

MODERN DRUMMER™

The International Magazine Exclusively For Drummers

JULY 1982

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JOHN PANOZZO

of Styx

Santana's
GRAHAM LEAR

**MARTIN
CHAMBERS:**
Pretenders

ROLAND VAZQUEZ

History Of
Rock Drumming: Part II

Constructing
Melodic Solos

Close-Up On
Practice Kits

Plus:

Jake Hanna

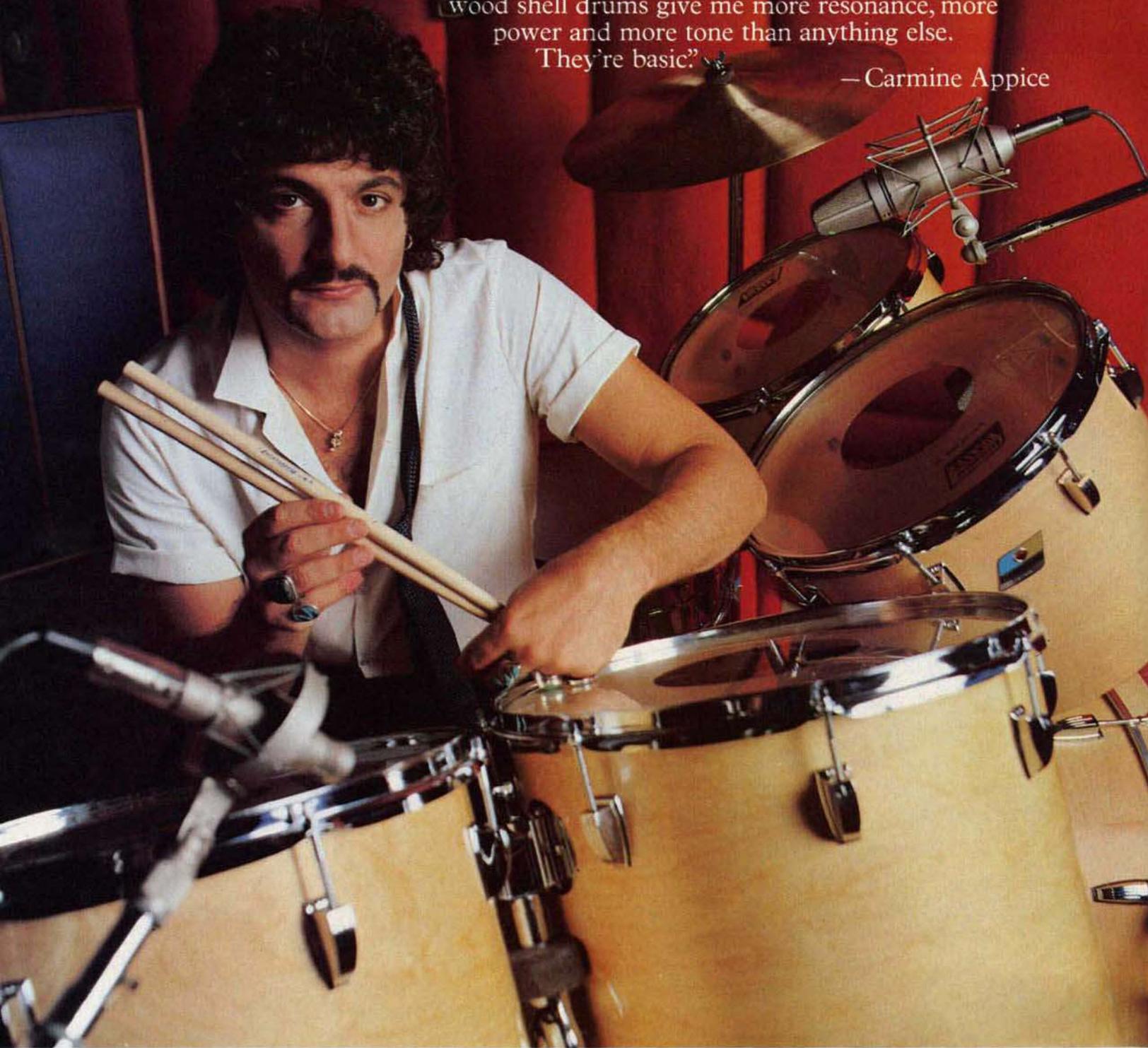
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JOHN PANOZZO

Styx and John Panozzo literally grew up together, and this has resulted in a type of musical maturity that is not all that common in the ever changing rock scene. John's part in making Styx a top act for over ten years becomes obvious as he discusses his background, influences and philosophies.
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Photo by Waring Abbott

GRAHAM LEAR

Canadian born Graham Lear first came into prominence with Gino Vannelli, with whom he worked for four years, and from there, Lear joined Santana, where he has remained for the last five years. Lear talks about his life, and how he was able to adapt to the different styles required of him by Santana and Vannelli.
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EDITOR'S OVERVIEW



It's a rare occasion when MD involves itself with controversial material. Still, certain articles seem to cause more of an uproar than others. Stanley Spector's *Challenging The Rudimental System* (Feb. '80) was that kind of article, resulting in a great deal of reader mail. Jim Dearing's *Drinking and Drumming* (May '81) was similarly received. Most recently, *A Realistic Look At The Matched Grip* (April '82) has apparently raised some eyebrows among a segment of the traditional-grip fraternity. Let me briefly state our case for those who took exception to the article.

First, the MD study was perhaps the most comprehensive examination of the matched/traditional controversy ever done. Careful planning preceded all of the testing, and an extensive amount of research went into all of the physiological information we presented. And though we were aware the article might upset some traditional grip advocates, that certainly was not our intention going into the project. However, by the time we had concluded the study, the facts spoke for themselves. And there is really no way to alter facts, nor would it have been appropriate for us to water them down.

Our purpose in publishing *A Realistic Look At The Matched Grip* was quite simple: We chose to deal with a subject which was sorely in need of in-depth research, as both sides had failed to back their arguments with any concrete evidence. We honestly feel the article presented some of that evidence. And, if in fact it gave you a better understanding of a complicated subject, helped you to re-evaluate, and made you think, then certainly we accomplished what we set out to accomplish. What you ultimately decide to do with that information is a decision only *you* can make.

This month's issue contains a diverse assortment of top-flight artists: John Panozzo of Styx, Graham Lear of Santana, a dialogue between percussionist Roland Vazquez and Roberto Petaccia, conducted shortly before Roberto's untimely death, and a profile of the Pretenders' Martin Chambers.

We also think you'll be intrigued with Barbara Borden and Carolyn Brandy, the two dedicated drummers from Alive!, and with the second installment of *The History of Rock Drumming* which examines the country-music influence.

There's also a lot to learn from our column departments, leading off with Bob Saydlowski's practice-kit review and drumstick reference for comparative shoppers. Sal Sofia has some ideas on deriving inspiration from rudiments, Gordon May presents a method for constructing melodic solos, and *Understanding Rhythm* moves into Part Four. Dave Levine speaks with veteran Jake Hanna, and nostalgia buffs will enjoy MD's fond look at some of the devices we've had to contend with over the past sixty years in, *It Seemed Like A Good Idea At The Time*. Stewart Copeland's performance on "Don't Stand So Close To Me" is MD's *Rock Charts* transcription for this month.

RS

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READER'S PLATFORM

I hope this wonderful magazine doesn't go the way of other musical publications. I find MD to be—up until recently—the best publication periodical on the market today. My complaint is: When you interview some of the talented drummers that you have—stick to the music, the core of what music is about, and the individual handling of the basic and extended musical material. No serious drummer is interested in how two or three musicians came to form a group, or how easy or difficult that was. That's bullshit! Save that for some scandal sheet. I feel MD is above such surfacey, unimportant printing. All serious players are concerned with music and the overcoming of technique (conceptual, musical), and group and all other musically related problems. My concern is that you remain the best trade edition for serious drummers and not reduce down to some common magazine on the corner stand.

RICK FIORI
NEW YORK, NY

In reference to your article, *A Realistic Look At The Matched Grip*: If one approaches this controversy from a physiological standpoint, sure the matched grip employs more muscles, which allows for more power. But the use of more muscles also makes the playing of delicate passages that require more finesse, rather cumbersome. I too believed the matched grip was superior, until a student mentioned he wasn't able to play a clean roll, and asked why I always played it with traditional grip. I suggested he try the traditional grip and his progress was amazing. My point is simple: You wouldn't grip a paint brush with your entire hand if you were painting a portrait, no more than you would use a delicate grip to paint a barn door. There are two available techniques. Why not use both of them?

NELSON MONTANINO
QUEENS, NY

I've learned so much about the business aspects—what it takes to make it—and about drumming in general. I feel MD is informative and interesting and important to all percussionists, beginners to pros. Keep up the good work, and let's hear more about female drummers.

D. D. RALSTON
DANBURY, CT

I very much appreciated your fine article on matched grip. The physiological information was very informative and the testing procedures and teacher thoughts certainly confirmed your point.

