairly well committed as a band to make a sizable growth and a step forward. We're very lucky. A lot of bands sell well in America and that's it. But before we even had our first hit single over here, we were living very well off the rest of the world. All that being so, we still feel that there's a greater growth potential. The music we're doing now is broadening our horizons. We're at a great stage in our career and we're becoming more and more interested in furthering that career. There are still a few years left in us yet.

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Musical notation for measures 24-28, featuring a complex rhythmic pattern with eighth and sixteenth notes, rests, and dynamic markings.

29

Musical notation for measures 29-33, continuing the rhythmic pattern with various note values and rests.

34

Musical notation for measures 34-38, showing a continuation of the drum set piece with dynamic accents.

39

Musical notation for measures 39-44, featuring a mix of eighth and sixteenth notes with rests.

45

Musical notation for measures 45-50, concluding the piece with a final rhythmic flourish.



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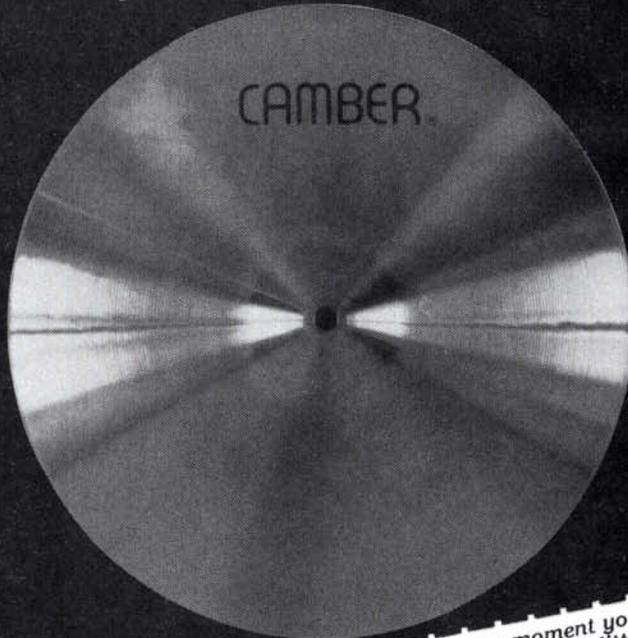
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Gladstone continued from page 23

and set screws so that each snare could be individually adjusted. He would supply all gut snares at the customer's request. Billy had a loom on which he'd string the snares and tighten them to a certain pitch. Then he'd cover them with shellac. He'd sand them with fine sandpaper when they dried, tune them again and then apply another coat of shellac. The process would continue until he was absolutely certain no moisture could penetrate. The snares would never curl, and the sound was incredible.

Perhaps the circular rubber practice pad was one of his very best ideas. When the pad was placed on a snare drum, a star-shaped hole under the center of the pad would cause a vacuum. It could not be lifted off the drum, but was peeled off. It was an excellent device for quiet practice while maintaining the sound and feel of a snare drum. The item is still quite popular today.

Billy was also a very fine pianist. He once asked me if I knew that he could play piano. When I told him I didn't, he rented a studio at Nola's on Broadway and taped his version of *The Minute Waltz*. I still have that tape and it's an absolutely perfect performance of the piece. One time he purchased a piano in Chicago, had it delivered to his hotel room and proceeded to rebuild it. I saw the piano in 1960 and he had done a fantastic job.

A great deal of Billy's drumming concepts were gathered from his observations of the workings of the piano. The finger system, which he ultimately perfected, came about as a result of careful study of the piano action. One had to study quite some time with Billy to fully understand his technical concepts, but basically the action of the arm, wrist, hand and fingers in Billy's drumming system closely related to the action of the piano key striking the rod, which strikes the hammer, which in turn strikes the string. He believed it was impossible to drum with just arms and wrists. He felt the fingers had to be involved. He acquired a great finger technique during his career which enabled him to execute fast, delicate drum parts with great ease.

I also clearly recall the last year of Billy's life. He was in New York on a break from the *My Fair Lady* road show and decided to have a much needed hernia operation. Cancer was discovered. Billy continued with the show but was failing fast by the time they reached Boston in August of '61. Finally, the orchestra leader convinced Billy to return to New York for a rest. I knew he was in serious trouble the day he walked into my studio. He was as brown as a coffee bean.

Billy was in and out of Flower of Fifth Avenue Hospital in New York several times before he finally died in October. He had requested his ashes be spread around the Statue of Liberty. I don't know if that request was ever carried out, but I do know that the legend lives on. Billy Gladstone was one of the greatest drummers of all time and a beautiful person with a heart as big as New York City itself. I'm very proud to be able to say I knew him, and that he was my friend.



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Gretsch Nighthawk II Plus



by Bob Saydlowski, Jr.

As the drum badges state, Gretsch has been making drums since 1883. Nearly 100 years later, they're still going strong—naturally, with some changes.

Gretsch started it all in Brooklyn, later moved to Cincinnati, and have recently been bought by Kustom Music in Kansas. Gretsch was once (and probably still is) considered *The* jazz drum kit. Nevertheless, the company has had to change some to accommodate modern playing.

The *Nighthawk II Plus* kit consists of a 14 x 22 bass drum, 8 x 12, 9 x 13, 10 x 14, 12 x 15 tom-toms, 16 x 16 floor tom, and 5 x 14 brass shell snare drum. All the drums (except the snare) are 6-ply wood with no reinforcing rings. They are joint-butted and have staggered laminations. Synthetic glue is used in the lamination process. The interiors are coated with a grey aluminum-base shell sealant which helps to contain the sound.

The bass drum has 20 separate lugs with T-style tuners and fat, cast claws. The hoops are also 6-ply wood, finished to match the rest of the kit. Beneath the batter head, Gretsch has installed its famed adjustable felt-strip damper, activated by a large round knob which stretches or loosens the felt strip at the playing head, allowing for variable degrees of muffle. It's a good idea, and I'm surprised more companies haven't followed up on this innovation.

