

MODERN DRUMMER

JAN.-FEB. 1979
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A Contemporary Publication Exclusively for Drummers

Bill Bruford

Max Roach

Les DeMerle

Inside Zildjian

Miking: Part Two

Frank's Drum Shop

Ed Soph: On Brushes

**First Annual
MD READERS POLL**

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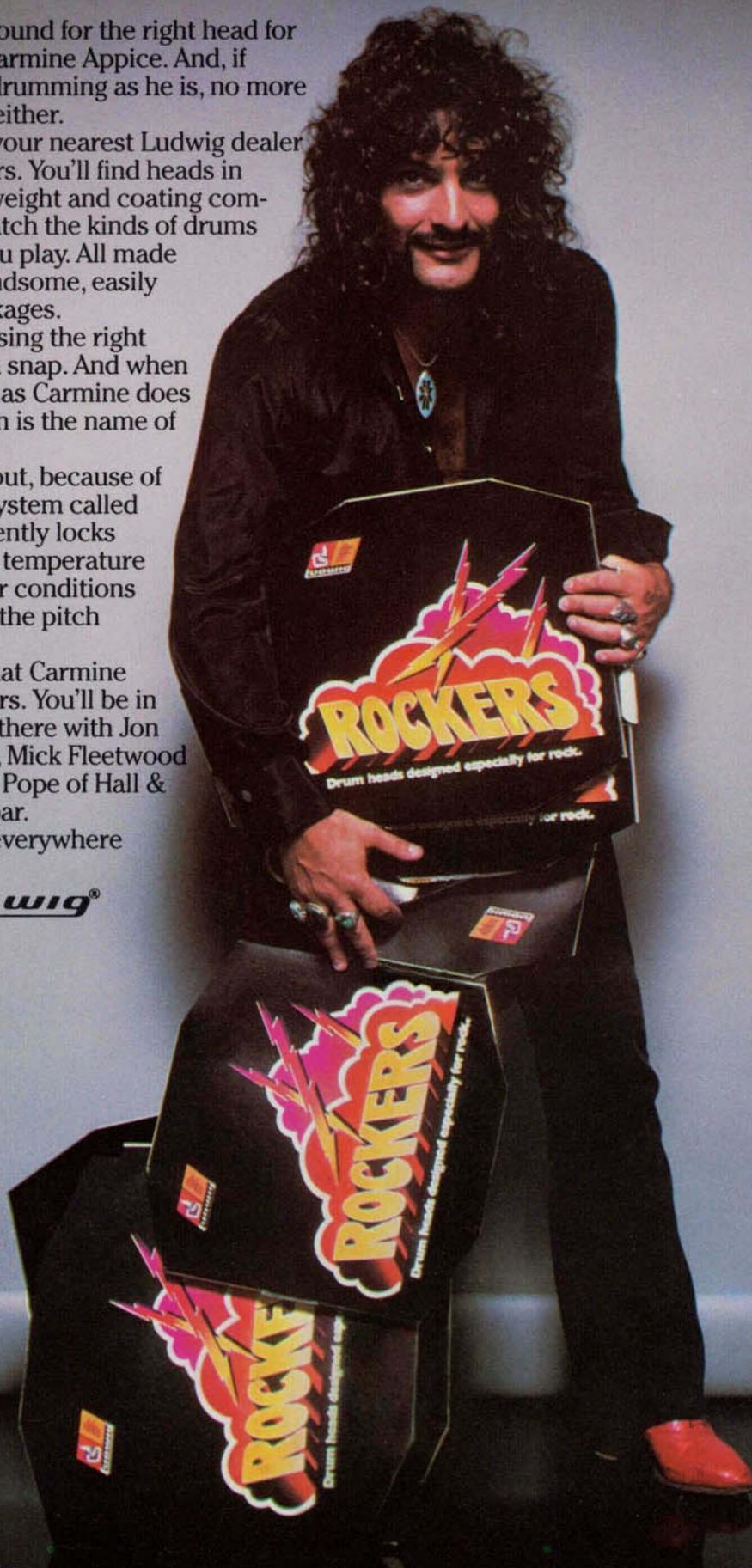
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EDITOR'S OVERVIEW



Welcome to MD's third year. To anyone who might have missed our previous announcements, there will be six issues this year, one every other month. Our shirt sleeves are rolled up and we're raring to go.

Many subscribers have written asking how their subscriptions will be adjusted from the four to six time cycle. Expiration dates are being automatically computer adjusted. Those subscribers who paid the old rate will receive the issues due them and be notified when their sub has expired. A four time subscriber will simply expire sooner to adjust to the six issue year. We anticipate a smooth and painless conversion though there are always those few exceptions. Should you find yourself among them, feel free to contact the Circulation Department. Someone will be glad to help.

On with '79. This issue contains your ballot for MD's First Annual Readers Poll. We feel it is about time drummers select artists who warrant honoring. Our poll is the first of its kind in terms of drummers honoring drummers and we need your vote. Your ballot is on page 29.

Bill Bruford is on our cover for January, a notable rock drummer with some unique and refreshing concepts. What can one say about Max Roach? An innovative artist of many talents who surely made his mark on the American music scene. And Les DeMerle, who reflects on his brand of percussion adding some helpful tips for young players on the way up.

Inside Zildjian (first of two parts) is a close-up on one of percussion's oldest companies. Cheech Iero, MD's wandering tour guide, leads us through every phase of the cymbal making business. And Rob Cook's visit to Frank's Drum Shop illustrates why this 40 year old Chicago landmark is one of the leading shops in the nation.

MD has also commissioned an impressive array of guest columnists this year, starting off this issue with Ed Soph's *Jazz Drummers Workshop*, Danny Pucillo's *Show and Studio*. Randy Hess' *Electronic Insights* and Dave Levine's *Drummer/Percussionist*. They'll be joined shortly by Henry Adler, David Garibaldi and Butch Miles. Looks like a very interesting year ahead. Enjoy.

MODERN DRUMMER



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OUR 25TH YEAR

READERS PLATFORM

As a musician/drummer, I agree with much Art Blakey said in your October issue. Unfortunately, he didn't mention the most serious, finest trumpet player he worked with, Clifford Brown. Shame Arthur.

RAY RICHARDSON
SILVER SPRING, MD

In reference to the interview with Art Blakey, I was impressed with what he had to say. The last comment in the interview really hit me. He is right. A lot of musicians prostitute themselves to make a buck. I respect Art Blakey for being an honest musician. Long live Art Blakey and his kind of feeling towards the art.

ROBERT ROMANELLI
TRAPPE, PA

Thanks for the interviews with Gadd, Blakey and Erskine. They were very enlightening, but why do most interviewers neglect to ask what type of pedals are used. I realize, as Blakey said, "It isn't the instrument, it's the musician," but for me, it helps to know the equipment used by great musicians.

CHUCK SILVERMAN
HOLLYWOOD, CA

I've just attended another Chicago concert. Their drummer Danny Seraphine gets better and better. He's got to be the most tasty drummer around, aside from his incredible technique. Love ya Danny!

J.C.
BIRMINGHAM, MI

I have been a subscriber to your magazine since it started, but I've found that you quickly became super commercialized like the rest of the music business. You overstress technique and seem to forget that music is art. The drummer should interpret the instrument in his own way to express himself to the fullest.

JONATHAN EDWARDS
BLOOMSBURG, PA

There is one thing about Modern Drummer that I find distressing, especially among my younger students. Their parents object to your use of four letter words that have appeared in your interviews with various drummers. As a musician, I realize that some of us speak this way, but I don't think my students should be introduced to these words by a magazine of high caliber in every other respect.

JOHN BOCK
ELMSFORD, NY

I would like to see more emphasis on the philosophies of non-famous, working drummers. Often, we forget about the "little guy" who is a great player but doesn't record or do concerts; who instead works on the road in lounge groups. This is a specialized type of drumming and many readers would have a better chance getting this type of work, rather than TV, show or studio work.

JOEL KLEIN
YONKERS, NY

Just finished the October issue and must commend you on a fine job. The articles on Blakey, Gadd and Erskine were excellent. How about an article on Charlie Watts of the Rolling Stones?

STEVE MULDOFSKY
BROOKLYN, NY

I'd like to request an article on Jake Hanna, one of the finest jazz drummers on the scene today. I'm sure there are a lot of young drummers who have never heard of Jake, but could learn so much if they only listened to him.

SHAMUS CORBY, JR.
SANTA ANA, CA

Your magazine offers great insights on the top drummers today, but I have yet to see an article on E.L.P.'s Carl Palmer. After seeing the man play, I can say without a doubt he is the fastest and most precise drummer in the world.

LOU EGER
YONKERS, NY

Editor's Note — An interview with Carl Palmer will appear in a future issue of MD.

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PETER ERSKINE

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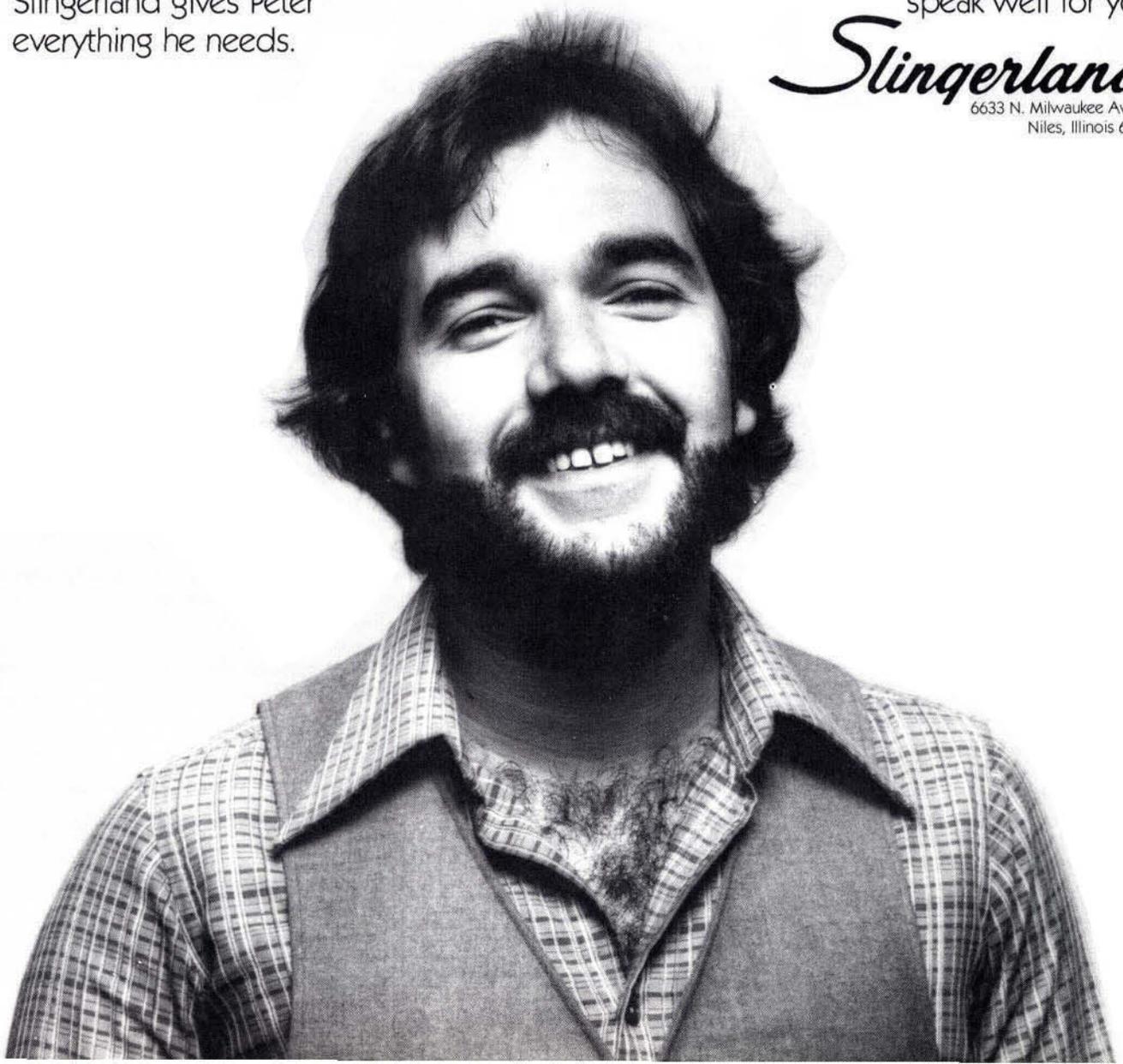
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IT'S QUESTIONABLE



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 trouble keeping my right drumstick from bouncing all over the place, especially with my rolls. Can you please suggest something?

J.B.
RENO, NV

A. I would like to suggest working on right hand fulcrum development. Hold the stick between the thumb and first joint of the forefinger, with the thumb nail pointing towards the tip of the drumstick. Do not use the remaining fingers to hold the stick, but rather keep them curled loosely around the stick for support. This assures that while the fulcrum motivates the stick, the entire hand, wrist and fingers will turn with the fulcrum. Be sure to bring the wrist all the way back for proper snap and maximum control. Practice quarter notes, eighths, triplets and sixteenths in sequence, in the manner prescribed above.

Q. Could you recommend a good cleaner for stainless steel drums?

L.P.
LACKAWANNA, NY

A. A good cleaner that polishes and protects is the Ludwig Pro-Shine polish. It comes in an unbreakable plastic bottle with a spray top and includes a cleaning cloth.

Q. Where can I write for information and specs on electronic drums and percussion synthesizers?

S.B.
PORT JOE, FL

A. Information on percussion electronics can be obtained from Star Instruments, Box 71, Stafford Springs, CT. 06076, and Pollard Industries, Inc., 11581 Federal Drive, El Monte, CA 91731.

Q. I'm undecided whether to purchase a pair of 10" and 12" Roto-Toms, or a set of melodic toms. They appear to have the same sound. Can you help in my selection?

K.W.
BROOKLYN, NY

A. The Remo Roto-Toms are somewhat different from melodic toms. They are neither timpani nor conventional toms, yet they embody the qualities of both. The 10" and 12" Roto-Toms have a practical range of one octave on each drum, along with an extended range. The outstanding feature is the ability to adjust pitch and tune with the flick of the wrist, obviously much faster than the key and tension rod system of the melodies. If you're looking for special effects with fast pitch change and glissando capabilities, Roto-Toms are certainly recommended.

Q. I play matched grip and my present teacher is after me to go back to conventional style. I made the transition from conven-

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tional to matched five years ago finding it more comfortable. Please help, I'm confused.

J.D.
HIGHBRIDGE, NJ

A. The April 77 issue of MD contained a feature article entitled the "Merits of the Matched Grip." If you can locate that issue, I would suggest reading it, and having your teacher read it also. Generally speaking, the beginning drummer will progress more rapidly and efficiently with the matched grip. Matched also seems to allow for greater ease in the transition from snare drum to mallets, timpani and multi-percussion. More and more teachers are beginning to endorse its obvious advantages. If it works for you, use it.

Q. Is it really necessary for today's studio drummer to play anything besides rock and jazz? How does one prepare for this field?

B.M.
TOPEKA, KS

A. Yes, it certainly is necessary to play more than rock and jazz. Knowledge of and ability to perform in every style is essential. The ability to sight read in all time signatures and maintain a steady tempo is mandatory for studio drummers, along with the ability to interpret the written drum part. Locate a good teacher, preferably one familiar with the demands of studio work. Good musicianship and versatility are the keywords in this most exacting field of music.

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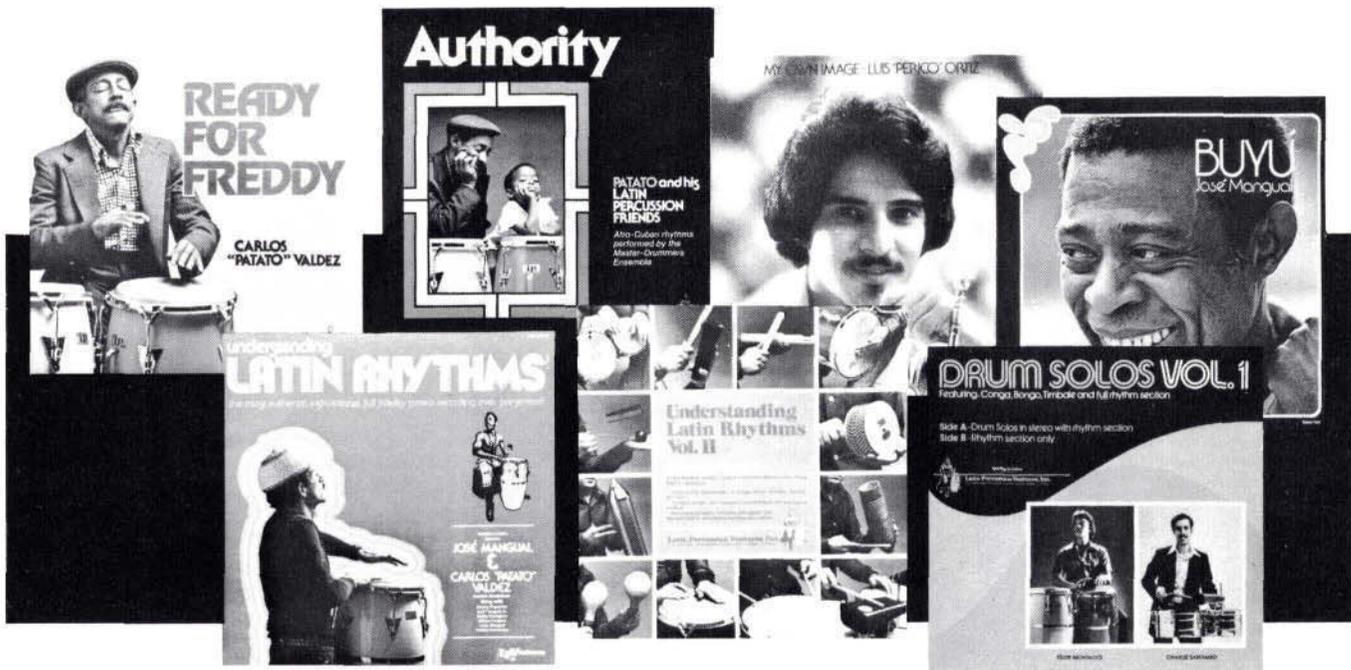
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Noted percussionist Sherman Ferguson is currently playing with the Kenny Burrell Trio. He has also worked with the Pointer Sisters, Grover Washington, Jr.; Pat Harterio, Gabor Szabo and was co-leader of Catalyst. He has appeared on numerous recordings, including the soon-to-be-released "Hand-Crafted" by the Kenny Burrell Trio.



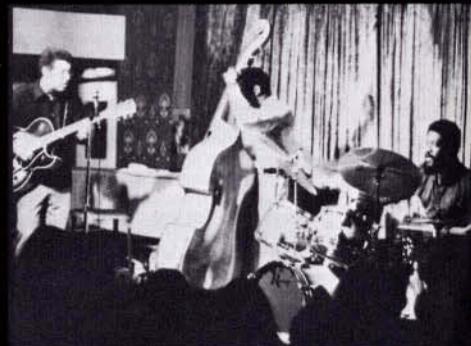
SHERMAN FERGUSON TALKS ABOUT MUSICAL SENSITIVITY AND ROGERS.

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To develop this sensitivity, you first have to listen to the other musicians and push your own ego aside. You want to be sure your own playing really enhances theirs. This doesn't mean you can't be creative. In fact, your creative opportunities are unlimited because everything you play will really be noticeable in the overall musical feeling the group is trying to convey.

You also want to be sure your equipment is working to your fullest advantage. That's one of the reasons I use Rogers. The MemriLoc hardware gives me the exact same set-up every time I play. Everything locks into place—quickly and accurately. I can devote my full attention to interpreting the music, instead of having to worry about a drum or cymbal shifting out of position.

Another thing that's critical when you are playing with a small group is your dynamic level. At no time do you want to be overpowering. If you can't hear the other two instruments, you are probably playing too loud. When I play



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with the Kenny Burrell Trio, I constantly adjust my own dynamic level to fit what the other guys are doing. And since we play everything from light chamber music to the blues, I really have to be sensitive to a lot of different situations.