At various clinics that I conduct throughout the country, I'm invariably asked the same question from the non-percussionist music educator, "What grip should I teach my beginning students?" My answer has always been a condensed version of your article; explaining the benefits and difficulties of both grips, especially as they pertain to developing muscular coordination and control.

I personally switched to teaching matched grip with the Santa Clara Vanguard Drum and Bugle Corp in 1977. The results were excellent and I have since become a strong supporter of matched grip in all areas of marching percussion. I sincerely hope that all music educators who deal with teaching percussion techniques have a chance to read your very informative article.

FRED SANFORD
STAFF CLINICIAN
LUDWIG DRUM COMPANY

Your article on traditional vs. matched grip really hit the spot with me. I've been drumming matched grip for seven years and was in the process of learning traditional grip. After reading your article, I took it upon myself to throw traditional grip right out the window—and felt good about it. My best to the staff at MD. You guys keep me alive!

JEFF SAVELLE
NOVATO, CA

In regards to your article entitled, *A Realistic Look At The Matched Grip*, I would like to say it's about time someone brought out this overdue argument. For the most part, I agree with the results which will reinforce doubts of the legitimacy of the matched grip on the drumset. However, as one who enjoys using both grips, you must give the traditional grip more credit than stated. There must be some value for drumset with the traditional grip. Steve Gadd, Peter Erskine, Elvin Jones, Max Roach and Carl Palmer are only a few of many who use it. A more positive look at the traditional grip is needed to fully show its uses on the set.

GARY DOUGHMAN
FALLS CHURCH, VA

Great article on Danny Gottlieb. I had the good fortune to meet Danny last summer at a clinic in Providence. He's not only a great player/innovator, but a wonderful person as well, more than willing to go out of his way to help younger players. Your interview really illustrated the optimistic outlooks on life and music that make Danny so inspiring to listen to on and off the drumset.

EVAN BURR
PROVIDENCE, R.I.

The article on the Linn LM-1 proves a point about commercial music in America, and America's brainwashed view of good music through the eyes of the moneymakers. This is a goldmine for saving time, cost, and the hassle of personality complexes that you find with people. What happens when the toy breaks down during a session or gig? People in this country should do what they do abroad—stop toying and get the music education that's needed to really understand the creation of good music.

ROB NESMITH
WHITE PLAINS, NY

MD's report on the matched grip was well researched, concise and thorough and shall be the authoritative piece on the subject for years to come. I find the matched grip useful for moving around the set, yet prefer the traditional while playing with few fills in which my left hand remains on the snare drum.

Another choice some drummers may wish to explore is the "Carmine Appice right hand grip." Here, the stick is held between the index and middle fingers rather than the thumb and index. I've found this to be a very firm grip, useful on fast straight eighths or sixteenth-note ride-cymbal patterns. Thanks for the report, and keep up the good work.

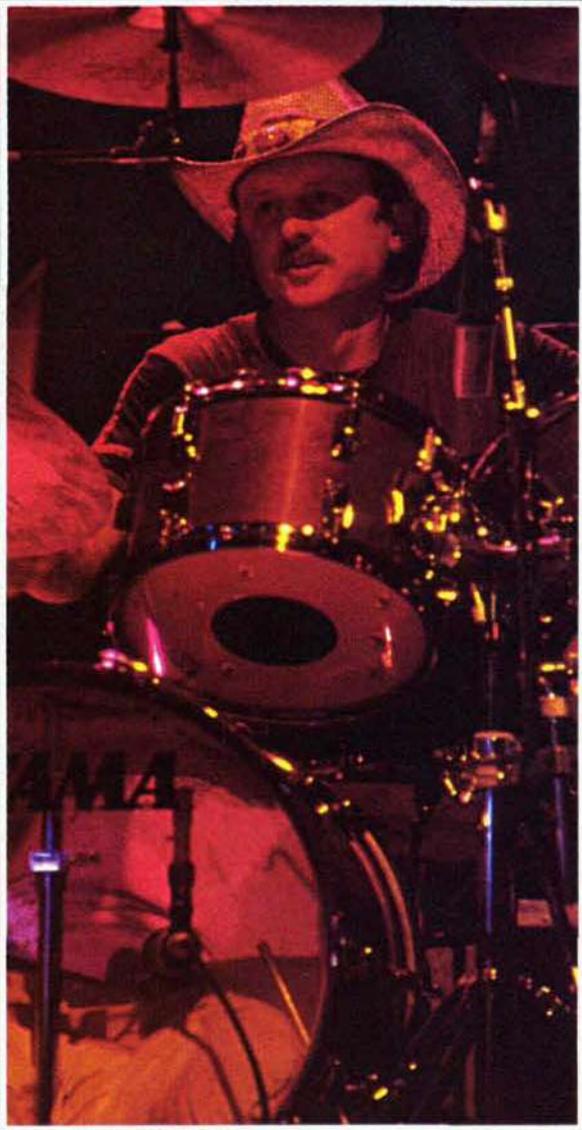
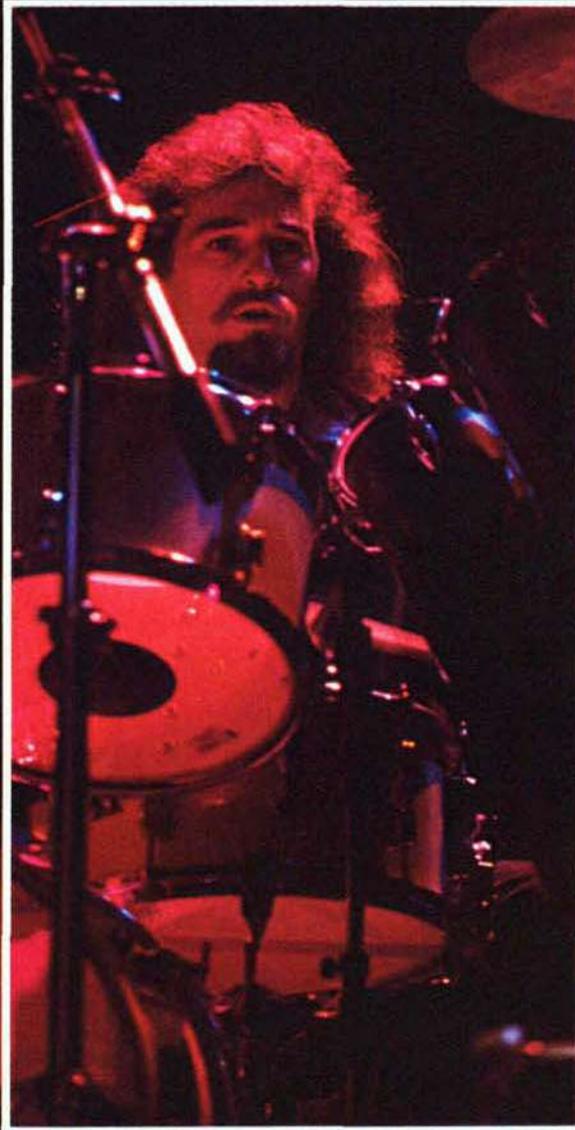
RICHARD MERRILL
LANSING, MI

In reference to your article dealing with matched grip, I was very dissatisfied. I, personally, have no preference; both have benefits and drawbacks. How you could assume validity for any conclusions made in the Testing The Beginner section is beyond me, seeing where only two students were tested. "Realistic" was hardly the word for this.

ALAN GRECO
WARWICK, R.I.