Gretsch has developed new spurs for their bass drums for extra shell support. The hollow steel tubes extend from the inside spur block position, up to the top of the shell where they join with the mounting screws of the tom-tom holder base plate. The cast blocks accept half-inch "disappearing-type" spur legs, angled a bit forward. The legs have large rubber tips that may be removed to expose fat spikes. They are locked in position with a T-handle bolt. Besides allowing more support to the shell, the new spurs also provide a good place to stuff some padding behind if needed. The idea

is sensible, as many drummers are removing front heads, and these internal support spurs help to prevent ovaling of the shell. Gretsch also makes counter-hoop clips to hold on the front hoop with all hardware. To further arrest forward creep of the drum, Gretsch also fits their *Cyclops* anchor to the front hoop. The anchor is a long, thin pointed T-screw that locks at the base with a wing nut. When screwed down, the sharp point digs into the floor and keeps the drum in a steadied playing position.

The bass drum comes fitted with a Gretsch *Permatone* coated head on the playing side, and a *Permatone* transparent on the audience side. The drum was very resonant, but with a bit of an "edge" to it. Somehow, it was not quite as loud as the other drums in the kit. For modern playing, padding would be helpful. A thicker batter head could also aid in decreasing some of the overtones. Single-headed, it produced a good solid attack, and I imagine it would be great for recording.

The 8 x 12 tom-tom has 10 lugs, the 9 x 13 has 12. The 10 x 14, 12 x 15 and 16 x 16 floor tom each have 16 lugs. All the drums come with die-cast hoops and an internal twin-head muffler is installed on top and bottom heads. Each muffler is operated by a large chromed knob, and covers a wide area of the head when adjusted "on."

Gretsch's *Creative Research Series* hardware is reflected in their new 9002 double tom-tom holder. The holder has a single half-inch tube protruding through the shell, locked for height via a T-screw at the base plate which presses an inner piece of spring metal set inside the casting. This down post also has a drumkey-operated memory ring with a tongue that connects into a notch in the base casting to insure accurate height set-up. A piece of felt is placed underneath the base casting so the metal does not make direct contact with the resonating wood shell.

The drums are held by L-arms which fit into large molded castings on the down tube. These castings are movable throughout the length of the post in any direction, and are tightened on either side by drumkey-operated screws, forming a clamp (much like Pearl's method of indirect clamping). The castings are modular, formed to fit somewhat like two jigsaw puzzle pieces. Adding another casting gives you a triple tom holder; take one away, and you have a single. The L-arms are knurled and are held by large eye bolts. Angle is adjusted via a ratchet, set loose by a T-screw. Gretsch has gone so far as to fit memory rings on the arms for distance and drum height. These rings have tongues to correspond with notches in the post castings, and on the drum brackets. However, the knurling on the L-arms makes the memory rings quite hard to adjust, as well as sometimes making it difficult to adjust the arm's angle. The tom-tom brackets resemble Ludwig's old brackets with internal eye bolts. The Gretsch brackets, however, are tightened with a T-screw, cushioned with felt, backed with metal plates, and emblazoned with the Gretsch logo. Personally, I never did like the eye bolt tom-tom mounting, though this holder seems to do its job well, with a minimum of twisting and turning once the memory rings are locked in. And there is enough height to satisfy most all drummers.

In this set-up, the 12" and 13" toms mount on the bass drum, while the 14" and 15" drums are on a *Creative Research* floor stand, whose top tube is the 9002 holder down tube with castings. The tube fits into a double-strut tripod base with rubber wedge feet, and a nylon insert at its tier. It's modelled after the new *Giant* stands. There is also a memory ring on the tube, minus one tongue, since there is no place on the tierjoint for a tongue to locate.

continued on page 92



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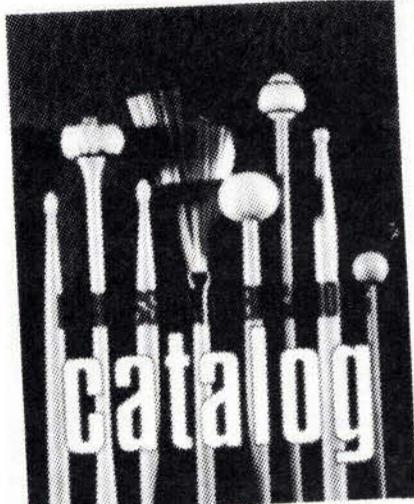
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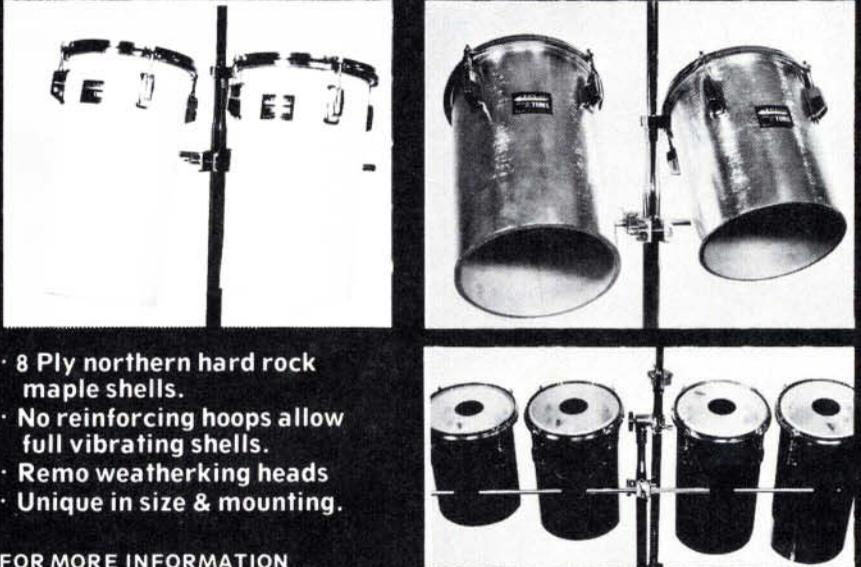


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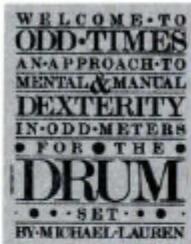
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Product Close-Up continued from page 90

The 16" floor tom has three legs. The brackets are cushioned with felt. The legs are hollow, flanged outwards only once, and have rubber tips.