For instance, if regular sticks are too loud, I'll switch to timbale sticks. If I want a soft sound I'll use brushes. And when our bass player, Larry Gales, gets into something really delicate, I'll play with just my fingers. At times we play so quietly you can actually hear people in the audience stirring the ice in their drinks!

You should also be aware of the way your dynamic range affects the atmosphere of the place where you are playing. You don't want to ruin the intimacy of a small club by playing too loud. If a room is "live", I always play a little softer. If it's "dead", I'll play a bit harder. Sometimes the acoustics in a club will change as it fills up with people and you have to compensate to stay in balance with the rest of the group. I know a lot of groups use mikes and depend on their sound men to keep things even, but we like to change the dynamic range by our playing. It keeps our sensitivity level higher and it sounds much more natural because we have full control over what the audience hears.

Something else about playing clubs. You don't want to waste a lot of time tuning and re-tuning your equipment. That's another good thing about Rogers. They make their drums so they are not only easy to tune—but they stay that way. Also, their quality construction really stands up to the punishment of the road. The way I see it, it's much easier to concentrate on sensitivity and the musical feeling you are trying to build when you have confidence in your equipment. That's why I depend on Rogers."

"TO DEVELOP MUSICAL SENSITIVITY, YOU HAVE TO LISTEN TO OTHERS AND PUSH YOUR OWN EGO ASIDE."
-SHERMAN FERGUSON







Photo by Brian Killgrew

BILL BRUFORD

By Michael Shore

Bill Bruford has never attained the widespread fame of Carl Palmer or Billy Cobham. But whenever Bruford's name is mentioned, it is almost invariably prefaced by the term "drummer extraordinaire" or "precise percussionist." Bruford, through a not-quite-ten-year career, has consistently demonstrated an ability to bring rhythmic crispness and sophistication to some of the most complex and demanding arrangements in contemporary music.

Born in Kent County, in the vicinity of London, England, May 17, 1949, Bill joined Yes as a charter member in 1969 after three days with the blues group Savoy Brown. Bill stayed with Yes for four years, leaving after the "Close To The Edge" album, before Yes became a gigantic commercial property. He moved to King Crimson, where his gift for syncopation was explored to the full. When that band broke up in 1974, he shuffled around the music scene, and in the past four years has played with: Roy Harper, an English singer/songwriter; French jazz-rock band Gong; sessions with Yes members Steve Howe and Chris Squire, as well as American band Pavlov's Dog; and tours with Genesis (1976) and jazz-rock band National Health (1977). This year he released a solo album, and is currently involved with the band U.K. (who toured the U.S. this summer).

MS: Why don't we start with the drum kit you're using now. Is it another hybrid, like the one you had on the Genesis tour?

BB: I suppose so. I have a Hayman hanging tom, two Roto Toms, and a Ludwig bass, snare, and floor tom.

MS: I remember the one you had with Genesis; two Ludwig toms with a smaller Hayman (defunct company) tom in between, so that when you rolled around the toms the sound would get higher in the middle instead of progressing downward, as usual.

BB: Yes. There is this conception that one should go into a store and get an entire kit, right? Especially in America you see that; just get a shop window kit. In Europe and England there's a looser attitude toward the set up. One might start out with a marimba and a snare drum. It's a much healthier attitude. If the rest of the world is going "brrrrr-bum" on a conventional kit, you sound that much more unique.

MS: Do you still use the splash cymbal atop the crash?

BB: I still have it. A cymbal stand can hold more than one cymbal. It's more convenient for me, the way I play.

MS: How about the percussion rack you had with Genesis? Do you still use that?

BB: Yes, I brought it along but so far, haven't used it that much.

MS: What have you got on it?

BB: Well, let's see ... some woodblocks, three small Swiss bells, three untuned metal plates which have a sort of anvil-bell tone, two small Roto toms, a Paiste gong, some triangles and small Paiste cymbals. Just a lot of miscellaneous percussive items.

MS: On the Genesis tour you had a strange cymbal atop the rack, bent up on one side like a hat brim. It's the one you used with King Crimson on "One More Red Nightmare" to get that very dry, china-type sound.

BB: That one broke after a while. We found it in a rehearsal room, in the dustbin. I guess the drummer in the group there before us screwed it up and threw it away. It was a cheap Zilket ride. The sound was perfect for the song we were doing then. Its sound was peaking, and then it got worse and worse. It was bent and cracked. I clamped it down pretty tight to get that dry sound, so consequently it just died after a while. It did sound great though, one better than a Chinese cymbal.

MS: Any particular reason why you use the drums you do?

BB: As far as the Ludwigs go I thought they made the best drum going. But I could never afford a whole set. I had an old Hayman kit lying around so I just mixed and matched them as the mood took me.

The Roto Toms have a really great kit sound, very pure and bright. I'm using a 14" and an 18". Strangely enough the 14 puts out a lot more sound. I've got this duff head on the 18, a pinstripe head, and I can't get any power out of it.

MS: I believe those heads were made for the heavy, session sound; they have a reinforcement around the edge to take out all the overtones.

BB: God, I hate that session sound, so flat and middle range. Ever since Ringo Starr they've been doing it. Rock drummers are so damned conventional it's ridiculous.

MS: You've always had a very unconventional sound, very bright tom-tom, and that incredibly crisp snare sound. How do you do it?

BB: Well, I tune all my drums pretty high, sort of a jazz tuning. I like the sound of a highly tuned drum. On a slack tuned drum you lose all the finer notes. A lot has to do with production in the studio like turning up the high end on the mixing board. I get the same sort of sound live, too. It must be in the way I hit them. Possibly, when I started out with Yes, I developed a technique using streams of rim shots or something to compensate for an underamplified kit.

MS: That popping snare sound is like a rim shot too, but tighter.

BB: Yes, it is definitely a rim shot. I tune the top head high, and the snare head a little lower. I have two basic notes on the snare: the rim shot and the softer, regular snare sound. Perhaps if I were a better drummer I'd have more.

MS: How about your cymbals? You use Paiste, right?

BB: Yes. They're a good company and really stand by their product. They have a very clean, bright sound and cut through amplification very well.

MS: What sizes and types do you use?

BB: I have a whole garage full of cymbals. There are a couple of 16" thin crashes, a 20" medium ride with about ten rivets in it, 15" *Sound Edge* hi-hats, and the 11" splash. I've been using the riveted ride a lot lately. I dug it out of the garage for my solo album but I'll probably get tired of it soon and put another one up there.

You know, I always thought a drum was just a shell with skin over it. The sound lies with the drummer, not the drum. It's much healthier to take the European approach rather than the American, as far as setting up is concerned. People in America are very surprised when you use anything other than a traditional kit. An individualized sound has to follow naturally from using a more unique kit. With Genesis I had a triangle hanging off the ride cymbal, splash atop the crash, different tom toms, and the rack with all these odd little things on it. We don't all have to do the same thing. Because the usual rock drummers are so conventional,

"GOD, I HATE THAT SESSION SOUND, SO FLAT AND MIDDLE RANGE. EVER SINCE RINGO STARR THEY'VE BEEN DOING IT. ROCK DRUMMERS ARE SO DAMNED CONVENTIONAL IT'S RIDICULOUS."

the audiences expect less of them, and the whole thing gets limited. And the advent of disco and punk rock certainly hasn't helped. All disco did was send hi-hat stock up a few hundred points.

MS: What about tuned percussion? You used a lot of it on your solo album.

BB: I'm by no means proficient on tuned percussion yet. I'm still a beginner. But it's a great thing for a drummer to learn. I play piano as well as vibes, glockenspiel, and so on. It's terribly important for a drummer to learn an instrument like piano. Piano is a percussive instrument. You can gain a wider perspective by learning a tuned instrument. You become aware of how other musicians think. You find that other musicians are intensely bored by what turns a drummer on. And since drums are almost invariably part of a group, it helps to appreciate other musicians.

MS: Do you approach kit drums as an instrument in a similar fashion?

BB: I try to. I don't know how well I succeed at it. I like to take a questioning approach; how will the bass player react to these notes? If I were in his shoes, would I want the drum part played this way?

MS: You use the matched grip, right?

BB: Yes. I never could do it the other way. I couldn't get enough power with the traditional grip. I have a very weak, technically incorrect left hand grip, which may figure into that snare drum sound. Perhaps because it's looser it can resonate more.

MS: What sort of musical training did you have?

BB: Well, I started banging around on the drums at the age of 12 or 13. A few years later I took two hours tuition a week with Lou Pacock of the Royal Philharmonic. I also studied with John Marshall for a while. My real musical training began when I learned piano. It's the only thing I can compose a song on. I like to think that my musical education has never stopped and never will. There's so much to learn!

MS: Are you at all satisfied with your playing?

BB: Not really, no. I suppose I've gotten a bit more sure of myself, a bit more adult, but there are still so many things that I can't do on a drum kit!

MS: You're generally regarded as a "drummer's drummer" type.

BB: I can't see why. It certainly couldn't be because of chops. I guess it's because of the beats I use. It's something I've always been attracted to. You know Aynsley Dunbar?

MS: I know of him.

BB: He's with *Journey* now and in my opinion, not playing his best. Ten years ago in London, with his own blues groups, he was fabulous! I would drive miles to see Aynsley, not for his special technique, just the beats he used and the feel of his playing.

MS: What other drummers have you admired?

BB: I'm mainly into jazz drummers. Jack DeJohnette, Jon Christensen, Tony Williams. Almost any decent jazz drummer has to be better than any rock drummer, simply because jazz is a more challenging area of music. U.K. toured with Al DiMeola and he's got a couple of fine young men with him. I can't remember their names, but they're both young. One guy on kit, another on Latin percussion. They really cook. Plus he has a keyboard player who doubles on marimba. I think in ten years time you'll see a lot of people demanding that their percussionist be able to handle tuned percussion. To that I say, great!

MS: Could you cite any influences on your style?

BB: I've been influenced by everyone I've ever heard. I went through that thing of being amazed by Buddy Rich on snare drum chops and all that, but you have to realize there's more to drumming than that. I guess my biggest influence and the guy who turned my head totally around, was Jamie Muir, who was with us in King Crimson for a while.

Muir's direction was totally opposite from mine. I am a technique, precision drummer and Jamie, a free form improvising percussionist. God, did he open my eyes. Jamie saw above and beyond chops. He was into the color of the music, the tone, and being intuitive about it. He had this thing called "the industrial drum kit," which was treated with chains and steel plates on the drums. They had such an incredible sound, we didn't know how to record it. We used it on "Larks Tongues In Aspice (Part 1)," the really fast free-meter part in the middle. All our conceptions of a good drum sound went right out the window.

MS: How does your use of woodblocks and bells contrast with Muir's?

BB: He has a better sense of flow. I need to be more intuitive. I need to loosen up. I've gone pretty far up the road with the precision thing. Like, Crimson would do an improvised thing and I'd do a "tick" on a block, and it just couldn't come out loose or imprecise.

MS: Isn't precision important?

BB: Yes, but doesn't it get tiresome

after awhile? With woodblocks and bells, I really like the Latin effect of multi-percussion . . . five pairs of hands all playing basic figures, slightly out of sync. It has a liquid effect which I like. I feel I'm very solid, as opposed to liquid and flowing, so I really wouldn't mind being more intuitive.

MS: Do you think of yourself as a conventional rock drummer?

BB: I am a rock drummer, but I don't like most rock drummers. They tune the heads slack. They plod and are unimaginative. I love jazz. Tony Williams knocks me out. The feel is always there. I suppose my highest aim right now is to surprise Allan Holdsworth (U.K.'s guitarist, who has played with Tony Williams) as much as he was surprised by Tony Williams. My style is somewhat in the grey area between rock and jazz, which suits me for now. But there are many areas to get into. Improvising percussion interests me a lot. There's a guy called Frank Perry in London who plays with Keith Tippett. He's kind of like Jamie Muir was, a very spiritual player. He has this wild kit with tuned glasses and things. I just saw him in London a while back and he was very good.

MS: How do you feel about the big jazz-rock drummers, like Billy Cobham, or the flashier players like Carl Palmer?

BB: Well, they're very talented and skilled. I think Cobham's music has gone downhill. He's a bit self-indulgent, but God can he play! I've never been into doing flashy things on the drums. I don't think of myself as a flashy player, and that suits me fine. I'd rather be economical.

I like to think I have as much technique as I need. I find the feeling that a musician is holding back attractive. The feeling that something is there and could come out in little bits at any moment is quite attractive to me.

MS: Have you always used wooden drums?

BB: Except for the chrome snare, which is usually 14 X 6 1/2, I use wood. I like the sound, it's as simple as that.

MS: What do you think of the electronic devices that have recently come out, like Syndrums?

BB: I've been so busy that I haven't heard them too much. They're about fourth or fifth on my list of things to do, actually. First I have to learn to play kit drums better, then there's piano, tuned percussion, composing, and then electronics.

MS: Have you ever used double bass drums?

BB: No, I never liked that idea. I think it clutters up the bottom too much. Drumming, like music, is about spaces. Besides, I think I can do what I have to with one bass drum.

MS: Are you into drum solos at all?

BB: No, not really. There's only so much you can do. They can be a real pain.

It's like practicing before an audience. You just go "bimp," "bom," "bop," around and around, faster and slower, vary the tempo, do some crossovers, some alternate-hand sticking. It's just a show of technique. If the music specifically calls for some sort of percussion solo spot it's appropriate. Massed percussion sections can be nice. Twenty-five Ghanaian drummers can be pretty fierce. Or a tuned percussion section.

MS: Then you see the drums as basically an accompanying instrument?

BB: In most cases I suppose so. But tuned percussion can be blended into ensembles for the rhythmic-melodic thing.

MS: There's a lot of that on *Thirty Years*. Not tuned percussion, but rhythm-melodies, as you call it.

BB: Everybody says that right off. It's a deceptively simple process, the way we did that. It just sounds complex and impossible. We started off with a beat and meter. Then we added a melody that fit with it; the synthesizer line goes between the beats in there. We took out the original drum line and worked in a new one based on the third line. I forgot to mention the guitar-bass riff; we get a drum part, the bass and the melody. The drum part emerges from what's come before. Actually it's two or three steps removed from where it started.

MS: You play drums the same way. There's definitely some sort of sense about your playing; a style that seems effortless and simple, but reveals complexities upon closer inspection.

BB: That's my way of reflecting myself through the drums. I don't like to be imprecise, although I'd like to be less conscious and crafty — more instinctive. That's the thing with playing the drums, or any instrument. The instrument is this inanimate thing, with no questions, no answers, no excuses, it's just there. And you sit down and play it and a part of you is reflected. And people stop and say, "Is that what Bill Bruford's like?" Your personality shows through, you know? I don't like beating around the bush, or having excess; I like things spare and tight. I like spaces in music, not too much clutter.

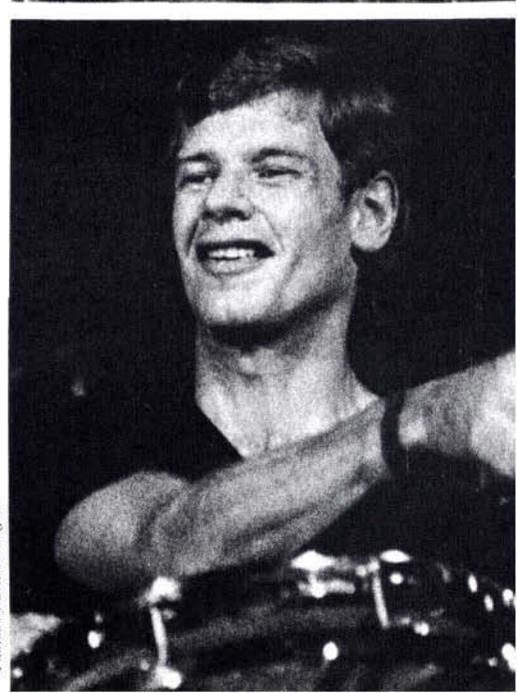
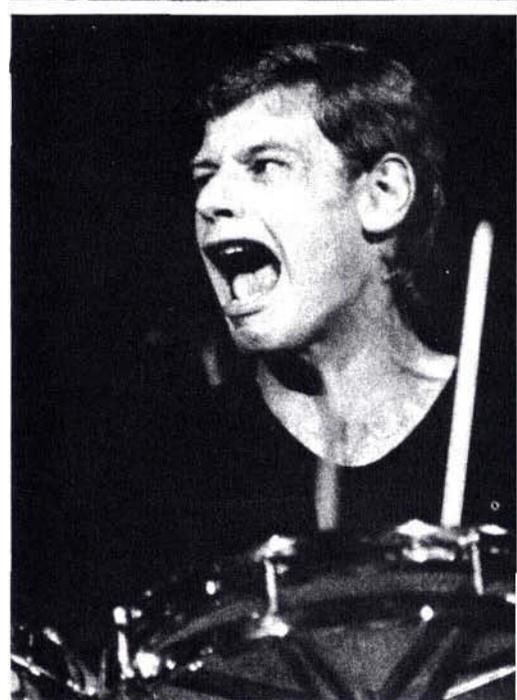
MS: You always seem to play meters accurately. Like *Thirty Years* or *Mental Medication*, or the woodblock part in *Lament* by King Crimson.

BB: It all goes back to what I was saying before about economy and spaces in the music. When there are beats hit precisely, and finely, when they're very clear and sharp, the spaces are felt more firmly between them. You automatically set up the possibility of placing counter-beats between them. There's much more tension when the spaces are there.

MS: I hadn't thought of tension, but there is an alertness to your playing.

BB: There's plenty of times I've looked

continued on page 37



Photos by Brian Killigrew

INSIDE

ZILDJIAN



A view of the Zildjian's cymbal garden, located in the lobby of the Zildjian factory.

First of a two part report By Cheech Iero



Arriving at the ultra-modern Zildjian cymbal factory in Norwell, Massachusetts, I walked through the futuristic lobby and past the contemporary cymbal sculptures. Lennie DiMuzio, manager of sales and selection and agent of the Zildjian Company's present day success, met me with a broad smile. He proceeded to accompany me on a tour of the legendary Zildjian factory.

As we strolled through the aging vaults, where hundreds of cymbals lined the walls, Lennie explained that tin from Malaysia and copper from United States mines are melted down separately in the Zildjian foundry. The proportion is approximately twenty per cent tin to eighty percent copper. A small amount of pure silver is added to give the cymbals their tonal brilliance.

The Zildjian family attributes their superiority in the craft of cymbal making to a metal casting secret discovered in 1623 by Avedis Zildjian, an alchemist from Constantinople. The "formula" has been passed down to the senior male descendents of the Zildjian family ever since.

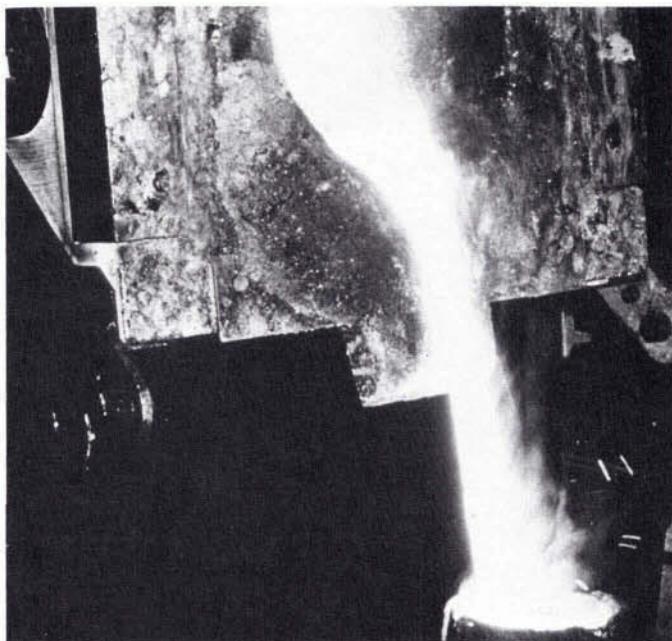
The present day Avedis Zildjian was persuaded by his uncle in 1908 to "take over the secret that is your heritage." Sensing a potential market for cymbals in the United States, Avedis opened a small plant in Quincy, Massachusetts. Avedis memorized the "secret formula" and also learned the art of hand hammering and spinning various types of cymbals.