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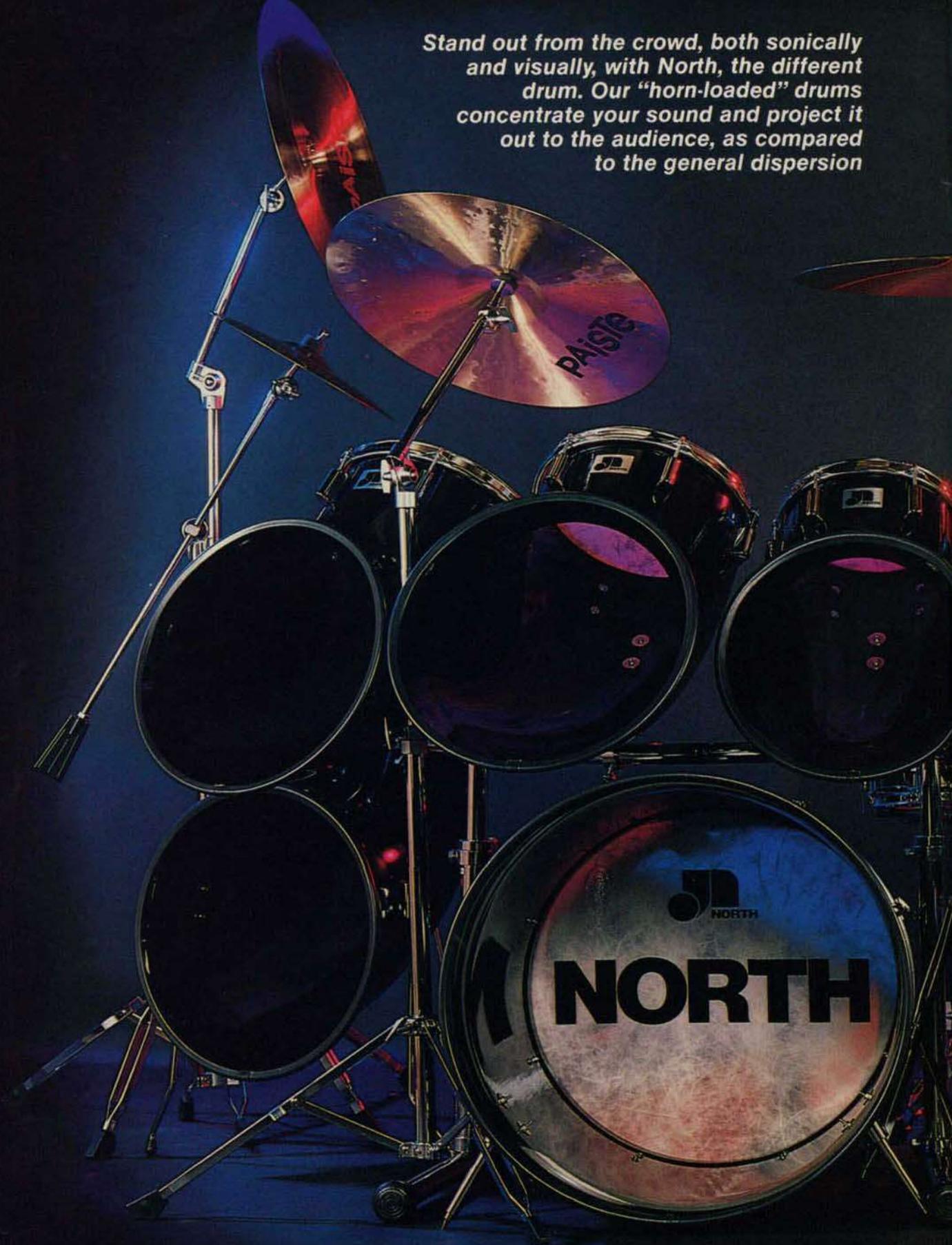
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JOHN PANOZZO

by Rick Mattingly



photo by Wang Abbatt

Rock groups are not generally known for their longevity, so when a group is able to survive as a top act for over ten years, that is no small achievement. And when one further discovers that three of the group's members have been playing together for over twenty years, some of the reasons for that success start to become obvious; reasons such as commitment, dedication, hard work, and certainly, the strength that comes from musicians knowing each other's playing so well.

John Panozzo is the only drummer Styx has ever had; Styx is the only band Panozzo has ever worked with professionally. As people and situations grow and mature, they become refined, and the more subtle elements are allowed to develop. John and Styx have grown and matured together, and this has enabled John to explore many different aspects of his playing while inspiring, and being inspired by, the other group members who were also growing.

Artists must be able to relate to their audiences. Often, a great deal of success will distort an artist's point of view. Styx has certainly had great success but as a human being, John Panozzo seems unaffected by it. He is truly one of the nicest people I've ever met, and in this age of superstars with superegos, it is a genuine pleasure to encounter someone who has reached the top while keeping his feet so firmly on the ground.

RM: I understand your uncle was a drummer.

JP: Yes. My mother's brother, Tony LoFrano, was a drummer in Chicago. From the time I was old enough to think, he was my idol and I wanted to play drums. So when I was about eight years old, he started teaching me. He wasn't a believer in going out and buying even a cheap drum set, so for the first five years, I played on a practice pad. I tried to break it, because I wanted a drum. I threw it away one day, but my father picked it out of the garbage. He thought it had been thrown away by mistake. I guess I should have thrown it in the neighbor's garbage. That would have been the end of it. But that's how badly I wanted a drum. After five years, I got a snare drum. I gradually worked my way up to a drumset.

RM: What kinds of things did your uncle teach you?

JP: We went over the rudiments, the classical books, the Wilcoxon book, the *Stick Control* book, the Chapin book; I would say my schooling in percussion has been pretty extensive. He taught me how to think and apply it to my hands and feet. My uncle was a firm believer in keyboard, too. So I learned mallets, but that is not one of my strong points. I can read and play and get through, but I'm no Gary Burton. I was first-chair percus-

sion in my high school band, and that's where I learned to play tympani.

RM: Have you ever given anyone drum lessons?

JP: Oh yes. When I was in college. I went back to the high school I graduated from and worked with the percussion section. I did that for about two years and I enjoyed it.

RM: Is it something you would like to do again?

JP: I'm not sure. I think I'd approach teaching a lot differently this time around. I would only want to work with the serious students. They're going to have to study.

I had to set a lot of young people straight. The first thing they wanted to do was buy a drumset. I could have gone that route and worked for a teaching studio where after six weeks you talk the kid into buying a set and you make a commission from it. I don't believe in that at all. I think that's being a real charlatan. I wish I had a nickel for every drumset sitting in the closet. I played on a practice pad for five years. Five years may be too long to wait, but you should get an indication first that the child is serious.

RM: Students often have to have a lot of faith. I've heard teachers tell their students, "You won't know why we're doing this now, but in two or three years you will understand." The student says, "Can't you at least give me a hint?"

JP: Not much motivation there, is there? You have to give them a reason for sitting in that room for thirty minutes going, "left, left, right, right, . . ." Let them know why they're doing it.

RM: What kind of music were you listening to when you first started learning drums?

JP: When I first started in the mid-'50s, I was listening to symphonic music, which I'm very much in love with, and big band stuff. Then when the Beatles came along in '64, that music kind of turned my head around.

RM: So were you influenced as a drummer by Ringo?

JP: Not so much by Ringo Starr, as just by Beatle music itself. That's what turned my head around to the pop scene.

RM: How did you approach rock when you started playing it?

JP: I was just copying. We tried to be as close to the record as possible, and that's how we stayed in business. We just made the transition from playing standards to playing rock. We were getting older and were being influenced by our peers. We wanted to stop playing Bar Mitzvahs and start rocking. When we started rocking, we started getting more work.

RM: You were already working?

JP: Oh sure. I joined the Musicians Union when I was twelve years old. We

were working two times a week at weddings and banquets and things like that, like everyone does when they first start out. Then we started working in downtown Chicago hotels, and when you do that, the Union rep shows up to see if everybody has a card. We didn't want any trouble, so we joined the Union at a very young age.

RM: And this was the band that Styx grew out of?

JP: Right. Styx is the only band I've ever worked with on a steady basis. Most of our gigs were local—the local high schools; the local dance clubs. We never went on the road until we got our recording contract and decided to try and make our mark on the music world.

RM: At what point did you start doing original material?

JP: I'd say around 1969 or '70. We'd play five or six copy songs and then do one of our own. We were just sneaking our way in there until we were doing nothing but our own material.

RM: How is Chicago as a place to launch a career in music?

JP: Back in 1971, when we started as a recording act, it was very difficult. You either had to go to the West Coast or East Coast, because that's where all the recording was. There wasn't really a lot happening in Chicago studios outside of jingles and TV commercials. I think we've helped change that.

RM: Can Styx run their business from Chicago?

JP: Our management office is in Los Angeles. Your manager should be where the major record company offices are. He needs to be in touch with them on a daily basis. Sometimes the phone is just not enough.

RM: For a drummer, there's a lot of percussion happening in Chicago.

JP: Well, "Mr. Percussion" is from Chicago—Bobby Christian. I don't think he's active in the music scene that much any more. And Roy Knapp gave me my audition for the Union on a phone book. I walked in there and he said, "Have you studied?" I said, "Yes," and he said, "Who did you study with?" I said, "Tony LoFrano was my uncle." He said, "We don't have to go any farther," because he was a personal friend of my uncle. So he asked me to do some five- and seven-stroke rolls on an old telephone book, and from that point on, I've been a member of Local 10-208.

RM: At what point did you stop copying other drummers and start developing your own style?

JP: That happened when we started doing our own material. Then it was time—there was nobody else to listen to. Musically, we were ready for it. We were ready to bust loose and play our own music and do our own thing. That copying business was just for survival. If you



Photo by Waring Abbott

wanted to work—that's what you did. We didn't just all of a sudden decide to do our own material and then make the switch. We spent a lot of time at Dennis' house doing our own thing, but we didn't do it publicly.

RM: Of all the drummers you were imitating, is there one you look back on as having the most influence on your playing?

JP: My style is a conglomeration of a lot of different styles, plus what I have to offer. I think that's true for the whole band, too. We have three different songwriters, so stylistically, we have three different directions in the songwriting. I have to try and match that. Also, I'll apply a lot of the classical influence I've had into our music. On "Lady," I freaked a lot of people out by sticking that Bolero in there. I've used tympani, and I'm going to use it again, too. You haven't heard the last of my tympani. I love to play that stuff.