All the toms are fitted with Gretsch *Permatone* coated heads, top and bottom. The rack toms have a solid, punchy sound, thanks to the die-cast hoops. They were all very resonant with the coated heads. Even when changed to Evans *Hydraulics*, a definite pitch still came through. The floor tom had surprising depth. It could be tuned down quite low, and still maintain great power. Removal of the bottom heads gave more of a "rock" sound, but with the same tonal clarity.

The snare drum included with the *Nighthawk II Plus* is the 4/65; one of 15 different models. It has a chromed-brass shell with ten double-ended lugs, die-cast hoops, no reinforcing bead, and a center-throw strainer. A 5 1/2" wood-shell snare is optional. The 20-strand snares are tensioned at the butt end via a knurled-edge knob atop the butt casing. Plastic strips pass through small snare gates in the hoop, connecting with the throw-off and butt ends. The throw-off side works very smoothly. I had heard that on some Gretsch snares, the strainer had a tendency to throw itself off during loud playing. This problem seems to have been solved, thankfully. This drum also has the twin-head, knob-operated internal muffler, and has Gretsch's patented snap-in key holder. A hole is cut in the drum, the drum key is inserted, and it stays there until you need it. The key holder also allows for double venting of the drum when the key is removed.

Fitted with a coated *Permatone* batter, the drum was crisp and well-defined. Response was even throughout the playing surface. The die-cast hoops allowed for a solid rim shot without sounding too boxy. The 4165 snare drum is one of the heaviest of its size!

Gretsch has renovated their hardware line with the *Giant* stands. The new series comes from Japan, and are similar to the Tama *Titan* line.

Two cymbal stands are included with the kit, one straight and one boom. Both have double-braced, wide-stance tripod legs with fat rubber wedge tips and huge height setting castings with nylon inserts. The 4850 cymbal stand has two height-adjustable tiers and can extend to a maximum of 62". The 4852 boom stand has one height-adjustable tier and a 33"-long boom arm. The arm has a threaded weight on the end, and the same ratchet tilter as the 4850. These cymbal stands are both very stable. The straight stand folds to 29", while the boom stand compacts to 37" (which may not be enough to fit in some trap cases).

The 4988 snare stand also has double-braced tripod legs, and a nylon insert at its height joint. It has the typical basket design using a capstan nut on a threaded shaft to close in on the drum. Angle is adjusted by a ratchet tilter which is very smooth, and again, the stand is strong and stable.

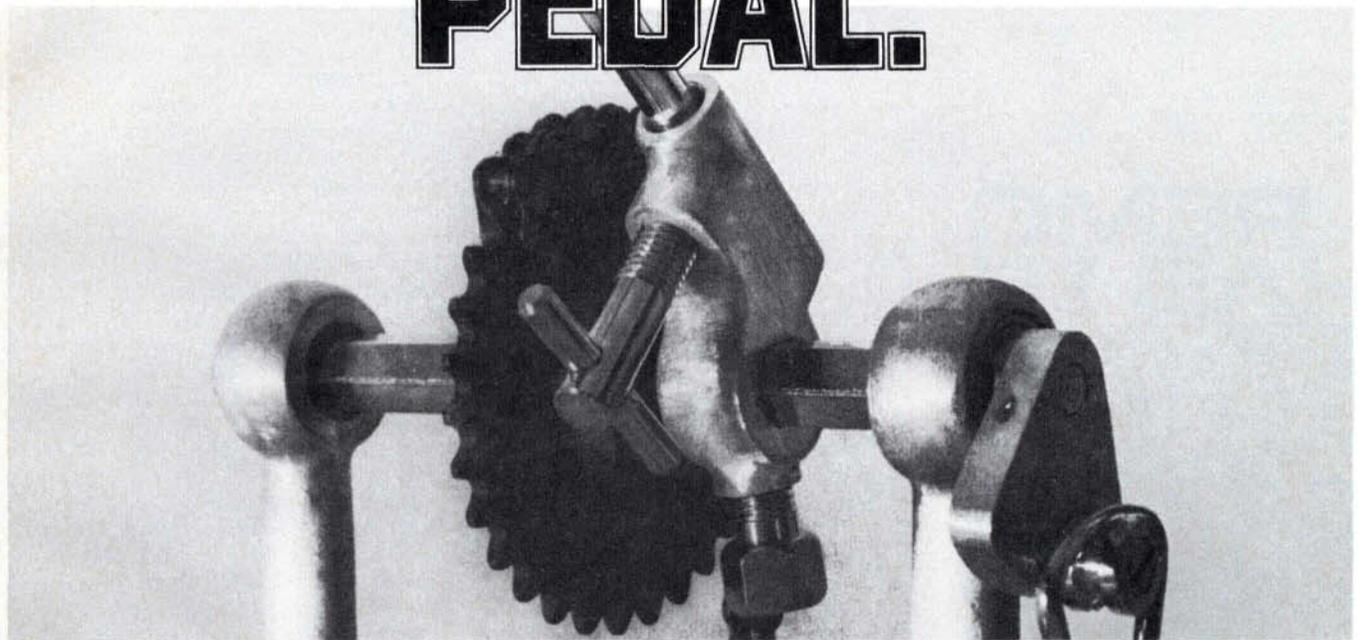
The 4849 hi-hat has double-strut legs and an externally-adjusted compression spring. The footboard is hinged heel with a movable toe stop. It mates with the pulley via a leather strap wrapped around a rivet rod. The base of the stand has two holes into which thin rods from the bottom of the pedal's heel plate connect. There is also a knob-operated spur at the base. The height tube has a memory clamp and a plastic cup at its top with a till screw. I must admit that this hi-hat stand had one of the worst actions I've ever felt, probably due to a binding-up in the pull shaft. Adjusting the spring really made no difference. Perhaps Gretsch should revert back to their old model hi-hat. It worked a lot better.

