

MODERN DRUMMER

OCTOBER 1978
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A Contemporary Publication Exclusively for Drummers

Steve Gadd
Art Blakey
Peter Erskine
Drum Recovering
Equipment Up-Date
Paiste Cymbals
Miking

MD GOES BI-MONTHLY
See Page 2

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EDITOR'S OVERVIEW



As I'm sure you've gathered from our front cover announcement — we've gone and done it! MD will increase to bi-monthly publishing beginning with the January, 1979 issue. The continual requests of both you the reader and our many supportive advertisers have prompted us to make this move and we're very excited about it. Rest assured, MD's frequency increase will not affect either the quantity or quality of the magazine. On the contrary. We'll be bringing you more information, and happily, on a more regular basis. Our deepest thanks to the readers and all the members of our great industry whose kind support and encouragement over the past two years made this grand move possible.

We don't intend to sit back and admire what we've accomplished in the past either. The staff has some great plans in store for next year aside from our usual interviews with the world's leading artists, informative columns and up-to-date reporting on the state of the art. Among a host of new items will be our *Product Close-Up* series, examining the good, and bad points of a wide range of percussion products on the market. MD will also initiate a much requested column called *Ask A Pro*, which will enable you to direct a question to the pro of your choice. Another aid, which we've managed to prepare for this issue, is MD's new *Listener's Guide*, a record discography with a wealth of recordings recommended for the serious drummer. For those who can appreciate the importance of the art of listening, this guide should prove most beneficial.

October's issue, the last on our four time schedule, proudly highlights the remarkable Steve Gadd, one of the most talented and in-demand drummers in the country today. The interview reveals that Gadd is much more than an outstanding drummer, but a deeply sensitive musician who always considers the music first, the drumming second. Herein lies the great lesson Steve Gadd brings to all drummers.

Veteran jazz drummer Art Blakey, at age 60, has been on the scene for a long time. An extremely influential player and a highly dedicated man, Art speaks his mind and delights in telling it like it is. And ex-Fergusonite Peter Erskine has some

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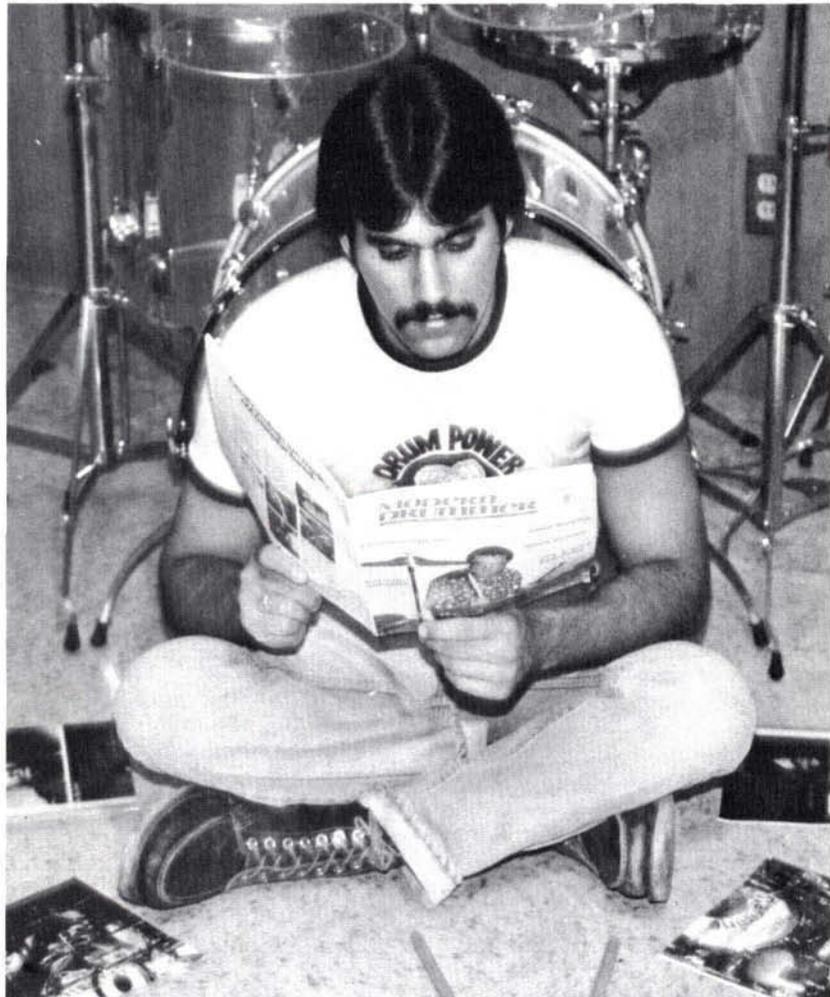
Our readers asked for it the drum industry asked for it Starting in January MD will go to bi-monthly with



6 BIG ISSUES

MODERN DRUMMER

. where progressive drummers meet



Why do thousands of progressive drummers from every corner of the globe read MODERN DRUMMER? Obvious reasons.

MD is the only contemporary publication on the market dedicated entirely to the art of drumming. We're written exclusively for drummers, by drummers who enjoy bringing you probing interviews with the world's most esteemed drumming artists. People like Buddy Rich . . . Tony Williams . . . Lenny White . . . Butch Miles . . . Steve Gadd . . . Carmine Appice . . . Ed Shaughnessy, and upcoming feature stories with Max Roach . . . Bill Bruford . . . Les DeMerle . . . Phil Collins . . . Alphonse Mouzon . . . Joe Morello . . . Carl Palmer . . . and more!

Leading authorities offer you tips and guidance on wide ranging topics such as tuning . . . practice . . . miking . . . repair . . . choosing equipment and customizing. Our team of reporters take you on tour of the nation's leading drum shops . . . manufacturing plants . . . trade shows and clinics.

We like to think of ourselves as an educational experience too. A complete column roster covers the areas of Rock drumming, Jazz, Big Band, Latin American, Rudimental, Show, Studio, and Teaching . . . plus solo transcriptions, book reviews, and live action reporting. And you can certainly count on MD to keep you well

abreast of the latest advances and developments in percussion materials, products and equipment.

Whatever your age, playing level, or aspirations in the exciting world of modern drumming, we've got something especially for YOU! If you're serious about drumming, come meet with the world's most progressive drummers — with a subscription to MODERN DRUMMER MAGAZINE. One Year subscription only \$9.95 for 6 better than ever jam-packed issues.

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READERS PLATFORM

As a new reader to MD, I was impressed with your July issue, "The L.A. Scene." The issue was well planned and featured some of the finest drummers in the world. I would like to see an article on Harvey Mason, one of the best percussionists in L.A. Keep up the good work at MD.

LUCIAN CHAVEZ JR.
FT. WORTH, TX

I have something to share with other readers pertaining to metal drum finishes. 1) Take all hardware (lugs, tom holders, etc.) off. 2) Stuff cotton in the lugs to prevent rattle. 3) Remove factory lacquer by filling a shallow cookie sheet (W) with lacquer thinner. Dip your drums in it. Rotate the drums in the thinner until the lacquer is almost falling off. Then, wipe it with a rag. 4) Spray them with 2 or 3 thin coats of clear gloss polyurethane. Let it dry between coats.

The procedure is time consuming but well worth it when chrome or copper gets scratched. Exposed metal corrodes quickly. A thicker coat of lacquer will protect the finish and provide more gloss under lights.

JACK WILKINSON
DARIEN, CT

I wish I had Modern Drummer to inspire me when I first became interested in percussion instruments 34 years ago. For me, drumming has always been a creative pursuit and should be held in high regard by all who attempt to play any percussion instrument. I have had a hard time keeping my enthusiasm for playing because I have no one to rap with about the various approaches to playing a drum set. I have enjoyed MD; it helps keep my enthusiasm up.

GLENN SWIFT
RAPID CITY, SD

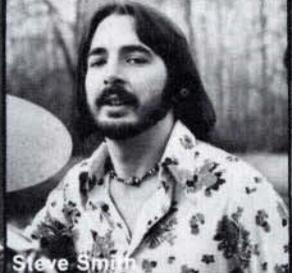
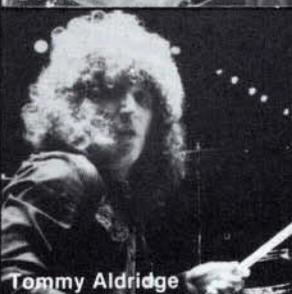
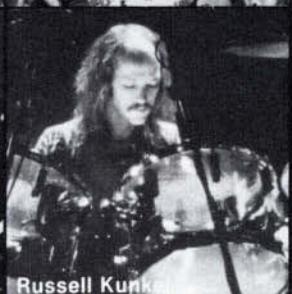
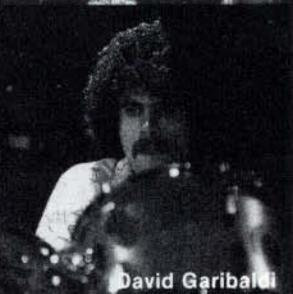
I would like to congratulate you on a fine journalistic endeavor, one which certainly answers a need in our field. I find all the exercise and excerpt pieces to be interesting and useful in my practice routine. I might suggest a workshop section, offering practice patterns written by a different hot-shot every issue. I would also like to read how Elvin rehearsed with Coltrane sans charts, or how Cobham rehearsed

with McLaughlin when no one knew where the downbeat was.

Thanks for opening up this means of communication and helping us to see that we have a lot more in common besides paying union dues and sitting behind a drum set.

RON SMITH
PORTLAND, OR

They all agree...

 Bernard Purdie	 Steve Smith	 Jack DeJohnette
 Tommy Aldridge	 Russell Kunkin	 David Garibaldi



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Bravo for the magazine! I wondered for years why there were no magazines for drummers. I'm into rock drumming and would appreciate more interviews with rock drummers. Maybe you could do an article on the adjustment of bass pedals. I love what you're doing.

BILL O'BRIEN
RENO, NV

Almost everytime I read an interview the question arises whether the bottom head should be used on toms and the amount of dubbing needed. This question usually prompts a defensive attitude from the drummer being interviewed, and remarks about drummers who don't feel the same. Let's stop judging credibility or technique on a piece of plastic (or calf skin). I'm more interested in his technique and role as a drummer.

JAMES LENN
HAWTHORNE, CA

I am writing in reference to an article, "Swiss Rudiments — A Brief Insight" that appeared in MD.

It is simplifying matters to say that the Swiss cadence is ca. 90 beats per minute and the American cadence 128 — 132 beats per minute. In Swiss military units, cadence is 112 — 120 and during carnivals the corps march at 80 beats per minute. In the United States, let us not forget the Ancients who march at 110, and the thunderous Moodus stylists who march at 90 beats per minute.

ALLEN C. BENSON
MINNEAPOLIS, MN

Love your magazine. How about an interview with Mick Fleetwood of Fleetwood Mac? Also, a study of new percussion synthesizers coming out on the market would be interesting.

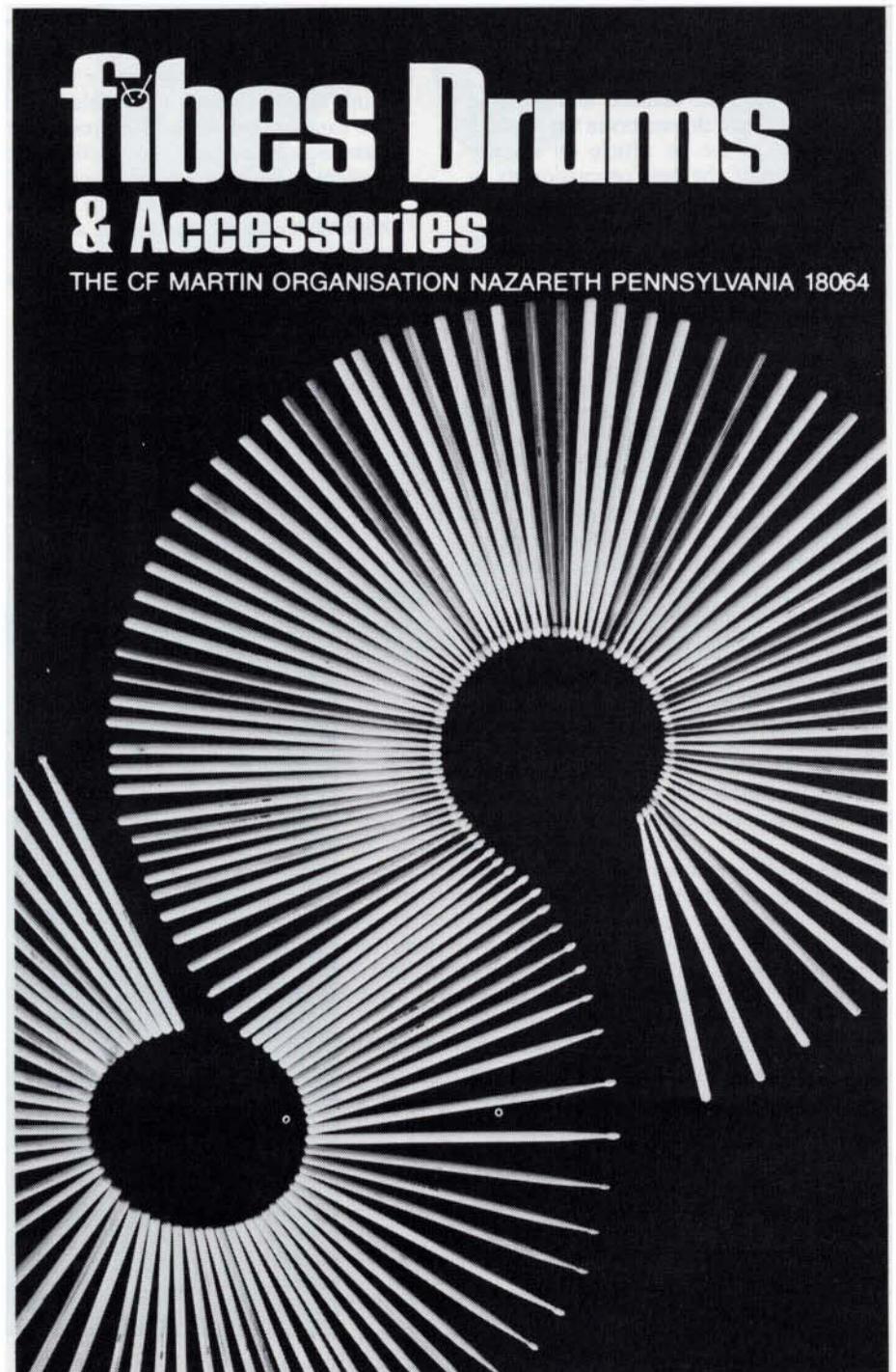
BLAZE ROGERS
SAN JOSE, CA

MD is the greatest magazine to come along. I'm on the road constantly with my band and no matter where I go, there's always a music shop with a few copies on display. It's great the way MD has gotten around.

CARL ARENA
RIDGEFIELD, CT

I would like to see an in-depth report on Roto-toms. A report on mike (boom) stands and mikes used for drums would be useful for working drummers.

JIM PINARD
VICTORVILLE, CA



IT'S QUESTIONABLE



by JIM PIEKARCZYK

Drummer-Author-Clinician Jim Piekarczyk has studied percussion at DePaul University in Chicago and Indiana University, and has studied with George Gaber, Roy Knapp and Bob Tilles. He's performed with the U.S.O. Army band and numerous performers including Sergio Franchi, Merle Haggard, Mimi Hines, Jerry Lewis, Bob Hope and Clark Terry. Jim currently heads the Percussion Program at Thornton College in Illinois and maintains a busy performing and teaching schedule in the Chicago area.

Q. I have mule skin heads on my conga drums. Do I need to rub some sort of oil into them to prevent drying out? Also, could you recommend any good books on conga drumming?

M.D.
BRADSHAW, NE

A. You do not have to apply any oil to mule skin heads. After playing the drums for awhile, the natural oil from your hands will work into the mule skin. It is a good idea to loosen the heads after you finish playing. This prevents the heads from splitting and the shells cracking. Tighten and tune the drums just before performance. Two books on conga which you might find valuable include, *Boh Evans Authentic Conga Rhythms*, and *Joe Monteg's Conga, Bongos and Rhythm Techniques*.

Q. Which drums offer a rich, full sound: concert tom-toms or double headed toms?

M.S.
CORAUPLIS, PA.

A. If you are playing studio work or performing "funk" music, concert toms are suggested. However, in general performance such as small group jazz, show work, or club date work, I would recommend double headed toms for a rich sound.

Q. Could you please tell me who makes a plastic or fiberglass drum stick and where can I send for them?

D.B.
CEDAR FALLS, IA

A. Veri-Sonic makes a plastic stick in four models: dance, combo, jazz and marching. More information may be obtained from your local drum shop or by writing to Veri-Sonic at 1662 Mars Avenue, Lakewood, Ohio 44107.

Q. How can I stop the snares from vibrating when I play my tom-toms and bass drum?

J.L.
TAMPA, FLA.

A. A well-tuned and balanced snare drum with proper attention given the snare head and snare mechanism should cause a minimum of problem. Outside of this there is really nothing you can do about vibration. The natural law of sympathetic vibrations cannot be altered. If amplifiers are the primary cause of your problem, you might try setting up your equipment behind the amps. This will reduce vibrations to some degree — but not totally.

Q. Could you please tell me which company makes the thinnest chrome snare drum? I'm looking for a snappy sound for recording which I can't seem to obtain from my wooden drum.

R.P.
HALIFAX, CAN

A. Ludwig offers a Piccolo snare drum in all chromed metal. The size is 3" X 13" with a crisp sound considered ideal for recording work.

Have a problem? A question? Ask MD
Address all questions to:
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47 Harrison Street, Nutley, NJ 07110

Q. Could you please tell me the current distributor of K. Zildjian Cymbals?

M.B.
NORTH LITTLE ROCK, ARK.

A. The K. Zildjian cymbals are manufactured in Constantinople and are currently being distributed by the Gretsch Company in Cincinnati, Ohio. Look for a feature article on the Zildjian Company in an upcoming issue of MD for more specific details on the A. and K. Zildjian lines.