RM: How do you approach a new song?

JP: It's totally a group effort. If the writer says, "I'd like to go for this particular style," that's fine. I appreciate any input. But basically, I have carte blanche on what I do, and that's what helps make the Styx sound. Somebody will play something, the rest of us will start playing, and we'll hone it down from there.

RM: Do you ever write in the studio?

JP: Never. Everything is well-prepared before we go into the studio. The studio's no place to write or rehearse. That's a place to record. Usually we give ourselves six weeks of rehearsal time, then we go into the studio. We work on stuff on the road every once in a while at a sound check, but you really don't want to be playing your new material when people are around with tape recorders. We're not paranoid—just cautious.

Sometimes, though, I listen to some of our older albums and think, "I could have done this or I could have done that." I'd love to play a tour of new music and *then* record it.

RM: Zappa does that.

JP: And it sounds like it too. He's honed it down. He's probably tried everything. He then picks what sounds the best and what feels the best, and then goes in and records it. I think that would be a luxury.

RM: Would your audiences accept a lot of new material?

JP: In the early days, that's why we had to do copy material. They have to associate what you play with what they've heard on the radio. Now we're in the enviable position where *our* songs are played on the radio. Of course, then the critics complain that we play a whole set of hits. It just so happens that we've been around a long time and we do have some good songs. It's our responsibility as a band. People are paying for tickets and it's our responsibility to make those people feel good. We'll do whatever we can to make sure they don't walk away saying, "I got ripped off."

RM: It's probably a no-win situation. If you didn't play hits, the critics would complain about that.

JP: You must maintain your integrity in this business. That's why we have a half-a-million-dollar show up on that stage. We insist upon total control because it's our career. It costs a little more, but that's the cost of good business.

RM: Styx has not always been treated well by the critics. How did you feel when you read your first bad review?

JP: The first one, you think. "What could I have possibly done to have this guy hate me like this?" Bad reviews don't bother me at all now, but of course, I've been doing this for a long

time.

RM: What would you tell someone who is just getting started and is discouraged by bad reviews?

JP: If you want to be a serious musician, this is not an easy business to break into and remain with. Therefore, you really do have to develop a tough skin. Musicians are known to be sensitive people. People will tear you down and say you're no good and you're not going to happen and you're never going to go anywhere. The way I look at it: They're afraid—they're afraid for themselves. That's the easiest thing to do—to tear down. It's tough to build up. If you have a dream, you have to go for it. You just have to be persistent and keep going. Don't worry about what anybody else writes about you, because it really doesn't amount to a hill of beans anyway. It's nice to get a good review, but you really shouldn't let it influence you. You know within yourself whether you're good, or competent, or whether you're doing your very best, and that's the most important thing. If we have a good show and I know everybody's happy, and I read the next day that "the band wasn't happening," I know the band *was* happening and there may be a million different reasons the reviewer said that. So just hang in there.

RM: During the past year, Styx has been to Europe. How is it for American groups over there?

JP: In order to become successful in Europe, you have to go there and play, just like you do here. But here, you have the help of the radio, because they'll play your new album. In Europe, radio is very, very strange. Outside of the Armed Forces Radio in Germany, there's not much happening for American bands to gain any type of exposure. There's a guy with an accordion and a girl with pigtails

singing about the Alps. Their state-of-the-art of advertising consists of putting a poster up on the side of a wall. I'm not saying anything bad about it; that's just the rules of the game over there. So, consequently, it's not an easy task to break a band on the European continent. You have to be prepared to go there and just work, work, work.

RM: A lot of groups are experimenting with video these days. Will Styx be getting into that?

JP: We did a video tape for European TV distribution. We did "Too Much Time On My Hands," "Rockin' The Paradise," and "Best Of Times." We did a little skit in a bar. It was the first time we had ever stepped out of character from the people we are on stage, and we had a ball doing it. It was kind of a rush sort of job, but it worked out real nice, so we are going to look into doing more things for video. I don't know if it's good to video tape a concert and sell it. You can't capture that live feeling on video. But video is the medium of the future, that's for sure.

RM: *Paradise Theater's* lyrics say that we could be facing a massive depression, and if we rededicate ourselves to honest work, we could create a new paradise. That sounds like the story of the economy and the music business. The groups who are making it are the groups who are out on the road taking care of business.

JP: I think the only bands that are happening today are the ones that have been out touring for the last five or ten years. Rush is a working band. They just work and work. Same thing with Styx. Same thing with REO. We have exposed ourselves and built up our listening audience. There's really no other explanation I can think of, other than the fact that we've been playing and working very, very hard.

There are two ways to become successful in this business, and one is to become an overnight success—have a hit song that just happens to make it. Those guys don't usually last very long. The other way is to work and work and actually have some legitimacy to your music, to your personality, and to yourself. We have exposed ourselves to as many life situations as possible, just by being around a long time.

RM: It's hard for a new act to get started right now. Record companies are not signing new artists the way they used to.

JP: The most important thing with a record company is to have a good attorney when you sign, and make sure the proper promotional dollars are going to be spent. Then you've got to go on the road, and with the cost of traveling, moving the musicians and equipment from point A to point B becomes very expensive. In order to make it work, you've got to optimize and play in front of as many people as possible. Those gigs just are not happening. If you want to start out as a support act, first you have to fit the bill of the headliner, and that's not an easy thing to do. Even once you do it, it's not an easy thing to maintain. We started out as a support act, and we were finding that there were times we were blowing the main act right off the stage. That only lasted for two nights—then we were off the bill. I wouldn't want to be starting out again. It's very, very difficult.

RM: Getting back to the music itself, what percentage of what you play tonight will be the same as what you played last night?

JP: Personally, depending on how I feel tonight, I may change four or five riffs or try something totally new that no one has heard before. I need that freedom. Within the tunes, we won't change the structure, but I might try a few different riffs or kicks where no one is expecting it. It brings everybody back to life again.

RM: So you are well-structured, but you don't feel like you're in a straight jacket.

JP: Right. I couldn't work like that. We're constantly doing something different. It's good to remain fresh. Three of

us have been together over twenty years, so we have to do things like that every once in a while.

RM: Styx does a two-and-a-half hour show. Do you do any physical conditioning to help yourself maintain the energy level necessary for playing that long?

JP: No, I don't do that. I sweat a lot on stage, but I don't feel totally drained afterward even though I may look like it. It's incredible to play in front of 15,000 people. I feed on all of that input. In fact, I've often thought that if we could harness that energy from the crowd, we could run our lights with it. That would make an interesting science experiment for all of you high school kids.

RM: You have quite an array of equipment.

JP: I love my drums! Next to my wife, I love my drums. I use everything I have up there. Nothing is worse than carrying a lot of stuff and never using it—just putting it up there for show. I removed a couple of things from my set-up because we stopped doing the songs I used them on.

All of my drums are wood, because wood has a warm feeling. I use two, 22" kick drums, with four rack toms: 8 x 12, 9 x 13, 10 x 14, and 12 x 15. The two center ones are my main drums; the small one is for high effects (the tuning is very tight for an 8 x 12); the large one is for low effects. I use a bank of *Octobans* tuned to a diatonic scale, and I have an 18 x 18 floor tom which is a real killer—a low-end, meaty-type drum.

For live playing I use 14" hi-hats; for studio I sometimes use 15", depending on what it is I'm playing. I have an array of cymbals around me: a 21" ride, a 20" to my right, 20" medium and 20" thin to my left, 16", 17", and 18" in front of me, and two little 12" and 13" cymbals. They are all Zildjians. I play very heavy and Zildjian cymbals hold up for me. Everything is within reach. I'm not jumping three feet this way and three feet that way. Although the set is large, it's compact.

For live playing, I use Evans heads, the *Rock* model. They hold up well for me and don't give the undesirable overtone that some of the thinner heads give. This is the first tour I've taken the bottom heads off. I resisted that for a long time because I like the tone of two heads on a drum. In the studio, depending on what kind of song we're playing, I'll either go with the Evans head or I'll go with an *Ambassador* head.

RM: Why did you remove the bottom heads for this tour?

JP: Actually, it was a request from our sound man. He asked me if I would be so kind as to remove the bottom heads so that he could stick the microphones up inside the drums, so in the interest of science, I did that. I'm not displeased

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"IT'S NICE TO GET A GOOD REVIEW, BUT YOU REALLY SHOULDN'T LET IT INFLUENCE YOU. YOU KNOW WITHIN YOURSELF WHETHER YOU'RE GOOD, OR COMPETENT, OR WHETHER YOU'RE DOING YOUR VERY BEST, AND THAT'S THE MOST IMPORTANT THING."