Last, but not least, we have the *Giant* bass drum pedal, practically an exact replica of the now-outdated Pearl 810. It has a hinged-heel footboard with an adjustable toe stop and a synthetic linkage strap. Tension is achieved by an expansion spring stretched upward above the right side of the pedal. The footboard angle is adjustable, which in turn, adjusts beater travel. But the linkage strap is too short. You have to deal with a footboard angle that is much too great to get the beater a fair distance from the head. At the base of the curved frame are two sprung spurs. Pedal mounting is done by a block pressure plate, adjusted down to the hoop by a threaded knob. It is not one of the easiest methods around. An extremely hard felt beater is included. The action is good, despite the acute footboard angle. Discounting its other minor problems, the pedal is okay.

The *Nighthawk II Plus* kit reviewed was finished in Walnut veneer, which was glossed *beautifully* with no visual defects. Gretsch also has natural maple and red rosewood finishes available, and, at a slightly lower cost (\$2,403), white or black plastic covering. For years, Tony Williams has been using Gretsch kits in a Canary Yellow covering. I'm told the finish will be available to the public in the near future. There is even an option to order the kit without hardware, reducing retail by \$440.

The new Gretsch catalog lists 29 different drum kit configurations. As I said before, after almost 100 years, Gretsch is still going strong. Die-hard fans of the *Gretsch Sound* will be happy to know that the *Sound* has not changed, and that the quality craftsmanship is in keeping with the Gretsch tradition.

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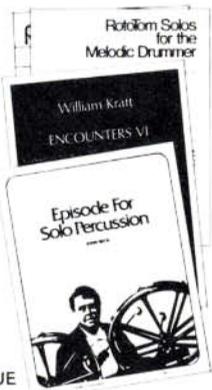
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Aldridge continued from page 54

them. Later on, I'd like to get into some kind of tutoring. A very informal type. I haven't had any formal training myself and I don't read, but a lot of people have asked me about that. That's caused me to think about it for the future. The challenge would be getting the students to come to Texas. If I'm going to be on the road, I want to do concerts rather than travel all over the place to teach.

SF: What do you do at your clinics?

TA: I'm really very open. I don't have a basic format. I just ask the people what they're interested in. Most of the time they'll be interested in a certain part of a song and want me to play it. Or, I'll do three minutes of solo. I like to leave it open to audience preference. It's always worked pretty good for me that way. I'd like to do that exclusively for awhile, if I could get it to where I could make enough money from it.

SF: Guitarist Robert Fripp has been writing a series of articles which basically say that it is a losing proposition for a band to go on the road. How do you feel about that? Is that accurate?

TA: As far as Robert Fripp's concerned—definitely. He was with King Crimson. At that point King Crimson never really did break real big, did they? They were never known as a concert band because they didn't sound that good. It was hard. I've got all the respect in the world for Fripp. I think he's a real pioneer. I think his element is the studio. I think that fact is reflected in the amount of money that he's earned on the road. But the road is where my livelihood is! I make some money off records, but mostly from playing on the road. A combination of the two is ideal. Get a hot album and go out and do a hot tour. If you're smart, and you know what you're doing, and you've got some people behind you—including the record company—then the money that you make on the road is yours. Nobody gets a piece of that except the agent that booked the tour. It's up to your perseverance and your know-how to make the money and get it home without spending it all out there trying to make it. It's harder now than it ever has been, but it's still being

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done.

SF: Do professional musicians at your level get hit hard by taxes?

TA: Oh God! Yeah, you might say that.

SF: Is there anything you can do to avoid that?

TA: Just make a whole lot more money.

SF: How about diversifying your income?

TA: Yeah. In my situation they're taking everything I make. I'm in the most disadvantageous tax bracket that you can be in. Young. Unmarried. I don't have any expenses and I'm in a 58% tax bracket. The more you make the more the government will get. It gets to a point where you can really make a lot to see yourself through, but you should put the majority of the money in long-term investments. That's the only way you can get away with it. The only way to do *that* is to make a lot of money.

SF: Where do you see yourself at 60 years of age?

TA: I ask myself that same question most everyday.

SF: Do you come up with an answer?

TA: Yeah. A poor folks home! Music is just like any other business. I don't care what business you earn your money in. You should be able to invest rock and roll dollars as easily as you can invest dentist dollars. It just so happens that the majority of the population in rock and roll are very, very young.

SF: If you could be in an ideal situation right now, what would it be?

TA: I'd like to be in a four-piece band. A "band." You know? With some people that are interested in putting together a four-piece band.

SF: For the long haul?

TA: Yeah. It's hard to put a new band together these days, but it's going to be easier for me than someone who hasn't established themselves in the business. There's a shortage of record company interest right now. Even though the business is tougher than it's ever been, that leads me to think that it can be more lucrative than it's ever been! But what I really want is a band situation. I don't want to be a bandleader. I think that it takes a band to lead a band. I'd like a fourth of the responsibilities. I've learned a lot through the years that I'd like to apply, but I don't want to have anything to do with putting a band together, being a bandleader, or having a band named after me.

SF: Do you think it's possible for a new person to get a band together and shoot for the top?