Q. When using wire brushes, should the brush be opened wide or left narrow?

A.H.
OCEANSIDE, NY

A. The span of the brush wire should be determined by the individual player for varied situations. For crisp, precise execution of rhythmic figures and fills, a narrow span of one inch or so is suggested. It is the density of the wires that produce a solid, crisp sound. On the other hand, a full span will produce a good swish effect. Other effects can be made by striking, pressing into the drumhead, sliding, and even rolling the entire brush over the head. The span varies among different models and the wires differ in quality. Experiment with several models and try tape recording your brush work to better determine the overall effect of each technique.

Q. Does the sound of a cymbal change with age? If so, what exactly causes the change?

J.C.
GREENFIELD, WI

A. Cymbal authority Len DiMuzio of the Zildjian Cymbal Company informs us, "yes, the sound of a cymbal can be expected to change as it is played over a period of time." Exact reason? When a cymbal is new, the internal molecular structure has a tendency to float within the metal of the cymbal. Over a period of time the molecules actually begin to bind together as the metal settles. It is this which results in the change in sound which most new cymbal buyers have experienced.

PROFILE: TERRY CLARKE



Member of John Handy's legendary "Monterey Festival" quintet when hardly out of diapers . . . TC's career has swung through Victor Feldman, Maynard Ferguson, Jim Hall, Woody Herman, Don Menza, Frank Rossolino, Bill Watrous . . . to drop a few names!! Terry Clarke . . . highly respected dedicated professional.

*Photographed in performance with award winning "Boss Brass" (used with permission)

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STEVE GADD

Playin' For The Music

Story and photos by Aran Wald

Listen to the music in any fairly hip restaurant, you know, the warm, quilt-like security offered for diners in most of the places in Greenwich Village, or some of the musician hangouts on the upper westside of Manhattan. More than likely you'll hear a heady sampling of Carly Simon, Carol King, Patti Austin, Phoebe Snow, Paul Simon, the latest Chuck Mangione sweetness, Nancy Wilson crying some, or even Chick Corea, Joe Farrell, and of course George Benson. What do you find most striking besides the artist? The rhythm section, right? It is Steve Gadd's distinct, sensitive, percussive style backing these leading artists, making him among the busiest drummers in New York, the United States, perhaps the world.

Because of the man's frenetic schedule, any kind of interview has proven difficult to obtain. I cornered Steve during a series of recording sessions for a Japanese keyboardist who specified "Steve Gadd" on all contract sheets. I sat through two or three sessions, taking photos when I could, and trying my utmost to be unobtrusive. On the way from one of those sessions to the Local 802 office, Steve realized I was walking a few steps behind and we decided to cab it to his loft housed in the fur district of downtown New York City. His place is large and completely fixtured. His studio neatly tucked away in, what was formerly, the safe. The massive door and combination lock remains intact.

During the two hour plus interview, Steve asked me to look at a videotape he had made in Rochester. In a few short minutes the taped Gadd had run down the entire book of drumming. His solos were a course in Latin, rock, changing tempo . . . and he wasn't taking it all in his stride either. The man works when he plays, concentrating as he flails. And he does it all almost perfectly.

AW: Suppose we start out by back tracking a bit, to your youth and your formative days with drums and music.

SG: My uncle Eddie fostered my interest in drums. He gave me a pair of sticks and showed me how to handle them. We'd sit together and play along with records on a piece of wood. My late father, Kendall Gadd, would take me to clubs in Rochester. I got a chance to hear a lot of great bands that passed through town.

My family was always very close. They were always behind my brother and I in whatever we did. My brother Eddie is a very talented musician and he's also an expert horseman.

AW: What kind of formal training did you have?

SG: I had private lessons from Bill and Stanley Street. They were two very well-known drummers in Rochester. Later, I enrolled in the Manhattan School of Music in New York. After two years I transferred over to Eastman School of Music back in Rochester. I never consciously made a decision to be a professional musician; it was just something that happened.

AW: You spend a great deal of time playing with *Stuff*. How do you feel about this band?



"I DON'T PLAY TO BE AN INFLUENCE ON ANYONE. I FEEL A RESPONSIBILITY TO THE MUSIC I PLAY. LET'S SAY, BEING RESPONSIBLE TO THE MUSIC IS THE FIRST STEP IN ACCEPTING RESPONSIBILITY FOR PEOPLE COMING UP."

SG: The band has a really unique sound. The music is very relaxed. We don't force the music to get tense, it just gains momentum by itself. And everybody gets a chance to play.

AW: Does the fact that the band uses two drummers ever get in your way or cause any problems musically?

SG: Well, I wouldn't want to play with two drummers all the time, but sometimes it's fun. When we do it for a long time, you have to make some changes. You can't play all the things you'd like to play. You can do it during a solo, but other than that, you really have to lock in with the other drummer. At first it was awkward, but we're used to it and comfortable with it now. We knew how it felt when the band had one drummer, but after playing with two for awhile, we just couldn't do it with one.

AW: Did you and Chris (Parker) initially work out who would play solos and who would play rhythm?

SG: No. We trade solos. Sometimes I'll play light time and Chris solos, or he'll play time and I'll solo. We listen, and try not to get in anybody's way. The band sounds like a very simple combination, but that simplicity is one of the hardest things to accomplish. To leave out unnecessary notes and still build a good foundation.

AW: How did the whole thing start?

SG: Well, the band was working at a club called "Mikells" in New York. I was living upstate in Woodstock at the time, but I was in town three days a week and I would stop by. The band wasn't even known as *Stuff* back then; it was just some guys getting together and playing. Chris was playing steady with the band and one night I asked Chris and Gordon if I could play. From then on Chris and I started alternating nights. The band started to become well-known even before we had a record deal. It wasn't planned . . . it just happened.

AW: *Stuff* obviously isn't a living for you. Your living is made in the studios, is it not?

SG: It's a combination of all the things I'm doing. In order for one thing to be a living, it has to be set up right, business wise. That's being worked on now.



AW: There's a myriad of people out there who make a living recording and playing tours. Do you think that could happen for *Stuff*?

SG: Yes, I do. I think the band has a great potential. I think it has a future in concerts, along with a lot of other possibilities. We performed in Japan recently and did very well.

AW: Do you think the addition of a lead singer would make the band even more popular?

SG: I think the band has gone over well by itself and behind other people. They're all guys who have experience in the studio and they know when not to overplay.



AW: Do you want to stay in studio work? Do you ever get the desire to go out on the road and play?

SG: Actually I get a chance to do a little bit of both right now. I'm doing dates, live playing and record promotion tours. I've done some things with Mike Manieri and David Spinozza. David opens for Carly Simon and right there are two very different types of playing.

AW: Some of the best playing I heard you do was with Steve Kahn's band when you opened for Maynard Ferguson.

SG: When you're in the studio as much as I am, you don't often get a chance to do that kind of thing. A lot of people don't get a chance to hear you. Not every situation gives you the same opportunity to stretch out. The music was good and the whole thing was well put together. I can have fun laying back and playing too, as long as the music makes sense.

AW: When you do a show for people like Paul Simon, Carly Simon or *Stuff*, do you ever find yourself thinking you have to be more structured as opposed to when you're playing with someone like Steve Kahn, who lets you stretch out more?

SG: On Paul's tour, some of the things we did were tunes he'd recorded before with other people. I played on his new album and when we did it, everybody put their heads together and Paul kind of guided it. Everybody contributed to the things we did in the studio, so I didn't have to go in and copy someone else. With Steve, the concert was structured like some of the things we had done on the album. Naturally, some people allow you more



"ONE OF THE MOST MUSICAL APPROACHES IS TO SAY, "I DON'T REALLY HEAR ANY DRUMS ON IT. IT'S PRETTY THE WAY IT IS." NOT PLAYING SOMETIMES COULD MEAN YOU CAME UP WITH A REALLY GOOD PART, A VERY WISE MUSICAL DECISION."

freedom than others. Certain things can be looser than others, and it's something you always have to be aware of. I can have a good time with either one. There's always a way to find a part that really fits. There were some things with Steve's music where we kind of knew how it was going to change. We had music, so it wasn't completely loose — it was pretty structured. It's just another way of playing.

AW: How often do you actually run into drum parts?

SG: A lot of Steve's music is written out. I'll read a lead sheet many times on Carly's things. The important thing is to know where the tune is going and how it phrases. My approach is to never have any preconceptions. I just try to be in the situation for the moment, the best I can. I try to play the music without putting my own initials on it. I approach everything by listening first and finding something to play without going in thinking that I'm going to play something before I get there. The music guides you. You can't put your eyes before your ears. The key thing that tells you what's happening, is listening. It's hearing. If someone writes a drum part that doesn't fit, it doesn't make any sense to play it. You have to find something that feels comfortable.

AW: Let's talk specifically about drums for a moment. What equipment are you using?

SG: At the moment I'm using a Gretsch bass drum with four Pearl concert toms. I use a 10" and 12" mounted on the bass, and a 13" and 14" on the floor. They're relatively small tom-toms compared to some of the guys in the studio. I don't really believe large drums are the answer anyway. When you tighten a large drum

there is a tendency to choke it. With smaller sizes you can keep the heads loose and still get a nice, naturally high pitched drum.

AW: What about cymbals?

SG: I use a combination of K and A Zildjian. One ride and one crash. I have a high pitched A with the big bell that blends very well. It's good for recording — very clean. I vary my cymbals depending on the date. It's a matter of what the tune is supposed to sound like and the style of the artist I'm playing for. For an R & B date, I'd probably use both. Sometimes I'll use a sizzle. Paul Simon occasionally likes that sizzle quality. Of course, the sound changes over a period of time. As cymbals get dirty, they take on a personality all their own.

AW: Do you have any particular preferences regarding the drum heads you use?

SG: I prefer plastic heads. I haven't used calf in years. Not many guys are any longer. The temperature and the humidity effects the pitch drastically. I use Evans Hydraulic heads on the bass drum and on the tops of all my toms. I like the clear, Remo Ambassador heads on the bottoms. My snare drum has an Ambassador coated on the batter side, and a clear Diplomat on the snare side.

AW: You have some interesting opinions on muffling and tuning. Can you elaborate?

SG: First, I prefer bottom heads on all the drums for greater control over the tone. Second, I don't believe in internal muffling. All muffling should be done externally. Those internal devices press up against the head and go against the natural movement of the head. I like using both

heads because it offers the playing surface tension I prefer, without having to sacrifice pitch. When you want depth with a single head drum you really have to loosen up on the head. You lose the advantages of a firm batter surface. With the bottom head loose, you can still tighten the batter, and retain the desired pitch.

For the bass drum, I use just a little padding inside and I put a weight on top so the padding fits real tight against the bottom part of the head. For the snare and toms I use a little tape and tissue paper close to the rim. That's where all those overtones you don't want come from. When you hit the drum and put your hand over different spots on the head, you can tell where the overtones are coming from.

AW: Electronics and multiple drum setups seem to be gaining in popularity with many drummers. Are you inclined towards either?

SG: Well, the Syndrums sound good. They're especially effective when you play one of them and a regular tom at the same time and use it to reinforce or obtain a different tone color.



I think multiple drum set-ups would probably be a lot of fun to do, but I'm not in a situation where I have to do it. Perhaps as a leader I would, but there's not much call for it in the studio.

AW: Is there a certain stick you use regularly?

SG: I'm using a Gretsch-Jo Jones model wood stick. They come in a couple of different sizes and they're very good for most of the things I do. I think I'm going to start using a longer stick. When you play loud you have a tendency to move back on the stick. If you play loud and you keep moving back, the stick becomes hard to hang on to.

AW: With your schedule, do you ever find the time or feel the need to practice?

SG: I don't have much time so I'll just keep the drums set up and available. Sometimes I feel like playing for an hour, and other times I play for five minutes. Once in awhile I'll use the Gladstone pad, or I might take out a pair of sticks and play on the arm of the couch. If I haven't

SG: I've learned from all of them. Buddy and Elvin, for instance, play two very different styles, but both of them are great players. You can't help being influenced by people like Tony Williams. Sometimes I'll go into the studio and try to sound like somebody else because I know how good it will sound.

AW: You mention Buddy and Elvin. Do you find any noticeable difference between the playing of black drummers and white drummers?

SG: I think at one time there was somewhat of a noticeable difference, but not anymore. The main difference was with the time. Today, everybody is time conscious and I don't think it's a significant factor.

AW: How about the time concept of someone like Tony Williams?

SG: When Tony was with Miles and Herbie, he wasn't stating the time because he actually played over the bar line. But the time was still there. His solo concept is very free. His whole concept sounded great

Teaching requires just as much time and effort as playing. There are a thousand ways to ask one question and a thousand ways to answer it. You've got to have the time to understand your students problems and convey your ideas to really offer something. For now, I'd rather play. Maybe someday, but I don't think it would be fair right now.

AW: Have you ever thought how you might approach a teaching situation?

SG: I would approach each student as an individual. I don't believe there's one method. I'd have to see where each person was at and go from there. I wouldn't try to change anybody. How to approach the music is the key thing. You might come up with a way to play something somebody else played, with completely different sticking. You might try to duplicate it, but it's not necessary to duplicate it technically. It could open your head up to a whole new thing, based on another person's idea.

AW: You're going to be an influence on drummers coming up the same as Tony

"PEOPLE SEPARATE DRUMS FROM OTHER INSTRUMENTS. DRUMMERS THEMSELVES ARE AS MUCH A CAUSE OF THAT AS ANYBODY ELSE. THERE ARE A LOT OF GOOD PLAYERS OUT THERE, BUT THERE'S A DIFFERENCE BETWEEN SOMEONE WHO'S A GOOD PLAYER, AND A GUY WHO'S A GOOD PLAYER AND A GOOD MUSICIAN."

played for a while, I'll do some warm-up things to loosen up. Singles, paradiddles, or double stroke rolls, either on the pad, or a closed hi-hat, or a chair. If I'm really tight I never warm up by playing everything fast. You strain when you do that, especially if you haven't played for a while. You should ease into it, not over-ert.

AW: Have you learned from other drummers?

behind soloists. Back then, you hardly ever played one. It was the "an" of one, or the "an" of four — anything but one. Now people play one again. But Tony was still playing the time. It might have been complicated for a non-musician to follow, but he knew where he was all the time.

AW: There are a lot of young drummers who would love the opportunity to study with you. Do you have any plans to teach?

SG: No, not until I have the time.

and Buddy and Elvin are influencing drummers today. How do you feel about that? Do you feel any special responsibility to young drummers?

SG: I never really thought about it. If I am an influence, I hope I'm a good one. I don't play to be an influence on anyone. I feel a responsibility to the music I play. Let's say, being responsible to the music is the first step in accepting responsibility for people coming up. Sure, you play the drums, but the main thing is to play the drums for the music, with the people in that particular situation. You can't go for yourself. There's some good music out there that can really open you up. And playing good time is very important, whether it's slow time, or hardly playing anything sometimes and leaving space. Put the bass drum on the back beat and on the money for five or ten minutes and try to keep it steady.

AW: Have you been influenced by many other musicians?

SG: You have to allow yourself to be influenced by everyone you play with. If you don't put yourself in that frame of mind, you could end up on the bandstand with that person, but not actually play with him. You can't go up there and play for yourself. You have to be ready to be with those people. For me, finding a way to make it flow helps musically. Some rhythm sections might be into laying back more than others, so I can play more on top. You've got to be able to go either way

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PAISTE CYMBALS

by Michael Shore

"Bright" is probably an appropriate description of the sound obtained from a Paiste (pronounced pie-stee) cymbal. The sound is high-pitched, piercing and very clear. Yet, it's surprising that many drummers are unaware of the name. Drummers who have tried them attest to their consistency of quality and many well-known percussionists including Bill Bruford, John Bonham and Carl Palmer have jumped on the Paiste bandwagon.

Paiste manufactures several lines of cymbals. The 2002 Series is sold in America, and made of brilliant, durable, copper-brass alloy. The cymbals are ideal for rock where sound must cut through banks of amplifiers. Recently, the 2002 line was expanded with the addition of a 20" *Heavy Ride* and an 8" bell. The latter is primarily a Paiste innovation. Other popular cymbal products include the *Sound-Edge* hi-hats, the flat rides, and a wide variety of gongs.



The bell cymbal is extremely thick and produces a bright, triangle-like sound. It can be played inverted, on top of another cymbal, as well as right side up.

The flat ride is made without a bell for a clear, clean ride without excessive overtone buildup. Paiste introduced them into the 2002 line three years ago.

The *Sound-Edge* hi-hats eliminate the possibility of air-lock thud and loss of sound with a patented ripple edge in the bottom cymbal. This gives them a very piercing "chick" sound. No one has yet come up with another way to eliminate air-lock problems.

The 602 Series was created for jazz and concert performance, and is more sensitive than the 2002 Series. *Formula 602*, which could be purchased here several years ago, will be available upon dealer request in the U.S. The 602 line is specialized and extensive. The series includes thin crashes, mediums, medium and heavy rides and paper thin cymbals. With the re-introduction of the 602 line, a wider range of sound can be achieved.

Paiste has just announced the formation of another series of cymbals called the *Sound Creation Set*, of which the 22" *Dark Ride* cymbal was the first member. The cymbals in this series are made from specially processed *Formula 602* alloy, so they have the same clean, clear 602 quality but play a bit louder and take hard



Photo by Brian Kilgrew

playing. Both Dark and Bright cymbal types are available, in rides, crashes, mediums, and Chinese models, as well as a new set of *Dark Sound-Edge* hi-hats which should spark interest among funk drummers. There is also a 20" *Mellow Ride* for soft playing without having to resort to a flat ride. Paiste has also added the 18" and 20" *Dark Rides* for those who find the 22" too large and unwieldy. The dark cymbals are characterized by a low pitch, lively sound and good cutting power.

Paiste also offers a variety of exotic percussion devices that add scope to the drummers sound possibilities. You can purchase cup chimes in a series of 7, and 5" to 7" cymbal cups with raised edges and a chime-like tone. Also, antique cymbals that look like silver discs without cups are mounted in chrome sets.