Forward Progression



Photo by Randy Bachman

With Santana's GRAHAM LEAR

by Susan Alexander

The Latin-rock music of Santana has enthralled audiences for years. One of Santana's pulse makers, drummer Graham Lear, hails from Canada. Although he had never played Latin-flavored music before, Lear's talent and skill impressed Carlos Santana so much that the band leader invited Lear to join the band.

Santana packs quite a percussive punch with Lear on drums, Raul Rekow on congas, Orestes Vilato on timbales and Armando Peraza on percussion. Lear has now been with the band for five years. Before that, he spent four years playing with Gino Vannelli and making some very successful records with that artist.

Graham Lear has a friendly, smiling personality. He and his wife now live in the San Fernando Valley, a section of Los Angeles highly populated with musicians, but still retaining a flavor of the farming community that prospered here not all that long ago.

Lear's musical background is highly diversified even though, for a long time, Canadian artists and musicians were overlooked. That situation is changing now and Lear couldn't be happier. But, let's start at the beginning.

GL: I started when I was nine years old and I took a preliminary examination for a local concert band organization in London, Ontario, where I grew up. It was called the London Police Force Band. It was for all the school kids. They had about a thirty-piece concert band and brought kids up through the ranks that way and taught them how to read. They said, "You seem to have an aptitude for rhythm," and gave me a copy of Buddy Rich's snare drum rudiments, edited by Henry Adler.

I ended up taking private lessons every week for a half hour from a teacher named Donald Johnson who's now the drummer with the Canadian Armed Forces Band. I'm lefthanded, but he started me playing drums righthanded

because he was a righthanded player and it was easier to teach me. I write left-handed, but do all sports and my drums righthanded. I took lessons and started playing in local bands and ended up working in symphonies and big bands and the whole local scene.

I played my first actual rock and roll gig with a band when I was about fourteen; doing Chuck Berry and Jerry Lee Lewis songs. Once I got that bug in me, I really went gung ho for it. Later in my teens, I worked out of the Toronto area because there was a more happening music scene. From that, I ended up playing all across Canada, but mainly in Montreal and Toronto with groups in clubs. At that point, I'd done maybe two or three albums with Canadian groups.

I was about twenty-three and working with a club band in Toronto. We were playing in Montreal and Gino Vannelli came down to see me play. He liked it and said, "Come and hear my record," which was *Crazy Life* on A & M.

I knew he had a record deal. Some other musicians told me that he had some nice material and was putting a band together. I went and heard it. He said, "Don't you want to join the band?" I knew the album had so much potential and he told me about the things that he wanted to do, so I said, "Sure. Great."

That was a break because that was the first real major American release that I played on. That was *Powerful People* in 1974. *People* got him kind of established and I ended up doing two more records after that.

Carlos Santana had heard me playing on Gino's *Storm At Sunup* album and really liked my playing. When they were looking for a drummer, Carlos remembered me. It took him forever to get hold of me because I had moved back to Toronto from Los Angeles in '76. I was asked to do an album with a Canadian guitarist named Domenic Troiano.

I had this space when I was down here at that time after Gino Vannelli. So, I



"SANTANA'S ALWAYS HAD THAT EARTHY, OPENESS OF A LOT OF PLAYING. WE HAVE A LOT OF STRETCHING OUT. I HAD TO GET USED TO THAT KIND OF A FEEL ... I HAD TO DO A BIT OF LEARNING AND A LOT OF WOOD-SHEDDING IN THE FIRST YEAR."

was back there rehearsing to do this record and I got a call for an audition with Santana. I ended up flying to San Francisco and doing the audition and getting the gig. I had to phone Donnie up and say, "Well, maybe next time." He's a great person to work with. One of these days, I'd like to do something with him and actually get it completed. It's kind of a strange thing; I've been in two bands for almost ten years. I've only worked with two very good groups and it's been fantastic for my career.

SA: That's nice. You don't get a lot of stability in this business.

GL: Exactly, and it's kind of unusual.

SA: Who would you say your influences were over the years?

GL: When I started, I listened to Buddy Rich and Gene Krupa. I liked the drummers in the early days of rock. I didn't always know who they were, but they were on records with Elvis and stuff like that. I liked those different kind of feels. But, Buddy Rich was the first drummer I really ever looked up to. I tried to pattern soloing after him.

Then later, I liked Tony Williams a lot. When I got to be around nineteen or twenty, I listened to him a lot, and Roy Haynes when I got more heavily into jazz, and Bobby Colomby. As music started to change over the years and get progressive in terms of rock and r&b and

funk, I'd have to say John Bonham was one of my favorite rock players, rest his soul.

Right now, Steve Gadd has to be my all-time favorite drummer. There's just no getting away from it. He's such a pervasive influence on music and drumming and so innovative. There's so many great players, but if I have to pick one, it's got to be Steve.

I study his rhythms a lot. I'm not saying I just copy stuff totally. You can never do that, but you have to look at something and if you're a good reader and you can play the feel, all of a sudden, it opens you to something and it's very good.

But, sometimes practice can be frustrating. You can hear a record and you can sit there and try and try and try. You can record it and listen to yourself and go, "Well, it doesn't sound like what I wanted to do." But, if something can be that precise, it can really open you up to try other things and that's great. That's what I feel is really important to me: learning and getting something out of practicing quickly and practically. Being able to apply it is what really gets me off.

I don't like being frustrated because there's really not enough time. It's such a competitive industry and so continually changing that what you have to do is stay on top of these things.

SA: It seems that you've gone through many different phases and played many different styles of music.

GL: Exactly. That's what happened to me. I started liking certain styles and as I progressed musically and played with different groups and listened to different music, I started going through different players. I think it's a natural progression and a lot of musicians develop that way. I still like Buddy Rich.

SA: What kind of music did you start out playing?

GL: When I started, I was just reading marches. I was playing classical snare drum and learning how to read. I never had a drum set for the first four years that I played. I only had a snare drum.

SA: Do you still read?

GL: Oh, yeah. Definitely. I'm very into not losing it and making sure I keep it developed. That's one thing that I can genuinely work on, even if I'm not playing in a group which requires reading ability. I still work on it at home.

SA: Was Santana the first time you ever played Latin-flavored music?

GL: Well, Gino touched on it because he had three percussionists in his band, including me. But he used percussion in a different way. He used it in more of an artsy, recording kind of way, which is very nice, too. It was very precise and well thought out.

Santana's always had that earthy, openness of a lot of playing. We have a lot of stretching out. I had to get used to that kind of a feel. I hadn't really played that kind of bag; not straight-ahead Latin kind of stuff, when I joined the band. I had to do a bit of learning and a lot of woodshedding in the first year. I considered myself lucky to get the audition and get in, not having a really extensive basis to work off in the past.

Luckily, in 1976 when I joined, Chepito Areas was still in the band. He helped me a lot in the beginning. I watched what he did. I looked at his

right-hand cowbell patterns and I tried to learn where the clave was being applied in certain areas, how to solo on top of feels and how to play behind what the conga player was playing. Eventually, I just developed a feel for it.

SA: Do you find more or less freedom playing with percussionists?

GL: You have to restrict your playing more. There's times where you're tempted after twelve or sixteen bars just to play that one-bar fill everytime. But, you have to realize that maybe the timbale player is going to play it instead. So, you have to say, "Okay, I'll let you have it." There's a lot more listening involved and more interplay.

But, there are times when you really get going on a groove where it's so locked in there that you just have to really appreciate it for what it is.

There are times when I miss being the only drummer in the band because there is freedom in that. But I play like that when I'm at home. I get sessions and stuff and I get thrown into other situations where I'm back into that. I practice a lot at home by myself, too.

Also, I play a solo with the band every night. I have total freedom there for five minutes. Even though there are a lot of players in the band, there's a lot of playing to be done. We're lucky in that respect. I could be in any number of bands and be the only drummer and still feel caged in. I've been very lucky.

SA: Let's go over the equipment you use with Santana.

GL: The equipment thing has been an endless progression for me. I started out in the beginning with a fairly small kit and always played a small kit—not a lot of tom-toms and a fairly small bass drum.

Gino got me interested in two bass drums because on the *Gemini* record, he wrote a whole suite that involved two bass drums. We just went and got another bass drum. We worked out the arrangement and it happened to turn out fine. A lot of drummers were playing two kicks at that time. I thought, "I'll give it a whirl for a while and see what happens." I enjoyed it.

I used two bass drums for a while when I first joined Santana. I went through that phase where I had a lot of tom-toms and two bass drums and lately I've cut down. With this band, it's important because there's so many open mic's with four of us playing percussion. There's so much going on that I just had to cut down on the amount of things that were happening. I went through so many drums and so many cymbals, that I bought just about every size there was to

get. I put together a set that goes with the requirements for the music.

For playing hard rock, I'll use a 24" bass drum with two heads on it. Maybe only one mounted tom and two floor toms—a 16" and an 18" for straight hard rock. It really works for that kind of a feel because it makes you play that way.