TA: Yeah, it's still possible. It's harder. I think that aspect of the business has gotten a lot more complex than some of the other aspects. It's not hard to get a record deal and put a band together, or get something going. It's hard to see anything come from it. It takes a long

time, and it's hard to see anything come from it after all is said and done. To keep it so that there aren't so many hands in the pie that there isn't any money left for the band. Keep the band as self-contained as possible. Instead of going out and flying—go by bus. Maybe not even by bus. The first big tour The Police did, they traveled by van. Because it's *your* money that you're spending when you're going out, even though it's money that you're getting from the record—it's recuperable. You're getting it against advances. That's your money and a lot of guys don't know that. That's a manager's job, and many times the manager should keep the band acclimated to that kind of stuff.

SF: He probably doesn't care that much.

TA: Exactly. Because he's got five, seven or eight bands. It's not his money at all, unless he's an equal member of the band, which most managers aren't these days.

SF: With your new band, will you try to keep the manager within the band?

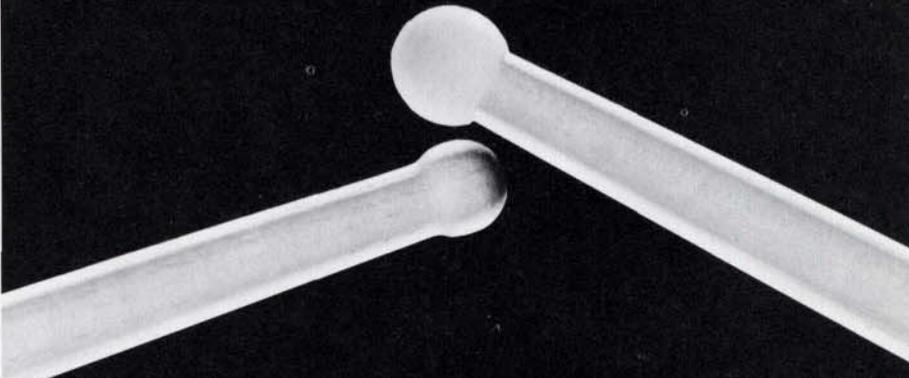
TA: Yeah, I think so. Not so much being a player in the band, but maybe give him a piece. That way, if the band goes in debt, the manager goes in debt. If the manager makes money, the band makes money. And make it an exclusive thing to where he can't have five or six bands. Managing is a full-time job! There are exceptions that have conglomerations of bands, but those bands are primarily already broken before the managers were even involved. I think the days of the conglomerate management companies are past. It takes too much thought time to maintain five or six bands.

SF: What sort of band situation would you be happiest in?

TA: Well, now I have a bit of strength because I've been in the business and I've been screwed every way possible. It's not that I've gotten any smarter, it's just that I've done everything that I can do wrong! I can enjoy a position of business because I've been hanging in here so long. I'm still relatively young. I'm 30 years old. I feel better than I've ever felt. But, I think the best protection for a band is for each individual to be dependant on one another. That way you don't have to worry about anybody screwing you over. I'm not paranoid of depending on the people I'm playing with. I think that's what'll keep a band together through thick and thin. I think Travers got to the point where he was a little paranoid of his dependance on me. I was never overconcerned of my dependance on Pat, because you have to depend on the people that you work with. You've got to deal with them up and up. If one band member depends on the next one, then you don't have to worry. Everything in those kind of situations just takes care of itself.

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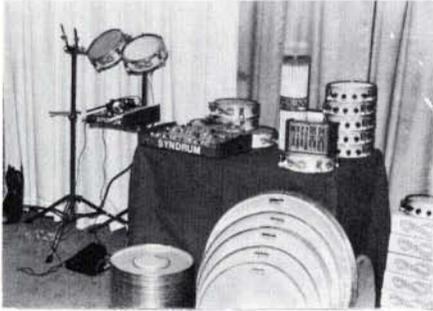
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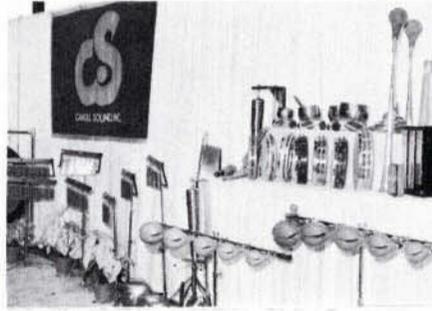
THE WORLD'S LARGEST DRUM STORE!

New at Namm '81

Reported by Clint Dodd



SYNDRUM/DURALINE displayed their electronic *Syndrums*, however, emphasis again this year was placed on the *Duraline Superhead*. The *Superhead* is made of the same synthetic material used on bulletproof vests and is available for studio, concert and marching.



CARROLL SOUND has expanded their percussion line to include five models of tubular wind chimes. This year's display consisted of numerous ethnic drums.



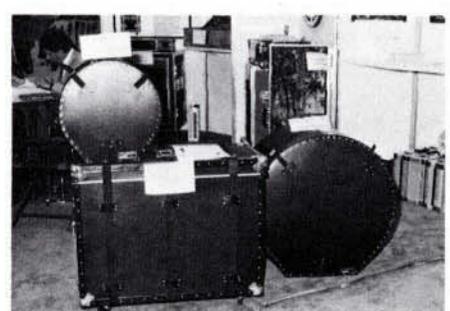
New stands, hardware, chain-drive pedals and this uniquely shaped bass drum, from **ORANGE DRUMS** of France.



Wayne Cohen of **LATIN PERCUSSION** introduced *Cosmic Percussion*, a budget line of Latin American instruments geared for the student market. LP also introduced *The Claw*, a mike holder that attaches to the drum set, and a new conga drum cradle which folds into one unit for easy storage.



Creative Percussion Design from **MILESTONE PERCUSSION** featured *Therrabond* shell cylinders; shells without glue, lamination or plastic/veneer coverings.