The sound plates are flat and rectangular, available in four sizes and made from 2002 alloy with a sound approximate to a tubular bell or orchestral chime. Paiste also has a huge range of gongs to choose from. The tuned gongs have a raised boss in the center and are tuned to a specific pitch. Symphonic gongs have no boss and are untuned, each gong carrying with it most of the available tonal range. A symphonic gong struck dead center produces a deep, long-lasting crash. The sound is higher pitched, closer to the edge and more "rustly". A recent addition is a line of ten *Proto Gongs*, which are customized to achieve particular sounds. Bell-gongs, gamelan-type gongs, and other specialized instruments are included in this unique series.

The *China-Type* cymbal is another item with a unique sound. The classic up-turned edge gives the cymbal a clingy, dirty, gong-like sound. The squared off bell makes it easier to mount inverted on cymbal stands and results in a sharper more defined sound. Right side up, they "gong out" more, an effect which is enhanced by installing sizzle rivets. They are available in 18", 20", 22" and 24" sizes.

With the *Heavy Ride* and the 602 *Dark Ride* cymbals, the Paiste line of ride cymbals is admirably diversified with the rest of the line consisting of 18", 20" and 22" medium rides. The 20" *Heavy Ride* provides a clean ride sound, even off the bell, due to its thickness. Its familiar ping sound is strengthened for rock playing by the 2002 alloy's bright, splashy tone. The 22" *Dark Ride*, used first by Jack DeJohnette, is priced at \$280, but it's a very versatile cymbal featuring a voluminous bell-sound, clear off the bell ping over a lively bottom, and a short, sharp crash. Its dark tone is quite distinctive, but the price may restrict the *Dark Ride* to show-room admiration.

The 2002 medium cymbals (even sizes from 16"-24") are perfect crash cymbals for heavy rock players. Carl Palmer, for example, uses two Paiste mediums, sizes 22" and 24", with an inverted 8" bell cymbal mounted atop each one. John Bonham uses 16" and 20" medium cymbals and *Sound-Edge* hi-hats.

Crashes are available in 16", 18" and 20" sizes. Bill Bruford uses a 16" crash and a powerful 11" splash. Listen to Bruford using one on the King Crimson *USA Live* album.

Paiste cymbals have maintained the number two position in terms of sales and popularity for a number of years, for several reasons. Based exclusively in Nottwill, Switzerland, the company depends upon its importer, CBS Musical Instruments, to publicize their availability. Also, the materials used and the costs of import charges have a tendency to prohibit competitive price structures. The *Sound-Edge* 14" hi-hats, for example, list at \$220 a pair. Worth the price tag? Evidently, an ever-increasing number of sound conscious drummers feel they are, which is being reflected in increased company sales and an upswing in international recognition. The final choice, as always, rests with the individual drummer. For more details visit a local Paiste dealer, or write to Rogers Division of CBS Musical Instruments, 1300 East Valencia Drive, Fullerton, CA 92634.

Bob Paiste ... CYMBALISM

"Choice is basic. We are offering a difference, but there is no way of proving this difference without demonstration. Sound can never be explained with words, but only by the sound itself."

These are the words of Robert Paiste of the Paiste Cymbal Company. The company's persistence and dedication to the fine art of cymbal making has taken them over the bumpy roads of war-torn Europe to reach the acceptance they enjoy today. Today, Paiste has nearly 80% of the European market share of cymbal sales.

Robert Paiste, now 44, was born in Estonia, a Russian border country that fell under Russian domination in 1940. The original business, begun by Paiste's father, involved exportation of their cymbals to England and the United States from Estonia. In 1944, with Russia exerting its influence, the Paistes decided to move to Poland where the small family business was begun again.

"My father did not want to live under a communist regime. He wanted to work individually," says Robert. However, war caught up with them once again, and they moved to Northern Germany where they lived out the post-war years. The Paistes began a third cymbal company there in 1948. The company flourished and in 17 years was once again able to begin exporting to the U.S., Japan and Australia. Today, the company has its base of operations amidst the scenic countryside of beautiful Switzerland.

The raw metal from which Paiste cymbals are made is 80% copper and 20% tin. "The secret however lies in the hammering," or as Paiste likes to say, "the binding of the sound into the cymbal."

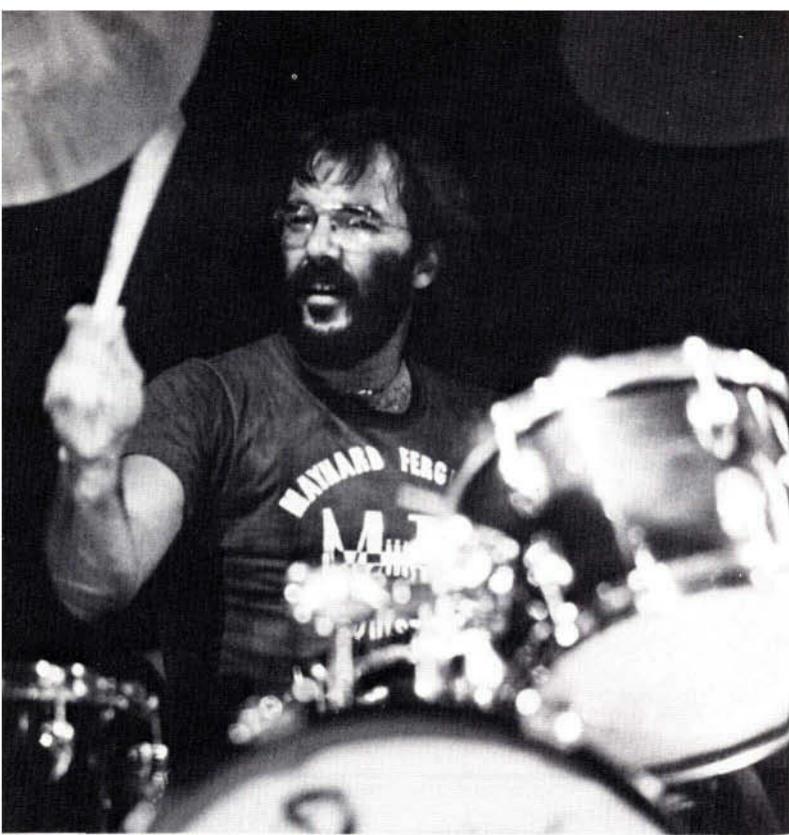
Paiste hopes to better familiarize the American drummer with the company's products. Paiste feels that "drummers are very creative musicians. They are used to expressing themselves through sound. I have been listening to drummers and their requests for new and progressive sounds. I'm always working on proto-types.

"The current Paiste 2002 line took nearly ten years to be fully appreciated by the discriminating drummer. It was not developed in any other way than by our own experiments. It was a gradual growth process to reach today's level."

PETER ERSKINE:

A New Horizon

by Gary Farmer



"It was surprising but I felt immediately at home. We enjoyed playing together instantly," states drummer Peter Erskine.

For those few who haven't heard, Erskine has indeed found a new home, playing with the jazz-rock quartet Weather Report. The group members include Josef Zawinul, keyboards; Wayne Shorter, saxophone and Jaco Pastorius, electric bass.

The move came suddenly when, according to Erskine, "I was in Miami and Jaco and Joe played some of the Heavy Weather tapes. The music was fantastic. They were looking for a drummer and after hearing me play only once, I was invited to join the group. It was a gamble on their part but my musical style and personality appealed to them." Erskine has already done some work on Weather Report's latest album, Mr. Gone. Currently, the group is preparing for their US tour which will commence in Washington D.C.

The format of Weather Report is a drastic change for Erskine, whose previous experience included three years with the Stan Kenton Orchestra and two years with Maynard Ferguson's 18 piece band. Though Erskine says his work with Weather Report will keep him "very busy," he anticipates a less grueling schedule than the constant one-nighters he experienced with the Ferguson band.

GF: How about starting off with some details of your childhood.

PK: I was born in 1954, in Summerspoint, New Jersey. My father was a musician. I was exposed to music at

an early age. My mother always appreciated music, and her interest grew along with mine. Now she can tell me who's playing drums on certain records. She recognizes Billy Cobham's drumming from Elvin Jones, which is hip because she never liked drummers. She never liked Kenton either, which is funny because I ended up working for him.

I started drum lessons when I was five years old. My first teacher was Johnny Civera, who played drums for Patti Page and Billy May. He was a patient man and gave me a solid musical foundation. He also introduced me to the Stan Kenton clinics, and with some additional prodding from my father, it was the start of a long association. I went to his clinic for several years. I got exposed to some very talented musicians like Ron Carter, Alan Dawson, Charley Perry, Ed Soph, Dee Barton and the Kenton bands. It was a tremendous experience. During the school year I'd play along with a lot of records and try to hear as many different groups as possible.

GF: What type of groups?

PE: I listened to a lot of big bands. Art Blakey was one of the first drummers I listened to, although he worked mostly with smaller groups. I was listening to people like Grady Tate and Elvin. My sister used to date jazz musicians and a lot of records would end up at the house. I was lucky to be able to hear all those things.

I went to Interlochen Arts Academy in Michigan for three years. It's a high school with an emphasis on the arts. I met a lot of good people there. Later, I studied classical percussion with Billy Dorn, who was the mallet player for Toscanini and the NBC Symphony. But I really learned a

lot from Dave Sporny. He used to sing drum licks and fills. Hearing that was good for basic big band playing. I also went to Indiana University for one year and studied with George Gaber. That summer, I worked some clubs in Atlantic City, New Jersey, playing timpani for the Ice Capades. I got a call from Stan Kenton, who wanted me to play with the band at the Newport Festival in Lincoln Center. I sat in during a rehearsal. June Christy was singing with the band that evening and they thought I was her drummer. I went in and sight read some of her charts. Later, Stan came up to me, gave me a couple of albums and told me to meet him in Ohio in a week. I didn't go back to school. Just picked up my suitcase and drums, travelled with the band for two days and studied the albums.

GF: What kind of drums did you start out with?

PE: I had this little set with a Chinese tom-tom and a funky old cymbal. Later, I graduated to a Gretsch set, a red sparkle that had two bunny rabbit decals on the bass drum head. The set had a snare drum, small tom, bass, and a couple of cymbals. I added a floor tom, that was actually a Slingerland marching drum that someone had attached legs to. I had those drums for quite awhile. In high school, I bought a blond, wood Ludwig set. I had a very bastardized set when I joined the Kenton band. A Roger's snare, Ludwig set, Sonor pedals and Slingerland stands. One time, I was with Stan in Chicago and the damn pedal I was using literally exploded. Springs were flying out of it and everything fell apart. Brad Morey of Slingerland was there and told me that

would never happen if I played Slingerland. The folks from Slingerland came out and brought me a hi-hat stand. Slingerland and I were touch and go for awhile, but after the European tour with the Kenton band, my drums were beat up, and they were nice enough to give me a new set. That was the beginning of my association with Slingerland.

GF: What are you currently using?

PE: I've experimented with a lot of different sizes, from a relatively small kit with a 20" bass, up to a 24." Now, with Weather Report, my set consists of a 22" bass, 8 X 12 and 9 X 13 mounted toms, a 16 X 16 floor tom, a 10" Roto-tom and a 5 1/2 X 14 brass shell snare. The snare is a combination gut and wire and produces a fantastic sound! I use CS Black Dot heads except on the snare which has an Ambassador head.

GF: Any special considerations regarding your set-up?

PE: I kind of evolved since the Kenton band, putting the swish cymbal down by the tom-toms. I used to play it up higher, and play the ride cymbal lower and flatter. My cymbal set-up includes a 14" Rock hi-hat, 22" ride crash on the left, 22" Ping ride, 22" Swish, 20" crash and a 13" crash that's paper thin. All my cymbals are Zildjian. I'm also getting into wind chimes, wood blocks and gongs. I also use a small triangle.

GF: Have you played left-handed cymbal?

PE: A little bit. If you have the right frame of mind you can master anything in drumming quite easily. There's no magic to learning the instrument. There are some endowed people and that is what makes artists out of musicians. If someone has the desire, puts in the time, and listens, he can groove. It's a matter of what you're exposed to and when you get a chance to play.

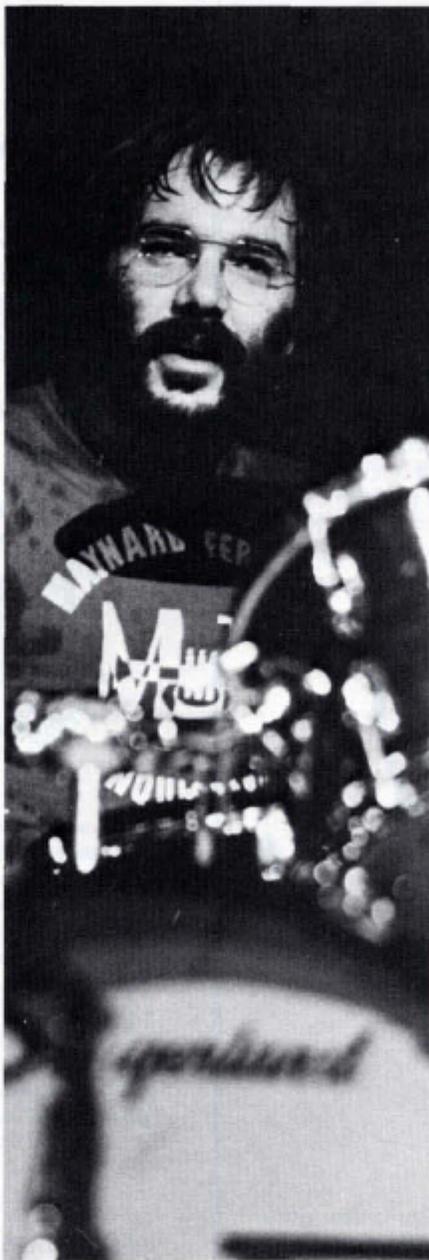
GF: You use a wooden tip 5A stick?

PE: Yes, and Slingerland has just put my name on them. I think they get a nicer sound from a cymbal. I used the plastic tipped sticks on a couple of things but I much prefer the sound obtained with the wood tip.

GF: How do you feel about multiple drum set-ups?

PE: A lot of drums are nice. On the *New Vintage* album I did with Maynard I used my standard set-up, plus I rented a couple of small concert toms. An 8" and 10". It was fun to play but I think I sounded like a kid. Whenever I got an opportunity to do a fill, I did. It was like a new toy. I guess it depends on where your head is at musically.

"IF YOU HAVE THE RIGHT FRAME OF MIND YOU CAN MASTER ANYTHING IN DRUMMING QUITE EASILY. THERE'S NO MAGIC TO LEARNING THE INSTRUMENT...IF SOMEONE HAS THE DESIRE, PUTS IN THE TIME, AND LISTENS, HE CAN GROOVE."



GF: Have you done any double bass drum work?

PE: No, but I'd like to try it someday. I've seen Jack DeJonette with a fairly large set as well as a small one, and he sounds great on both. I've also seen a lot of kids with multiple drum set-ups that didn't know beans about playing the ride cymbal. The fact that you have all those drums doesn't do much musically.

GF: Any concepts on tuning drums?

PE: I used single heads for awhile but I prefer the sound of the drum with two heads. It has some tone to it. Mel Lewis gave me a hard time once when I was with Kenton. He said, "You should be using both heads on those drums." With that influence and the advice of my teacher, I started thinking about it. I started to really listen to the drums and the two-headed drum sounds terrific. I use a 5-ply Slingerland with no mufflers. I don't like to muffle the drums at all. I try to get as much of the tone as I can. Muffling is like playing a violin with a mute on it all the time. You can always muffle a drum if you want to, but in most playing situations, if you're dealing with volumes, you don't want too much muffling.

GF: Are you interested in electronic drumming?

PE: A little bit. I was very impressed with the Syndrum that Joe Pollard makes. The Moog drum seems interesting too. I'd like to work with a drum through an EchoPlex someday. I think that would be interesting. I have no experience working with electronic drums, though in college we did experiment with phase shifting.

GF: Do you feel reading is important?

PE: I did a lot of reading in school, and I like to read. I would encourage any drummer to read as much as he can. If you're serious about playing professionally, you've got to read. You can get anything thrown at you. Reading should be like reading a book. You don't have to stop and spell the word and in music you shouldn't have to stop and count by using your fingers. Eventually, it should become automatic.

GF: Do you still practice?

PE: When I get the chance. I try to practice when I'm home on vacation. Practicing is important. It's something that takes great discipline. I did a lot of it when I was younger.

GF: Do you enjoy it?

PE: Yes, but you get into a lot of bad habits on the road. It's easy to get out of the routine of practicing. When I left Kenton I went back to school to study with George Gaber. He was alarmed at what

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"A SOLO SHOULD BE A MUSICAL EXTENSION OF WHAT'S COME BEFORE IN THE MUSIC, AND A PREVIEW OF WHAT WILL COME NEXT. YOU SHOULD TRY TO TELL A STORY. A MERE DISPLAY OF CHOPS IS FINE, BUT MUSIC IS MUSIC, AND A SOLO SHOULD TELL A STORY, AND BE WELL CONSTRUCTED."