Avedis refused to wait for business to come to him and so, sought his market in the jazz night clubs of Harlem, Chicago and Kansas City. He spent weeks on the road trying to find out from drummers what they wanted in a cymbal. These recurrent cymbal discussions often resulted in heated arguments, but Zildjian's determination gained him friendships with the great drummers at that time like Gene Krupa, Dave Tough, Cozy Cole, Ray Bauduc, George Wettling and Chick Webb.

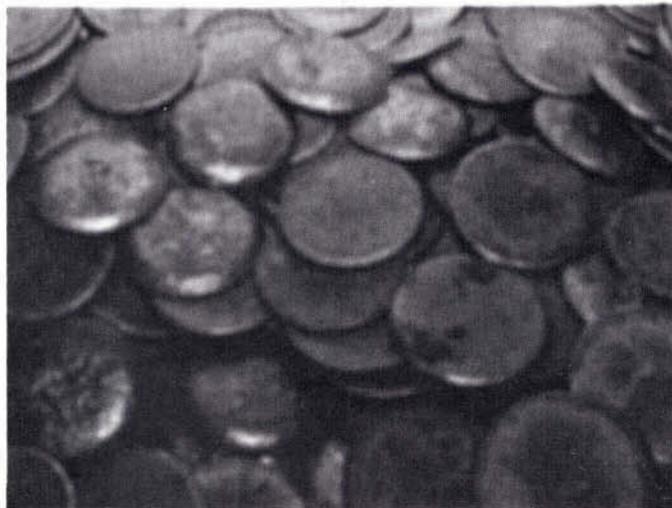
Avedis wasted no time in creating larger, thinner cymbals, with deeper cups to replace the small and comparatively thick "after-beat" ones. Due to this innovation, the new "time-beat" was born.

In the late 1930's, Avedis began training his two sons, Armand and Robert, in the art of cymbal making. Their apprenticeship was eventually interrupted by military service. Because of the war, both copper and tin were completely under government control. Fortunately, the directors of all military musical units specified "Avedis Zildjian or equal" on their cymbal requisitions. Therefore, the Zildjian quota of these metals was approved by the government.

As the years passed, Armand and Robert made frequent trips to drummers around the country to be on top of their needs. When they found out that some drummers were attaching key rings to their cymbals for a "sneezy sound," they introduced the "sizzle" cymbal (in which holes are drilled and filled with rivets.)



Many metallurgists claim the Zildjians are magicians. Cymbals composed of metal in the proportions of a Zildjian cymbal should be brittle like glass. Beyond a door that I was not allowed to enter, one of the Zildjians (either Avedis, Armand or Robert) locks himself in and prepares the family's secret formula. At the crucial time in the casting process, the secret recipe is introduced.



DiMuzio brought me to a room in which the cymbal castings (about one half inch thick) were being separated according to their various size and weight categories. The workers wear earphones (similar to those worn by the ground crew at airports) to protect their ears from the loud ring made by the castings as the workers stack them near their proper bins.

After the pancake shaped castings have cooled and aged, they are placed in specially designed annealing ovens, which resemble pizza ovens. These ovens, however, are five times the size and maintain a temperature of 1,500 degrees fahrenheit, which is hot enough to soften the metal castings for rolling.

The rolling mills are located only a few feet from the white hot ovens. Set horizontally in an upright frame, a pair of rotating steel cylinders operate like laundry wringers, rolling the hot castings thinner and wider. Each cymbal is shuttled between the oven and the mill anywhere from ten to fourteen times, depending on the degree of tolerance desired. Each cymbal is rolled in many directions to give a multiplicity of interlocking and overlapping grains. The molecular grain structure is an important factor in cymbals. For example, a plank of wood warps due to the grain running in only one direction. Production line cymbals made with sheet metal can fail or crack for the same reason.

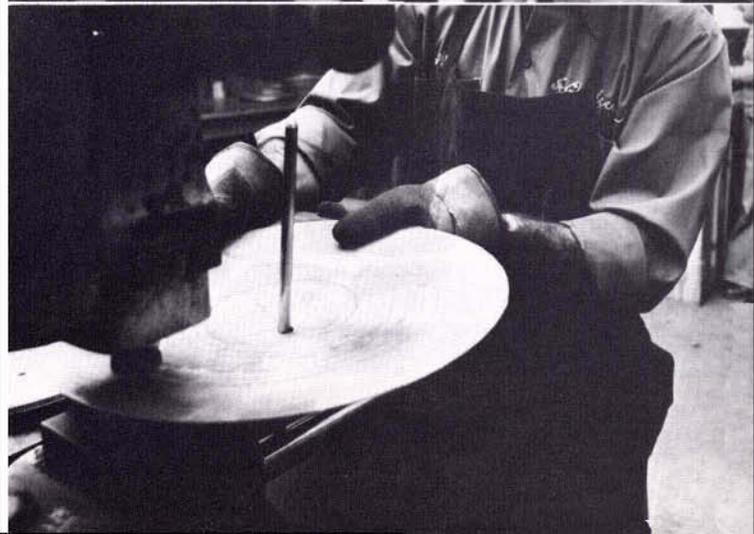
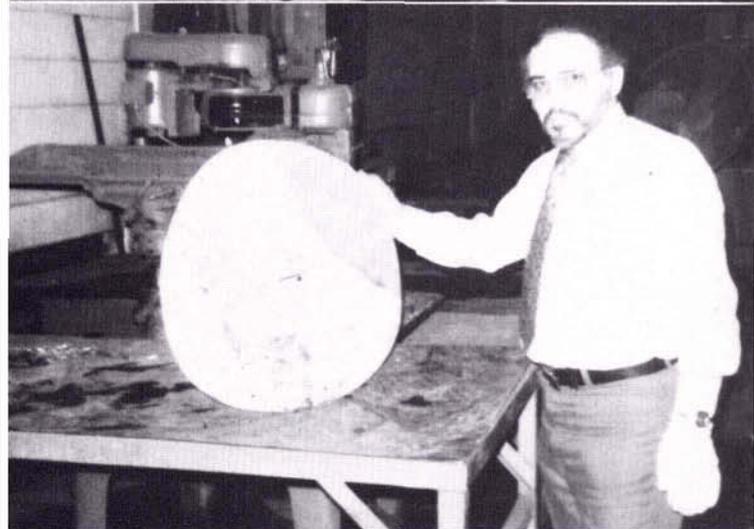
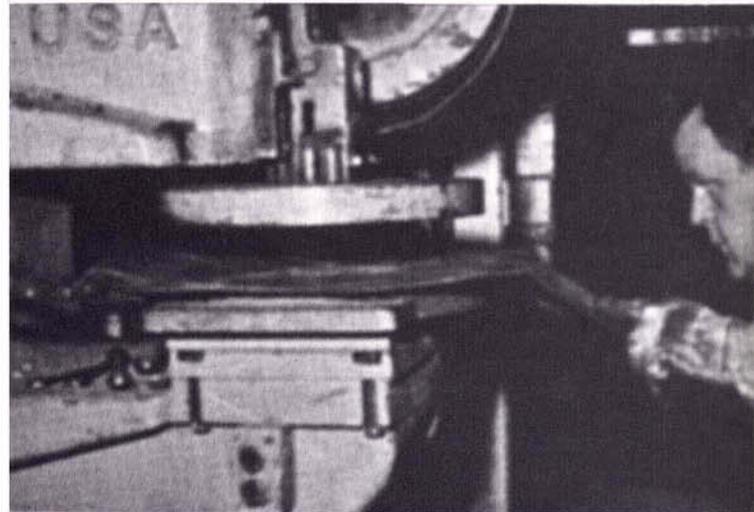
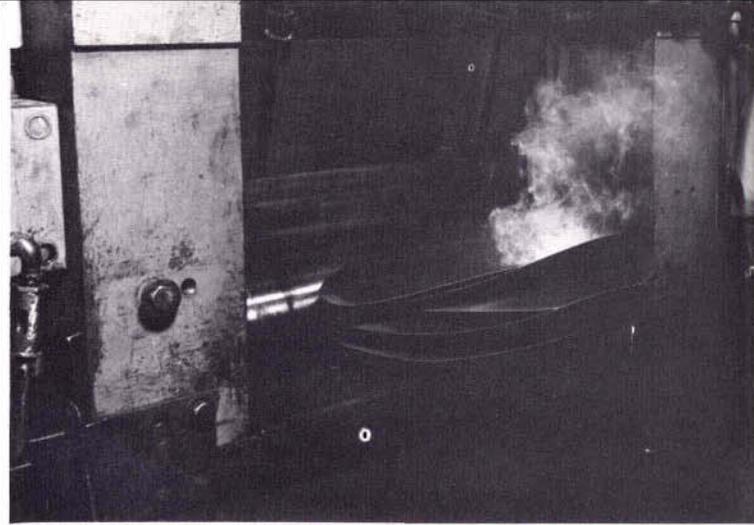
Grains running in many directions results in greater tensile strength and less weak spots developing. During this procedure, cymbals vary in color, ranging from a murky silver to a deep purple, the shade of the thinnest and widest disks at their stage of evolution. At this stage, the cymbal resembles a giant phonograph record.

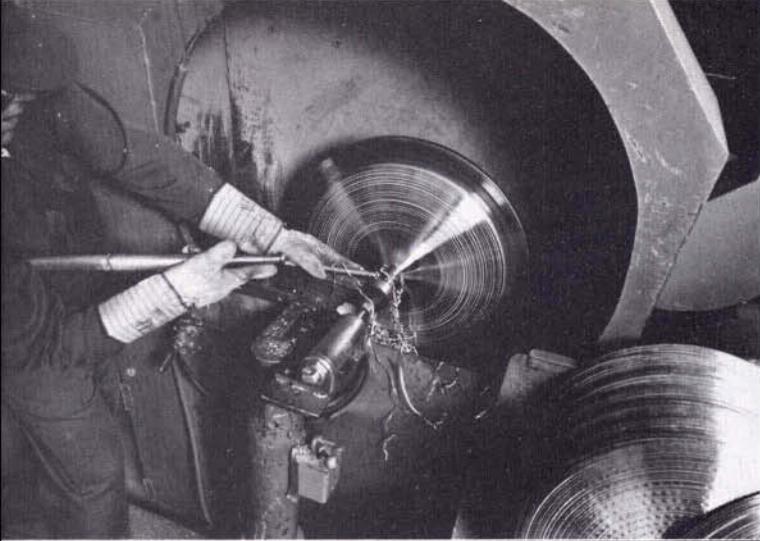
At this point, one of the specially engineered Avedis Zildjian cups or bells is pressed into the cymbal depending upon which particular model it's going to be.

After its trip through the cup shaping machine the cymbal is dipped into a vat containing a solution of chemicals, herbs and oils.

The post-tempering bath gives the cymbals a dull, gold color although a few purple blotches remain. The cymbals are sent to a trimming machine that trims their edges to a perfect circular shape.

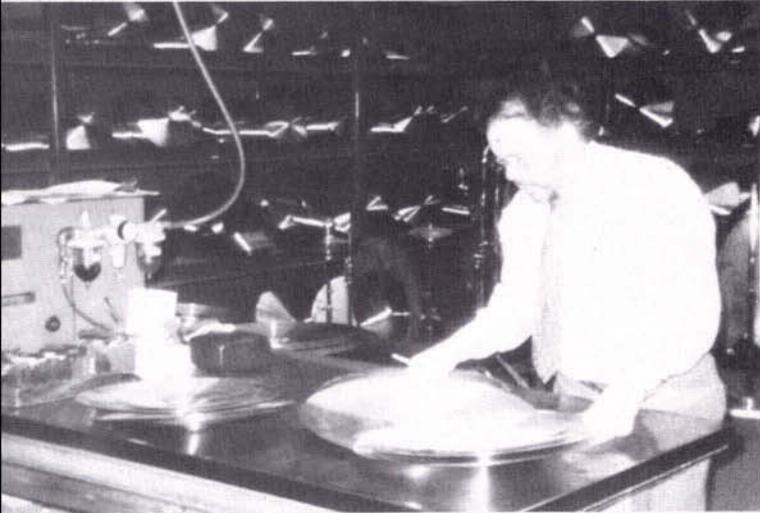
After a period of cooling the center hole is drilled and the hammering process begins. The cymbals are placed on one of the Zildjian's modern, unique, hammering machines, which are controlled by hand. As they rotate, they are hammered in a circular direction. First one side, then the other. This is part of the operation that forms the tonal grooves of the cymbal.





Before the final edging, the cymbals are clamped, convex side out, to the vertical wheels of lathes which spin at a tremendous rate of speed. Skilled machinists burnish out shallow striations in the whirling cymbals, using a tool made of a tempered steel blade fastened to a three foot wooden handle.

As the golden shavings curled off the cymbal and fell to the floor, DiMuzio told me that this was the "activating process of the cymbal's sound. It seems as though the sound just omits itself from the cymbal. Like it's held back because of that outer burnt crust of metal." This precision operation called for both strength and delicacy on the part of the worker.



A certain part of these finished cymbals are placed on high tolerance buffing machines for the brilliant Finish. These machines are water cooled to prevent the metal from heating. Heat would change the molecular structure, and therefore, alter the sound. This is how the Zildjians produce their famous "Brilliants," which are flashy cymbals burnished to an extremely high and reflective gloss for marching bands; drum corps and other types of music.



Each shelf in the Zildjian aging vault is crammed with thousands of crash, splash, sizzle, hi-hat and paper thin cymbals. Aging is an important process in the development of the cymbal and according to Avedis Zildjian, "the tone of a cymbal improves with age."



"Before any cymbal is stamped with the Zildjian name, it is tested and evaluated by a staff of seven professional drummers to meet the Zildjian standards of quality and sound," DiMuzio said. Pictured at left is tester John Pagnonti, MD's Cheech Iero, testers Ken Hadely and Leon Chippini, and Len DiMuzio.

The Zildjians have studied and evaluated technical advancements in the formulation, processing, and fabrication of metals as applied to all branches of industry.

Modern techniques and equipment are used in making Zildjian cymbals. But, a large degree of hand craftsmanship is employed to produce cymbals with quality that cannot be obtained by precision machinery alone.

See MD's March issue for Part 2 of the Zildjian story—an exclusive interview with cymbal expert Lenny DiMuzio.

Max Roach

Back on the Bandstand

by Harold Howland

Max Roach remains the essential modern drummer. The quality of his work has been proclaimed world-wide as melodic, subtle and intensely musical. Over the last thirty years, jazz percussionists have studied and imitated Roach's unique style.

Max Roach was born in Brooklyn on January 10, 1925. As a member of the Charlie Parker Quintet during the forties, Roach was an important figure in the evolution of bebop. He emerged as a leader during the fifties and has led small groups ever since.

In 1972, Roach formed M'Boom Re, a jazz percussion ensemble featuring Roy Brooks, Joe Chambers, Omar Clay, Warren Smith and Freddie Waits. His current quartet features Cecil Bridgewater, trumpet; Billy Harper, tenor; and Calvin Hill, bass.

Roach has been a member of the music faculty of the University of Massachusetts, at Amherst, since 1971.

The composer of several major jazz works, Roach's Freedom Now Suite was adapted for film in 1966 by Gianni Amid, winning first prize at the International Film Festival in Locarno. A long-awaited recording of Freedom Now Suite will be released shortly as part of the Columbia Masterworks series. Recently, Roach won the prestigious French Grand Prix du Disque for his recording of the South Africa Suite.

HH: You seem to be performing more now than you have in the last several years. What has occupied you till now?

MR: I've been at the University of Massachusetts since 1971, but a year and a half ago I took a leave. I'm now teaching part-time there. I am a guest lecturer, making eight contacts a semester, one semester per year. I teach theory, composition, and history in modern American music.

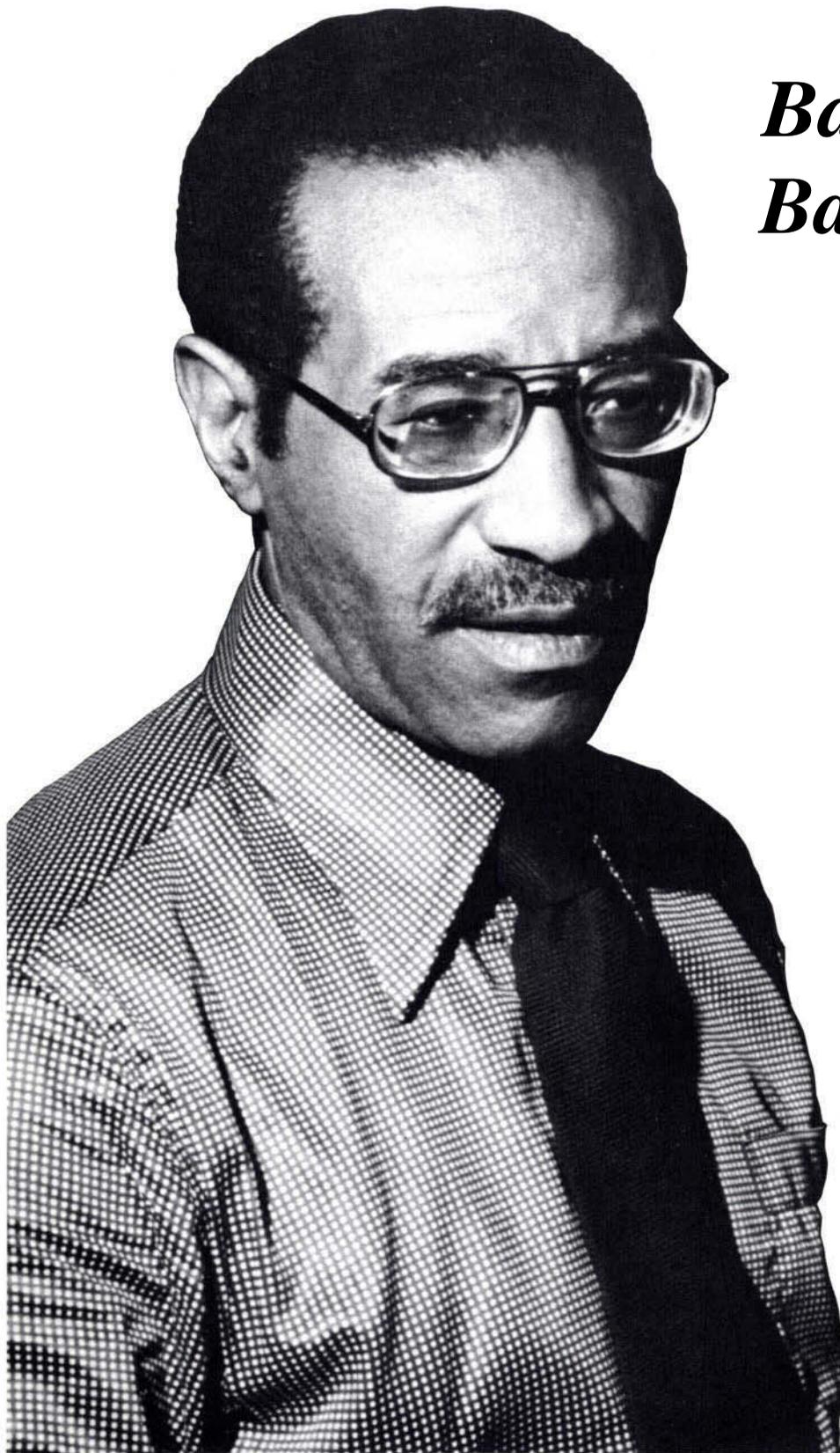


Photo by Ray Ross



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YD-9000 Series

Yamaha's All-New System Drums



How we give you the right sound and response.

Using over 90 years of musical instrument manufacturing experience, we started by building and testing literally hundreds of prototypes.

Then we called in top professional drummers for the toughest test of all—critical real-life studio and road evaluations.

The payoff is Yamaha's all-new System Drums. An innovative line-up that's in-time with today's ever-growing variety of sounds and complex playing styles. Two series that can be used separately as complete sets. You can integrate the elements between them. Or add the drum you need to what you already have. Anyway you arrange it, Yamaha's System Drums mesh with your own particular style.

The YD-9000 Series, featuring all-birch laminated shells. The system for bright sound, fast sharp response.

The YD-7000 Series and Concert Tom Toms, crafted from laminated shells of expertly-selected woods. If you're looking for a heavier sound with a deeper, mellow response, this is the system to beat.