What I've been sticking with lately is a 24" bass drum, 8 x 8, 8 x 10, 10 x 12 and 11 x 13 power toms, 16 x 16 and 16 x 18 floor toms. They are all Gretsch. I like having the versatility of a 24" kick if you want a little more of a rockier sound.

In snares, I have a five inch chrome, an 8 x 14" wood and a Paul Jamieson five-inch snare drum. I don't know if you've heard of him, but he's making custom snare drums for a lot of drummers. He takes old Slingerland *Radio King* shells and puts in Gretsch and Rogers hardware and does a real nice job on them. Soundwise, they seem to work real consistently.

I don't have a lot of snares. I just have a couple that I stick with. I really like their sound. Snares can drive you crazy if you keep changing all the time. Once I got a couple that I liked, I just said, "Okay, that's it. Keep these."

SA: You only use three cymbals.

GL: You're right; a 17" crash on the left, a 21" *Rock* ride and a 19" medium-thin crash. All Zildjian. I've got 15" *New Beats* and some 14" *Quick Beats* that I really like and use. In the studio, I use the 14" hi-hats, 20" medium ride, an 18" crash ride and a 17" or 16" medium ride.

SA: You mentioned soloing during the show. What do you think of while putting together a solo?

GL: Well, obviously, the music that you're coming from right before the solo dictates the feel that you're going to be into. But, my general approach is to not blow everything too soon. There were times when I used to do that. I used to play with a lot of chops and it's nice to have chops and to show them off. But, if you get into it right away, you always end up with this dilemma: "Well, where am I gonna peak?" I'm not that crazy about solos where you peak and then you come down and you peak and come down. I like to start somewhere nice and tasteful in a low ebb, and really build something and then get out. Sometimes I'll start off on cymbals, but keep time with the hi-hat and play something subtle with sparse bass drum. Then I'll use a fuller approach and show off my chops at the very end. That seems to work fairly well for me and for most drummers, I think.

When I first joined Santana, my solo always came out of "Soul Sacrifice"

which is almost a primal kind of feel in 16ths. It's a funk kind of rock groove, so it's like jungle-beat time. It's good for a solo, but sometimes you can get stuck with it.

If you end up playing the same pattern on toms for the beginning of your solo, already, you're into 16ths and you're spinning around on the tom-toms. You think, "What can I do next?" You almost have to come to a point where you just stop, allow some space and then, build it up. That's what I always end up doing and, luckily with Santana, I'm allowed so much freedom. If I take five minutes or eight, if it's happening, I can just do whatever I want most of the time. I don't plan a solo. There's that basic framework that I always sort of go off and things that I know work.

SA: Is there much improvisation when you're playing live?

GL: Actually, there is room for a lot of improvisation. People would tend to think not because there are so many drummers and you have to be careful at the end of those eight and twelve bar turnarounds that you don't all go "rat-dat-da-dat." Everybody has their own different view of what they'll do for that part, but if you do it all at once, it just sounds like a mish-mash.

So, we look at each other and you can tell when somebody's going for it and if they are, you just stay out of it. We have

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Photo by Randy Bachman



The History of Rock

The Country Influence

by Scott K. Fish

In The History of Rock Drumming: Part I—The Blues Influence, we traced the development of rock drumming through one of its main sources: blues. The contributions of such great drummers as Fred Below and Clifton James were discussed and analyzed to a degree, in an attempt to focus attention on the pioneer drummers in blues who created many of the drumming styles and techniques that we take for granted today.

Country music was the second source of inspiration for rock music. That it's discussed as the second part of this series in no way implies that it had less of an influence than blues. I thought it would be helpful to go back briefly to 1935 to find the roots of drumset playing in country music, and then we will meet some of the great players of the Fifties, like D. J. Fontana, J. M. Van Eaton, and Jerry Allison.

The ending of this second part deals with the likes of Little Richard and Fats Domino, who were literally a blend of both blues and country, and were arguably the first rock hands.

Country drumset playing began with one man: Smoky Dacus. Smoky was the drummer with Bob Wills and The Texas Playboys from 1935-1941. Bob Wills originally had a fiddle band that became a country-swing band that arguably influenced every drummer to follow in country music. "Bob came to me in late '34," Dacus told me, "and he wanted me to play drums with him. At that time, his type of music had two names: it was either a fiddle band or a string band, and they *did not* use drums! Their rhythm [section] was a bass fiddle, a banjo, the guitar helped a little, and the piano player."

The backbeat in country drumming evolved in the same way it evolved in blues music. Dacus *literally* became the first drumset player in country music, and *literally* had to pioneer a concept for playing drumset in a fiddle band. "At that time the way you played a bass fiddle in a string band was you *pulled* or *noted* the bass fiddle on the first and third beat in a bar. Then you *slapped* it on the two and four beat. Well, when they slapped ... it was that bass string slapping against the neck of the bass fiddle which made a "click." That was the rhythm.

"When I went to work with Bob, I thought he'd lost his mind. What the hell do you play? I played press rolls on some tunes, [on others] I went to wire brushes. Different styles would work on different tunes, but what do you play that is *basic* with *all* the tunes'? I began to listen to that slap on the bass fiddle and I began to notice—when I couldn't hear the rest of the music very well, I could still hear the slap of that bass fiddle. It was the tonal frequency that just cut like a knife. You could hear that slap two blocks from the dance hall and that's *all* you could hear. The slap, together with the banjo and the rhythm guitar, choked the second and fourth beat.



D. J. Fontana & Elvis Presley

Photo courtesy D. J. Fontana



"My problem was 'What do you play?' I'd come up playing in this concert band where the main objective was to take seventy pieces and make it sound like one. With that in mind, I took a brush in my left hand and played two and four on the snare. That brush blended with the choke of the guitar, the slap of the bass, and the whack of the banjo. I would play cymbal or close my sock cymbal and play (it) with my right hand, like a "bounce" rhythm. I learned I could play on all four beats with my brush. It just added a little bit to the first and third beat, but it was a matter of accent. I didn't accent the first and third beats but you *could feel* it there. But, when I hit the second and fourth beats on a closed sock, the sound just melted into the rhythm guitar. That's when I finally found out what I could play on drums that matched every other instrument in the band."

Dacus credits Duke Ellington's Orchestra, Count Basie, and McKinney's Cotton Pickers (all important jazz orchestras of his era) as influential to his style of drumming. Ellington's drummer, Sonny Greer, was a man Smoky "hero-worshipped." Bob Wills ". . . grew up influenced by his father's fiddling and by the soulful blues of neighboring black sharecroppers as well." We could dwell on other drummers in country music between 1935 and the 1950s, but that's not the purpose of this article. Suffice it to say that Smoky Dacus was the first, and he was coming from a background of jazz, popular, blues, country, and classical music. He was also studying music in college while majoring in English and Philosophy.

The Illustrated History of Country Music points out that ". . . the full scale rush toward rock 'n' roll was begun by three individuals: disc jockey Alan Freed, singer Bill Haley, and recording entrepreneur Sam Phillips."

In 1952, Freed had a radio show called "Moondog Rock and Roll Party," broadcast nightly from WJW in Cleveland. "Freed's programming of black music for white kids, (was) one of the most revolutionary media moves in the twentieth century."

The first rock record to become a national pop hit was "Crazy, Man, Crazy" by Bill Haley and the Comets in 1953. Haley's group was coming from a heavy country and western swing influence; the music made popular by Bob Wills and the Texas Playboys. Haley even had a band in 1940 called Bill Haley and The Four Aces of Western Swing! Other artists had achieved some success in rhythm and blues and in country music crossing into pop hits, but ". . . those weird glimpses of something new in (that) music . . . the outright fiery newness . . . were smuggled into the back yards of America by Bill Haley . . . (who) was more of an entertainer than a rock 'n' roll madman. Haley spread interest in modern black music so that by the close of 1954, every hip kid in America was into rock 'n' roll."

Haley's best remembered hit is "Rock Around The Clock," which had an incredible impact in 1955 as a world-wide hit after it was used as the theme song to the movie *Blackboard Jungle*. "Rock Around the Clock" was based on a standard blues

progression. The drums are heavily rooted in a swing style, and the accents are even played on a tiny splash cymbal like some of the swing-band drummers. The acoustic bass drives the band harder than the drummer! Haley's other hits, "Shake, Rattle and Roll" (originally done by black bluesman Joe Turner) in 1956, and then "See You Later, Alligator," were simple, shuffle tunes.

This next paragraph in the *Illustrated History of Country Music* depicts perfectly the mood of the United States prior to the explosion of Elvis Presley.

Monday, July 5, 1954. The most popular albums in America are Jackie Gleason's *Tawny* on Capitol, Frank Sinatra's *Songs for Young Lovers*, also on Capitol, the film soundtrack of *The Glenn Miller Story*, and the television soundtrack of *Victory at Sea*, both on RCA/Victor. The No. 1 song on "Your Hit Parade" is "Three Coins in the Fountain." The biggest-selling rhythm-and-blues artists are The Midnighters, and the biggest-selling country artist is Webb Pierce. Although rock 'n' roll is a widespread phenomenon, only one white rock singer has yet achieved any success: Bill Haley. On this summer day, something is happening down in Memphis that will eventually change the course of American music. Within the Sun Record Company at 706 Union Avenue, Sam Phillips is cutting a first session on a local kid named Elvis Presley.