Fiber drum cases from **ANVIL** are specially designed to fit all percussion instruments. The line combines tough, chemically-treated fiber material with water-resistant coatings in one lightweight package. Three models to choose from.



LUDWIG'S hammered, bronze-shelled snare drums.



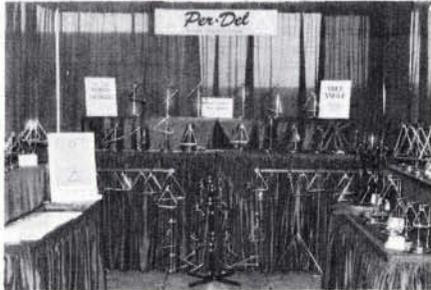
Pictured above from left to right are Chris Slade and Ray Ayotte of **STACCATO DRUMS**. The totally unique Staccato line features laminated fiberglass shells specially designed for natural projection. Another new Staccato feature is the *Tune-Lock* for rapid head-tension changes.



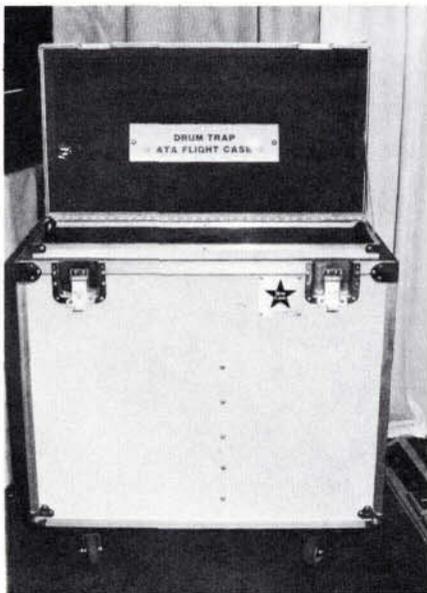
The **TAMA** exhibit again included a wide assortment of set-ups, including this outfit featuring Tama's *Octobans* and multiple boom stands.



SOUNDYNAMICS SYSTEMS has developed a drum pick-up that attaches onto the lugs of any drum set and most percussion instruments. The *Power Bar*, pictured above, holds two separate microphone elements and can be adjusted to suit any playing position.



Howie Oliver of **PERDEL** set up a massive display of triangles designed in every shape for a wide selection of metallic sounds.



STAR CASE COMPANY displayed their durable flight cases made of white stucco, laminated fiberglass over plywood with heavy duty foam insulation.



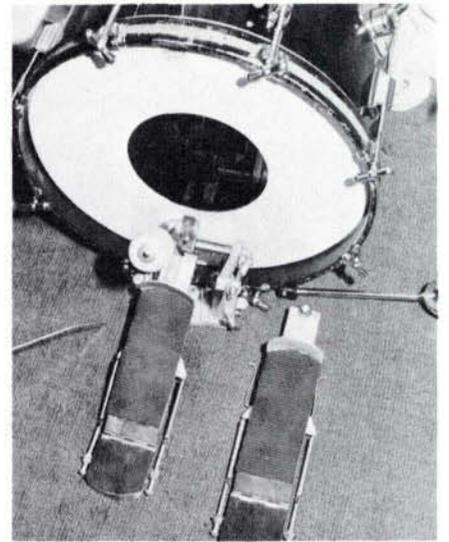
MIRAGE AUDIO SYSTEMS featured their new *Short Stack Mini-Monitoring System* which attaches to any cymbal stand. This small system can handle power in excess of 100 watts.



LUDWIG DRUM COMPANY showed off their new *Modular Grouping and Support System*, designed to minimize set-up space.



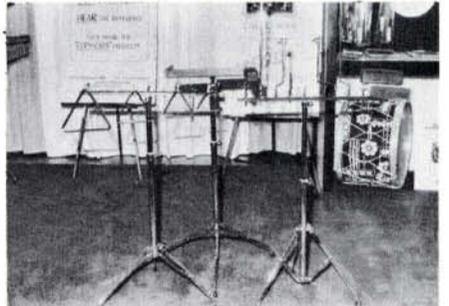
Oscar Mediros of **TROPICAL MUSIC** exhibits the new *Big Juggs* drumset featuring professional quality at competitive prices.



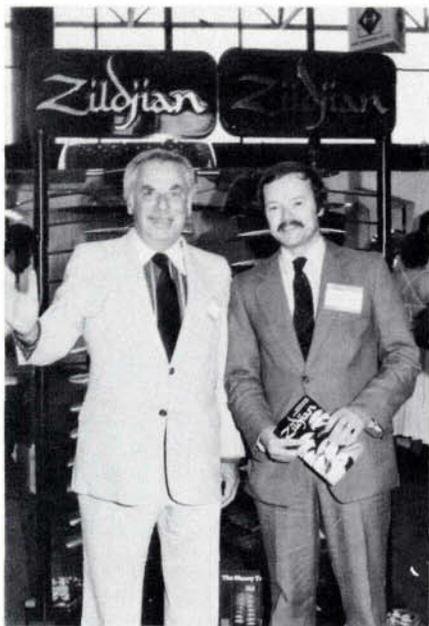
SOUND CONCEPTS presented *The Kicker*, a sliding foot plate that fits onto leading pedals to increase the torque and beater volume. Spokesman Jamie Purdy claims that bass drum volume can be increased up to 40% with half the effort.



New to the **REMO** line are the *Timpanello Roto-Toms*; pedal tuned percussion available in 12, 14, 16, and 18" diameters. The new *Roto-Tom* range encompasses E below bass clef, to E above middle C.



New from **SPECTRASOUND** were trap tables and triangle stands. The exhibit also featured the popular *Mark Tree* tubular chimes.



Pictured above are Armand Zildjian of the **ZILDJIAN CYMBAL COMPANY** (left) and newly appointed European Sales Manager, Rainer Pitwon. The company introduced a new edition of their *Creative Set-Ups of Famous Drummers*, an informative cymbal guide with over 200 suggested cymbal set-ups.