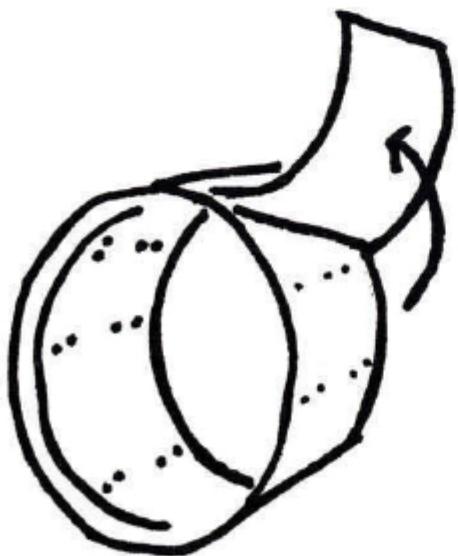
HOW TO RECOVER YOUR DRUMS

by Bill Charmelo

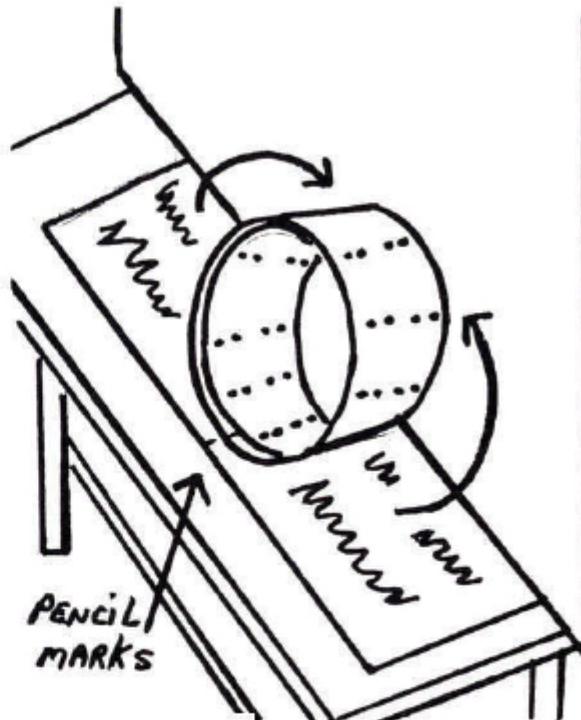
WHY BOTHER? You've heard people say, "They don't make them like they used to" . . . well, they don't. If you're fortunate enough to own an old drum set, the heavy, well seasoned wooden shell construction cannot be matched by almost any new set you could buy nowadays. The only problem with old drums is that they look old. Why not put a new pearl finish on them, shine up the chrome hardware, and make them look new? It'll probably cost \$50 or \$60 for a standard set. Not bad, considering the advantages.

1. Remove heads, rims and hardware. You also have to pry off the metal grommet which holds the trademark plate on the drum. Take care not to mangle the plate if you plan on putting it back on the drum. You can buy a new grommet at a hardware store.

2. Remove the old pearl finish carefully, with a putty knife. Start prying the old pearl apart at the point where it overlaps. Some contact cement solvent, dripped from an eyedropper on the area you're prying, will help loosen the bond. Use a few drops of solvent wherever the pearl doesn't separate from the shell easily. Pry a little at a time, taking care not to dig chunks of wood out of the drum shell. Sand the bare shell to remove any excess dry glue.



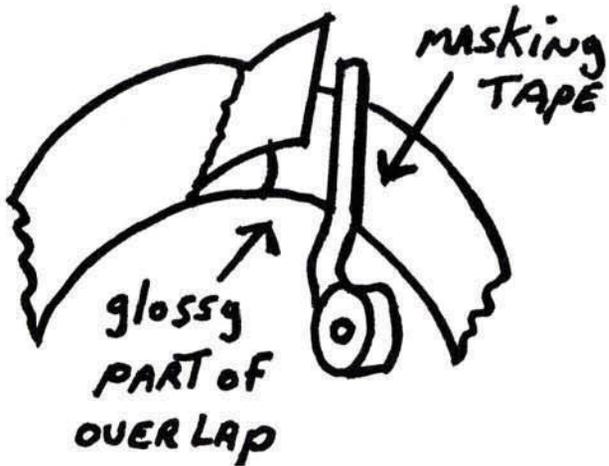
3. Usually, the pre-cut piece of pearl will allow a few extra inches for an overlap around the circumference of the drum shell. It should also have a few extra inches in depth, which can be trimmed off later. Wrap the piece of pearl around the shell to make sure it fits correctly. Try to line up the overlap so it will be covered and held in place by tension lugs when they are replaced. Make a pencil mark on both the drum shell and piece of pearl, in order to re-position them exactly later on. Unwrap the pearl and lay it out wrong side up on a flat table or workbench.



4. For gluing on the new pearl (contact cement method) one needs about a pint of contact cement, a small can of contact cement solvent, and an old paint brush. Brush the cement on both the wrong side of the pearl sheet and outside of the drum shell. Follow the directions on the can label. You may have to thin the cement with solvent in order to brush it on easily (about the consistency of thick paint).

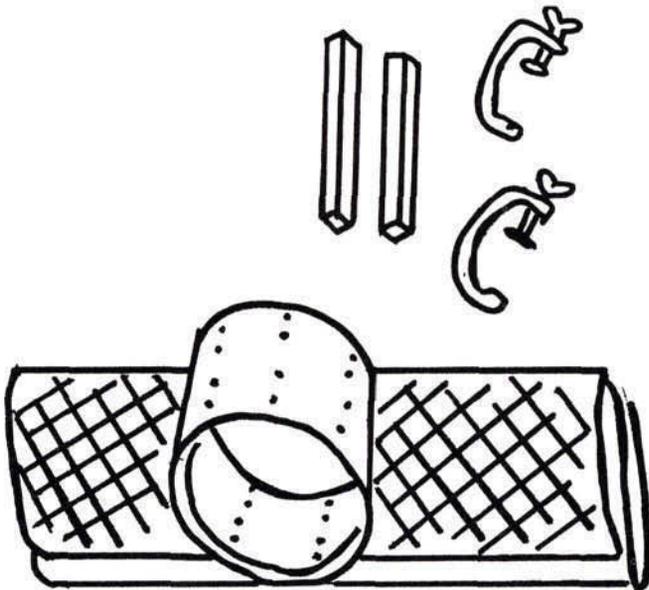
5. Make sure your table is positioned flush against a smooth wall. Hold the drum shell against the wall, a few inches above the sheet of pearl. Rotate the shell until the pencil marks line up. Carefully, slide the drum shell down the wall and make contact with the sheet of pearl. Start bringing one side of the sheet up to the shell, pressing the pearl in place. Do a little at a time, making solid contact and working out air pockets. Do the same with the remaining side of the sheet.

6. You'll notice that on the overlap, there are a few inches of the glossy side of the pearl which have not yet been cemented. Before brushing on any cement, roughen the glossy section with sandpaper to assure a good bond. To make this section neat looking, put a piece of masking tape along the shell even with the seam. This will prevent any excess cement from going on any of the pearl that will be showing when the overlap is pressed in place. Brush on cement, let dry, and press the overlap in place.



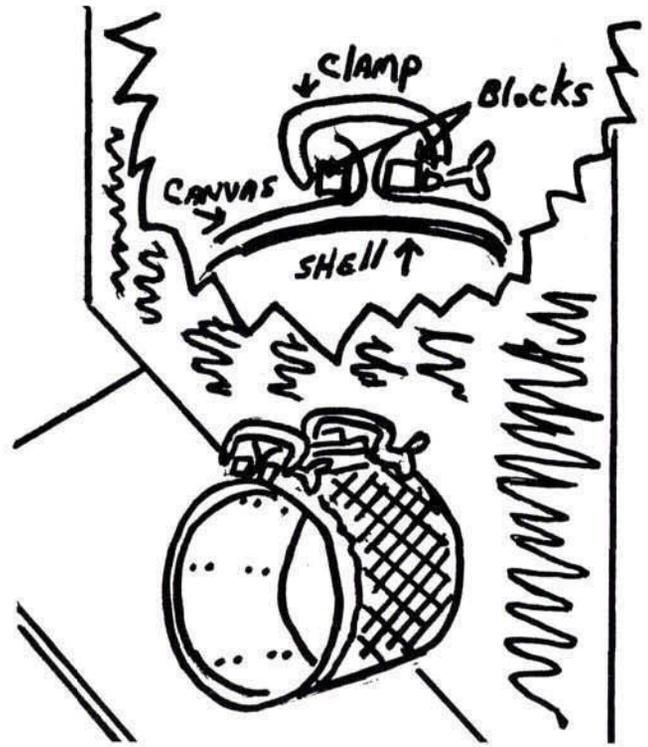
7. The canvas clamp method. (An alternate to the contact cement method. This method uses a slower drying glue and a long strip of canvas). An old sheet or blanket folded lengthwise several times will do, two blocks of wood about 14" long, and several C clamps.

8. Do the same preliminary wrapping and pencil marking steps shown in #3.



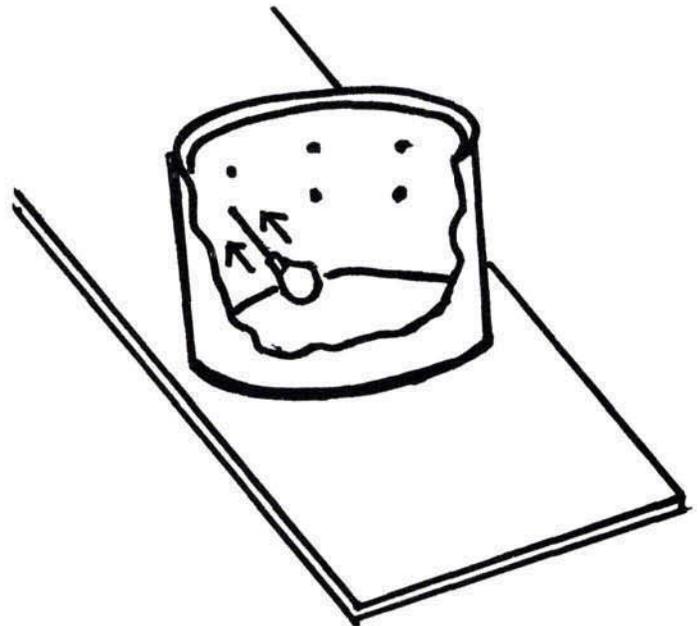
9. Brush glue (any all-purpose glue, as long as it is not the type limited to porous surfaces) on the wrong side of the sheet of pearl covering it thoroughly. Match up the pencil marks, and wrap the pearl around the shell.

10. Wrap the canvas or cloth around the drum, putting the blocks and clamps in the position shown. (As you tighten the clamps, the canvas should tighten, holding the pearl securely in place). Check to make sure the pearl, canvas and clamps are positioned correctly. Allow it to dry overnight.



11. Follow step #6 for the overlap, using the slow setting glue. Rewrap and clamp the drum immediately, allowing it to dry.

12. Finishing touches (for either method). Clean off any excess cement or glue with contact cement solvent. Use a punch or sharp object to punch the tension lug holes through the new pearl.



Polish all of the chrome hardware with chrome polish. Mount the lugs, muffler and shell mount hardware. Replace heads and rims (a little candle wax or soap rubbed on the edge of the shell will make the head "ride" better). Tune the drum and sit back to admire the finished product. 

ART BLAKEY:

The Eternal Jazzman

by Harold Howland

Two days before Art Blakey was to end a week-long engagement at Blues Alley in Washington, D.C., I had the opportunity to spend an afternoon with the legendary drummer. Blakey is a simple man of simple words who exudes love from every pore. He was in a talking mood that day and alternately revealed a philosophical, stubborn, angry and gentle nature.

Blakey was born in Pittsburgh, on October 11, 1919. He began his musical career playing piano but soon tired of the reading involved and switched to the drum. His first major association was with Fletcher Henderson in 1939. During the 1940's, Blakey formed his own group and also worked with Mary Lou Williams and Billy Eckstine.

By 1955, the Jazz Messengers evolved with Kenny Dorham, trumpet; Hank Mobley, tenor; Horace Silver, piano and Doug Watkins, bass. Other Messengers during the fifties included Donald Byrd, Bill Hardman and Lee Morgan.

During the 1960's, Blakey's sextet featured Freddie Hubbard, Curtis Fuller and Wayne Shorter. Late in '65 he returned to the quintet format, introducing Chuck Mangione and Keith Jarrett. Presently, he is recording and touring with a new sextet.

Along with Kenny Clarke and Max Roach, Blakey was a major force in the bebop and hard bop movements of the fifties. His playing is characterized by a rich, loose, drum lone and the ever-present hi-hat on the upbeat. He has never deviated from the acoustic mainstream format and has always surrounded himself with promising young players. Many of today's jazz personalities came to the fore as Jazz Messengers and certainly one of the most vigorous of them all is Art Blakey.

HH: Is it true that you lived in West Africa for a time?

AB: No. I was only there for a short visit. I didn't go there to play music, but to study religion. Oh sure, a lot of people said I went to Africa to play drums. African drums have nothing to do with what we do. Africans have nothing to do with us because they're black and we're black. We are Americans like everyone else, far removed from Africa.

HH: A lot of people who write about you seem to recognize an African influence in your playing.

AB: No, what we're doing is American. I had Africans in my band and they didn't know what the hell we were playing. They can't play 4/4 time, their time is something else. They sing what we call "in between the cracks" on a totally different scale. When I had African drummer Ladji Carmara with me, I wouldn't let the band play with him cause we didn't know what the hell he was going to do or when he was going to do it.

HH: What is different about your new band? — (The current Jazz Messengers features a three-man horn section with Dave Schnitter, tenor; Bobby Watson, alto; Valeri Ponomarev, trumpet. In addition, Jimmy Williams and Dennis Irwin play piano and bass respectively).

AB: This band is more organized. The time between the band with Wayne Shorter and Freddie Hubbard was spent building up this band. It takes time to build a band, sometimes five years. It doesn't happen overnight. You have to get guys that think spiritually alike. They've got to like each other to play jazz. I like family bands. I don't like stars. The band is the only star. So we come out and do the thing together. Jazz is togetherness.

This band has surpassed the other bands that came through. It's a good feeling because the whole view of the band is

different. Everybody's happy and having a ball. With our type of music you cannot come in, read the music and leave without speaking a word to the next guy. That isn't the way. Jazz is the only true thing we've got that has come out of America. Everything else comes from Europe or another continent. Americans have to realize this. Everybody else does. Every nation does. Americans must also realize it.

HH: In Europe, jazz seems to be appreciated more as an art form.

AB: It would have been bigger in the states but everyone has gone rock because of the money. The kids are beginning to see how far they can go with rock and some are backing out of it. Drummers find themselves painted into a corner playing rock; they are timekeepers once again. That's the reason I left the big bands; too many personalities to fool around with. And you have to sit there and keep time. I'm not a timekeeper, I'm a musician.

HH: What type of equipment do you recommend? (cont. on page 21)

"YOU KNOW, I NEVER TRY TO TELL A KID, 'THAT'S NOT THE WAY TO PLAY; DO IT THIS WAY.' I DON'T WANT TO PUT MYSELF IN ANYBODY. I WANT TO SEE THE KID COME OUT HIMSELF. HE MAY BE ABLE TO TEACH ME SOMETHING. THAT'S THE REASON I COULD NEVER TEACH. I'M TOO BUSY TRYING TO LEARN TO PLAY."



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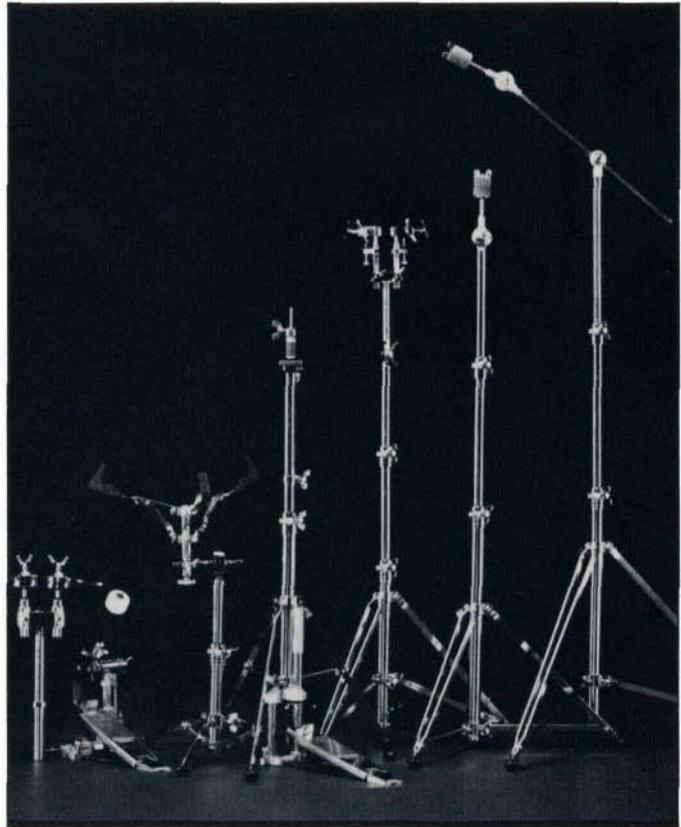
Hi-Hat Stands Yamaha Hi-Hat Stands are stable, rugged, and respond to fast footwork. The pedal is die-cast for strength; spring tension can be adjusted to your playing style. Yamaha Hi-Hat Stands efficiently transmit power to the cymbals, and the direct pull system gives you better precision, more efficiency. Noiseless hardware means the cymbal sound comes through clean and bright, and an optional hi-hat stand extender increases the height of your hi-hat stand for more left-hand freedom.

Cymbal Stands Yamaha Cymbal Stands, in straight or boom styles, are high enough, but stable, and can be set up at any angle. The tilter is extra long for clearance between the cymbal and any part of the cymbal stand. Non-slip clamps will keep the cymbal stand at the height that you set it, and the boom rod can be placed in a vertical position to give you extended height.

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both tom holders independent for each drum. Three-drum, or even four-drum combinations can be accurately positioned to conform to your playing style because each drum is independently adjustable. Yamaha also designed a tapered pipe that prevents drum slippage.

Accessories Yamaha offers a full line of accessories to round out our new Drum Series. They include Tom-Holder Clamps, Cymbal Holders, Double Tom Stand, Hi-Hat Stand Attachment, Stabilizer and Throne. All of these are exemplary of the outstanding versatility, stability and fine craftsmanship found in the Yamaha System Drums and hardware. Give yourself the right sound and response.

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"I DON'T CARE HOW MUCH MONEY THEY GIVE ME, JUST SHOW SOME APPRECIATION FOR WHAT I'M DOING..... IT TAKES THE EUROPEAN COMPANIES TO DO IT, YET THE AMERICAN COMPANIES HAVE ALL THE BREAD."

AB: Drummers should stop looking at other drummers equipment and say, "I'm going to duplicate that." It doesn't matter what kind of instrument the drummer has. It isn't the instrument, it's the musician. You cannot duplicate the feeling a person has. When I started with Fletcher Henderson, I made my own cymbals and drums. I had rope-tension drums and a tom-tom with no tension, just a head on it. A lot of people say those drums sounded better than the ones I play today. Many kids struggle to buy cymbals they cannot afford and it isn't fair. They should learn to open their hearts and play.

HH: Many people think you have to have a certain set-up; that you must have a crash cymbal and a ride cymbal.