Sam Phillips started a recording studio in 1950, recorded southern black musicians and leased the recordings to independent record companies like Chess. Some of the more important



Photo courtesy J. M. Van Eaton

Photo courtesy Delta Records



blues artists Phillips recorded were B. B. King, Howlin' Wolf, Little Milton, James Cotton, and Earl Hooker. In 1952, he and his brother Judd started their own record company. Sun. Sun was a blues label that also recorded "hillbilly" music.

In 1954 a country band called Doug Poindexter and The Starlite Wranglers recorded a single for Sun that "came closer to country rock than anything Phillips had produced." Poindexter then left the music business. Scotty Moore, his guitarist, and Bill Black, his bassist, found themselves in the Sun studios in 1954 making records with a new singer named Elvis Presley. The Presley story is common knowledge. The first Presley hits recorded for Sun had no drums. The song that caught on was "That's Alright, Mama" in 1954, which became the number one country record in Memphis.

Almost all of Presley's records at this time were either reworked traditional country songs or blues songs written by black musicians. "That's Alright, Mama" was penned by Arthur "Big Boy" Crudup who also had versions of his songs done by Elton John, The Grease Band, and Creedence Clearwater Revival.

In 1956 Elvis moved to RCA records. Enter one of the greatest drummers in rock: D. J. Fontana. D. J. lived in Shreveport, Louisiana and came to the attention of Sam Phillips and Elvis while he was house drummer on a regional radio program—a counterpart to The Grand Old Opry—called The Louisiana Hayride.

D. J. started on drums in his high school band and had a local teacher who played with a tremendous amount of finger technique. "Almost no wrists," said D. J. I asked him if country music was a big influence on his drumming and D. J. said that it had "no influence. I was listening to big bands all the time. Woody Herman with Sonny Igoe (on drums) and Don Lamond. And Dizzy Gillespie."

The first recording session with Elvis was D. J.'s first studio gig. "All of us were a little scared. I didn't know the fellas." Prior to D. J., "Bill Black slapped the bass and sounded like drums. I learned to stay out of the way. What they had going was already good. I just added to the sound. I didn't help or hurt it."

Elvis' Golden Records on RCA ". . . is simply one of the basic . . . founding rock 'n' roll records," according to Griel Marcus, author of a great book on rock called *Mystery Train*. Taking the recordings on that album in chronological order it's interesting to see how D. J.'s drumming evolved. "Hound Dog," is basically a blues (written by Mama Thornton) and was recorded in 1956 in Nashville. There's absolutely no drums during the first chorus; just guitar, bass, and piano. The drums enter on the second chorus with D. J. playing brushes. Sounds like he may have only recorded on one snare drum, playing a straight, even quarter-note feel with no accents on beats two

and four. D. J. played a lot with a triplet feel or 12/8 feel of the blues songs. In '56 he played very laid back. He used brushes in "Heartbreak Hotel" throughout. Also in "I Want You. I Need You, I Love You" he used brushes. On "Don't Be Cruel," D. J. played sticks on closed hi-hat *and on* snare drum. In July of '56, with "Hound Dog," there were some pretty interesting changes; D. J. playing on a closed hi-hat—primarily with sticks—and he varied the rhythms. This was probably not a conscious effort. Simply, he's playing what fit with the music. On "Hound Dog," the hand claps really help strengthen and swing the tune. For the first time on record, D. J. uses a ride cymbal during Scotty Moore's guitar breaks. It's also the first time we hear D. J. playing fills, mostly triplet fills.

"Heartbreak Hotel"

or

Brushes on S.D.

"Don't Be Cruel"

"I Want You", etc.

A Suction

or

B Section

Brushes on S.D.

"Hound Dog"

or

or

plus Handclap

On "Too Much" there's some really incredible drumming. D. J. is playing with a lot more power. The hi-hat is half open while he's playing on it, which gives a sound somewhere between a closed hi-hat and a ride cymbal. He plays with a lot of power, really laying into the drums. There's a couple of triplet fills where D. J.'s using the toms very effectively and musically.

"All Shook Up." A mind blower! D. J. is laying way back. The song rocks like mad and he's laying in the back playing with a straight quarter-note feel or the basic jazz-style ride on snare with brushes. Also, there's a sound which could either be handclaps on two and four, or D. J. playing the left hand clavestyle with his stick on the rim of the snare, or a guitarist tapping the guitar pickup for an effect. It could even be somebody in the studio slapping something. That sound really adds to the

backbeat, much more than the brush playing. "Teddy Bear" features some great brush work, and D. J.'s sensitivity to dynamics. He plays with the jazz ride rhythm and lays way back without accenting two and four when Elvis is singing. When Elvis *isn't* singing, even if it's just a bar or two between vocal phrases, D. J. *will* emphasize the two and four. As soon as Elvis comes back in, he goes back into playing the even four beat feel. Beautiful dynamics.

"Jailhouse Rock," is an amazing piece of music. The beginning section is in a "stop-time" feel. Playing on closed hi-hat, stick on snare, a lot of emphasis on "uh one." Crashing down. During the break D. J. is almost playing a straight eighth-note feel. It's actually a shuffle-rhythm on closed hi-hat with two and four on snare drum. Fontana switches to his ride cymbal during guitar breaks, playing two and four on snare drum, and varying the ride cymbal beat.

"Jailhouse Rock" (Opening)

(A Section)

On "Treat Me Nice" (which takes us up to the late '50s), D. J. is playing with a *definite* straight eighth-note feel on a closed hi-hat at the beginning of the tune, but *during* the tune, the feel drifts constantly between the eighth-note feel and a shuffle feel. An interesting transition.

The bass drum was not very prominent on these early Elvis records, probably due to miking techniques. D. J.'s drumset in the studio consisted of "One bass drum, one tom-tom, one cymbal (and obviously a snare and hi-hat)." The drums were recorded with "one overhead mic'."

What Sam Phillips was trying to discover ("If I could find a white man who had the Negro feel, I could make a billion dollars."), he found in Elvis Presley. The music that was created by Elvis has since been dubbed "Rockabilly."

Another drummer who was very instrumental in the evolution of rock drumming was James "J. M." Van Eaton. He was, in effect, house drummer at Sun records when he was roughly seventeen years old. Carl Perkins was another Sun artist who wrote and performed classic rock tunes. He was from Tennessee, influenced by both country and black rhythm-and-blues music. His two best known songs were "Blue Suede Shoes" (1958) and "Matchbox," which was a revamped "Matchbox Blues" done by bluesman Blind Lemon Jefferson in 1927!

Van Eaton was a fiery, loose drummer. Most of the Sun sessions he played on were done in either a shuffle rhythm or a jazz ride rhythm with a heavy backbeat on two and four. On "Matchbox" it's interesting to hear the drums entering with a straight eighth-note fill into a shuffle rhythm. After the vocals, J. M. starts a two-bar fill using triplets beginning on the third beat of the first measure of the fill, crossing over the bar line and ending on the fourth beat of the second measure of the fill. He uses the same technique on "Red Hot" by Billy Lee Riley, using straight eighth notes instead of triplets.

Billy Lee Riley never made it very big, and Carl Perkins, although his songs are still famous and he's still active, had a

"Match Box"

Guitar intro

Two-Bar Turnaround

serious car accident just as his career was climbing, that put him off the scene for a year. Afterwards, his career never regained the same momentum.

Probably the best-known recordings with Van Eaton on drums are the songs of Jerry Lee Lewis. Van Eaton did virtually all of Jerry Lee's records for Sun, and Jerry Lee had two of the biggest hits in Sun's history with "Whole Lot Of Shakin' Goin' On" in 1957 and "Great Balls of Fire" between 1957-58. Both those songs crossed over onto the country charts, the pop charts, and the rhythm-and-blues charts, which simply means they appealed to almost everyone! Carl Perkins' "Blue Suede Shoes" had done likewise.

"Whole Lotta Shakin' Goin' On" Turnaround

"Great Balls Of Fire"

Jack Clements, engineer for the Lewis sessions, spoke to me about what it was like for a drummer recording those hits: "You get the drums over to the left and you stick a mic' somewhere up above. If you've got two mic's, then you stick one down close to the snare. If you happen to have three, you can put one on the bass drum. Most of the time I had to do it with two, sometimes one.

"It was just a bass drum, snare, a cymbal or two, and a top-hat. Maybe one tom-tom they'd bring out once in a while. It was a pretty live room and we didn't use baffles. There was always leakage, and it was always a fight to keep the drums out of the vocal mic', but that's really what gave it its charm.