Everywhere you look, you'll see quality features that set these drums apart from the ordinary. Like springless tuning lugs to eliminate noise-causing sympathetic vibrations. Wide-stance spurs that keep the bass drum from moving away from you. A special air-seal lamination process for a stronger shell. And non-slip clamps that set up, and stay up, until you're ready to pack up.

To complement the quality you'll find in our drums, Yamaha offers an equally impressive new line of heavy-duty hardware.

Strong, silent hardware that takes a beating.

Snare Stands Yamaha's snare stands are precisely adjustable, using features like a unique carbon fiber ball-joint and easy-access basket setting.

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.

Concert Tom Stands Yamaha designed flexibility and versatility into three Concert Tom Stands. A non-slip clamp assures stability, and the length of the tilter pipe is designed so that your Concert Tom Toms can be positioned at any height, any angle.

Foot Pedals Yamaha's die-cast pedals and frames have adjustable spurs to prevent slipping. The ball bearing action provides smooth responsive movement, and the timing belt is made of a specially designed synthetic material for longer wear and durability. Other features include ball bearing action, total adjustment capability, in addition to independent adjustment for the shaft height, the spring tension, the timing belt length, the beater angle and the beater height. There's also an easy-to-operate fine spring adjustment mechanism that clamps onto your bass drum in one easy movement, and fits any size drum.

Tom Holders There are two series of Yamaha Tom Holders, with features such as an innovative carbon fiber ball-joint mechanism for single adjustment operation, independent bolt actions for each tom tom, and height adjustment on



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.

See the authorized Yamaha dealer in your area today.



I don't teach percussion at all. The few percussionists I teach are composition majors. My thing is to encourage percussionists to write. Percussionists bring a different thing to composition, to dealing with the other instruments. Pianists have a certain way of approaching the orchestra, wind instrumentalists and string players have a certain way. In any idiom, you can almost tell which instrument the composer deals with.

Since the time I started teaching at the University, we fought, with the help of students and some members of our faculty, to develop an Afro-American Jazz Music major track.

During the summer and winter breaks, I did a lot of traveling, mostly in Europe, with the Quartet. During one period we took the M'Boom percussion ensemble overseas. All the things we did were recorded, and issued either in Europe or Japan. The last year I've been doing more in the States.

After I realized that my forte lies in performing, I decided to go back out there and do it full-time again.

HH: What is the background and present situation of M'Boom?

MR: Warren Smith had a loft studio in downtown New York that we used for rehearsals. This was about six years ago. The idea to form a percussion ensemble wasn't to make money off of it. I wanted people who knew the kit well, but also drummers who could write, were familiar with harmony, and had some experience on mallet instruments. We wanted to experiment and work on a collective basis to produce a group that was reflective of jazz. A swinging percussion ensemble. When everyone was in town we'd work three or four days of the week. Then everyone would disperse and go their separate ways with different bands, until we came together again. Actually, it took us a couple of years before we did our first concert. We were invited to Europe in 1973. We did three concerts, one in the South of France, one in Holland, and one in Belgium.

HH: What was your own university training like?

MR: My major in school was composition and theory. I went to the Manhattan School of Music in the early fifties where a lot of wonderful people were at the time, people like Gunther Schuller, John Lewis and Donald Byrd. I auditioned for percussion while working on 52nd Street. This was how I could afford school. Fred Albright was the percussion instructor and Alfred Friese the timpanist. They asked me to play something and read music on the snare. Approaching the snare, the first thing Mr. Albright said was that I held the sticks wrong.

I changed my major, because there was no way to employ that so-called classical European technique and then go down on 52nd Street to work with people like

Charlie Parker. In this country we have other ways of approaching the arts, which is great. Take Aretha Franklin or Ray Charles. It takes a lot of work to get that quality out of the voice.

I played piano and switched my major to composition. My major percussion instrument was timpani, with Al Friese, because you had to play in the orchestra. It left me free to develop myself on the multiple percussion set, what we call the jazz set. The formal education I had on that set came from being in the company of Chick Webb, Sidney Catlett, Kenny Clarke, Art Blakey, Tony Williams and Freddie Waits. All those wonderful folks. It also prepared me for writing and arranging.

The music schools teach you tradition. Tradition prepares you to teach, work in a symphony orchestra or become a musicologist. It's hard to get a job like that today. If you're prepared in the contemporary musical idioms that originated in the United States, you can make a fine living as an arranger, writer, in TV, studios — there are a whole range of things you can do. But the traditional music departments don't become involved in that. It's not about eliminating that traditional fare; but adding things that prepare someone to go out and make a living.

HH: How do you as a music educator respond to the argument that the influences of jazz are more American and less African than many black musicians propose?

MR: It's a fusion type thing. You find jazz only in America. It's not in European or African musical history. It is a unique American phenomenon.

The educational systems in the United States are totally Germanic. Black American musicians and artists reach back into their African roots because it's left out educationally.

HH: Why do you think jazz is taken more seriously in Europe and elsewhere than it is in America?

MR: It's relative. The Grammys are important, because you get certificates of merit and accomplishment for how much money you make. Scientific or artistic contributions are not considered. It isn't that the song has paved new ground, just that it has made money. But that's relevant to our society.

We just recorded an extended work (*South Africa Suite*) as well as another long piece. We got the Grand Prix du Disque, which was given because it was an innovative idea and recorded well. We got that even before the record hit the market.

I noticed the audiences in Europe. The same people who go to see an opera or a rock thing will see a jazz concert. Here we're much more sectarian. A rock person will not go to hear Rubenstein. If you're a person who likes Rubenstein, there's no way you're going to go hear Oscar Peter-

son. In Europe, it's all the same. This is why so many things are supported by the government. They've learned to appreciate things for what they are.

But that's a different situation; those are Euro-Socialist countries. Here we're high on profit. Cultural development suffers as a result, which is a tragedy.

HH: Let's talk specifically about drumming.

Along with Kenny Clarke, you were a founder of the bop style, changing the rhythmic emphasis from the bass and snare drums to the ride cymbal, using the other components for accents and color. There are those who say that Kenny was primarily responsible for this transition and that you carried it further. Is that how you see it?

MR: Kenny's influence was that you should get more involved in harmonic playing. Kenny plays piano and is a total percussionist. It had little to do with the technique of playing. Kenny was in the Army when I came on the scene. I knew nothing about him until after recording with Coleman Hawkins. That style of playing was already established around New York. The first person I heard on radio who played broken rhythms using the bass drum and hi-hat was Jo Jones. Actually, Chick Webb, Jo Jones, O'Neil Spencer and Sidney Catlett had the greatest influence on me.



Photo by Ray Rott

HH: How do you view the drummer's role as an accompanist and timekeeper?

MR: Drummers are required to support constantly. We're expected to be the rhythmic foundation. One thing I gloried in, working with people like Charlie Parker, was the built-in rhythm section. You didn't need a drummer or a bass player to know where the time was. If you don't lay the beat down for some players there's no form or rhythm in their playing. You're almost like a slave. "Bam bam bam bam" or "Boom bam de-boom-boom bam," whatever it is. I think the instrument goes beyond that.

Most percussionists spend a lot of time developing themselves on the instrument. A lot of things we do never have a chance to come out. When the moment comes where the band finally turns around and says, "OK, you got it," most of the time you overdo it.

Excluding a wind instrument, there's always the danger of sounding inhuman. You're not obliged to take a breath before you do something. Wind instrumentalists are obliged to be human; they have periods, question marks, exclamation marks, phrases. But there's always the

else stops, I'm permitted to deal with my thoughts on a particular musical subject. I come to it free. The first thing I throw down into the instrument will determine the pattern and its development. Within, I'm conscious of what I call conversational structure, saying something to myself and answering.

I try not to do things because I can do them. I try to allow the moment to create itself, to respect silence, to say something and let the audience absorb it.

HH: Many of your solos use brief melodic, rhythmic refrains, usually accompanied by bass drum, hi-hat vamps. These figures unify and contrast the improvised sections — kind of a loose rondo form. Do you feel that this technique is something in which you particularly are an innovator?

MR: Yes, maybe so. During an evening, week or month of performing I play a host of drum solos. To live with myself I have to constantly set up new things, and interest the members of the group. We all have to do this. The rule is not that you killed them last night, so now you know what will bring the audience to their feet. That's not the rule for the creative musician. You should try each night to in-

"... THERE'S ALWAYS THE DANGER, WITH PEOPLE WHO PLAY PIANO, PERCUSSION, OR STRING INSTRUMENTS, OF NOT CREATING PHRASES THAT SPEAK OUT TO PEOPLE. YOU CAN JUST RATTLE FOR HOURS. THAT CHARACTERISTIC IS NOT ONLY UNMUSICAL, BUT UNNATURAL AS WELL."

danger, with people who play piano, percussion, or string instruments, of not creating phrases that speak out to people. You can just rattle for hours. That characteristic is not only unmusical, but unnatural as well.

Someone asked me about the use of the metronome and I answered that you should use it only if you cannot keep time and are trying to develop a sense of holding time at a certain level. But to play metronomic time is another inhuman aspect. The time should be at the same place, but to make it elastic sounding, it may have to get a little faster or slower. A metronome locks you into "bap bap bap bap." With the Quartet, holding time for each other would lock us in. My charge with the group is to add color and be dynamic in my accompaniment, not just to keep time for the players. They keep time. I can go outside of the time. We sometimes deal with sounds that have nothing to do with the meter, just for an effect. Everyone should have that time.

HH: How do you approach solo improvisation?

MR: When I go into an improvisational section it is not preplanned. I have all the techniques at my disposal. When someone

introduce something that you didn't do the night before. It's always a challenge, for Billy or Cecil or Calvin or whoever, to do something that wasn't done before. The public may not be aware of that, but for us it means we're developing ideas for new recordings, for new pieces.

I do set up a call and response thing, something to return to that's still within the structure of the piece. Music to me isn't merely a matter of being melodic and harmonic. When you deal with the essence of art, it has more to do with design. If it doesn't have some kind of design, then it doesn't make sense to me, which is why I appreciate Monk and Bartok.

HH: Do you have any special concepts or systems for tuning the drum set?

MR: I don't tune in fourths or thirds or things like that. Usually I say the drums should be high, medium, or low.

HH: Do you alter your tuning for recording?

MR: There's a different touch and tuning to get the clarity needed in recording. In the studio everything is tight to prevent distortion. You muffle and do a lot of things in order to get that sound. The music is now subservient to the techniques





Photo by Ray Ross

of recording! But in public the atmosphere absorbs it and you can be more open with the overtones.

HH: Are hand positions and wrist action something to which you've devoted a lot of attention?

MR: Wasted motion. That is what was different in the (rudimental) approach to the instrument from the way we viewed it. On 52nd Street everything was close to the instrument because you played exceptionally fast. You had to play at a certain volume, so you didn't raise your hands high. You had to play what was acoustically best suited for small clubs.

HH: What about your brush technique? You're constantly flipping the left hand over, creating a continuous swishing triplet sound. How did you develop this?

MR: I learned the law of playing brushes from O'Neil Spencer and Big Sid Catlett. The brush is really not supposed to leave the drum. You're supposed to create a sweeping effect to get the accents without picking the brush up off the drum.

HH: What are the components of your present drum set?

MR: I'm using a 14x22 bass drum, two tom-toms mounted, 8x12 and 9x13, 16x16 floor, and a 6 1/2 x14 metal snare drum. For hi-hats, I'm using a 14" band cymbal on the bottom and a medium 13" hi-hat top cymbal. The reason for that is a law of physics. The sound is pushed up and out. If you have two cymbals the same size the sound goes out on the side. Incidentally, the first one I saw do this was Kenny Clarke. For ride cymbals I use a 19" pang cymbal, 17" and 18" medium cymbals. The 17" gives a roaring sound, while the 18" gives me a tight sound because it's heavier.

HH: In 1961 you said, "I will never again play anything that does not have social significance." Today, as you return to full-time performing, how do you feel about that statement?

MR: Well, I'm still at the same place, and I'll tell you why.

There are those who think that art is for the sake of art, but actually it never is. Art is a powerful weapon that society, or the powers that be, use to control or direct the way people think. Culture is used to perpetuate the status quo of a society.

During the late fifties and sixties, poets and writers were engaged in dealing with our society, and issues like the civil rights movement or the Vietnamese war. When the seventies came, college students were turned away from that. The artist, in music especially, was used to make everyone dance. In came disco and the hard rock things to drive the poets and thinkers on campuses away from looking at society. Instead, they dance and party. The poets from the sixties aren't writing the kinds of things they were then.

Even though I'm involved in music for the sake of entertainment, I always hope to offer some kind of enlightenment.



FRANK'S DRUM SHOP — CHICAGO



Frank's Drum Shop is the shopping and educational mecca of activity for percussionists throughout the Chicago area.

By Rob Cook

The 40th Anniversary of Frank's Drum Shop in Chicago was not a celebration of the past with sentimental remembrances of late-great personalities. It was not a day of speculative speeches or planning for the future. Simply, it was a day at Frank's. There were lessons, orders being filled, deliveries to traveling celebrities and communication between percussionists.



Two members of the FDS staff, Glen Wierzbicki (left) and Wayne O'Millstein see to the needs of their customers.

Maurie Lishon, president of Frank's Drum Shop has a unique philosophy which has guided the store's success and insured a devoted clientele.

"It upsets people who come through the door when I tell them. 'Don't spend \$500 now. Spend \$5 on a practice pad and pair of sticks.' This is against the rules of sale — hut it establishes faith," Lishon explained.

A pioneer supplier of percussion instruments, the shop's reputation is based on providing maximum quality equipment and service, a tradition that has survived since the shop first opened. Lishon searches for exotic instruments from around the world and recently imported Chinese gongs, Brazilian instruments, finger cymbals and mallet keyboard instruments.

"This was started by Frank Gault. He had a lot of stuff that accumulated over the years, including many obsolete instruments. On taking over, I continued the search. TV directors often hire sleigh bells for background sound on their programs," Lishon said.

A full time repair shop is maintained where instruments are adjusted and special ones made to create unique effects for customers requesting them. The repair department also builds mallet and trap cases and symphonic tambourines which are marketed to professional percussionists.

Lishon has been affiliated with Frank's Drum Shop since its inception in 1938, first as a customer for 21 years until purchasing the shop from Gault in 1959. An accomplished drummer, Lishon studied with Roy Knapp, Gene Krupa, Bill Rosengarden and Lou Singer. In the early fifties, he became a staff drummer with CBS radio, holding that position for eighteen years.

"There were so many shows that we were constantly fixing new charts. We finally devised a system for the pop tunes that were being plugged. We'd talk over the routine, intro, bridge passages and sketch out a head arrangement. We might try bars 13 to 16 and the next time we played it would be on the air.

"We would work with 5 or 6 different singers. One would do "I Could Have Danced All Night" in E, another would want the key of C. As it came up for each show you'd mark your part with the singer's name, the key, and transpose it on the air."

Radio musicians had to be versatile, especially with their schedule of live performances 5 days per week. Inevitably the band would not be performing at full strength.

"If a guy got stuck in the snow or something, the others would figure out a way to play his parts. Though the band consisted of 8 players, we could go on with 3. If we needed a full brass sound. Porky Panico or Paul Severenson (trombone) would write it in such a way that Don filled in the section sound for us. We even played latin-jazz things and you'd swear you were listening to 15 men. Fortunately, we had an engineer who appreciated what we were trying to do," Lishon said.

The operation of Frank's Drum Shop is truly a family affair with Lishon's wife Jan running the percussion music department. Lishon tries to stock everything printed for percussion from all over the world. Lishon's eldest son Chuck (one of the best conga players in the midwest) worked at the store for many years before his death on March 22, 1978. Son Marty started at the shop on his 21st birthday (he's 27 now) and is vice-president. Daughter Sue (Dubin) pitches in when called upon, especially since her father's heart attack

Opening Day February 28, 1938



Opening day at Frank's Drum Shop. Pictured are Howard Emrie (president and founder of American Rawhide, now deceased), Ralph Smith (NBC staff percussionist, now deceased), Frank Gault (deceased), John Noonan, Eddie Shea (deceased), Bobby Christian, Maurie Lishon and Ormond Downes. The woman in foreground is Mrs. Bobby Christian. Note the Amrawco rack at left with drum heads hanging on it. The hides (of unborn calves) had to be shaved before they could be tucked onto hoops.

The beginnings of Frank's Drum Shop are best chronicled in the following excerpts from a letter written by Frank Gault (founder) shortly before his death.

The Dixie Music House was the brain child of three cornet players with the Brook's Chicago Marine Band. One of them was my brother George. The original intention of the business was to book and sell talent and services. In 1903, at age 13, I began working there.

The decision was made to sell merchandise and service bandmen exclusively. The Dixie was patronized by most Chicago area drummers, and percussion comprised a major portion of the business. Not many instruments existed but with a good repair shop and some know how of drums, the business built up as time went on. The manager of the drum department was Edward B. Straight — very much a personality even at that time.

Once, we were located in the same building with William F. Ludwig and his brother Theobald. They had a shop on the 7th floor and were introducing their bass drum pedal, an innovation then, and still considered the best by many of today's finest drummers. They represented the Leedy Drum Company at that time.

Finally I made the decision to open my own store on February 28, 1938. The shop prospered from the first day. If Roy Knapp wanted a fitting half an inch higher or lower it was taken care of and this included a chime hammer with a four foot handle so he didn't have to get out of his seat to play. We developed a special seat for Otto Kristufel for use with his Dresden pedal timpani. Also, we made a two octave set of tuned skillets for Harry Budinger. Many requests were taken care of for tuned items, cowbells and temple blocks.

I must give credit to all those who helped me, like Arthur Steward, my right arm. "Stu" was as fine and faithful a friend as any one could wish to have. E.J. Harrington (Hammond Organ Service) not only gave me encouragement but the physical and financial aid I needed.

In August 1959, after 21 years, I turned the store over to Maurie Lishon. We felt proud of our standing with our customers and the entire industry.



Displayed in one corner of the shop's storeroom are Latin-American percussion instruments. Frank's specializes in exotic instruments from around the world.



Maurie and Jan Lishon, owners of Frank's Drum Shop for the past nineteen years, are proud of the success and respect they have earned among their devoted customers.

"IF IT'S OF GOOD QUALITY AND OFFERED AS A PRODUCT TO HELP THE PERCUSSIONIST OR DRUMMER, WE'LL STOCK IT. THERE ARE SOME DRUM COMPANIES THAT ARE MAKING PRODUCTS TO GET RICH. THAT'S NOT OUR BAG. WE'RE HERE TO HELP."



Alex Acuna (left) and Don Alias demonstrate chops at a clinic sponsored by Frank's Drum Shop.

which forced him to slow down.

Historically, the teaching staff at the shop has included world-reknowned percussionists. Though Roy Knapp no longer teaches there, Adam Rudolph, Aaron Singer and J. Bleiman comprise the current faculty. The Lishons strongly believe in formal percussion training and sacrifice extra space to accommodate the teaching facilities.

The shop sponsors many clinics, with drummers like Buddy Rich, Louie Bellson and Joe Morello. Visitors to the shop on its 40th anniversary were surprised with a clinic featuring Alex Acuna and Don Alias. Special clinics dealing with "total percussion" cover all aspects of accessory percussion techniques.

Frank's carries most major brands of percussion instruments. The walls of the main showroom are lined to the ceiling with Slingerland, Ludwig, Rogers, Gretsch and Camco instruments. According to Lishon, "we look the stuff over and if it's of good quality and offered as a product to help the percussionist or drummer, we'll stock it. There are some drum companies that are making products to get rich. That's not our bag. We're here to help. If you can't find what you need at Frank's, it just isn't made.

"Several weeks ago, a guy called for information on the cannon for the *1812 Overture*. We told him what size barrel to use and how much powder. He started thanking me and I said, 'This is Frank's Drum Shop and what you should expect from us.' That is why things keep growing, word gets around on a good thing."



Les DeMerle

UP FRONT

By Gary Farmer

"I'M A STRONG BELIEVER IN PRACTICING ON THE DRUMS. IT'S THE OLD STORY, YOU KNOW, YOU DON'T GO TO THE GIG AND PLAY THE PADS."

Les DeMerle enjoys spending his free time improving his art. Lately, he has found less spare time for such a venture. With a recently completed itinerary of clinics and his new book *Jazz/Rock Fusion* ready for release, DeMerle is busier than ever.