James Corder of the **CORDER DRUM COMPANY** (formerly Fibes) proudly demonstrates his drum line. The company also displayed nylon sleeve drumsticks, marching percussion and wind chimes.



Greg Oravec (left) and John Stannard of **OM PERCUSSION**, stand by their creation called the *Angle Chime*. This six foot model produces a powerful triangle tone when rotated. The company also makes wind chimes, chime ladders and other unique-sounding instruments.



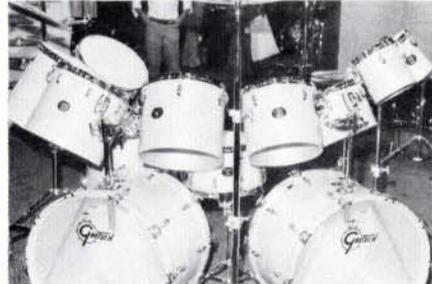
SLINGERLAND presented a new acoustical mounting system, standard on all stands and mounts. Pictured is system designer, Ken Stefanich.



CUSTOM MUSIC COMPANY displayed *Kori* drums for the student on a limited budget. 9-ply maple shells are made in Taiwan and are available in silver, blue and amber.



The Pressure Cooker, from **GRIFFIN RESEARCH AND DESIGN**, is an electronic practice pad kit which allows the drummer an opportunity to practice without fear of an eviction notice. The unit has outputs for tape or amplification systems with dual headphones.



GRETSCH exhibited their new *Power Shells*. These shells are 6-ply with staggered seams, and have a 2" difference in depth over diameter, instead of 1".



PEARL introduced their new *Extender Series* featuring an extended collar design for that low-pitched, wet sound and increased resonance. Pearl has also lowered *Roto-Toms* into 8-ply, maple tomtom shells for a greater choice of tuning and tone color.



The newly developed *Rude* cymbals from **PAISTE** have been designed for the heaviest of rock drummers. These unshaved cymbals produce a loud, rough and aggressive tone and are available in all standard sizes.



New from **ROGERS** was this 24-piece design featuring *XL* shells and a new mounting system called *Multi-Stak*.



The **YAMAHA** presentation was larger than last year and featured many more sets. Company spokesman Ken Kramer told MD that Yamaha has a wealth of new equipment ideas on the drawing board for release in '82.



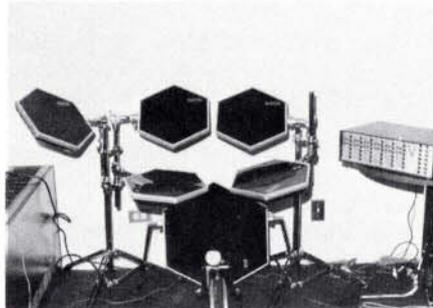
Along with a variety of congas and Latin percussion, **GON BOPS** also introduced a new tilting timbale stand. Another new item was a one octave set of chromatically tuned cowbells.



DRUM WORKSHOP introduced the *RackTom Mounting System* utilizing the *Gauger RIMS (Resonance Isolation Mounting System)*. DW shells are 6-ply, rock maple with another 6-ply reinforcing ring laminated into each end of the shell. The company has also expanded its accessory line.



SONOR DRUMS has continued its development of the 12-ply shell. The latest offering in the *Signature Series* are shells made from Makassar ebony, reportedly, the only ebony wood drums on the market.



Geoff Howorth from **MUSICAID** introduced the *Simmons V Electronic Drum Set*. These British drums can be programmed to project a studio sound with many variables. The set can also be plugged into any recording or amplification system.



PREMIER has replaced the *6000 Series* with the new *Sound Wave Series* featuring an improved lug design. Premier has also reduced the height of the shell over the head surface.



Drumming great Joe Morello explores the possibilities of the *Add-A-Tone* percussion kit at the **MEISEL MUSIC** booth. *Add-A-Tone* is an acrylic chamber that fits against the inside wall of the shell for additional tone variation.



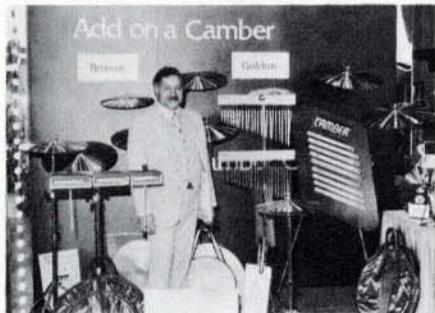
The *Spyder Stand* from **CMT INDUSTRIES** is a neumatically adjustable throne featuring 7" of height adjustment, back support and a custom designed seat. The base is available with heavy-duty, one-piece cast-aluminum legs.



A new line of *Designer* gig bags for sticks and cymbals was introduced by **REUNION BLUES**. These heavy-duty bags are made from quilted canvas and leather with protective linings, and are available in all sizes.



Cannon-Toms from **UNIVERSAL PERCUSSION** are 8-ply, rock maple with 8" diameters. Depths range from 6 to 20" with no reinforcing hoops for maximum resonance. *Cannon-Toms* mount onto heavy-duty cymbal stands via Tama's *Multi-Clamp*.



Marty Cohen of **AMBICO** with new *Camber Pre-Pack* cymbals, drumsticks and a wide variety of cymbal and stick totes.

ALSO ON DISPLAY

AQUARIAN ACCESSORIES: Synthetic drumsticks and a new Super Cymbal Spring.

ASBA: French drum manufacturer recently entering the U.S. market. Currently promoting a new line of bass drum pedals.

CALATO/REGAL TIP: New line of drum sticks for marching band made from hand selected hickory and featuring a heftier neck and shaft.

CALZONE CASE COMPANY: High grade fibre cases, precision formed with nickel-plated steel riveting.