AB: It's all a gimmick and they're going for it. The important thing is to get the feeling, to find it spiritually.

HH: How different is your tuning technique from other drummers?

AB: There is no technique involved. I just tighten the drums. If it doesn't sound good, I tighten them a little more. I don't do anything special on them. I'm lazy and don't like to fool around like that.

HH: What about your playing technique?

AB: I got the fundamentals and rudiments down pretty good. There's no technique or anything. I don't think it has anything to do with the stick, 'cause most of the sticks that come out today are crooked. Catch hell trying to find a straight stick.

One type of drum that I have found difficult is the hand drum, the conga drum. Now that is another trip. The beat's easy but it's difficult to play it and get the things out of it that I see the Africans doing. They play with every part of their hand . . . they're fantastic!

HH: Mel Lewis and a few others use calfskin heads. Do you?

AB: I like the calfskin for the snare drum because you can play brushes. With other heads you cannot play brushes. Brushes go with calfskin. The only thing wrong with them is the effect of the weather. I guess some day they'll improve these drums so you can play brushes on them.

HH: The sound on your album *Gypsy Folk Tales* is spacious, as though everyone is in a huge room.



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"DRUMMERS SHOULD STOP LOOKING AT OTHER DRUMMERS EQUIPMENT AND SAY, 'I'M GOING TO DUPLICATE THAT.' IT DOESN'T MATTER WHAT KIND OF INSTRUMENT THE DRUMMER HAS. IT ISN'T THE INSTRUMENT, IT'S THE MUSICIAN."

AB: I'll tell you what that was. I was experimenting in a box all by myself, like the rock drummers record. But that isn't my type of thing. I like to record where I can hear the band and the natural thing. Rock drummers can record like that because they only keep time. It's important when I'm recording that the band see me and I see them. They never know what's going to happen. I may change something on the spur of the moment. We never play the same arrangement twice. That's the difficulty in recording jazz, we play it different every time to keep it from getting monotonous.

HH: The sound you get on the *Anthenagin Ip* (recorded in March 1973) is warmer, as though everyone is right in the room.

AB: Yes. I was in the room with them. That's what I'm talking about. That's the difference. We were experimenting; seeing what we could do. Before I put something down, I'll try it and see what happens. I

also enjoy recording live too. You never know what is going to happen when you record live and I like that.

HH: When you go into the studio, do you run into problems with engineers who want to muffle your drums?

AB: No, I don't have that problem. They do it with younger drummers, but not with me. They know me pretty good and my reputation precedes me. If I want the drums taped up or to sound a certain way they'll do it, but no more than specified.

HH: Tell me about Hollywood drums (made in Italy).

AB: That's a good drum. Max Roach introduced me to them. They're good because Europeans have more respect for jazz and jazz musicians. They have a totally different outlook. They don't come up to you and say, "You advertise our drums and we'll give you a set." Give me some money! They don't tell Buddy Rich or Louie Bellson that — don't come and tell me that bullshit.



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"WHATEVER THE DRUM SAYS YOU'VE GOT TO DO IT MAN. THEY'RE THE PULSE OF EVERYTHING. IF THE PULSE ISN'T THERE, IT'S DEAD. THAT'S MY CONCEPT OF PLAYING THE DRUM. IF PEOPLE ARE OUT THERE, I'M GOING TO GET TO THEM."

The Japanese have the same idea going. I went to Japan to help them make their drums. Tony Williams and all of us went over there and helped them make their drums. Then they gave the money to someone else to endorse the drums. I don't think that's right.

I don't care how much money they give me, just show some kind of appreciation for what I'm doing. I've been playing a long time man, as long as Buddy Rich and all them cats. I've been right here. I did everything myself. I didn't have help from record companies either. They're going to give Buddy Rich thousands of dollars . . . he contributed, but so did I. He'll tell you that himself. Don't throw me out on the side. Jo Jones contributed. Sonny Greer. What's happening to them? Those black drummers have been playing since I was a boy and I'm damn near sixty! You play these drums and they're going to give you a set of drums. It takes the European companies to do it, yet the American com-

panies have all the bread. And they get their ideas from us.

Kaiser Marshall invented the sock cymbal. He's black. The first sock cymbal had a bass drum with a cymbal down there. Then it started with another one sitting down on the floor, (Charleston pedal). Then they had a cymbal called the Chinese cymbal with rivets in it. You know who did that? Kenny Clarke was the first one, with Edgar Hayes and his Mills Blue Rhythm band. Those guys didn't get a penny out of it.

I put rivets in a regular cymbal and they took that idea. I didn't get one quarter. I had to go back and say, "Look I brought these ideas here man. Elvin Jones and Max Roach, we bring these ideas here and we don't get anything for it. And you go out and sell them."

HH: You are in the catalog as one of the users of the sizzle cymbal.

Continued on page 39

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FROM THE PAST

For anyone who has ever doubted the startling advances made in the drum industry over the past forty years or so, not to mention mens fashion styles, take a look here.

To all those who requested it, MD is pleased to present a briefbit of nostalgia, tracing the world of drums and great drumming stylists over the past four decades.

1



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4



1-"Mr. Hi-hat" himself, JO JONES shown here behind an early set of Gretsch *Broadcasters*. Notice the old tom-tom tensioning mechanisms.

2-The late GENE KRUPA, credited with doing more for the instrument than any other single individual, and rightfully so. A true giant.

3-The great DON LAMOND, former Woody Herman and NBC staff drummer pictured here behind an early fifties set of *Broadcasters*. Don is still actively fronting his own dynamic big band in the central Florida area.

4-SONNY GREER sitting high atop the mid-forties Duke Ellington band surrounded by his elaborate set-up. Certainly not your average club date kit. Sonny carried temple blocks, two gongs, chimes, and a pair of timpani. Rock drummers, take note — Did Sonny foresee the trend of the 70's?

5-A vintage shot of the inimitable COZY COLE, probably taken in the late thirties or early forties, complete with early Slingerland *Radio Kings*. The large bass drum featured the multi-accessory bar which traveled nearly half the total sphere of the drum. Note also the floor tom-tom stand and multi-directional cymbal stands, topped with the smaller size cymbals popular at that time.

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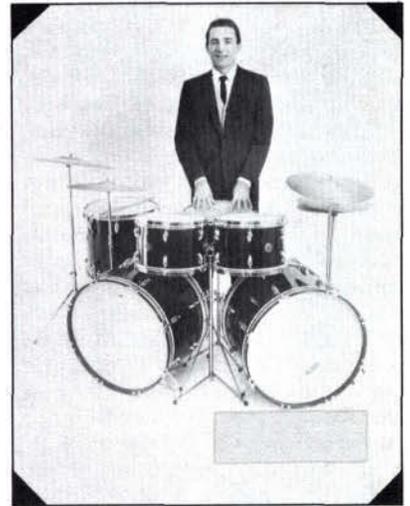
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6-Mid-fifties giant SHELLY MANNE, playing his progressive jazz set-up of the day, complete with angle mounted cymbal stand. A leader in the west coast "cool jazz" school of the fifties, Shelly Manne remains one of the most tasteful players of that or any other era.

7-One of the true drum innovators of the modern jazz era, MAX ROACH led the way in modernization of playing styles and equipment. Notice bass drums getting smaller and cymbals progressively larger.

8-Big Band buffs should remember CLIFF LEEMAN of the Artie Shaw, Tommy Dorsey, Charlie Barnett and Woody Herman bands, shown here behind his popularly styled set of the era. Along with the large bass, note also Cliffs early use of double tom-toms mounted to the left of the bass, and the elaborately designed cymbal stand base.

9-Can it be? Yes it can. A youthful BUDDY RICH in action somewhere around 1939.

10-Late fifties shot of the phenomenal LOUIS BELLSON, shows Louie as the original pioneer of the now common double bass drum set-ups. Bellson had designed and successfully used twin bass and multiple tom-tom set-ups long before anyone ever thought of the idea. Many of his original concepts in design, directly resulted in the equipment styles we see today. Bellson has remained one of the most consistently dynamic performers of the past quarter century.

Miking Tips

by Rob Cook

Q. I'm going to be working more with mikes in the future. Are there different types?

A. Yes. Before shopping for a mike you should have a rough idea of the characteristics and choices available among Ceramic, Dynamic, Condenser and Ribbon mikes.

Q. Which ones are best for singing and miking my drums?

A. Probably the Dynamics and Condensers. The Ceramic mikes have virtually no fidelity for musical purposes, and the Ribbon mikes are fragile and expensive.

Q. How will I decide between a Dynamic and a Condenser?

A. Learning more about each is the first suggestion. As a rule, Condenser mikes are capable of wider frequency response. Sound is measured not only in terms of volume, but also in terms of frequency (how high or low). It is measured in cycles, or sound waves which are actually tiny changes in air pressure, per second. The A above middle C on the piano is 440 cycles per second, or Hertz (abbr. Hz.) Your bass drum gets its kick around 40Hz. The upper frequencies give it fullness and attack. Your snare drum gets its crack around 2000Hz (2KHz), while the brightness of the snares extends above 4KHz. Overall, the drum set can produce frequencies from 20 to 2KHz; virtually the entire audible range. Few, if any, sounds you hope to mike are made up of just one frequency. To reproduce the sounds faithfully, the mike must have good frequency response. It must not color the sound by accenting certain frequencies, or not bringing out others. A mike's frequency response is wide if it can handle sounds ranging from very low to very high. Its frequency response is flat if all frequencies are handled equally.

Q. Are you saying Condenser mikes have a wider frequency response?

A. As a rule, yes. They also tend to be hotter. A hot mike has a lot of volume and a comparatively strong electrical signal.

Q. Does that mean I won't need as much volume from the P.A.?

A. Not exactly. You've got to be very careful with a hot mike, as it's easy to overload the input stage of the mixer or recorder. If the mike is too hot, you may have to pad it.

Q. Pad it?

A. A pad is slang for attenuator. An attenuator is a device which cuts down the signal from the mike. The level, and the pad, is measured in DBm decibels. Many mixers have built-in variable pads. If not, or if the inboard pads are not enough, an in-line pad can be used. It's a small device that is plugged into the cable.

Q. Are Condenser mikes flatter?

A. Generally speaking, yes.

Q. What disadvantages do Condenser mikes have?

A. The likelihood of clipping (distorting) sooner than Dynamic mikes. The possibility of being too hot for the inputs used, fragility, and cost.

Q. What are the other two general characteristics of mikes which you mentioned?

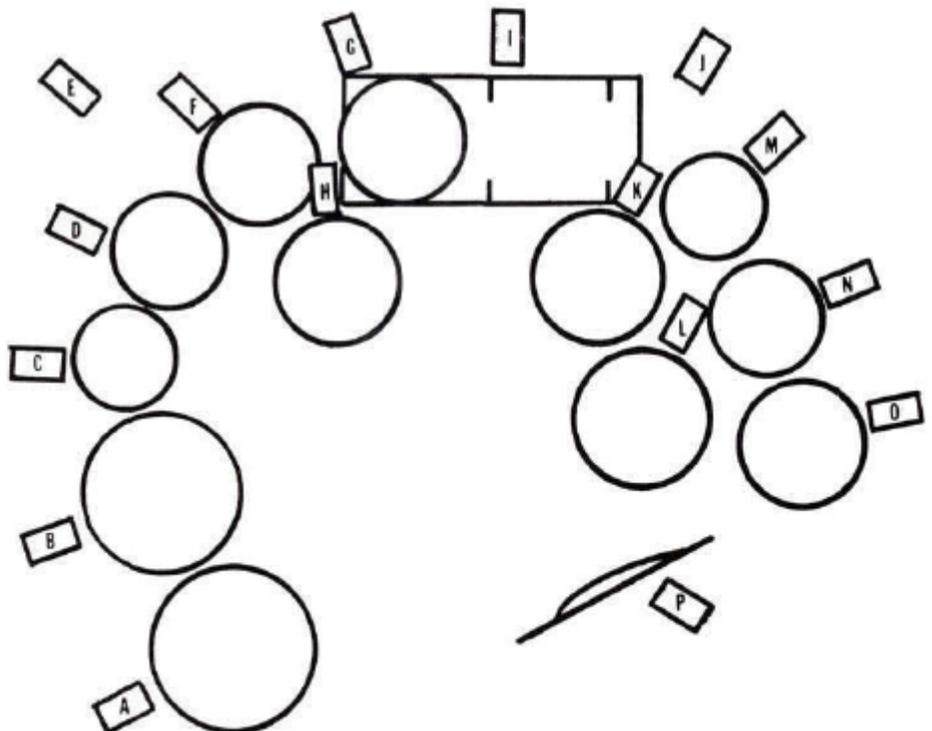
A. Well, there's the pickup, or polar pattern . . . for our purposes the two types to consider are Omni-directional and Uni-directional. The Omni-directional mike picks up sound equally from all directions: Front, back and sides. The Uni-directional mike picks up sound mainly from one direction. The most common Uni-directional pattern is called Cardioid, or heart shaped. It is most sensitive to sounds directly in front, becomes less sensitive on the sides, and picks up no sound from the rear.

Q. What about actual makes, models and placement. What do the leading rock drummers use?

A. Every artist naturally has his own choices and preferences in this area, however *Kansas* drummer Phil Ehart has a reputation for having one of rockdoms more elaborate set-ups, and is equally knowledgeable on the subject. Phil simply suggests you, "try every sort of mike placement you can until you get the right one. In miking, as with any other aspect of drumming, trust your ears above everything else."

The listing and diagram below demonstrates Phil's sophisticated choices in both models and placement.

- A — 29" Timpani: Shure SM57
- B — 26" Timpani: Shure SM57
- C — 8" Tom-Tom: Sennheiser MD421
- D — 10" Tom-Tom: Sennheiser MD421
- E — Overhead: Shure SM53
- F — 12" Tom-Tom: Sennheiser MD421
- G — 14" Tom-Tom: Sennheiser MD421
- H — 14" Snare: Shure SM57
- I — 26" Bass Drum: Sennheiser MD441
- J — Overhead: Shure SM53
- K — 16" Floor Tom: Sennheiser MD421
- L — 18" Floor Tom: Sennheiser MD421
- M — 8" Roto tom: Shure SM57
- N — 10" Roto tom: Shure SM57
- O — 14" Roto tom: Sennheiser MD421
- P — Gong: Shure SM57





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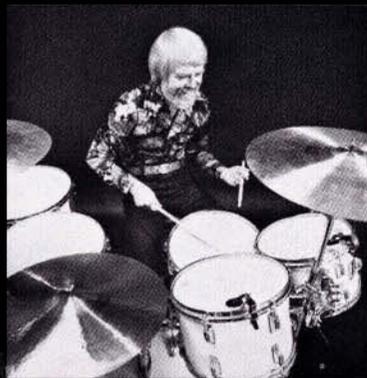
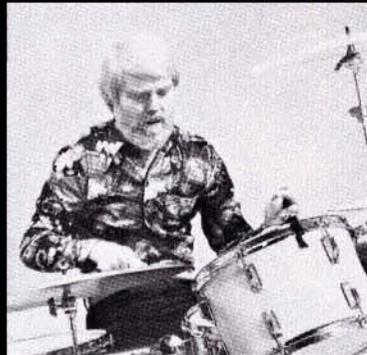
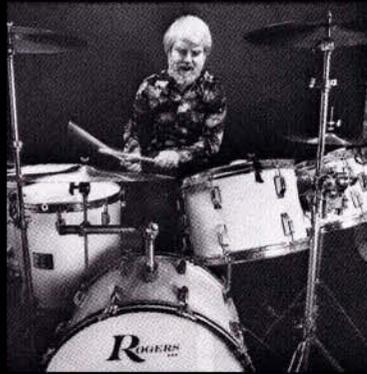
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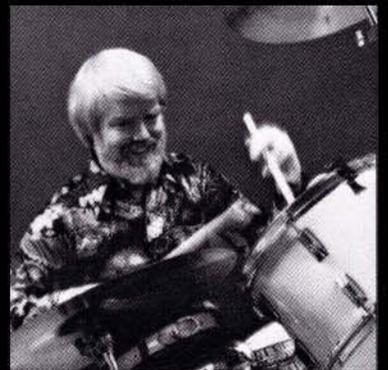
Roy Burns. World-acclaimed drummer and Rogers Staff Artist. He is the house drummer for the Monterey Jazz Festival and has appeared with a wide variety of stars including Woody Herman, Benny Goodman, Charlie Mingus, Phil Upchurch, Lionel Hampton and John Lewis. Roy has also played for a number of TV shows with the NBC Staff Orchestra and is the author of 13 books on drumming, two teaching albums and a correspondence course for hand development.



ROY BURNS TALKS ABOUT PROFESSIONAL DRUM TUNING TECHNIQUES AND ROGERS.