DeMerle's living arrangement reflects his lifestyle. His home, studio, office, practice room and performance hall are located in the same building, a set-up most musicians would appreciate. The performance hall (on South Vermont Street in Los Angeles) is better known as the *Cellar Theatre*. The theatre is becoming popular among jazz concert goers and host entertainment three evenings per week. On Monday evenings, DeMerle's seven man group *Transfusion* performs. *Transfusion* members include: Ralph Rickert, trumpet and flugelhorn; Don Menza, alto and tenor sax; Jim Coil, tenor sax; Ronald Muldrow, guitar; Ramsey Embrick, keyboards; Rex Robinson, bass; Dido, percussion.

"We've just recorded our second album on Dobre records. It's called, *Les DeMerle — Live Concert By The Sea*. I'd really like to do more recording. I hope to record two or three albums this year," DeMerle said.

Born on November 4, 1946, DeMerle was raised in New York City. He became interested in drumming at age ten.

"Bob Livingston was my first teacher at a local music store in Long Island. I studied with him for seven years and never realized how fortunate I was to have such a hip teacher. I've always dug music."

Les' first experiences in music were with people like Billy Williams. According to DeMerle, "I met a lot of guys from that experience. Joe Glaser, an agent in New York used to book me as an individual artist. I would freelance with different groups. In 1963, I worked the New York World's Fair and met some heavy players. I played with Alan Dawson, but not on a regular basis. The first time I met Alan was in Boston. I had my own group *Sound 67* with Randy Brecker, Arnie Lawrence, Bill Takus and Norman Simmons. During that time, I began studying with Alf Clauson through the mail. Now, he's writing for *Transfusion*. There were a lot of people who helped me out, though it wasn't on a formal basis."

DeMerle moved to Los Angeles several years ago to take advantage of the environment. He did five years of touring with Harry James and also worked with Dizzy Gillespie and Lionel Hampton.

Despite DeMerle's recognition in the music world, he finds a regular and well organized practice routine essential. A typical session includes rudiments, soloing, endurance exercises, sight reading and finger technique.

"I take the George Lawrence Stone book and come up with incredible variations on those basic patterns. My normal practice routine lasts two to three hours. I do a lot of playing with my students, warming up on their pads and using a hard rubber *Perma-Slick*. It's the same size stick I use regularly, but heavier. On the set, I'll do some free form solos and lock into grooves. Whether playing loud or soft, I try to get the intensity to sizzle. Left hand exercises and double bass drum work is also important. I'm a strong believer in practicing on the drums. It's the old story, you know, you don't go to the gig and play the pads."

Concerning equipment, DeMerle's current set-up (Pearl Fiberglass) features eight mounted toms, ranging in size from 6" to 16" and two 16" floor toms. The bass drums are 20" and 22". Remo CS Black dot heads are on the toms, while the snare and bass drums have white coated heads. His cymbal set-up includes two 18" crash cymbals, 14" hi-hats (top lighter than the bottom), a 21" rock ride, 22" swish and a gong. His sticks are made by Cappella in New Jersey.

"I really like the fiberglass drums. I don't care for plexiglass at all. Fiberglass is much stronger and produces a better sound. Wood drums have a tendency to absorb sound, though fiberglass and wood combine beautifully."

Sound is a critical point for DeMerle, who tunes his drums close to intervals of a fourth, emphasising the drums closest to the pitches in the music. Of the new electronic wave, DeMerle explains:

"I've been experimenting with the *Syndrum*. Mike Shrieve of Santana probably utilizes it the best. I've had electronics incorporated in my band for two years now, but this is the first attempt at getting the electronic drum sound into our music."

Though DeMerle is interested in the possibilities available with modern equipment, he does not recommend students beginning with a large set.

"I'd rather see a student work out rhythmic variations on a few drums. With a lot of drums, patterns are sacrificed because of the time lost in traveling from drum to drum. That's where the matched grip comes in. It's essential when playing a lot of drums. The matched grip is in tune with the new concert tom set-up. I use both traditional and matched. I don't spend a lot of time working on matched because it comes naturally to me. I'd rather spend time working on finger technique with the traditional grip."

What about other drummers? Who does DeMerle enjoy listening to?

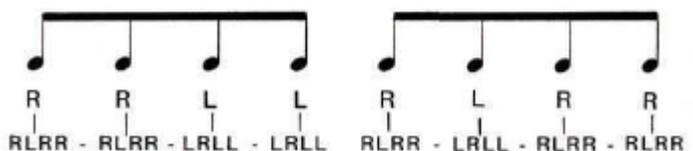
"I love Jack DeJohnette. He's always spontaneous. I still enjoy Buddy's solos, all that technique and polish. Billy Cobham and Alan Dawson. Actually, I believe Tony Williams has been the most influential drummer over the past couple of decades. Billy is credited as the major breakthrough with Mahavishnu, but the first time I heard McGlaughlin he was with Tony's lifetime. Billy was inspired and influenced by Tony. Billy got the recognition, Tony didn't."

There are several points DeMerle feels are important for the up and coming players, especially listening.

"I did a lot of listening when I was younger; Basie, Miller, Goodman and bop. I would hang out at the local clubs and talk to the musicians during their breaks. Even today I hear musicians and learn from them. It's very important to find a good teacher. I know many good players who got side tracked by teachers who didn't belong in teaching. The important thing is to be up front with yourself. So many guys are caught up in the glamour of it all and end up in bands that aren't saying anything musically. It's important for young people to keep their heads together."

PRACTICE TIP . . .

Here is an example of one of Les' hand development exercises based on variations from George L. Stones *Slick Control* book. Simply insert a paradiddle for every R and L. R would now indicate RLRR, and L indicates LRL. See examples below:



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(special effects, tabla, etc)

MOST PROMISING NEW DRUMMER: _____

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Miking Tips — Part 2

by Rob Cook

The main rule to remember when miking your drums is that there are no cut and dry rules. Only suggestions and guidelines. Read everything you can get your hands on, and talk to people who seem to be doing it right. Then, do some experimenting.

In an attempt to get a better overview, MD spoke with John Blasutta of Showco, one of the largest sound contractors in the country. John was asked specifically about drummer Darrell Sweet's mike setup with the group Nazareth, only one of a half dozen large Showco concert rigs out on the road.

"This system has 24 Crown DC300's for the mains, and 18 for the monitors," said Blasutta. "The DC300 puts 600 watts into 8 ohms and that's over 25,000 watts. The drummer alone has 3,500 watts in his monitors. We're using SM57's on the bass drums coming in from the front. The hole in the head is quite large. Darrell is using 26" bass drums, and with a small hole the mike picks up the wind rushing out of the hole. The two mikes are combined with a Y cord, and take up just one channel of the board. The toms, snare drum and hi-hat are close miked from the top with SM57's, along with two overheads, both AKG451's."

The mike setup described by John Blasutta is typical in professional applications. The Shure SM57 is a cardioid dynamic mike, with an output of -56.5 dB at 50 ohms, -57 dB at 150 ohms. The bass is rolled off starting at about 150 Hz, and flat up to 1,200 Hz. There are 'presence peaks' on the way up to about 10K. High end roll-off begins at about 10K. The SM57 is one of the most com-

mon instrument mikes on pro stages. The 57 is widely used for drums, percussion, amps, and other instruments.

The A K G 451 is a condenser mike which must be phantom powered. The diaphragm assembly is in a capsule which can be removed from the mike and replaced with another for different applications. (There are two cardioid capsules and one omni capsule available.) The output is very high, at -38 dB, impedance 200 ohms. The frequency response graph for the 451 looks as if it were drawn with a straightedge, it's practically flat from about 40 to 10K, with a slight presence peak from 8 or 9K to 15K.

Why are the SM57's on the drums, and 451's overhead? 1. The higher output on the 451's. If they were up close to a drum they'd have to be padded way down to avoid input overload. 2. The 451's cost over twice as much as the 57's, before you even look at the price of a power supply. 3. While the frequency response of the 57 is sufficient for each drum (considering EQ is added at the board) the wider, flatter response of the 451 will add "space" to the drum sound. 4. The extended frequency response at the high end on the 451 is most appropriate for cymbals.

Bass Drum Miking-

You'll run into many people who have a favorite mike for bass drum. Keep their advice in mind, but do not take it to heart. For starters, try a cardioid or omni dynamic mike with a high overload point (wide dynamic range). Try it in front of the front head. If the head is off, try placing the mike even with the front of the drum. If you have a hole cut in the head, try just

up to the hole. A lot of people like to stick the mike right in the drum. That's great if it works for you, but you'll usually find that the sound becomes very ringy and more difficult to control when you put a mike inside the drum. You'll obtain a better sound by bringing the mike right up to the back head, either from inside the drum, or from the back. Watch out for squeaky pedals if you come in from the back.

Tom-toms-

In the interest of keeping the number of mikes to a minimum, try one mike for every two toms before you go one-on-one. Or better yet, try overheads for all toms and cymbals. For close miking the toms, start with cardioid or omni dynamics placed near the top head, at the edge of the drum. To get 'your' sound you may need to come up from the bottom, but start at the top first.

Snare and Hi-Hat-

These two have been lumped together because you can cover them both with one mike, coming up from the floor, angled so it points at the open space between the snare and hi-hat. Tilting it towards one or the other will change the balance. If you can't get enough of both, or need to EQ them differently, you'll need separate mikes. Condenser mikes are often used here to capture the brilliance these instruments have. Experiment with snare drum mike placement like you would a tom mike. With the hi-hat, be especially sensitive to the sound of air rushing out of the cymbals when they close.

continued following page

Overhead

The overhead mike fills in gaps and breathes a little life into the drum sound. With a large outfit, two may be needed.

For live work, try to use as few mikes as possible. For every mike added to the stage setup, the feedback threshold goes down 6 dB. On the drums, try starting with just 3 mikes—kick, snare, and overhead. Add as needed, not as wanted.

Recording—

Numerous volumes have been written about miking techniques when recording. To get you started, these comments may be helpful. All of the suggestions for live miking apply here, except for the feedback dangers of having too many mikes. In the studio, separation and blend are the main considerations, instead of feedback.

Tuning becomes much more critical in the studio. Tape is used freely in deadening cymbals and drums that have too much ring. Again, experimentation is the key. Try miking top heads, bottoms heads, you may even have to mike both and combine them in the mix. You're bound to come up with something new, even though it seems everything has been done. Entire piers have been rented for sessions. Drums are often recorded in corners, booths, separate rooms, and in the case of Simon and Garfunkel—an elevator shaft was used.

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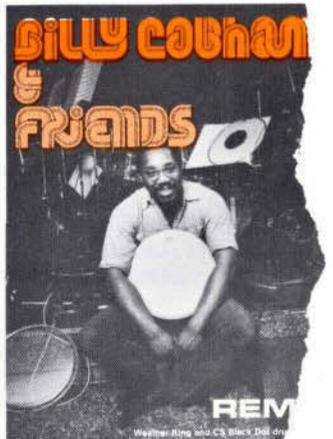
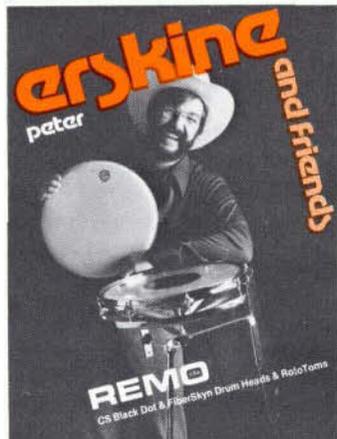
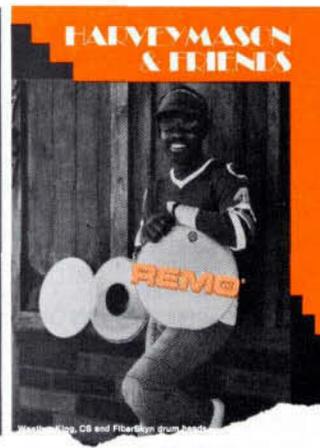
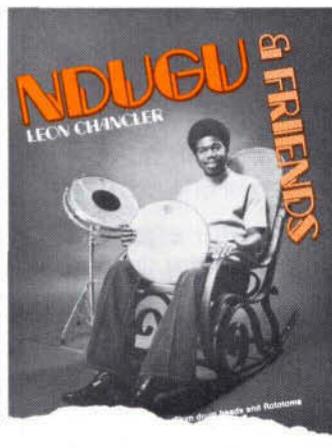
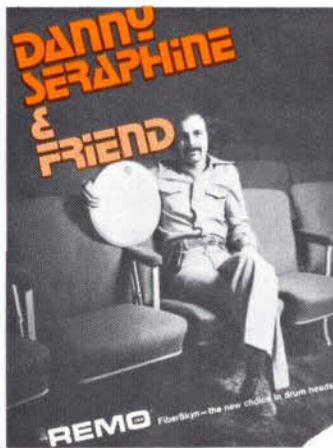
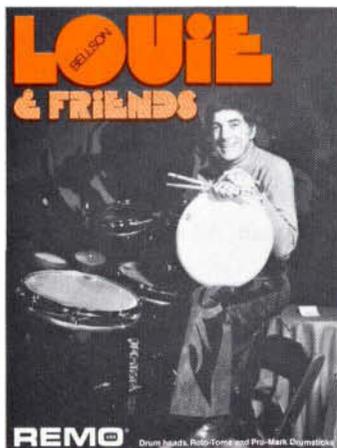
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Basic Brush Technique

by Ed Soph

Brushes, like sticks, are instruments of motion in time. It is motion in time which produces sounds and rhythms in time. Smooth, relaxed motions produce smooth, flowing rhythms. And brushes, besides being a necessary part of any good drummer's concept, are an excellent means of developing the smooth, flowing coordination of fingers, wrists, and arms. So many elements of musicality (i.e., tempo, dynamics, rhythmic feel) depend upon this coordination.

Many young, aspiring players view the brushes with trepidation because of overexposure to the virtually brushless techniques of Rock. When a young player picks up the brushes, he usually plays a pattern in which the left hand swishes or sustains in a circular motion, while the right hand plays the ride pattern. This is an effective pattern if it is played correctly. It doesn't work if the left hand is swished in a tempo unrelated to the tempo of the right, or vice versa. Also, shading is often disregarded within the left hand pattern. By pressing more of the brush fan onto the head you get a darker "color" or heavier swish, a subtle accent. Depending upon where you shade on the circle, you can accent on or off the beats without lifting the brush off the head. Brushes are instruments of subtlety and implication.

The duties of sustaining and accentuation are shared by the hands, rather than delegating a separate role to each hand. There are no vertical strokes in these patterns, only horizontal. This does not mean that you cannot incorporate vertical strokes once you have mastered the patterns horizontally. For now, the brushes never leave the head when playing the basic patterns. As with sticks, the faster the tempo the shorter the stroke *across* the head with the brushes. As with sticks, the faster and more delicate the pattern, the more finger control. In these two patterns think of the brushes as sticks played on the horizontal.

Traditional or matched grip? It is easier for me to play these patterns with the traditional grip. The choice is yours. Whichever grip you decide to use remember that the wrists and forearms are in the same position as when you play sticks on the snare. There should be no elevation of the forearms from the elbow, thereby causing the wrists to bend downwards with the brushes. As with sticks, the wrists ought to be in alignment with the forearms. Smooth actions do not come from twisted muscles.

BASIC BRUSH PATTERN FOR:



Example 1

This pattern is particularly good for medium and fast tempos. Here are the guidelines:

1. The basic note values in which the brushes move are quarter notes.

2. All primary accents (1-2-3-4) are played on the left-hand side of the drum.

3. The right hand accents 1 and 3.

4. The left hand accents 2 and 4.

5. The right hand, when crossing the drum from the right to the left for the accents on 1 and 3, "skips" the sixteenth of the ride pattern.

6. When not accenting (shading) but simply swishing, play on the tips of the fans.

7. To accent (shade) press more of the fan down against the head.

8. The hands are always opposite one another. For example, when the left hand is shading 2 and 4 on the left-hand side of the drum, the right hand is one on the right-hand side of the drum where there are no shadings.

9. The right-hand grip is very important. Do not hold the right brush so that the back of the hand faces upward as when you play on the snare with sticks. Hold the brush as you would the stick when playing the ride cymbal—with the thumb on the top of the stick, like the French timpani grip. Then, extend the index finger along the barrel of the brush. This enables you to "skip" the sixteenths across the drum, like skipping a rock over a pond.

10. The brushes must move in a flowing manner to get a flowing, smooth sound. All shadings should be of equal intensity. The hi-hat will reinforce but not overwhelm, the 2 and 4 shadings of the left hand.

11. The brushes do not leave the head. All strokes are horizontal.

12. When this pattern is perfected, strokes are even and in time, and shadings are equal in intensity and duration—it will sound like one hand instead of two playing. It is the same sort of equality we work for in our stick technique.

BASIC BRUSH PATTERN FOR TRIPLET FEEL:



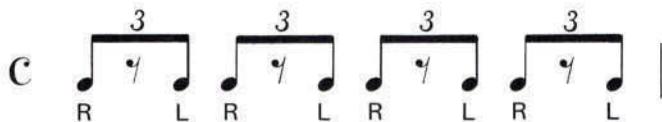
Example 2

The duties of sustaining and accenting are shared by the hands as in the previous pattern. Here are the guidelines:

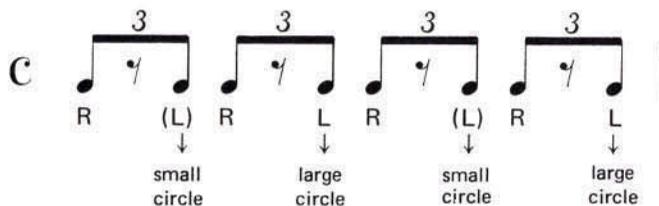
1. The basic note value of brush movement is 8th note triplets, or "swung" 8th notes.

2. All accents fall on the left-hand side of the drum.

3. The right hand accents 1-2-3-4.
4. The left hand accents the "and's" of 2 and 4.
5. When not accenting (shading) play on the tips of the brushes.
6. To accent, press more of the full fan against the head.
7. The brushes do not leave the head. All strokes are horizontal.
8. The brushes must move in a flowing manner to achieve a flowing, swinging feel.
9. The basic rhythm of the pattern is—a triplet shuffle:



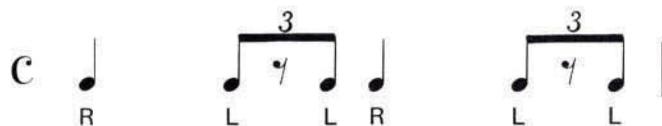
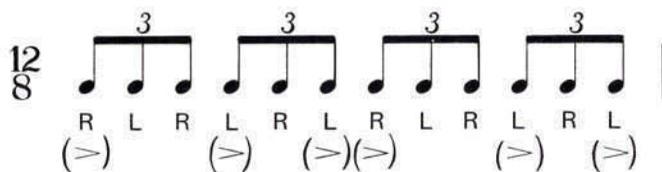
10. This becomes—



If you find that moving the brushes clockwise feels more natural move them that way. If accents fall more comfortably on the right side of the drum play them there. Try all the possibilities.

I said before that brushes are instruments of implication and subtlety. An example of this is the playing of ballads. If you simply move the brushes in the ballad tempo you may find the time dragging, particularly if you are playing with a big band. When that happens the drummer often interjects double-time figures in hopes of buying the time. Instead, he merely succeeds in destroying the mood of the ballad.

A basic way of avoiding this unnerving situation is to move, or swish, the brushes in double-time while accenting the notes of the original ballad tempo. For example, if a triplet feel were wanted on a ballad we would think of playing in 12/8 rather than 4/4.



As in previous patterns, the brushes do not leave the head. All motion is horizontal. The accents, made by pressing more of the brush fan against the head, are made within the swish rather than independently of it.

The best way to learn to play brushes is to watch and listen to them being played. Some masters are Jo Jones, Philly Joe Jones, Elvin Jones, Louis Haves, Jake Hanna, Jimmy Cobb, Louis Bellson, Roy Haynes, Joe Morello, Shelly Manne, Alan Dawson, Buddy Rich, Ed Thigpen, Jack DeJohnette, Tony Williams, Marty Morrel, and Paul Motian.

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The World of Drum Corps

by John Faraola

"Today, drum and bugle corp is a musical experience first and an organization second."