DEAN MARKLEY STIX: Unfinished hickory drumsticks, oil soaked.

DECATUR MALLETS: Full line of marching mallet percussion and new carriers for bells, vibes and xylophone.

EVANS HEADS: Wide variety of heads. Popular line of black drum heads now available in sizes 6-28".

GRETSCHE: Italian made UFIP cymbals; bells and gongs; Sheng tuned metallic plates.

HEART TREE INSTRUMENTS: Handmade wooden percussion accessories made from Michigan Red Oak. Kalimbas (thumb pianos); Samba whistles.

IMC: Hondo drums; 6-ply Korean made equipment for the serious, yet budget-minded drummer.

MUSIC SALES CORP: *Quiet-Tone Mutes*; practice pads with spring clips which attach to the hoop over the drum head for quiet practice.

PRO-LINE RISERS: Carpeted drum risers built on solid steel frames. Several sizes available.

REMO/PRO-MARK: Wide selection of drumheads; Vic Firth mallets and sticks; Pro-Mark percussion accessories.

ROLLERS USA: 15 models of handmade, hickory drumsticks.

SILVERLINE CASES: Imported, vulcanized fiber trap cases.

SILVERSTREET: *Deadringer* harmonic hoops; *Hot Rods* synthetic drumsticks; *Hot Pads*, pocket-sized practice pads.

STAR INSTRUMENTS: *Synare* electronic drums; new 4 octave (C-C) electronic vibraphone with polyphonic synthesizer.

VAUGHNCRAFT: Rotating wind chimes; handmade woodblocks and sparking tambourine.

VISCOUNT: Tuned percussion from the U.K.

NOVEMBER'S MD



JIM KELTNER



TERRY BOZZIO



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EVOLUTION OF THE
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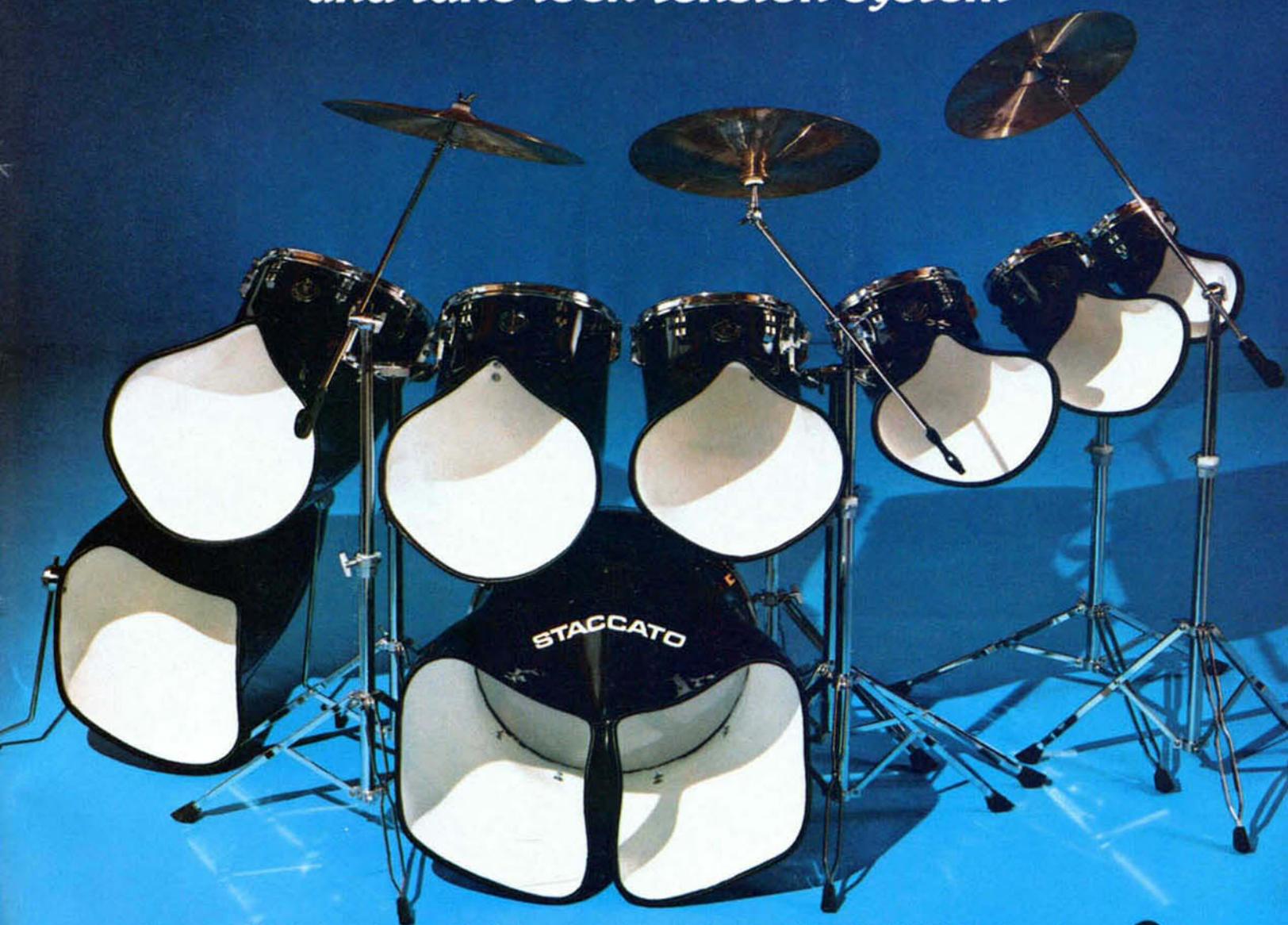
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Staccato drums are also available in conventional shapes, THUNDERWOOD (maple) and THUNDERGLASS (fiberglass) extra-deep shells.

STACCATO DRUM COMPANY

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Staccato Mfg. Inc.
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