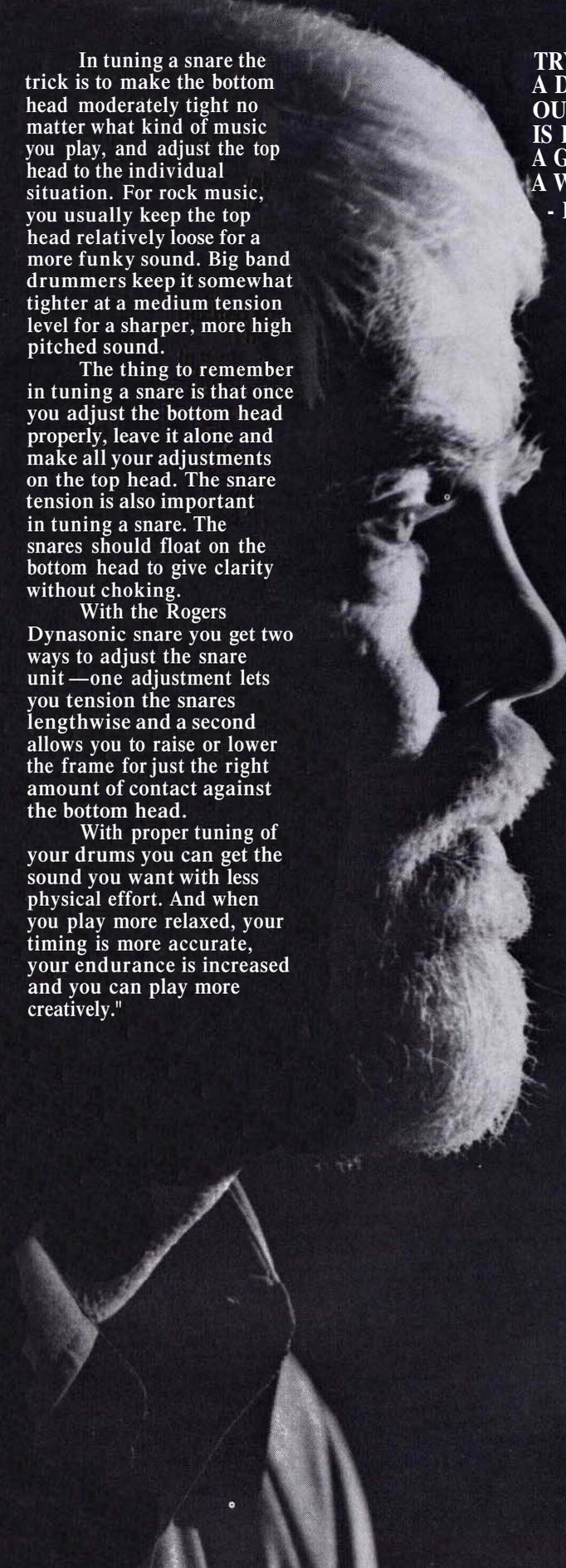
"More than ever before, drummers are becoming aware of how precision tuning can improve their over-all sound. As staff artist for Rogers, I give about 100 drum clinics every year. And everywhere I go, I get more and more questions about tuning.

One fundamental thing to remember about tuning is the importance of drum construction. If it tends to go out of round, trying to tune it is like trying to tune a guitar with a warped neck. Also, more often than not, when it is out of round, the bearing edges won't be level. And unless the bearing edge is level, it's virtually impossible to accurately control the evenness of head tension.



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One question that frequently comes up in my clinics is about tuning single vs. double headed toms. I find that the best approach for double headed toms is to keep the bottom head slightly looser than the top. This tunes out some unnecessary ring and allows you to play comfortably on a medium-tensioned top head. It also gives you a deep full sound that is also clear. With single headed toms you start by tensioning the head evenly all around at each tension screw. Then loosen the two screws at 3 o'clock and 9 o'clock between one quarter turn to one full turn. This gives a funky sound without too much muffling.

It used to be that muffling of drums was sometimes substituted for good tuning. Today, however, the trend is to achieve a penetrating sound by precise tuning instead. The basic objective is to make each stroke sound more definite without overlapping ring. Too much muffling just kills the sound and shortens the length of each beat. You know, muffling is like seasoning food — a little is great but too much will ruin a good meal!

Again, Rogers comes through with equipment that helps in muffling. Its external Super X mufflers move with the head, instead of against it. In that way you eliminate the ring without reducing volume.

In tuning a snare the trick is to make the bottom head moderately tight no matter what kind of music you play, and adjust the top head to the individual situation. For rock music, you usually keep the top head relatively loose for a more funky sound. Big band drummers keep it somewhat tighter at a medium tension level for a sharper, more high pitched sound.

The thing to remember in tuning a snare is that once you adjust the bottom head properly, leave it alone and make all your adjustments on the top head. The snare tension is also important in tuning a snare. The snares should float on the bottom head to give clarity without choking.

With the Rogers Dynasonic snare you get two ways to adjust the snare unit —one adjustment lets you tension the snares lengthwise and a second allows you to raise or lower the frame for just the right amount of contact against the bottom head.

With proper tuning of your drums you can get the sound you want with less physical effort. And when you play more relaxed, your timing is more accurate, your endurance is increased and you can play more creatively."

**TRYING TO TUNE
A DRUM THAT'S
OUT OF ROUND
IS LIKE TUNING
A GUITAR WITH
A WARPED NECK"
- ROY BURNS**

Understanding Time

by Alan S. Kinsey

A drummer's time is probably the single most important factor in deciding whether a group is pushed apart or pulled together. It is necessary to understand that time is a musical feeling. This feeling can be played three different ways: as a trailing edge, as a leading edge, or at dead center. It is important to note that the basic tempo of any musical piece is not to be changed, though the feeling of that tempo may be adjusted for varied situations. Let's take a close-up look at each one individually.

Trailing Edge (see example #1)

Trailing edge can be defined as behind the basic time feeling. This can be achieved by playing hard accents on the counts of two and four in each measure, as in the *Stripper*, or a shout chorus in big band. In today's disco music a groove is sometimes established by using the large tom within time. Low sounds tend to generate a heavy or slower feel. This idea is also used when a soloist or section of instruments tend to rush the time.

Example 1.

Leading Edge (see example #2)

Leading edge can be defined as ahead of the basic time feeling. This can be achieved by changing the relationship of the notes within the time measure as illustrated. Light or high sounds give the best results (bell of cymbal or snare drum) as opposed to low sounds as in the trailing edge. A well played cha-cha is usually played with cowbell (high sound) on leading edge. This idea is used when a soloist or section tends to drag the tempo.

Example 2.

Dead Center (see example #3)

Dead center can be defined as right with the basic time feeling. This can be achieved by "getting the time together" with the use of compound strokes (not flams) on the counts of two and four in the measure. This idea swings the most of the three. Count Basie's rhythm section, in particular, is a prime example of playing dead center and swinging.

Example 3.

The most important thing to remember is to listen to the group of musicians around you. Listening to them will give you the information you need to play and make the band swing. A big band can be a most challenging situation from a time feeling standpoint. Brass sections have a tendency to rush; sax sections a tendency to drag. Play accordingly on section passages. Ensemble passages need a strong time feeling throughout. Listening, and being aware that timing is crucial and the time feeling flexible, can go a long way to understanding time.

The following discography should be helpful for drummers desiring further elaboration of the material discussed above.

1. *Supersax Plays Bird* on Capitol Records with Jack Hanna on drums. *BeBop*. Listen for leading edge on sax ensemble; more dead center on Candoli's solo.
2. Buddy Rich — *Swingin' New Big Band* on Liberty Records. *Basically Blues*. Listen for leading edge (sock cymbal) on sax ensemble; dead center, heavy playing on ensemble passage borders on trailing edge.
3. Billy Joel's single on Columbia Records, *Just the Way You Are*. Listen for the use of tom and bass drum to create groove (trailing edge).
4. Santana — *Festival* on Columbia Label with Gaylord Birch on drums. *Let the Children Play*. Listen for leading edge (cowbell) throughout tune. *Reach Up* — Listen for trailing edge. Accented 2 and 4 by drummer sets up groove.
5. Count Basie — *I Told You So* on Pablo Label with Butch Miles on drums. *Sweet Pea*. Listen for dead center. Freddie Green lays into time feel, keeps it dead center and swinging.

Any Basie album is a study in musicians listening to each other to make the specific tune swing. Listen to Miles Davis, Freddie Green, Count Basie and Duke Ellington, listening to each other. Listen and learn.

GADD

or it ends up straining. I'm influenced by everyone I play with in terms of where I keep myself musically.

AW: Do you structure your drum solos in advance?

SG: My solos are influenced by what occurs just before the solo. If I'm in a band that really sets up a groove, I'll never play a free-style solo, I'll play in phrases. With Steve Kahn's music, it gets very free, no tempo. It depends on the band. It also depends on what the solo is following and what it's supposed to set up. I don't know exactly what I'm going to play, but I'll know where I want to go with it. Sometimes I'll play over the tune. But if the solo comes after a vamp, which doesn't adhere to the changes of the tune, then I'll just play phrases. There's no rule as long as you play the music.

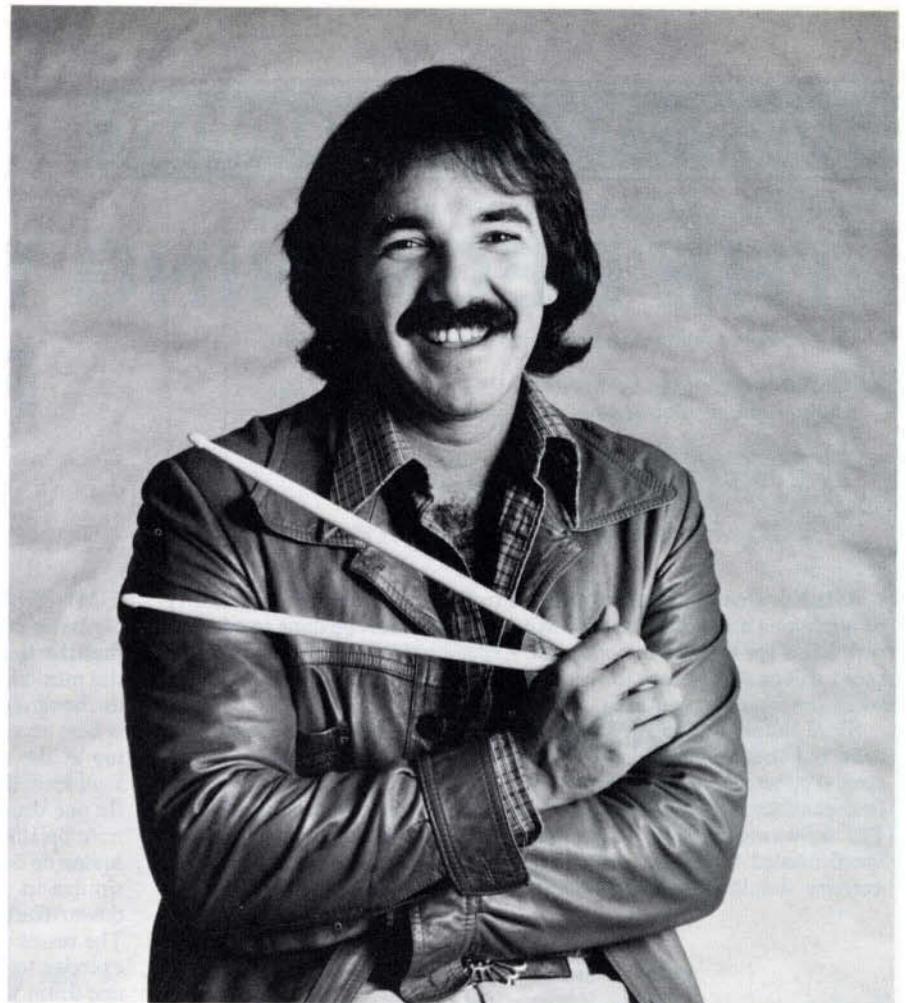
Sometimes I'll go into the studio and there will be a beautiful tune. One of the most musical approaches is to say, "I don't really hear any drums on it. It's pretty the way it is." Not playing sometimes could mean you came up with a really good part, a very wise musical decision. It's not a matter of all you can get in. Sometimes it's better not to have drums. It's important to bend with the situation.

People separate drums from other instruments. Drummers themselves are as much a cause of that as anybody else. There's a lot of good players out there, but there's a difference between someone who's a good player, and a guy who's a good player and a good musician. If you get too involved in the playing of the instrument itself, you forget that the whole purpose of what you're doing is to add to the music. It doesn't necessarily have to focus the attention on the drums. Many times, I'll purposely spend time thinking about doing something that won't bring attention to the drums. There's more to music than having control over the instrument. If all you think about is you and the instrument, that's not being a good musician. If you listen, you'll be motivated by the people you're playing with. The music is the motivation. The instrument merely gives you a way to express your feelings.

There's a difference between keeping your chops in shape, and being able to play the music. I could be playing for a month and never run into anything that requires a lot of technique. It might require that I play very simply. If you've got a lot of chops and you get bugged because the music doesn't require great chops, it's difficult to be open minded about the music. You have to get beyond that wall you set up for yourself.

AW: It's been said that the studio scene, though lucrative, can be a stifling environment for the creative musician. You've been quoted however as saying, "I get off on a good session no matter what or who it

continued on page 37



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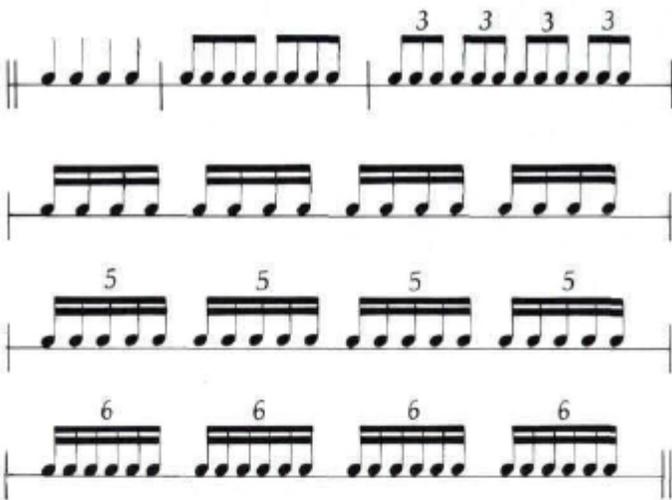
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THE BEGINNING TIMPANIST: PART 2

by George Frock

ROLLS. One of the more difficult techniques to develop is that of producing a sustained sound. Much practice must be done to ensure a feel for the proper roll speed. Experience shows that the roll speed will be slower with the heads in their lower register and faster when the heads are in their higher register.

Since timpani are played with mallets, all rolls are single stroke rolls. No bounces or buzz rolls should ever be used except for some special effect. To develop an even roll technique, the student should first practice slowly, striving for an even sound with each hand. The following exercise may prove beneficial in developing the speed needed for a good roll. Play each measure four times. The exercise should be repeated at different pitch levels.



TUNING. Helping the student play in tune seems to be one of the most difficult aspects of teaching timpani. I have already pointed out that if a drum is not aligned properly, the student is faced with an impossible task of learning to tune it. Even when a head is tuned well, a number of strong overtones sound, and these often make it hard for new students to distinguish the fundamental sound when they try to tune a note. Much attention must be given at this time to see that the student can match a given pitch, sing a given pitch, then tune to other notes from that pitch.

The importance of this third tuning problem convinces me that the use of a tuning fork is better than the pitch pipe, which has several notes. It requires the student to develop the awareness of intervals necessary for rapid tuning. For the same reason, the student should be encouraged to learn to identify, either by singing or with the drums themselves, the roots of chords. These can be played on the piano or as the band plays chords or chorales in warm-ups at the beginning of rehearsals.

MUFFLING. One skill which will be very valuable in developing clarity in performance is a technique called muffling. It is obvious that the timpanist must shorten or stop tones when rests occur in the music. The student must strive to muffle quietly so that when the hand is placed on the drum no finger buzz or slap is heard. This is best accomplished by feathering the hand across the head, starting at the rim and moving across the playing area.

A second type of muffling, less apparent than at rests, is to muffle one drum while playing on another. Since the tone of a single note on one drum has a rather long decay, a series of overtones builds up as one plays from one drum to another. The problem is similar to the effect one gets when playing piano with the pedal down. The ringing overtones of one interfere with those of another. The result is a mass of noise and no rhythmic or pitch clarity. An exercise to develop this second technique is to practice playing on one drum while muffling the other. Start very slowly and gradually increase speed much like practicing a snare drum rudiment.



STICKING. The acoustical properties of timpani heads are such that the best tone quality is produced when the mallet strikes the head about three to four inches off the rim. It is the practice of most timpanists to strike directly between the tuning posts. It should also be noted that the arm, body, and stick angle should be the same toward each drum. To ensure this practice, I suggest that a young timpanist first learn to play while standing; more advanced timpanists may play seated to free both feet for rapid tuning. The player should turn to face directly each drum on which he is playing.

Since notes occur on different drums in varying rhythmic passages, the timpanist has to work out sticking patterns with which he can execute the passage with the least amount of effort. When patterns don't work out evenly, the timpanist must execute the passage either by doubling or by a technique called cross-sticking. Since nearly all professional timpanists recommend cross-sticking only as a last resort, I suggest that a rule against cross-sticking be established for the school timpanist. Movement from drum to drum should be done only by alternation or by doubling. Doubling on the same drum rarely produces equal sounds; therefore, doubling should be only from one drum to another. It is suggested the timpanist become familiar with the following patterns:

a) b)

c) d)

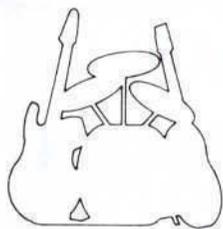
e) f)

g) h)

INSTRUCTIONAL MATERIALS. Lesson books are, of course, an essential supplement to any teacher's instructions. Many fine books are available — so many that I can only list a few that I have found both effective and varied in their approach to different facets of performance.

1. Firth, Vic. *The Solo Timpanist*. Carl Fischer.
2. Goodman, Saul. *Modern School for Timpani*. Mills Music Corporation.
3. Hinger, Fred. *Solos for the Virtuoso Timpanist*. Hinger.
4. Lepak, Alexander. *32 Solos for the Advanced Timpanist*. Windsor Music Publications.
5. McMillan, Thomas. *Basic Timpani Technique*. Pro Art.

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Towards More Musical Practice Routines

by Rupert Kettle

Many drummers and teachers seem to feel that a mechanical exercise, repeated an ungodly number of times, is the cure-all for a particular technical problem (weak left hand, sloppy doubles, whatever.) We'll take for granted that a hypothetical player is using his hands properly (he very often isn't, which is the root of the problem). We'll further assume that the enormous number of repetitions is worthwhile, if only for endurance. The points to consider are the musical properties of approaches prescribed by some prominent clinicians.

For weak left hands, RLLL, as eighths or sixteenths (left hand busier than right hand in 3:1 ratio,) and RLLLLL (left hand busier by 5:1) to be played one-thousand (1,000) times daily, presumably for the rest of one's drumming life, is one I've recently come across. Why 1,000 times? If only 999 repetitions were made, would the practicing be fruitless? Might there be dire consequences if 1,003 reiterations were made? And seriously, why not something like thirty-two 4/4 measures, stopping on "I" of bar 32 (since periodic rests were also prescribed,) the whole process to be repeated eight or nine times?

1. 31 times D. C. several times

R L L L R

31 times D. C. several times

3 3 3 3 R L L L L L R

The idea could, of course, be applied to other meters and/or phrase lengths, adding both variety and discipline. The fact remains that keeping track of one's place within a phrase or chorus is more musically relevant than being able to count to 1,000.