The man speaking is Frank Dorritie, a record producer for the Concord Jazz label who recently produced Art Blakey's forthcoming live album. He also carries the distinction of being a brass instructor for the twice world champion Blue Devils Drum and Bugle Corp from Concord, California.

Dorritie is an excellent example of the new breed of devotee that has come to, and grown out of, drum and bugle corp in the last few years.

The Concord Blue Devils have the reputation for being the hippest, most innovative group on the drum corp scene. Having won the world championship for the last two consecutive years, they are also considered one of the best. They were the first corp to implement jazz and funk charts in their show. This year they are playing only jazz. They were also the first corp to use latin percussion in their drum line.

I met Ron Menke one hot morning at the Devil's rehearsal field in Concord. Menke is a full-time triple drums instructor for the Devils. He was putting the boys through their morning paces, a fifteen minute closed double stroke roll while we talked.

"Fifteen minutes," I asked. "How come?"

"Endurance. You take any drummer who can roll for fifteen minutes every day and I'll show you a drummer who never even thinks about getting tired in the middle of a tune. He'll be the drummer who doesn't slow down or skip a beat. We want to help every one of these people to be that drummer," Menke explained.

Dorritie has no problem with people goofing off or complaining about the rigorous exercises. How does he do it?

"It's not the instructors, it's the players. We only require two things: that you be under 21 and that you be 100 per cent enthused.

"I won't lie and tell you that we don't emphasize winning because we do and

most of our practice is centered around that. But, we do try to teach total percussion. That's why we advocated the addition of mallet instruments to the percussion section. The complete percussionist has to play mallets. We march with marimba and vibes. Basically, anything we teach in drum corps can be carried over into rock, classical, or jazz. Practicing as much as they do, these guys are bound to develop some pretty good chops."

Perfection seems to be the dominant thrust of drum and bugle corp activity. Each individual is expected to develop his part to perfection as well as contributing to the precision of the group. A lot of time is spent meeting this end. The practice schedule includes 3 hours a night during school and 12 hours a day during vacation. Drum instructor Rick Odello, considered one of the best in the drum corp world, puts his drummers through more in one day than the average drummer faces in one week. With the aid of his assistant, twice National Champion snare drummer, Steve Chorazy, Odello teaches his drummers to combine the best elements of traditional snare drumming techniques with modern orchestral concepts. With control as his major objective, Odello puts the drummers through hours of rudiments and exercises, varying the dynamics and the accents. Time is also spent practicing individual parts and drum solos. All of this is interspersed with marching and general calisthenics.

The only outlet for all this discipline and devotion is drum and bugle corp competition. The competitions comprise a series of 13 minute "shows" staged by each competing corp.

Each show is judged by no less than 11 judges who are paid \$60 apiece for doing a 3 hour competition. It takes two years of training to become a judge and most have degrees in music. The shows are judged according to a set of rules developed by the governing body of drum corp, Drum Corp International. Hornjudge Roger Olsen explained that "the rules change every year



to allow for greater creativity in the shows. We can't get too loose or we'll have no basis for competition."

Each show usually consists of 3 segments. The first segment, called "off the line" includes the chart and patterns that are performed while a corp marches onto the field and into position for the next segment. The positioning in this "concert" segment is designed to offer the best possible acoustics for the audience while maintaining a visually exciting performance. The third segment, called the "exit," serves as the finale.

Throughout the show, the group is judged on their marching and maneuvering, music, overall effect (music and visual) and the individual execution of the specific sections. The auxiliary groups (rifles, flags, etc.) are also judged for their individual performance and general effect within the group. Each corp starts with 100 points and loses one tenth of a point for every mistake. Most scores average around 60 with the record high of 92.7 set by the Blue Devils at the Drum Corp International finals held in Philadelphia in August, 1976.

The Concord Blue Devils operate on a yearly budget of over \$120,000. They own four buses, an equipment truck, a staff van, a changing trailer, and thousands of dollars worth of equipment. They spend the entire summer touring the country to compete in such cities as Boston, Atlanta, and Los Angeles.

Corp director Jerry Seawright makes all of the Blue Devil's executive decisions. He claims that, "a drum corp tour is a lot like a big band tour of the forties. The difference is that we're moving a lot more people."

I asked Seawright what it is that has kept him involved in drum corp for the last 15 years even though he receives no remuneration for his efforts and his children have long since outgrown it. "Drum and bugle corp has a tremendous charisma. Once you let it affect you it becomes a part of your life," he said.

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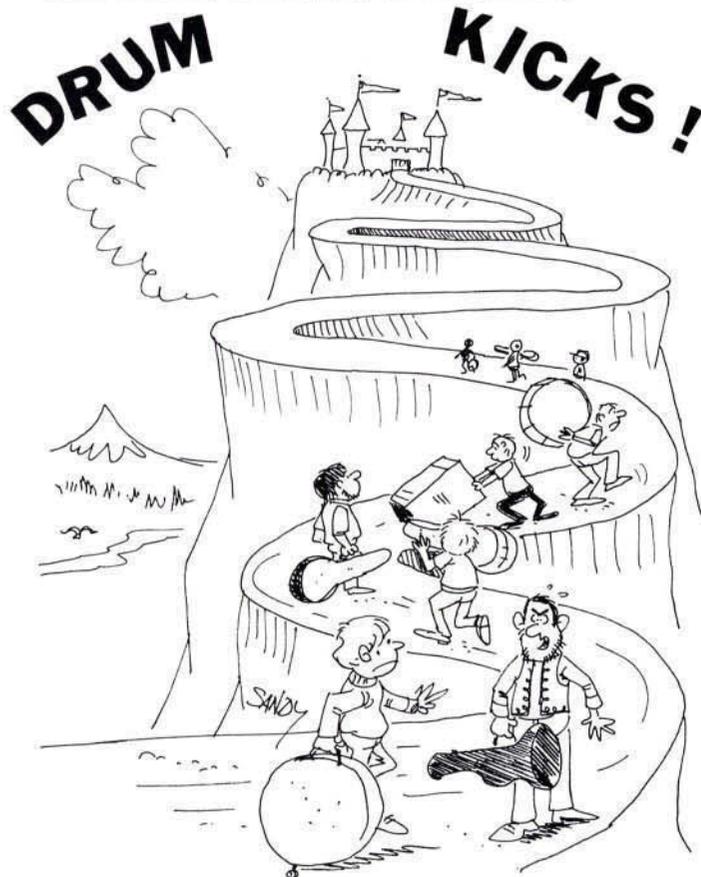


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back and realized I wasn't as alert as I might have been . . . rushed beats and so on. You have to be alert in many ways. Tensed up isn't the right word, but prepared, you know? Physically, you have to have coordination and timing. Psychologically you must be prepared to deal with the process of making music, and inject personality into it. All the time you have to remain totally committed to the music. It's difficult. I don't know if people realize that. Being able to accept your own faults is a big part of it. So I can look back at something I did that felt tight or I didn't particularly like, and by acceptance, change it, my music and myself in the process.

MS: How long will U.K. last?

BB: As far as I can see, it'll last forever. But I can't see too much beyond tomorrow. That's my trouble.

MS: Any words of advice to drummers out there?

BB: Get serious. Find out how committed you are to learning all about the instrument. Find out if you can even think of it that way. You might be an incredible genius, like Tony Williams, and find out that you don't have to sweat blood doing rudiments and all that. But you probably wouldn't find that out for a couple of years. Basically, work is its own reward. If you are into it, the work justifies itself. Your work and your playing will show you something about yourself. Work and learn. That's what I've been doing, and what I'll continue to do. 🥁

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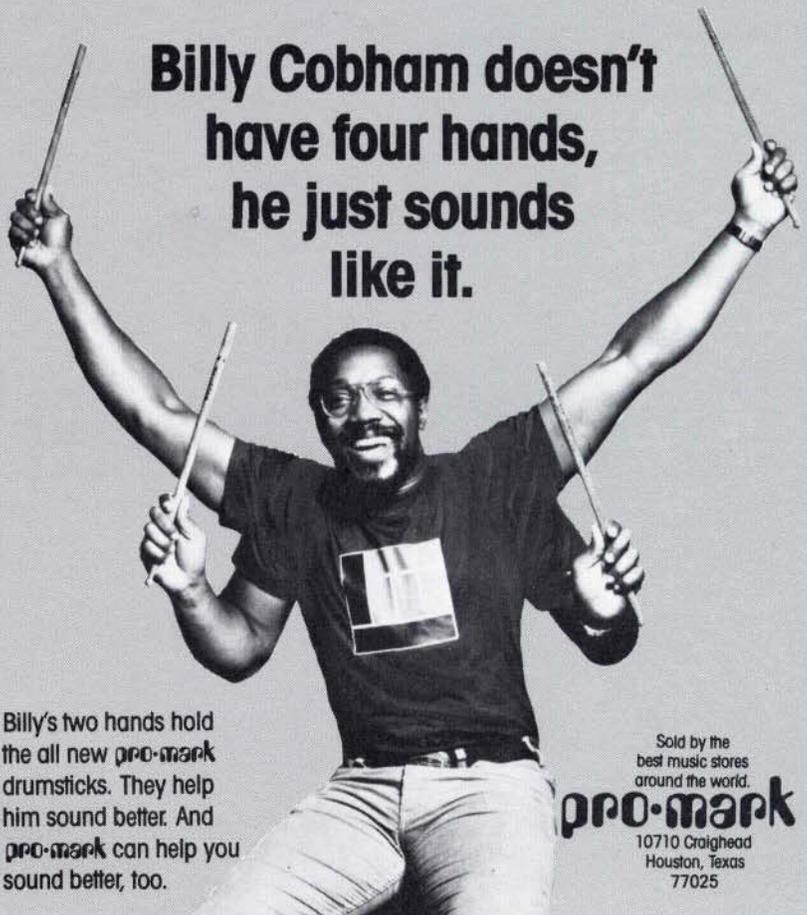
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Adjusting to Studio Conditions

by Danny Pucillo

Danny Pucillo is a west coast based drummer with a wealth of performing experience. He has backed numerous leading vocalists including Peggy Lee, Sammy Davis, Jr., Robert Goulet, Joe Williams and Tony Bennett. and has played the TV shows of Andy Williams, Sonny and Cher, and Pearl Bailey. A most versatile performer. Danny presently divides his time between L.A. studio work, and his own jazz-rock group.

Acquiring reliable, solid information about recording, film and television work is harder to come by than suspected. If you want to do studio work, you must accept finding yourself in totally different playing situations each time you enter the studio. Even being recorded at a concert is quite different from studio recording.

The fundamental difference between playing live and studio recording is that the final result of your performance will depend, in part, upon an impressive array of experts, sound engineers, editors, mixers, producers, assistants, etc. What these technicians do may seriously affect the final musical product including, your own playing.

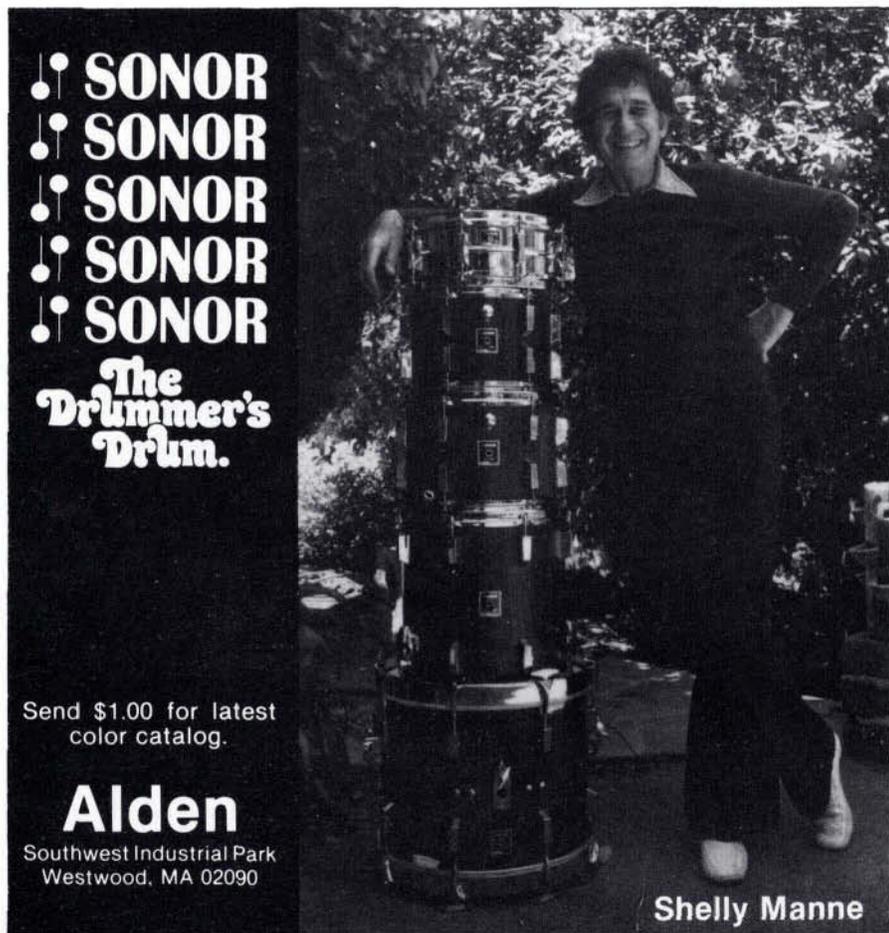
In a recording studio you will find yourself among numerous microphones strategically placed around the room, all or any of which may cause problems in recording. The acoustics of the room itself may be a threat to your sound. Even worse, you are physically separated, sometimes completely isolated, from the rest of the musicians. With these factors in mind I'd like to call attention to several specific situations common in studio work.

To begin with, there usually are a number of microphones in any recording session. Since microphones, unlike human ears, can't pick up only what they want to hear and tune out what they don't, the orchestral seating arrangements are designed to allow for sufficient separation of instrumental sections as well as individual instruments. If a microphone, intended to pick up one section, picks up another one by mistake, the result is undesirable. This is called "leakage".

You may not be able to hear the rest of the band the way you'd expect to in a live performance. The reed section may be seated so far from the drums that you have to listen to them through the use of a head set. It would be ideal to record without head phones, to hear the rest of the rhythm section. I personally feel you lose something when using them. However, as you will discover, they are practically mandatory.

In addition to the problem of leakage, another acoustical problem is "lag". To get an adequate instrumental and microphone set up, the brass section may be seated a considerable distance from you. The problem may be that everything they play is delayed in reaching you. This delay is called a "time lag". Naturally you'll feel like everything is getting to you too late.

If you're recording with a singer, head sets are necessary for the rhythm section. But here's an additional problem. The horns may be "washed out" of your head set while the vocalist is coming through loud and clear. Obviously with the singer on top and the band on the bottom you may get the sensation that the orchestration calls for only two parts: vocal solo with drum accompaniment.



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Shelly Manne

A number of other devices and pieces of apparatus are employed in recording studios which further separate you and the rest of the music. Depending on the studio, you might find yourself (a) contained in an isolation booth where no one else can hear you without head sets (b) playing under a huge umbrella (c) placed in a separate section with baffles surrounding you, sometimes even from above, and in other ways placed in a situation unlike live performances. To this you must adjust.

You will have to wear a head set throughout the session. Recording for movies, T.V. and jingles, when the sound track must match a video track precisely, the composer usually elects to do something called "writing to click." This requires the preparation of a "click track" which is a sound track producing an audible series of clicks. The purpose of the click track is to keep the music in sync with the visual action appearing on the screen. For many years composers have used click tracks when scoring animated cartoons, fight scenes, dance routines, etc., because they provide the ultimate in precision.

One last problem is worth noting. Your drums will vary in sound from studio to studio. One reason is understandable because it involves the acoustics of each studio and you'll have to make the appropriate adjustments. But there is another cause which is less understandable: the sound engineer! He's the man who can virtually assume the power to tune and even play your drums in almost any way he desires. Though not a drummer, from his base of operations in the control room, he plays the control panel with impressive virtuosity. This marvelous console contains keys, switches, knobs, dials, guides and other devices which control any sonic input originating from the studio. A fine sound man determines the sound obtained from your drums. Try to hear the play-backs and work with him on getting the best sound possible, but often you won't be able to hear any play-backs due to the pressure of time.

There are many other aspects of playing in modern media and this article has simply touched upon a few areas of this end of our business. I will be covering more specific subjects in future articles in the series and welcome your comments and questions. Please direct your correspondence to my attention c/o Modern Drummer.

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The Editors are proud and honored to announce the addition of Leonard DiMuzio, Joe Pollard and Ed Shaughnessy to the Modern Drummer Magazine Advisory Board. Our thanks to the new members.

Editors

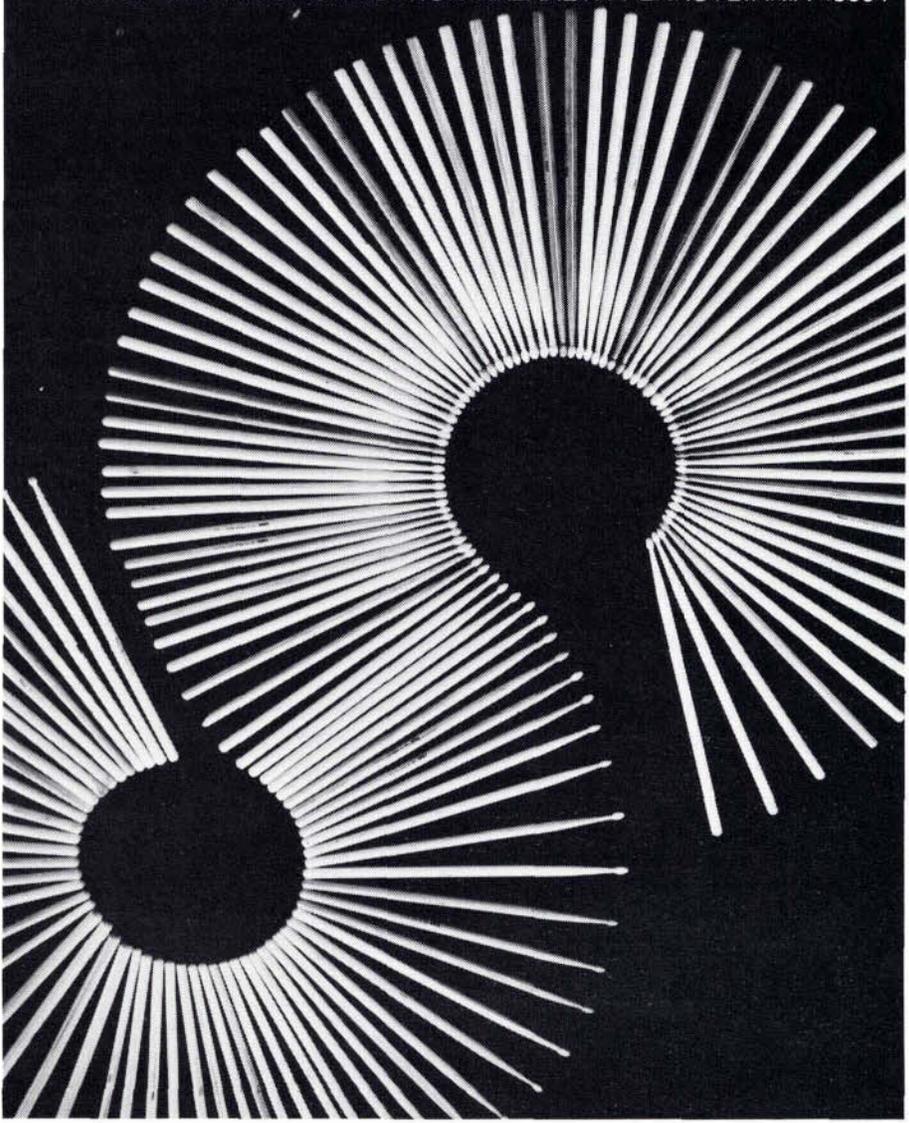
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Calypso

by Norbert Goldberg

Along with reggae, calypso is one of the most popular rhythms of the West Indies. Although its roots are African, calypso originated in the plantations of Trinidad. Along with the rhythm, it consisted of words and melody often improvised on the spot, relating social and current happenings. Presently, calypso is usually associated with steel bands which can be heard throughout the Caribbean. The steel drum, one of the more recent additions to the percussion family, originated in Trinidad shortly after World War II. Steel bands consist of about twelve musicians playing up to thirty drums of different sizes. Usually these bands contain a set drummer as well as assorted percussion. The rhythmic pattern of the conga drum is one of the most recognizable trademarks of calypso and can serve as a framework for the rest of the percussion instruments.



The right hand plays the lower tones which are the important accents in calypso.

The sixteenth note anticipation before the second beat is reinforced by the bass drum, its rhythm being another trademark of calypso.



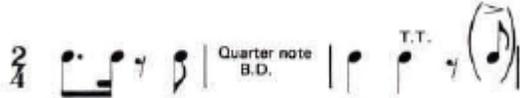
By superimposing the conga rhythm over the bass drum pattern, a basic calypso beat is achieved. Play the right hand on the cowbell, and the left alternating between the snare (rim-shot) and the small tom-tom.



Calypso can vary in tempo from moderate to very fast. The above rhythm could be used for either tempo when no other percussion is available and where an authentic feel is desired. Interesting variations can be achieved by changing the cowbell rhythm and modifying the left hand slightly.



Having mastered these beats one can subtly change the feel by bringing in different bass drum and hi-hat variations. In moderate calypso tempo, straight quarters with the bass drum is a recent change which lends a less syncopated effect to these beats. Adding an eighth note on the "and" of the second beat is another option and reinforces the tom-tom accent.



The hi-hat can now be brought in, adding further nuances to the calypso beat. One affect which works very well is a splash on each off beat. This is executed much like a bass drum stroke, clashing the cymbals together and quickly releasing. One can also close the hi-hat on the off beats, splashing occasionally, or close on each beat. Below is a working example of a calypso beat which includes some of the variations mentioned.

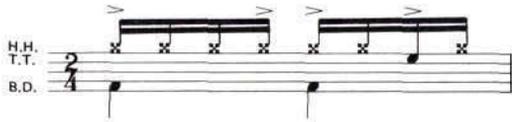


The off beat splash is based on another variation of the calypso beat, which also has the hi-hat playing on each off beat, except this time, it's played with sticks.



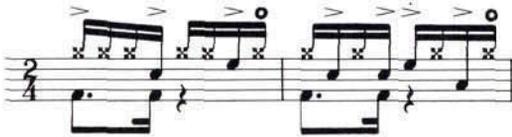
The beat is similar to the hustle which seems to be directly related or perhaps an outgrowth of the calypso rhythm. For instance, you may recall a popular tune called "Rock the Boat" whose calypso influenced beat was and still is very popular.

continued on following page



*Alternate hands on the hi-hat.

The above rhythm if played with the syncopated bass drum accents, is basically the same as the one often used by drummers in steel bands. This beat can be made even more exciting by opening the hi-hat at certain points and by placing some of the hi-hat beats on the snare drum or tom-toms. The hands are still playing straight sixteenths, but the placement is different.



Considering the fact that so many of today's rhythms are often interwoven with latin and other ethnic elements, one must realize the value of learning not only the techniques, but understanding the origins and evolution of the rhythms being played.

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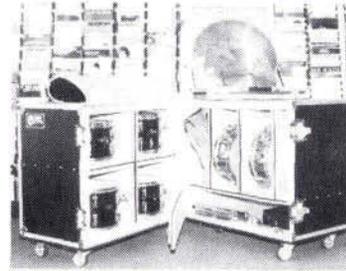
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ELECTRONIC INSIGHTS

by Randy Hess

Drums and electronics. A seemingly odd combination. For most drummers, it probably came as quite a surprise. Miked drums, effects drums, electronic drums, synthesizers and percussion controllers. The idea and approaches are becoming more accepted each day. A vast majority of the new tunes heard today are incorporating more electronic effects with pleasing results.

Feeling threatened? Think your old set will become obsolete? Before you take gasoline and a match to those skin covered tubes, let's look at where we are with electronics and what might be in store for the near future. To understand what's happening to the drummer and his equipment, we should look at another instrumentalist who made the transition into the field of electronics. What better example than the keyboard player. Let's go back and examine how electronics changed his way of making music. Perhaps we'll find a clue to the future direction of the drummer and his equipment.

Long ago the predominant keyboard instrument was the harpsichord. Most keyboard music written then was designed for this instrument. Then the piano-forte emerged. The purists stuck with the harpsichord, bidding ill fate to the new instrument with hammers. But some daring musicians went to the piano for new effects and sounds. Inside one hundred years, the piano was the only keyboard. The harpsichord faded into antiquity and not used with great frequency again. The piano had become the new standard.

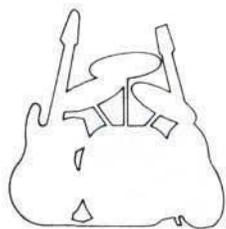
Later the electronic organ and eventually the synthesizer made their appearance on the music scene. A few brave musicians saw some potential and musical excitement in the new electronic keyboards. The keyboard world is currently in the midst of this

evolutionary process. The next generation of keyboard players will be exclusively oriented to electronics. Possibly, an entire cult of synthesizer players will evolve. Don't misunderstand, musicians still use harpsichords, pipe organs, pianos, and other keyboard devices, but to a lesser degree since the electronic era.

How does this affect the drummer? Until now, there were only two definitions of a drum: 1) A skin stretched over a frame or vessel (Membranophone) used in China in 1375 B.C. 2) A hollow log or split-wood device (Idiophone) used in Africa and Asia long before anyone decided to keep track of things in a formal manner. The drum has a vast history and since its inception, has remained constant in form. Electronic percussion signifies a revolutionary change in the instrument. The drummer/percussionist of today will have the opportunity to see changes that signify achievement toward the natural progression of percussion equipment.

Like the keyboard player, we may find a whole new era of synthesized drummers evolving. Of course there will always be purists, and rightfully so. That's what keeps the culture alive. The current drum will not fade away, just as the piano or harpsichord did not disappear entirely. But the new day has arrived, and we'll certainly all be witness to the revolution of electronic percussion. In the next issue we'll examine how it all started.

This column is dedicated to covering the new and rapidly expanding use of electronics in the drum medium. We shall explore what electronics have, can and will do for the drummer/percussionist by way of this column throughout the coming year. Please feel free to drop me a line with any questions or comments on this topic, c/o Modern Drummer.



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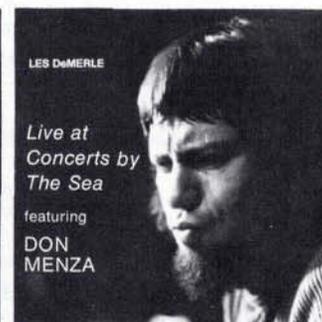
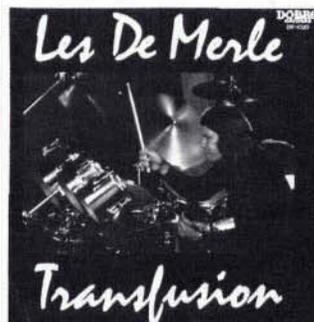
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An Introduction

by Dave Levine

Dave Levine is currently percussion instructor at USC and the Stan Kenton Jazz Clinics and is also actively involved in concert and recording work in the L.A. area. He holds degrees from Cal State and USC and his diverse background ranges from symphonic to the big bands of Louie Bellson, Don Ellis, Bill Watrous and Ed Shaughnessy.

"It is the opinion of the general public, especially of those who do not understand the importance and qualifications of a drummer, that he does not necessarily have to be a musician to play in a band or orchestra. In order to attain the height of his profession, a drummer must be as good a musician as any member of a band or orchestra."

No one should doubt the truth of the previous statement made by Tommy Dorsey in his introduction to the Buddy Rich snare drum book. A question arises however, about developing a drummer's musicianship at a rate and level consistent with other musicians. Disregarding technical in favor of musical training, the general percussionist is more apt to evolve into a sensitive musician than a timpani, snare drum, xylophone, or drum set specialist.

Today's drummer must know more about music than merely how to play his instrument. He must be aware not only of rhythm but also melody, harmony, tone colors, and form. Drummers need to have knowledge of many different styles of play-

ing, and they must be equally well-versed in reading and improvising. Leonard Feather, in *The Book of Jazz*, writes, "The drummer, once considered the ignoramus of the band, by 1960 was an articulate, literate student of musical history who could fit into any musical context ..."

Therefore, if we agree that developing the mind is as essential as developing the hands, then finding ways of implementing that concept should be a primary objective. For the drum set specialist, playing accessory percussion can help achieve that goal. While involving the player in making music it gives him an opportunity to focus needed attention on the diverse elements that are a part of making music.

Take a close look at Sonny Greer's set-up with Duke Ellington's 1940 band. Sonny's set-up included drums, timpani, cymbals, chimes, vibes and other sound effects. He, and other drummers of the time, had to play all that equipment. It is often overlooked that early drummers were really sit down percussionists. Remember, the idea of one person playing more than one percussion instrument at a time is less than 100 years old.

The original drum set players were called "double drummers." This term came from the practice of a drummer playing a snare and bass drum with one hand for each. That kind of playing was perfect for Sousa-type bands of the 1890's where downbeats and upbeats were all that was rhythmically required. As ragtime and dixieland music with more syncopation and quicker tempos became popular, having both hands free for playing the snare drum was essential.

What was needed was a bass drum



pedal. By 1910 William Ludwig had perfected a pedal capable of more power and speed than its primitive predecessors. The snare drum stand, a working snare strainer, and screw-tensioned drums were the next major improvements in drum equipment. By 1920, the simple, basic set-up of snare drum and bass drum was standard, no matter what else the drummer might add. Some of the additions were cymbals and tom-toms, though other effects such as cowbells, temple blocks, xylophone, chimes and anything else a dance band, theatrical act, or silent film required were also added.

In the 20's drummers started using two cymbals placed on the floor to help accentuate offbeats. Around 1925 the first hi-hat stand was invented. In 1929 Avedis Zildjian moved his company from Turkey to the U.S. where drummers were incorporating more cymbal work into their playing. Eventually, cymbals would replace the bass drum as the time keeping element of the set.

By the swing era of the 30's and 40's, what began as a way to increase the productivity of one percussionist without losing the sounds of a full section had matured into a complete musical instrument. Dave Tough, Chick Webb, and Gene Krupa were among the first to realize the musical potential of the drum set. As latin sounds were integrated into jazz, conga players and auxiliary percussionists were added to many bands. In a short time, however, drummers were taking the place of latin percussionists by simulating the sounds of the latin percussion section on the drum set.

The two trends that developed, and con-

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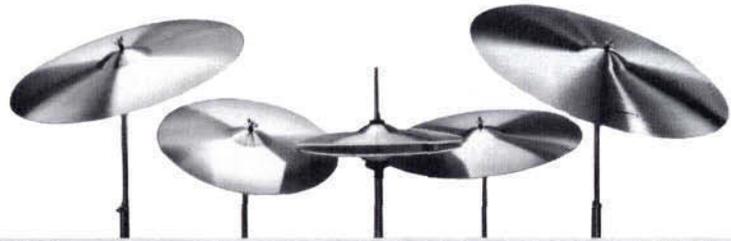
tinued through the 50's, 60's and into the 70's, were drummers playing larger drum and cymbal set-ups to provide as many sounds and colors as possible. Percussionists were being used by an increasing number of bands. Variants of these trends were bands with 2 drummers, 2 or more percussionists, or one drummer/percussionist.

Throughout its brief history the drum set has been greatly improved but its primary function in the band has not changed. The drum set is still the most practical and efficient way of enabling one percussionist to do the job of many. The point is, to be a good drummer, you have to be a good percussionist. Too many drummers disregard this fact; forgetting the historical correlation, and neglecting its musical implication.

Besides musical and historical considerations there are also practical ones. With the increasing use of percussion in contemporary music, it's important that the percussionist and drum set specialist become familiar with the proper playing techniques and practical applications of accessory percussion instruments. If a drummer can double on other percussion instruments, he will have the opportunity to gain additional playing experience, and ultimately, work experience.

Drummers and percussionists have always been the most adaptable and inventive of all musicians. The nature of drums and drumming leaves little choice. Louie Bellson, Ed Shaughnessy, and Harvey Mason; three of the most versatile and successful drummers in the world, grew up as percussionists. Their drum set playing was enhanced, not inhibited, by their training on other percussion instruments.

Future articles in this column will cover the use of accessory percussion effects, general musicianship for the drummer/percussionist, and ways that both players can work together. In addition to his technical abilities, the "drummer/percussionist" is characterized by sensitivity, an awareness of the elements of music and an understanding of his role as a musician.



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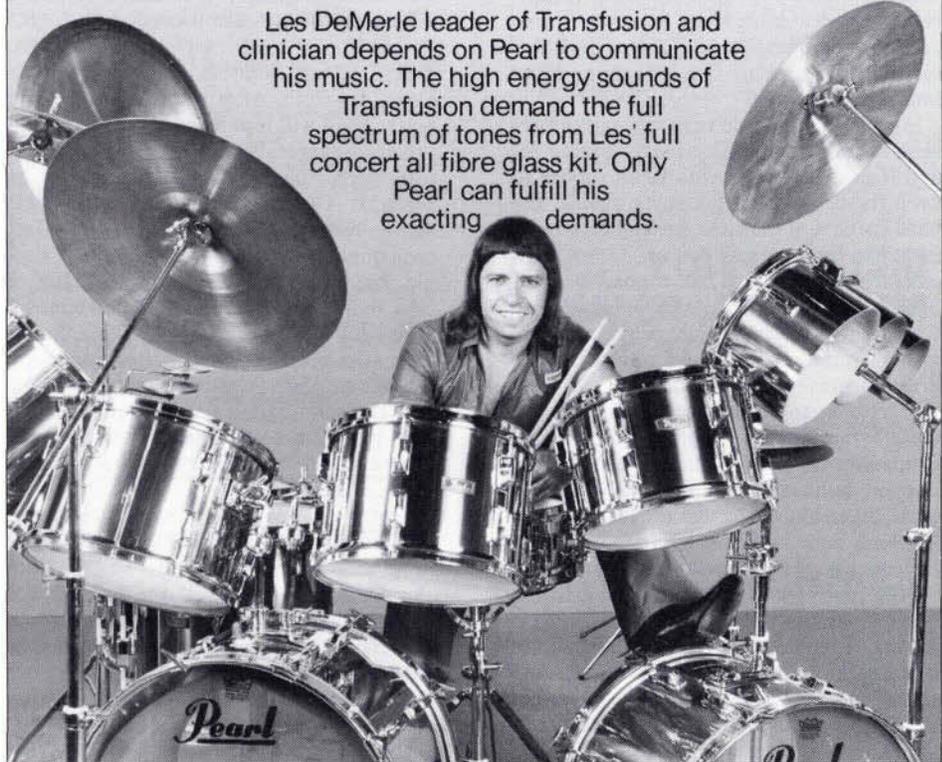
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Guide to Drum Maintenance

by Bob Saydlowski, Jr.

Drums, like any musical instrument, must be kept in good condition to repay you with good sound and performance. The following should be of some help to percussionists.

Number one priority for all drums are cases. All drummers know how rough fellow band members and roadies can be on drums. Good protection for your instrument is a must. Would a guitarist keep his treasured Strat or Les Paul in a thin, soft guitar cover? On the road, skycaps and other airline people are careless with band equipment.

Anvil makes excellent road cases. They are very expensive, but well worth the money. Nothing can destroy them (except being run over by an occasional steamroller). Other companies however, make cases of comparable quality at a lower price. Fibre cases are fine for groups doing limited local travel.

All cases should be tight enough to prevent excessive humidity from seeping in, and if possible, lined with foam rubber to keep the drum from bouncing against the hard corners of the case. Special care must be taken with metal drums. If not protected, a deep scratch can expose the steel underlayer to the air and cause oxidation. Cases should also be stencilled with the group's name or your own name and address to prevent mix-up or loss.

Carrying spare parts is also a good idea. Wing nuts and screws can easily be dropped from stands, snare strands can be popped, bolts can strip, lug nuts can come loose or break, heads can break, etc. Billy Cobham once said that his road crew carries enough parts to be able to build a kit on the road if necessary. If your group is doing a week-long engagement in Elephant Breath, Idaho and something breaks the first night, you're stuck without any spares. And the nearest music or hardware store is probably miles and miles away. Don't let this happen to you!

Everything gets dirty sometime, but when cleaning the finish on your drums, abrasive compounds or rough polishing

cloths should be avoided. Instead, the shell should be cleaned with a mild detergent such as glass cleaner. But do not use the type that comes in an aerosol propellant, as this may damage the finish. Some finishes clean nicely by rubbing lightly with a damp cloth.

Tension screws should be removed and lubricated twice a year. All accumulated grit and dirt should be removed from the threads. The screws should be soaked in kerosene, wiped dry, and relubricated with a grease compound such as petroleum jelly. Latin Percussion's Lug-Lube does the same job.

Drumheads should be cleaned periodically because accumulated grime will affect the tonal quality. Dirt can be removed effectively with a damp cloth and a light application of scouring powder. When the head is clean, it should be wiped with a clean, dry cloth. After a period of time, the batter head will lose its coated surface and the transparent film will be exposed. At this point, the head should generally be replaced. Drumstick impressions or dents can be removed since they, too, can affect tone quality. Removing these dents is simple, but must be done carefully. Hold a heat source such as a lit cigarette about *W* above the drumhead. Gently blow on the tip so the heat will contact the impression. If done carefully, the dent will be removed and the tone of the head restored. Also, like guitar strings, drumheads go dead after a while. Your ear can tell you when to replace the head.

In the case of an internal drum repair, take note as to where the drumhead label is in relation to one of the lugs. The sound of the drum will change if the head is not placed back in exactly the same position, especially if the head has been mated to the shell for a while. It's preferable to remove the bottom head for work on the drum shell. The sound of the drum won't be disturbed. For a bass drum repair, the front head should be removed. Before replacing the head, rub some paraffin wax around the edge of the shell where the head will

connect. This makes drumhead tension easier and smoother once it's in place. If possible, the front bass drum head should not be removed for live performance. This will structurally weaken the shell because of the weight of the tom-toms. A round hole can be cut in the bass drum head to achieve the same sound and projection of an open front. If you must leave the front head off, be sure to buy a stabilizer (made by several drum companies) to prevent damaging the shell.

A dented metal shell can be repaired by any auto body shop. Severely damaged shells should be returned to the manufacturer. Small dents, gouges, or holes in a wood shell drum may be patched with epoxy cements and fillers. Liquid fiberglass can also be used to repair holes or cracks.

Last, but certainly not least, are the cymbals. Heavy abrasives should never be used to clean cymbals. Lots of companies manufacture a special cymbal cleaner, the best being Zildjian's liquid cleaner or Buckaroo's solid cleaner. Even jeweler's rouge works fine. Buffing wheels should never be used. Excessive heat will take the temper out of the cymbal and leave it full of "dead" spots. A small crack in the edge of a cymbal that's 1/2" or less can be ground out on a grinding wheel. Drilling holes at the edge of a crack or grinding out a "V" are only temporary measures that will stop further cracking for a short time. Anything larger than *W* cannot be ground out without changing the tone of the cymbal for worse. To minimize cracking: 1) Use a cymbal bag or separate fibre case to protect your cymbals. 2) Keep wing nuts and washers fairly loose so the cymbal may vibrate freely. 3) Avoid direct blows to the cymbal. 4) Select cymbals big enough to do the job. No matter how well they are made, small overworked cymbals will be subject to early breakage.

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SYNCOPATED BIG BAND FIGURES: VOL. 1 and 2. by Jake Hanna

Volume 1 brings you the type of phrasing you would expect with any big band. There are no time patterns or instructions written so the book can be played many different ways, one page at a time, or split into 1, 2, 4 or 8 bar phrases. There are also short ad-lib solos and fills of 1, 2, and 4 bar lengths leading into written phrases. Volume 2 is ideal for the advanced student/teacher duets, offering the inexperienced drummer an introduction to the intricacies of phrasing with or against another instrument. A lot of fun in both works from one of the greatest big band players ever.

PS

CHOOMBOONK: by Jack Van Der Wyck

This book, to quote the author, is an "intensive study of rhythms inspired by the oral teaching traditions of India." The book actually takes the use of phonetic pronunciation further than many people thought possible. A basic vocabulary of sounds are used to produce rhythmic combinations of all 4 limbs. The exercises work on the principle of, "if you can say it, you can play it."