The 3:1 and 5:1 ratios are arbitrary, being the result of their respective rhythmic situations. Additional musical benefit may be obtained by simply reversing those situations; i.e., the 3:1 as triplets, the 5:1 as sixteenths.

2. V V V

3 3 3 3 R L L L R L L L R L L L

V V

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

Play both against a strong quarter-note foot pulse, and within phrasing confines, as described above. A little inventiveness should lead the practitioner to combining variations of the above into patterns such as:

3. V V V V V

3 3 3 3 3 3 3 3 R L L L L L R L L L L L R L L L L L R L L L L L

V V V

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

As mentioned, the 3:1 and 5:1 proportions are indeed arbitrary, and 4:1, 6:1, etc., may just as well be used.

4.

5 R L L L L L

7 R L L L L L L L

While it may be argued that 5's and 7's are not used enough to warrant spending much practice time on, work with them to hone your sense of pulse subdivision.

Finally, there's a psychological factor involved here that many seem to miss. Play, and listen to these figures.

5. V V V V

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

V V V V

3 3 3 3 3 3 3 3 R L L L L L R L L L L L L L R L L L L L L L L L L L L

The primary rhythmic lines in those examples are, respectively:



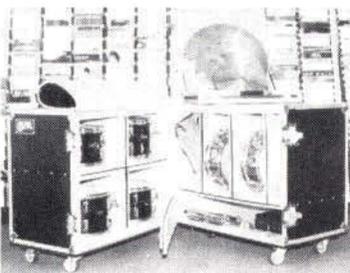
The parts should be played by the right hand; the left hand is just so much fluff, not at all important to the basic musical thought.

Working with the "keep-the-left-hand-busier-than-the-right-for-a-stronger-left-hand" theory of practicing, one may unconsciously develop the right by delegating to it the really important things. It is therefore advised that any such practicing indulged in include reversals of all such figures, that is, LRRR, LRRRRR, etc.

In sum, powerhouse practicing is good, and necessary, but some added thoughtfulness will make it all the more fruitful.



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A KEYBOARD PLAYER LOOKS AT DRUMMING

by Dean Kelsen

Dean Kelsen is a versatile keyboardist active in the west coast recording studio scene. This article reprinted courtesy of DrumCharts Magazine.

In all the years that I've played music with groups, I've learned a lot about music and about musicians, but not too much about drummers. The only one who can really understand what goes on inside a drummer's head is another drummer. However, there is a relationship between a drummer and a keyboard player in a group, and I will try to describe some aspects of that relationship from the viewpoint of a keyboard player who is looking for a drummer to work with. I've been in this position a number of times and have developed several criterion which I use to evaluate a drummer. I don't consider myself a great authority on what a drummer is supposed to be or how he should play. But I do know what most often works for my groups in clubs, and studio sessions.

The first thing that I notice about a prospective musician is how he looks and what kind of personality he projects. I haven't really formulated any rules to cover these areas, but I try to look at him through the eyes of the people that we will be working with and for. Aside from a general compatability, I prefer for him to have all of the room he needs to be himself. One area that does concern me about a prospective member of the group is that we share a professional attitude. There are many things that indicate a professional attitude: being on time for appointments, staying straight for rehearsals and performances, doing the best job possible regardless of the circumstances, overlooking personal differences, to name a few. Professionalism is hard for me to define in terms of any hard and fast rules, but in the music business I think it includes the same basic kind of courtesy and personal detachment that is found in any successful business.

The first two things I notice about a drummer are accuracy and consistency. Together, these qualities create a good "beat." I believe that accurate playing is a

result of some amount of formal training. It certainly requires both discipline and a concentrated mental effort, and goes hand in hand with self confidence. Maintaining the kind of practice schedule that goes along with almost any lesson program will automatically improve accuracy. Proper tuning and set-up are also important to accurate playing. The way that a drummer sets up and tunes his instruments before playing is often a good indication of what is about to follow. A badly tuned set of drums will give the illusion of sloppy playing even though the techniques are fairly good. Accuracy consists of clean, crisp lines and exacting control of dynamics, and is essential in studio work where time is so valuable. By "consistency" I mean simply, the ability to maintain a steady beat without "rushing" or "dragging." The best way to develop consistency is to play with others as often as possible. This also includes playing with records or working with a metronome. "Rushing" is a natural result of being excited about what is being played. I have noticed that many drummers will tend to rush a drum solo, probably because the heat is on. The tendency to rush or drag should decrease as a drummer gains more experience or becomes more at ease with the other musicians in the group. If the tendency increases, it can simply mean that the drummer is getting bored. When this happens, I find it helps to focus on some specific playing problem that needs improvement.

Versatility, to me, is the mark of a good percussionist. It also comes from experience and training, but it is mostly a state of mind. Versatility is the result of a willingness to learn and a desire to experiment. Once a drummer's skill reaches a level that enables him to function within a group, his biggest enemy is boredom. By constantly adding to his repertoire of techniques he can keep his interest, and the music, alive. I am interested in whether a drummer is willing to try new things, accept ideas that are not his own and adapt things that others have done in our playing situation. I look for a drummer who is familiar with many different styles of play-

ing, and he should be able to improvise within the framework of all of them. The ability to read and write music is also essential. It saves precious time in rehearsal (and, of course, in the studio) and greatly increases his capacity to learn new material and ideas as they are written.

There is one desirable characteristic that I look for in a drummer that is very important. How well does he listen? Listening means being able to participate in the group with an open mind, constantly aware of the "cues" given by the others in the group. It means being able to conceptualize the percussion role while playing. A good musician listens to what other musicians in the group have to say about the directions they want to follow musically. While playing he listens for the phrasing of all the instruments, and the musical ideas that can be translated to his own playing. He listens to the words during vocals and to vocal inflections that may help the group communicate a mood. He listens to the audience to see if they are receiving the message. He listens to the overall balance of the group and the acoustics of the room. He listens to his own playing, constantly, for improvement. He listens wherever he is for information that will add to his experience as a musician. And by applying all of these experiences to his own concept of playing, he becomes a better musician.

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is." What makes the difference for Steve Gadd?

SC: I love the studios. I've learned a lot because I get an opportunity to listen to myself so much. When I first came to New York I was heavily into Tony and Elvin and tried to play that way to the point where I would almost force it. I was in great shape technically. I had played with Chick Corea and Chuck Mangione in some good bands with some good people. I felt good about my ability but approached playing like it was the last time I would ever play. The studios gave me an opportunity to hear that in a lot of different musical situations. I'd hear that stuff back and realize how totally out of context it was. It may have been good drumming, but it certainly wasn't good music. It's hard to do that kind of thing at the right time and in the right place. You have to see the truth in the simpler ways of playing. That was a real challenge to me. I realized that technique doesn't mean a shit if you can't play a back beat in a place that fits, and lock it in. I had never thought about that before, mainly because I didn't grow up playing rock. I grew up playing bop. I heard kids who didn't have my technique but they could lay down a back beat that would kick ass. I started practicing playing uncomplicated things and solid time. To play as simply and as unnoticed as I could became as challenging as playing at a high energy level. They're still both equally challenging to me.



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SHOP TALK

Tuning your snare drum

by Gary Montgomery

A common complaint among many drummers is excessive snare drum rattling and buzzing when striking another drum in the set. Another familiar complaint is, "my snare drum just never sounds crisp enough." Bear in mind that there will always be some degree of buzzing from the snares which simply cannot be prevented. However, most of the problems with the snare drum can be remedied, and are generally caused by incorrect tuning and inability to achieve a correct balance between the two heads and the snare wires.

Much has been written on tuning techniques and it has generally been accepted that heads should be tensioned evenly. The pitch emitted from the head in front of each tension rod should be uniform. With tom-toms, the balance between the top and bottom head is a critical factor in the tone and pitch of the drum.

There are three main alternatives: Top head tight-bottom head loose; top head loose-bottom head tight; or both heads with equal tension. The snare drum, however, requires much more attention than other drums because of the effect snare wires or gut have on the sound of the drum. To decide which alternative to use to achieve the sound and response you're after, it is necessary to examine the snare action principle closely.

When the batter head is struck, air is forced downwards which forces the snare head and the snare wire downwards. The bottom head snaps back to its normal position followed by the snare wire thus producing the characteristic "snap" as it makes contact with the bottom head. If the bottom head is very loose, there is little or no resistance to the rush of air and so the head moves freely downwards. The snare reaction is also very slow and weak. As the bottom head is tightened, resistance to the air becomes greater and there is less movement of the head, resulting in a faster recovery time and producing a drier, snappier sound. The sound with a loose head is best described as wet or soggy. If the bottom head is over-tensioned and the downwards motion completely restricted, the snare wire will hardly move at all and so fail to produce any lively snap.

Also, consider what the tension of the snare wire does to the sound. With a nor-

mal "flop-off snare release, the strainer stretches the wires and applies pressure upon the bottom head, as well. This of course, creates a great deal of tension on the drum shell. The snare-rail type assembly eliminates shell tension. The wire stretching is accomplished on the assembly itself. The adjuster on the release mechanism merely applies upward pressure against the head. This normally results in a much crisper sound. Not everyone likes this sound, but most people prefer the pin-point definition it affords.

The full length parallel-action snare mechanism acts in much the same way, but requires more sophisticated machinery either inside or outside the drum. It has the advantage, however, of preventing the snare wire from bouncing against the head when it's used as a tom-tom.

If we take the first example of tuning where we have a sloppy snare head, and apply a very tight snare wire, the skin actually becomes choked. As the snares are loosened, the drum starts to sound wetter. If the head is tightened, then tighten the snare wire as well, otherwise a rattling or hum may ensue.

When tuning the snare drum, place it on a carpet or a bed and release the snare completely to remove the overtones from the opposite head. Tune the top head until it reaches satisfactory tension. Turn the drum over and tension this head evenly, while holding the snare wires away from the head. It's simply a matter of experimentation to decide on the degree of tension you prefer. Remember, you may need to use the snare drum as an extra tom-tom, so the sound should be tested on tom-tom as well.

Don't assume that once you've worked out a tuning system for your snare drum, that it will work exactly the same with every other snare drum. Shell materials, the weight of the snare wire, and the type of heads are significant to the final sound.

Remember also, the fantastic sound you get in your practice room may sound terrible in the club. This can be most frustrating. However, if you follow the above suggestions and carefully experiment at home, you should be able to adjust your sound to suit any situation. Experiment logically with your drum, and you will soon be able to achieve any sound you desire.

BLAKEY

AB: I know it. We were the working jazz drummers at the time. We would come back and give these guys diagrams showing them how to make the equipment. We didn't have time to copyright the shit.

The drum companies here? To hell with them man. If I can find some foreign company to hook up with, I'll sell their drums to the kids because I get to the kids. They've got to learn how to do things in this country. We are Americans. Don't go off and give someone without a passport the money and put his name up there. There are a lot of American kids, white and black, that need help. Do something to help them. Help them to go to school and push out there.

HH: Tell me about time, the way you play on top of the beat, as opposed to the way Elvin lays back.

AB: Well that is just the way he feels. He may come in on the beat, or after the beat, or right off the edge. That's his concept. I love the way Max Roach plays. And Tony. It's the different concepts that they have.

You know, I never try to tell a kid, "That's not the way to play it; do it this way." No. I don't want to put myself in anybody. I want to see the kid come out himself. He may be able to teach me something. That's the reason I could never teach. I'm too busy trying to learn to play.

HH: What do you mean by concept?

AB: It's the way to play a drum. Your concept, not how much you can play or how technical you can be, gets the people moving. The drums, they can move mountains, tell messages, everything! Whatever the drum says, you've got to do it man. They're the pulse of everything. If the pulse isn't there, it's dead. That's my concept of playing the drum. If people are out there, I'm going to get to them. That's what happens in Africa and other societies. The rhythms change everything. The drum rhythms make music meaningful. Listen to Stravinsky's *Firebird Suite*. See how militant he is with the drums? It tears you up.

I watch all the cats playing. I watch them dishtoweling the drum. None of them are as fast as Buddy Rich. The man is a freak. He'll do everything you've ever dreamed of, speed and everything. But he doesn't get down to anything until he changes his concept and starts playing the drums. All the rest is good for visual, but if you can't see him you're in trouble.

HH: Sometimes concept creates a tremendous amount of pressure. If you want to come in after the beat or add a beat, you get these dirty looks.

AB: Go on out there! The hell with that. Make a mistake and make it loud. Next time you won't do it. But if you don't venture it, you ain't gonna get it.

You find a lot of young drummers trying to break out of their shell. I can always hear something. That's my thing. That's the reason I like to keep my band together,

because I can hear things faster than other people can. I'm lucky like that. I can hear talent. All the Messengers, all the stars, came up through me. I heard them. No one else did.

Jimmy Williams has joined the group. I wanted to get a younger man because you need young people to sew it together. We have all youngsters now. It's beautiful. This boy is right and he's a good arranger. He can play and he's right out of music school. I think he is worth something. Usually, you just hear people and you like them and the way they feel about their instruments. You try to give them the best chance that you can. I wish I had a recording company; I'd produce many musicians. I heard Chuck Mangione and Keith Jarrett, I put them in the band, let them play and they're gone! Stars.

HH: It's incredible that jazz can't get that financial backing.

AB: Because it's an art form and it frightens people. They're ignorant of it and ignorance breeds fear. The time that has passed before us with the great bands of Dorsey, Henderson and Don Redman . . . people didn't know what those guys were doing. The Jimmie Lunceford Orchestra, the Duke Ellington Orchestra. Look, Duke just left here. They let an era like that pass by. They say, "We'll name a street after him." What the hell is that? Look what

Duke has put down through the years. And he's gone. We blew Louis Armstrong, Tommy Dorsey. Years later it will come out . . . and they'll all be gone.

Jazz is an art form and you have to choose. They said to me, "Well Blakey, if you update your music and change it, put a little rock in there, you'll come along." I will not prostitute the art for that, it's not worth it. Gain the whole world and lose your soul? It's no good. I own me, my band and the way I do things. I ain't got nothing. Not even a quarter. But I'm happy. I'm doing what I want to do. Just like Duke. He did it his way. He was his own man. It's a hell of a price to pay, but you have to pay if you're going to do it. 



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ELVIN JONES

Transcribed by Doug Garrison

Elvin Jones needs no introduction to drummers. He reached prominence in the early sixties by way of his pioneering rhythmic concepts behind the late, revered tenor saxophonist John Coltrane. Elvin Jones maintains his position as one of the most dynamic and innovative players on the jazz scene, and has established himself as one of the most important names in the development of the instrument.

♩ = 208

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B.D.
H.H.

Single Stroke

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my hands were doing. I put a lot of effort into the drum rather than bringing the sound out of the drum. I play very hard and I think I could work on lightening up a bit. That's what I'm trying to do.

GF: Though you don't practice as often as you'd like, what would an ideal practice routine consist of?

PE: When I work on the snare drum, I try to get my hands in good shape. When I was working on the matched grip I concentrated on stick height, angle and feel. When I'm practicing on the set, I try to practice basic timekeeping. Every so often I'll play around the drums.

GF: Would you suggest practicing on the pads, or a set?

PE: Both. I think practicing on a pad is good because you can work on wrists and hands. You're not driving everybody nuts with the loud, distracting sound of the drum. On a pad, you can get a very objective look at how you sound and how you're playing. But I like practicing on a drum set, getting a cymbal feel going. Part of playing on a drum set is getting a sound out of it.

GF: Have you ever tried a practice pad set?

PE: Yes. They're pretty good, but I like to see a drummer practice as much as he can on a drum set. I never had a practice set, but I've always meant to buy one. I think they'd be good for working on independence. What's more important is the sound you get out of your instrument. The music you make. The feeling, the groove that happens. The mere technical end of drumming doesn't interest me that much.

GF: You're more into the sound aspect?

PE: I'm technically oriented to some degree. I've got a fair amount of speed, but that's just like a trumpet player trying to play high, or a drummer trying to play fast. Buddy can play more than just fast — and swing. Maynard can do more than just play high. It's something they're noted for, but it doesn't nearly do them justice as musicians. Young musicians get seduced by the extravagance available on an instrument.

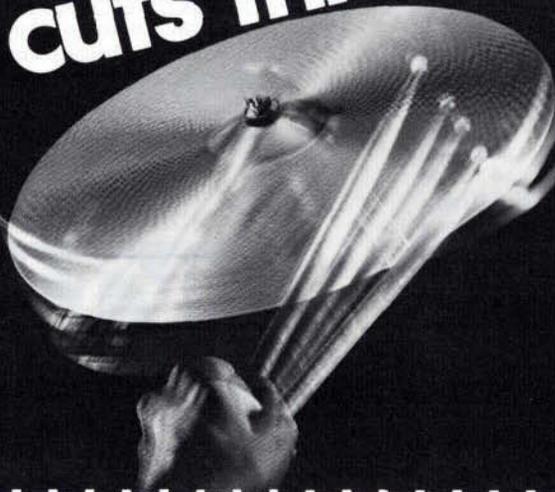
GF: Do you teach at all?

PE: Yes, when I'm in one place. I like teaching very much. I did a lot of teaching when I was with the Kenton band, doing the clinics. I find it rewarding. People were generous with their time with me when I was younger and I like returning that. I try to stress to a player that he may practice all over his drums for three hours, but might accomplish more working on his ride cymbal for ten minutes. You can play all day on the drum set if you want to, but you can accomplish more in ten minutes of good practice as opposed to two hours of wasteful practice. The amount of time isn't necessarily important.

GF: What are your thoughts regarding drum soloing?

continued on page 42

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PE: A solo should be a musical extension of what's come before in the music and a preview of what will come next. You should try to tell a story. A mere display of chops is fine, but music is music and a solo should tell a story, and be well constructed. We all fall into the trap of trying to play fast and amazing. But I try to keep it musical. The success of that lies with the listener.

GF: Do you have any favorite soloists?
PE: I love Elvin Jones and Jack DeJohnette. Billy did some exciting drumming on *Crosswinds*. I dig Roy Haynes a lot. I listen to a lot of bop and horn players too. Sometimes when I'm soloing, I'll even pull a cheap trick and play a bop head, like *Billy's Bounce* or *Duke's Place*. Music is melody, harmony and most important, rhythm.