The exercises are devised to help the player master 4 way coordination and it is stated that any phrase in standard music notation can be converted into *Choomboonk*. The ideas take some getting used to. Not intended to replace the standard form of teaching, it would be ideal for students who could not grasp the principles of musical notation.

PS

BEGINNING SNARE DRUM AND DRUM SET STUDY: by Joseph Locatelli

This is an interesting work. Complete with endorsements from Mssrs. Bellson and Hanna — the book is basically a beginners introduction to the instrument. Though it doesn't say anything that hasn't been said before, its merit lies in the manner in which the material is presented. Comprehensive and straightforward.

'Author Joe Locatelli, an active Las Vegas show drummer and teacher, has cautiously weeded out a great deal of irrelevant, boring and often obscure information so prevalent in run of the mill beginners books. The result is a well organized, nicely paced text which takes the student from the basic raw information through the nitty-gritty of reading, rolls and the like, in direct fashion.

Despite the fact that only three pages are devoted to actual drum set study, Locatelli still manages to blaze a path for the beginning student, clearing the way for advanced studies in a number of directions. Highly recommended for beginners as an introductory offer.

RW

REALISTIC HI-HATS: by Carmine Appice

Written by one of the outstanding modern drummers, this book is an excellent guide to contemporary rhythms. The work consists of a series of exercises for bass and snare drum, and a unique group of overlay pages with various hi-hat patterns. One basic exercise can be made to sound entirely different by opening the hi-hat further along the bar each time it is played. There are over 18,000 different patterns in the book and it will certainly sort out any four way coordination problem you may have.

Also included are a couple of pages on Reggae rhythms. Most are authentic and involve the bass drum playing on the second beat of the bar, (not as easy as you might think).

Highly recommended on the list of standard technical study material.

PS

POLY-CYMBAL TIME: A COMPREHENSIVE STUDY IN POLYMETERS FOR DRUMS by Peter Magadini. PuBL: Briko Publishing, 105 Deloraine Ave., Toronto, Ontario, Canada.

The term poly-meter simply means two or more meters (time signatures) played simultaneously. The simplicity of the definition however is no indication of the subject matter enclosed. This is a complex book, one of the few texts available on the subject — guaranteed to make even the most experienced player's head spin.

Written as a follow-up to Magadini's ground breaking work in this area via *Musicians Guide to Polyrythms-Vol. 1 & 2*, this book is basically a study guide in the art of learning, understanding and applying polymeters to the drum set, and a source for extending rhythmic comprehension. The author states that, "while working with poly-metric concepts, most drummers through practice have acquired a more positive and perceptive time sense. Consequently, the ability to play time with a relaxed flow coupled with expanded rhythmic dimension is remarkably improved."

A challenging workout for both hands and mind, this material is suggested for none but the most astute, serious or advanced. Preferably, all three.

RW

ROCK SHOP: by Paul Bowman

Paul Bowman explores a vast array of quarter, eighth and sixteenth note patterns involving snare, bass drum and cymbals. All the patterns are uniquely referred to as "motifs."

Rock Shop's 18 sections are crowded into 28 pages, yet there's an interesting variety of exercises to be dealt with in this guide to rock independence. However, the overcrowded graphic design of the book is a test on one's concentration and eyesight. The busy pages could intimidate the novice. If you're not inhibited by the graphics and have the time and patience needed to decipher the patterns, *Rock Shop* could be a worthwhile addition to your library.

CI

THE FUNK DRUMMING WORKBOOK: by Chet Doboe

The first section of this text escorts the reader by the hand, leading him through the concept of opening the hi-hat on strategic beats. A practice most characteristic of the funk style. The section is well written for the neophyte interested in this style.

Sections two and three consist of a collection of numerous examples of funk patterns. Mastering of both sections will take perseverance, however, should provide the necessary stimuli needed to think creatively while performing in this highly specialized context. Could be a welcome addition to the standard programming of those teachers whose students request precisely this kind of thing.

CI

IT'S TIME—FOR THE BIG BAND DRUMMER: by Mel Lewis & Clem DeRosa.

Here is a refreshing work incorporating a highly unique approach to big band drumming. Parts 1 and 2 briefly cover the subjects of equipment and technique. The book's high point occurs at section 3, in which the first trumpet part from five Thad Jones-Mel Lewis Orchestra charts is transcribed. The accompanying drum part sits directly below with Mel's informal comments neatly interspersed between the double staves explaining what was played, and why.

Lewis fans shouldn't balk at the slightly hefty \$9.95 price tag. This Lewis-DeRosa collaboration is long overdue, and surely an illuminating insight into the ultra-musical mind of one of big band drumming's finest players.

RW

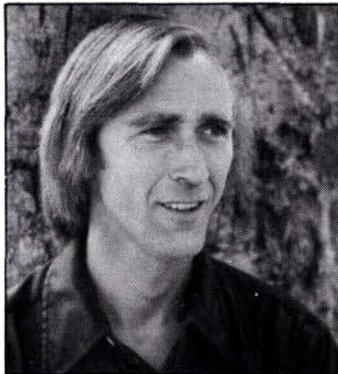
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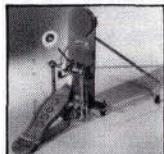


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RONALD L. SPAGNARDI

Profile of a Legend: Dave Tough

by Scott Kevin Fish



Almost without exception, every drummer that has left a mark in the jazz world, will tell you that to some degree, they were influenced by Dave Tough. Who was Dave Tough? He was not a flash drummer. In fact, he rarely, if ever played drum solos. Tough was commonly known as a "musician's musician." A player highly regarded and respected by his colleagues. Tough never reached prominence in the limelight or public eye.

Ralph Hadlock, in his book *Jazz Masters of the Twenties*, wrote of Dave Tough, "His was an unspectacular influence, for he simply played in the most supportive and tasteful way possible at all times. Tough was a model of restraint combined with positive drive, of steadiness coupled with spontaneous wit. Only Sid Catlett, Jo Jones and Chick Webb could surpass him on all these qualities."

Hadlock's summation, however, is deceiving because it implies that it is no great feat to play "in the most supportive and tasteful way possible at all times," when in fact, this seems to be the goal that every drummer strives for and that few seldom attain.

Dave Tough was born in Oak Park, Illinois on April 26, 1908. He was a member of the "Austin High Gang" from Chicago which included Gene Krupa and George Wettling. Both men owe a great deal to Tough.

The "Austin High Gang" was a group of young musicians who started out with the

influence of the then popular white jazz band known as the "New Orleans Rhythm Kings." But, Dave Tough knew his way around Chicago better than any of his friends and was responsible for introducing them to the music of the best black bands in town (including the King Oliver band with Louis Armstrong). Tough's main source of inspiration on drums was Warren "Baby" Dodds, who was the major force in creating the musical style of Chicago musicians.

Trumpeter Jimmy Mcpartland said, "Two Chicagoan ensemble devices that intrigued Eastern jazzmen . . . the "explosion" a sudden flare preceding each repetition of the initial melodic statement in a conventional song structure, and the . . . "shuffle rhythm" a staccato heavily accented eight note pattern usually applied to the bridge, or release, of a song. These and other simple but effective methods of increasing and releasing tensions came largely from the mind of Dave Tough, who, more than any other single musician, translated New Orleans musical ideas into the jazz language of the Chicagoans."

Music and drumming were not Tough's only talents. He was a lover of literature and one of his greatest ambitions was to be a writer. He accomplished this for a time by writing his own column for the now defunct music magazine, *Metronome*. In 1929, when Dave was about 22, he decided

to leave Chicago to explore the cultural offerings of France. He did some gigging in France and also pursued his interest in writing and writers. He became friends with F. Scott Fitzgerald and Kenneth Rexroth. During this time, Dave developed a drinking habit and George T. Simon quotes Dave as saying that during this period he had "dedicated his life to getting drunk."

I would like to add something to the record that I'd never found in my research for this article. It is a point that came up in a conversation with ex-Woody Herman drummer Ed Soph. I asked him if during his years with Herman, he'd ever asked about Dave Tough. Herman told Soph that Dave Tough was an epileptic. This condition wasn't fully understood in the twenties and thirties. In many instances it was considered a mental deficiency. As a recommended aid in reducing the epileptic attacks, Tough drank.

Dave finally returned to the States after playing aboard some ships in the Atlantic. After a period of bouncing between gigs, he gave up drinking. In 1936 he joined the Tommy Dorsey Orchestra. George T. Simon, writing for *Metronome* wrote a review of the Orchestra, ". . . Tough's natural swing coupled with a flair for good taste put this ex-Chicagoan right up there as a rating beater." And, in later years, Simon praised Tough again in writing

about the then upcoming Buddy Rich, "It's my feeling that when jazz history is set down, this tremendously inspiring, swinging drummer will go down, along with Dave Tough as THE man on his instrument."

In 1941 Tough was at the helm of the Benny Goodman Orchestra, replacing Gene Krupa. Krupa had left to form his own orchestra and to many, the addition of Tough was a welcome change. Whereas Krupa was more of an on-the-beat drummer and very much a showman, Tough was content to remain in the background and build in subtle intensity, never soloing. There are some excellent recordings available of Tough playing with the Goodman small bands. One can hear his subtle changes behind each soloist.

The most swinging years for Dave Tough were 1945 to 1947 when he was the drummer with Woody Herman's First Herd. This big band had a classic rhythm section of Tough, Ralph Burns on piano, Billy Bauer on guitar, and Chubby Jackson on bass. The rhythm section burned! One writer wrote in reflection, "It was amazing how little Davey, all 97 pounds of him, drove through this machine, cutting right through some of the complicated arrangements to keep the swing going at all times."

Most of Dave's musical contemporaries remained in either the dixieland or swing idiom. Dave continued to grow and he had a tremendous respect and admiration for Max Roach, even applying the bebop approach to his own playing. But, this crossover was possibly the undoing of Davey Tough. Arnold Shaw writes, "The grave danger in the jazzman's pattern of existence is that he may immerse himself in music to such an extent that he develops no other values to live by. If anything goes wrong with his music, he's a dead duck. That's what happened to little Davey Tough when he became embroiled in the conflict between dixieland and bop and as a consequence did not know which way to turn."

One cold icy evening in the winter of 1949, Dave Tough was out walking on leave from a stay at a Veterans Hospital. He had an epileptic attack, fell hitting his head on the sidewalk and was dead.

"The death of Davey Tough," wrote George T. Simon who knew and loved Dave, "while reflecting once again the limited lives of jazz musicians and the difficulties they encounter when they try to achieve greater freedom, does more than merely point a moral. It takes from us one of the most sensitive, talented, intelligent, one of the most wonderful guys in the history of jazz. In so doing, it has done too much."

"Don't ever forget Dave Tough," spoke his first influence, Warren Dodds. "Tough was like a clock. Stick him under a band and he'd make everybody play." 

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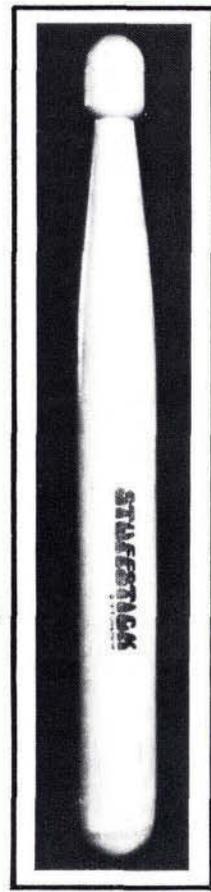
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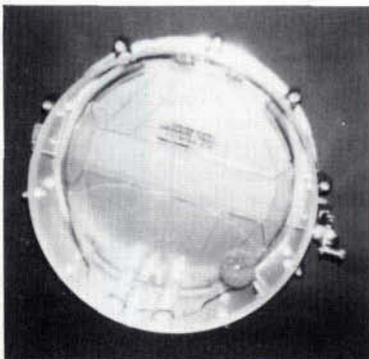
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INDUSTRY HAPPENINGS

BUDDY HONORED

Jazz great Buddy Rich (left) receives an award honoring his contribution to jazz during his recent concert at the Berklee Performance Center. A major source of inspiration to student arrangers and instrumentalists at Berklee College of Music, Rich has drawn on Berklee numerous times as a source of young jazz talent for his dynamic big band.



LENNY WHITE NOW WITH TAMA

Lenny White, one of the pioneers of the jazz-rock fusion movement, is now playing Tama Superstar drums. Lenny made his mark in the music world as the driving rhythmic force behind the legendary Return to Forever. He now fronts his own band and has produced his fourth solo recording effort entitled *Streamline* on Electra/Asylum.



STAR INSTRUMENTS MOVES TO NEW PLANT

The move into a new manufacturing facility located at 250 West Main Street, Stafford Springs, Connecticut, has been announced by Norman L. Milliard, President, Star Instruments, Inc.

As the originator and primary producer of electronic drums and percussion synthesizers, Star has seen dramatic increases in sales volume over the last two years.

PAS CONVENTION

by Robert Henschen

"In 1956 I came into the orchestra when we were called the pots and pans," said William Kraft, composer and percussionist with the Los Angeles Philharmonic. "We were also called the battery, which reminds me of an arsenal in the army or at least a criminal offense. I like to think of us as being *musicians*."

Kraft along with Ronald LoPresti and Armand Russell delivered hopeful opening remarks at the Percussive Arts Society's 1978 International Convention, held at Arizona State University. Experts from performance, publishing, manufacturing, and educational fields had gathered some 1,000 strong. Ceremonies began with performances by A.S.U.'s fine percussion and marimba ensembles, joined by drummer Ed Shaughnessy for John Beck's "Concerto For Drum Set and Percussion Ensemble."

Like any convention, PAS served as a showcase for the latest equipment in the business. Two floors of Gammage Auditorium lobby space were crammed with products from Ludwig, Slingerland, Rogers, Paiste, Remo, Latin Percussion, etc.

The Repercussion Unit, (a group of California musicians) ran a most impressive booth at PAS. Their display included a GE Porta Color videotape of a live performance, complete with several stereophones for closer listening to the Repercussion Unit's new, self-marketed album.

Society members were treated to a visit of the university's Boulton Collection of international instruments. This fascinating exhibit includes everything from African slit drum to Oceanic kundu drum to American Indian someak and Afro-Haitian cult drums, not to mention 23 different Sanzas, Tupan, Deff, Darabuka, and much more.

Shaughnessy's *Energy Force* covered the bristling percussive ground between big band jazz and rock during their Saturday night performance, and Ed demonstrated surprising familiarity with tabla rhythms . . . even chanting during one solo when his drumset was wired for electronic effects.

The Tintinnabulum Percussion Quartet, along with convention participants Leigh Howard Stevens (marimba), Richard Cheadle (multi-media), Bill Molenhof (jazz vibes), and the Harry Partch Ensemble, reflected the tremendous strides being made in today's percussion.

MILESTONE DAY

by Frank Emmerson

"It was the perfect event . . . everyone came, everybody had a great time, and everyone left smiling," said Peter Murdoch, describing "Milestone Day" at his Toronto Percussion Centre. The well attended clinic/concert highlighted Milestone Percussion, a Canadian-made drum line with a growing reputation among professional players, both at home and in the United States.

The event, held on a drizzling Sunday afternoon, was kicked off by Milestone President Michael Clapham, who explained the philosophy behind his company to an enthusiastic audience of Toronto musicians. Designed around newly developed materials and construction techniques, the line has found an increasing group of devotees since its introduction in 1977, among them, Canada's Terry Clarke. Clarke put the drums through their paces later in the afternoon, in concert with Bernie Senensky, electric piano and synthesizer; Rob Piltch, guitar; and Dave Piltch, bass.

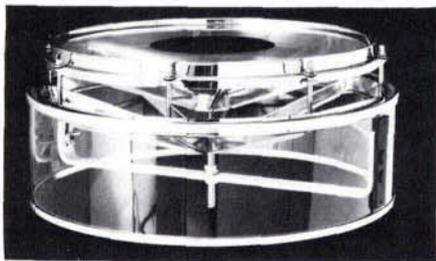
Clapham said he found the experience extremely rewarding, if somewhat nerve racking. "I've spoken to hundreds of people over the years," he says, "but never to more than four or five at a time." Nonetheless, his description of Milestone's history and development was well-received by an audience who fielded questions after a half-hour presentation.



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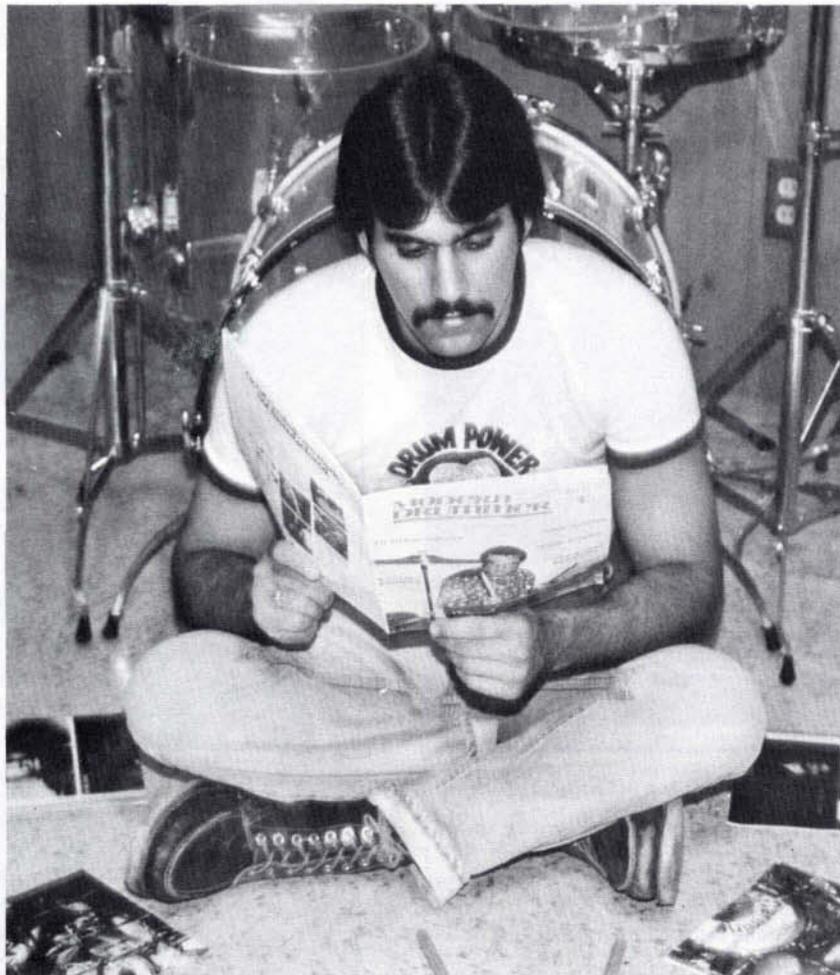
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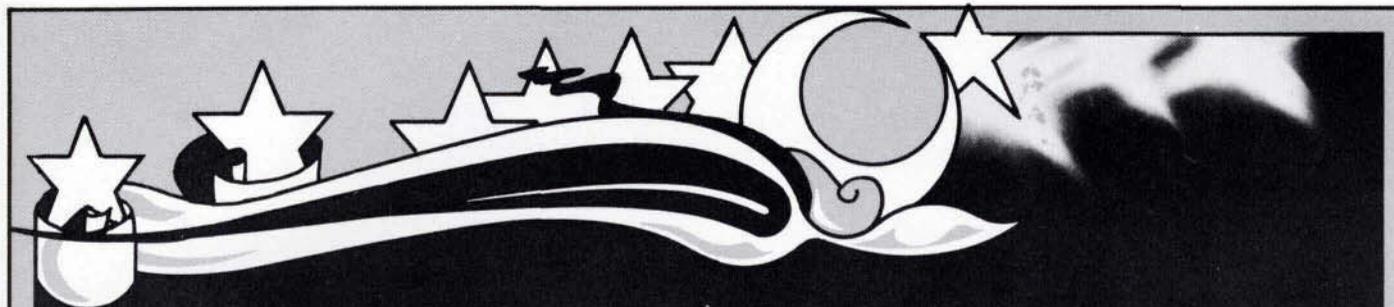
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