GF: Of all the people you worked with, do you have any favorites?

PE: Stan was like my musical father. I learned a lot with that band, playing every night. That's a very maturing kind of thing, working every night with other musicians. You've got audiences to deal with and your own conception of what music is. When I joined Stan, I was heading in a different direction musically; the Mahavishnu Orchestra had just appeared on the scene and I started to listen to all those things. I had to get more jazz roots together. It was a blessing I was put out there, to learn slowly what jazz drumming was about. I learned the importance of a ride cymbal and getting a groove going. When I was with Maynard, Gordon Johnson and Biff Hannon taught me so much in regards to playing and preparation. I valued their help immensely. Of course, working with Weather Report is fantastic. It's a very creative environment. The work is demanding and if I'm not playing it, then I'll accept the challenge and learn. I know with this group it's going to get better and better.

GF: Is there one individual you would credit as being the most influential drummer over the past twenty years?

PE: I'd have to name a few. Max Roach was very important and Philly Jo was a great bop drummer. Jo Jones did so much. Tony Williams has given a great deal to drumming. Listen to some of the playing he did with Miles. They fed off each other. Drummers gain from each other and from other musicians. It's a revolving kind of thing.

GF: Do you feel you're still growing musically? What are your goals for the future?

PE: I hope I'm still growing. Just playing new things, listening to tapes and records, or talking to people. I'd like to get into writing. There's a lot more to music that I'd like to explore. I know with Weather Report I'll have that freedom. I

think this is what I'll be doing for a long time.

GF: Any words of advice to offer an aspiring drummer?

PE: Yes, don't be late to your gig. Keep your ears open. Enjoy the music and have fun when you play. Be versatile. My experience in big band prepared me for different musical situations. And, give it everything you have because music is a groovy thing. If one person walks away happy from what you've played, it's a great thing. You can't do that selling shoes.

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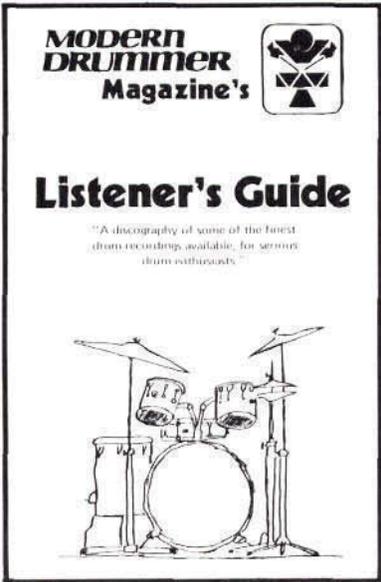
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EDITOR'S OVERVIEW

thoughts on his career, his art, and his new role as Weather Report's driving force.

Paiste cymbals, "How to Recover Your Drums," miking tips, "Understanding Time," and an Elvin Jones transcription are also a part of October; and we've topped it all off with our customary trek to Chicago and the annual National Music Merchants convention to sneak a camera lens on many of the drum company exhibits. If you think they've thought of everything-think again!

We hope you've enjoyed our first two years as a quarterly. MD will remain the kind of publication you want. All we ask is that you be prepared to spend some time with each issue, value the opportunity to learn from the best, and have a desire to be entertained in good fashion. As usual, the best of MD is yet to come.

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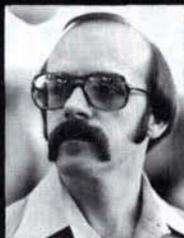
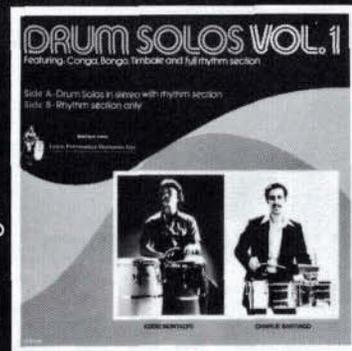
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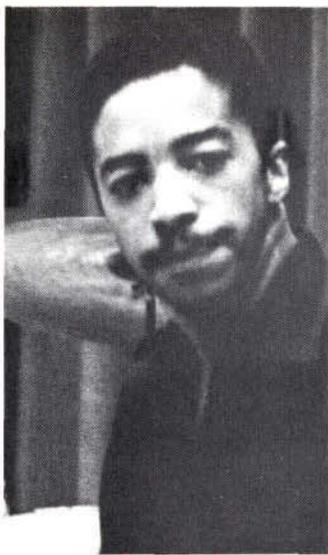
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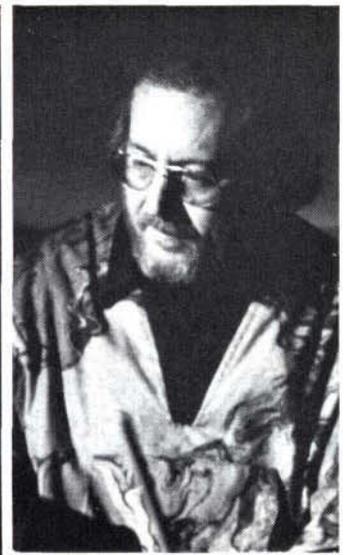
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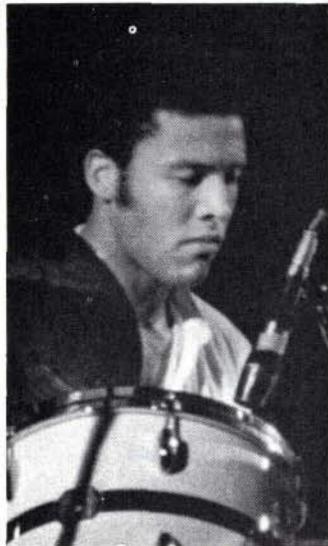
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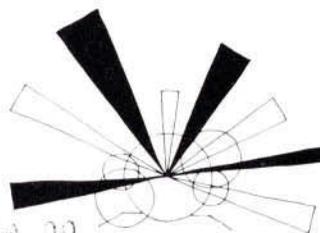
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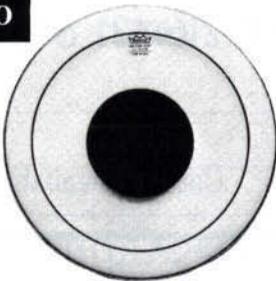
JUST DRUMS

by Rob Cook

The National Association of Music Merchants (NAMM) Expo in Chicago this year included, as usual, a percussion potpourri of concerts, new products, prototypes, and endorsee appearances. To many, the people at a NAMM show are more important than the products on display. The designers of many of today's instruments were on hand, plus the most influential artists each manufacturer could gather together in one place, at one time. Particularly interesting this year were several artist endorsement changeovers: Lou Bellson is now with Slingerland, Ed Shaughnessy and Buddy Rich have teamed with Ludwig. Artists on hand for special NAMM concerts included Rich, Bellson, Bobby Rosengarden, and the Maynard Ferguson band with drummer Bobby Economo.

There were a few exhibitors displaying their wares for the very first time, while many of the regulars had a wealth of new products to offer. Many of the products introduced will be in the shops as you read this, while others won't be available until later in the year. And a couple you may never see, because the prototypes generated limited interest or the dealers doubted the product's consumer appeal. For up-to-date advisement on instrument availability at a dealer in your area, contact the manufacturer directly. Names and addresses are supplied at the conclusion of this article.

REMO



(left) New for the marching drummer. *Pinstripe CS* marching heads.

(below) *Rototrac*; a new mounting system for Remo Rototoms.



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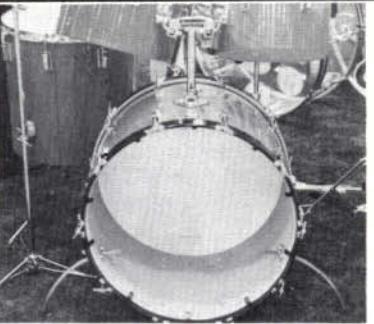


(above) The *DC10 Rob Carson* model, minus bead.

(right) President Herb Brochstein proudly displays his new *Hands Hickory* line. The wood is American, the sticks hand made in Japan. The company also introduced a budget stick made from Asiatic Oak called the *Good Times Slick*.

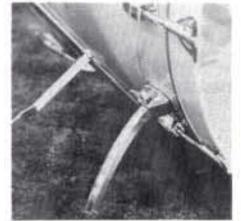


LUDWIG



(above) The *Combo Two* with Aerolite snare, single head toms, and flat base stands. Available in any finish at \$810 retail.

(left) Boom stand for concert toms.



(right) Sturdier spurs. Two pair standard on 16" deep bass drums.



(above) Left, double headed bongos. Right, double headed *Power Toms*.

ROGERS



Drummer-Clinician Roy Burns with new Rogers gear. Commendable innovations in the hardware field complemented this year by some outstanding finishes. That's a wood sunburst finish—not pearl.

TAMA



(left) New *Gong Tom-toms*, with heads 2" larger than shells. Also available in a side-mounted bass drum.



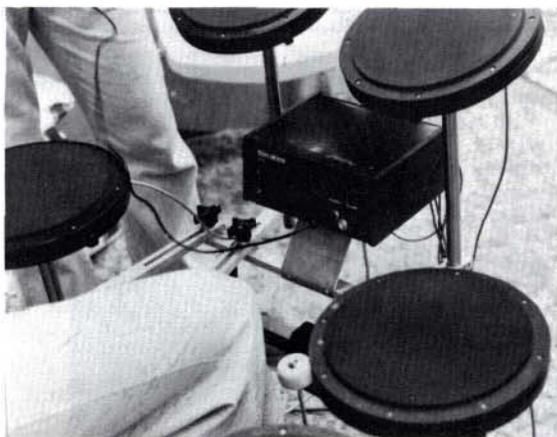
(right) Prototype floor tom-tom with pedal activated, head tensioning device.



(above) Fiberglass *Octobans* in mat black finish.

REGAL

From the nylon-tip drum stick people, a 4 piece electronic practice drum set called *Thin Skins*.



YAMAHA



(above) A well-known name enters the drum market leading off with the *9000 Series*, all birch for a bright response, and the *7000 Series* of Camellia and Mahogany for a heavier sound with slightly deeper response.



(right) The company's entry in pedal floor toms.

HIPERCUSSION

(right) Another angle to the pedal tension tom-tom concept from yet another new name to American drummers, *HIPercussion* of Italy.



(below) Super heavy duty hardware offering unlimited set up possibilities, an obvious concern of designers from this innovative overseas firm.



PEARL



(above) Nashville drummer Larrie Londin in concert with famed guitarist Les Paul.



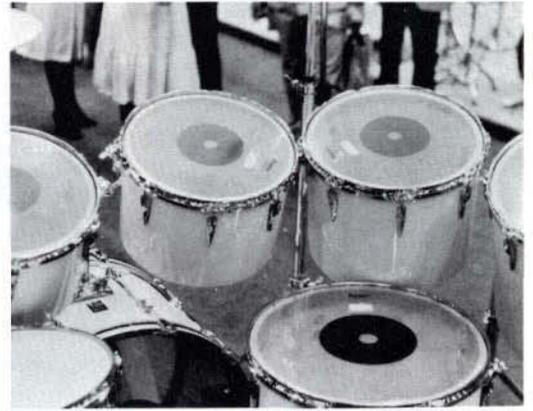
(left) The dynamic Les DeMerle displays his virtuosity on Pearl drums.

STAR

Synare 3 electronic percussion units. Each drum is battery powered, with all electronics self-contained.



PREMIER



Premier Black drumheads with a distinctive hole in the center.

CARROLL



Special percussion effects are the forte of this renowned New York company, making their debut NAMM Expo appearance.

SYNDRUM

David Williamson and electronic wizard Joe Pollard of California's Pollard Industries, with the new two-drum *Syndrum* unit.



ZILDJIAN



Len DiMuzio and Rab Zildjian with new Chinese gongs, described as being, "more maneuverable and splashier than Turkish gongs, with super fast response and short sustaining tone depth."

PERDEL

(right) Drumming accessories that can "soup up" any outfit.



(left) Have these people thought of everything for your convenience? How about a stick and mallet rack, triangle holder and . . . ash tray?

PERIPOLE

This company is the exclusive U.S. importer of Bergerault Percussion Products from France. Note three octaves of wood blocks in the foreground. Firm also distributes a 5 octave marimba, and a full 2 octave concert chime set.



VAN REAS



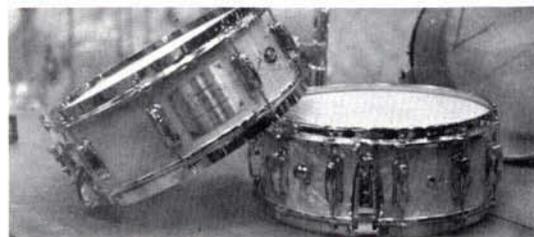
Dennis Hennessey with the *Bulls Eye*, "do-it-yourself," controlled sound mylar discs.

SLINGERLAND



(left) Slingerland's *Cu-A way* concept applied to the drum set.

(right) The marching *Cut-A ways*.



Left, re-issue of the famed *Radio King* snare drum. Right, the *Spitfire*, a 12 lug snare inspired by Louie Bellson.

COMPANY ADDRESSES

- Carroll Sound- 351 W 41st St, New York, New York 10036
- Hipercussion- c/o Caldironi Musica, Milano, Italy
- Ludwig- 1728 N Damen, Chicago, Illinois 60647
- Pearl- c/o Norlin, 7373 N Cicero, Lincolnwood, Illinois 60464
- PerDel- c/o HPR Mfg Co, Simi Vally, California
- Peripole- Browns Mills, New Jersey 08015
- Pollard (Syndrum)- 9014 Lindblade St, Culver City, California 90230
- Premier- Box 310, Elkhart, Indiana 46515
- Pro-Mark- 10710 Craighead, Houston, Texas 77025
- Regal- c/o J.D. Calato Mfg Co- 4501 Hyde Park Blvd, Niagara Falls, New York, 14305
- Remo- 12804 Raymer St, North Hollywood, California 91605
- Rogers- c/o CBS Musical Instruments, 1300 E Valencia, Fullerton, California 92631
- Slingerland- 6633 N Milwaukee, Niles, Illinois
- Synare- c/o Star Instruments, P.O. Box 71, Stafford Springs, Ct. 06076
- Tama- c/o Elger Box 469 Cornwells Heights, Pa. 19020
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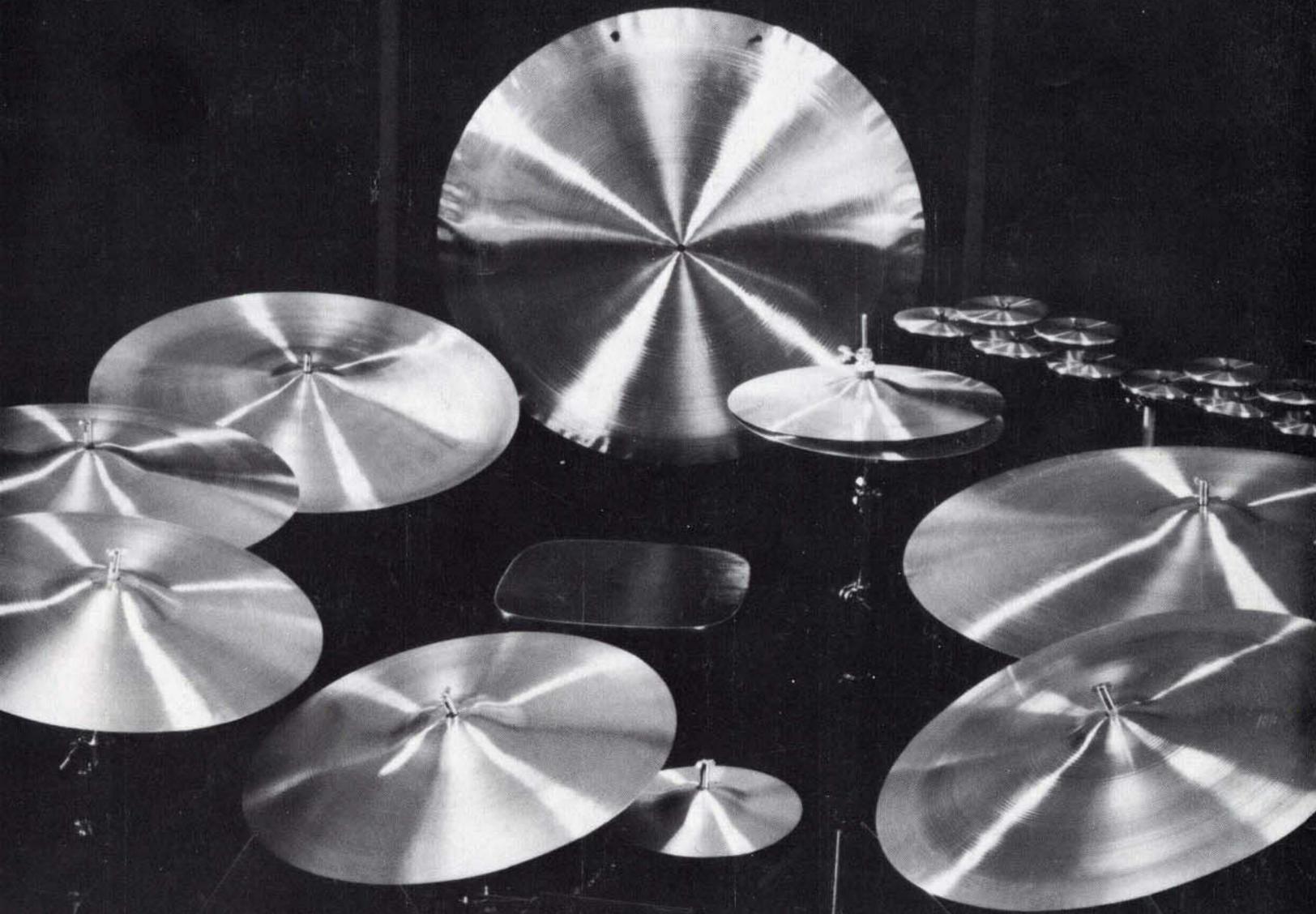
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