"Everybody wasn't 'drum happy.' The drums played with the band. If the tempo moved—the drums moved, of course! This is all bullshit to me with letting the drummer have the tempo. You let *everybody* have the tempo. If they want to change it—change it!"

"J. M. Van Eaton inspired a lot of drummers; session guys around Nashville today. One of the top session drummers told me he learned to play drums from them old Sun records. And when J. M. Van Eaton would speed up, *he'd* speed up. That's the way you're supposed to do it!"

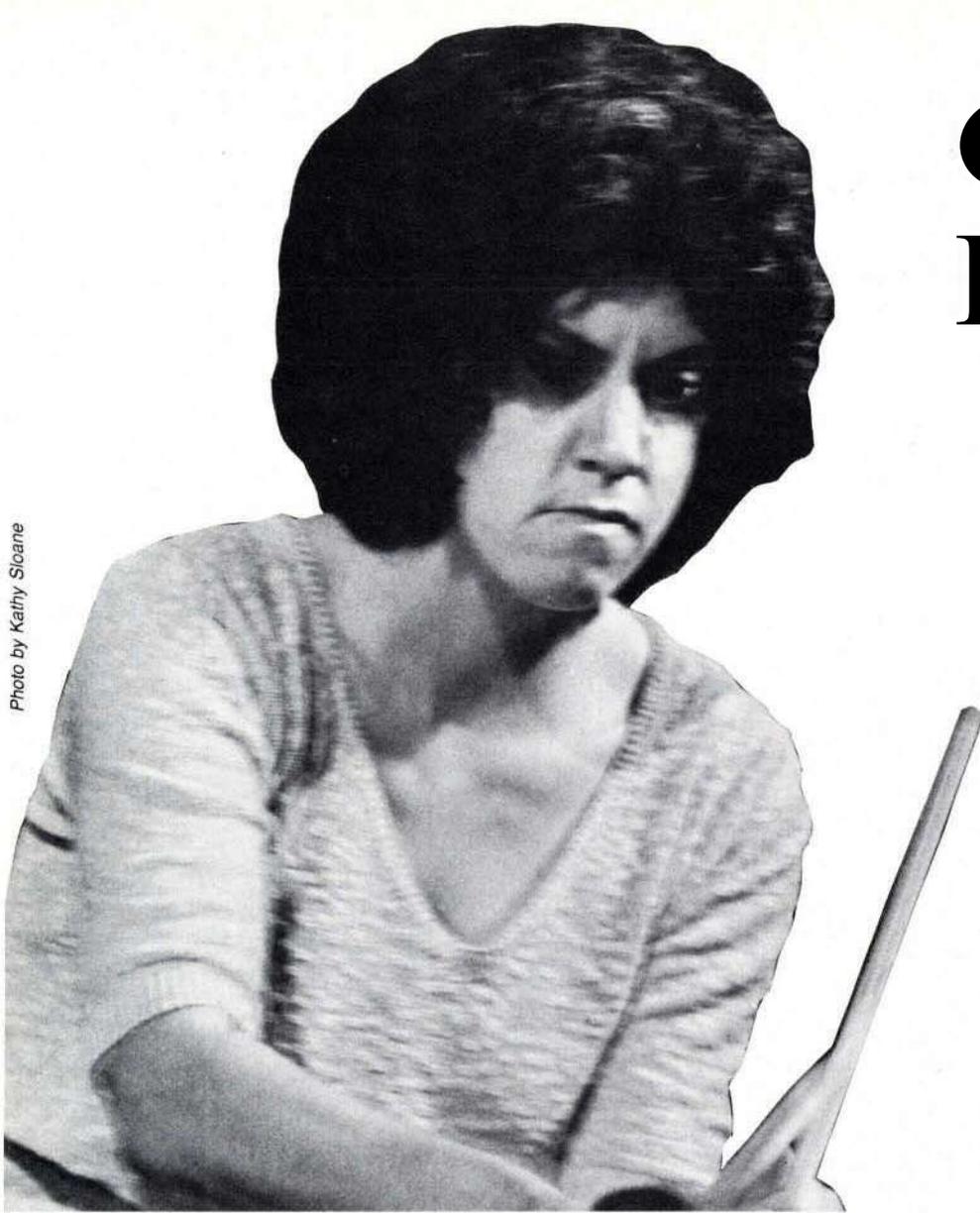
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Carolyn BRANDY

ALI

Photo by Kathy Sloane



Alive! first came to my attention through photographer Kathy Sloane. She was telling me great things about these women who had a jazz band on the West Coast. While I was listening to all of the superlatives, I was thinking, "Big deal! Another novelty act." But then I caught myself and thought, "Hey, that's a real loser's attitude. Why not give them a listen?"

The newest record, *Call It Jazz*, was recorded live at The Great American Music Hall in San Francisco and it definitely grabbed my attention! Then Barbara Borden and Carolyn Brandy (the drummer and percussionist respectively) were good enough to visit the MD office one afternoon, where this conversation took place.

Recently, I had the pleasure of catching two sets of *Alive!* at Seventh Avenue South in New York City. As good a record as *Call It Jazz* is, it does not capture the magnitude of *Alive!*. First, this is a band of musicians with an original sound. There's no listening to their songs and thinking "Hey, that

sounds like so-and-so." Secondly, the band plays softer than most bands and that reminded me of something Mel Lewis said: "Intensity has nothing to do with volume." There was so much strength in the subtlety of *Alive!* that it was almost deceiving.

There are no slouch/hack musicians in this band! Like watching Stan Laurel act—there is always something going on. I developed the greatest respect for these people as human beings and as musicians.

In spite of all the "open mindedness" of living in 1982, I know that what these women are doing isn't easy. It isn't easy for anyone, but going by my own original attitude, I have a feeling that the hill has been a little steeper for *Alive!*

Anyway, the beauty of it all is that they are succeeding! Like a long shot winning a race, or a little guy beating the tar out of some lug in the ring—that's inspirational! That's *Alive!*

SF: Okay. How did you get—musically—from birth to today?

BB: Well, it took about thirty-six years. I

grew up in Los Angeles. When I was about four years old. I was banging on pots and pans, and when I was five I got a toy drum for my birthday. I liked that for a while but one day I got mad at somebody and put a hole in it, and that was the end of my childhood career. But, I always liked musical instrument toys.

There was always a piano in our house. My twin sisters played piano and sang so I was always surrounded by music. When I was about nine, it was time to decide whether to go into the chorus at school or into the band. I wanted to play in the band. My mom said, "How about the violin?" I said "Absolutely not!" My friend next door was taking piano lessons, and I started doing that for about nine months. I was glad I did it because it was a very good basis for reading, and it gave me some musical knowledge. But, I really wanted to play drums. When I was about ten. I went into a music store with my mom and wouldn't let her out until she bought me a drum set. It was kind of a funky set, shiny with silver sparkles. I said, "Yeah,

Barbara BORDEN

VE!

by Scott K. Fish

Photo by E. Shaw Green



yeah. That's the one I want." So she got it for me. Then I joined the elementary school orchestra and played drumset. I had a very nice teacher who tried to teach me to read drum music, but I would sort of adlib all the time. I played to records a lot. I set up my drumset all backwards at first. Finally, it was that elementary-school teacher who taught me to turn it around. In junior high I took maybe a year's worth of private lessons and played in the concert band. Music was flourishing while I was going to school. In junior high there was a little dance band. Actually one of the first things I played in outside of school was the Jewish Youth Orchestra. We played for money and we played for Bar Mitzvahs and different events. There were about twelve kids: violins, trumpets, and clarinets.

In high school I joined the marching band, concert band and stage band. I continued to learn to read charts and I took another year of private lessons in there somewhere.

SF: Did you want to read?

BB: Well, it was like second nature, because I was always playing in concert band, and in stage band I was always reading. We always had charts. They started out pretty easy in junior high and then in high school we had some good arrangements. Then I decided to go to junior college and went to L.A. Valley College because Bob McDonald was there. He was a really good big band teacher and I was really into big bands. I liked playing in big bands and was usually the only woman, except for an occasional piano player or sax player. I went there about a year, got a lot of good training, and the charts were really good. Then I decided to go to San Francisco. The Blackhawk was still happening, although it folded soon after I got out there. I went to San Francisco State and continued music as a major, and studied with the tympanist of the San Francisco Symphony, Roland Kohloff. Being a percussion major, you had to learn marimba, snare drum technique, and tympani. I liked that, but I always loved set drums.

SF: I bet they didn't even have a drumset, right?

BB: No they didn't. And they didn't have a jazz program really. The only thing that was happening was the stage band, but it wasn't for credit. They let us in the music department *only* if we didn't interrupt anything else. We had a really good band that won some competitions.

So, I stayed there for another year and a half, and then decided to *be* a musician. I was always working gigs besides going to school. I started out playing casuals, and studied with Chuck Brown. I gradually got a five night a week lounge gig. I used to also do some drum solo gigs. Drums can be very melodic. I think in a band context the main role of the drummer is a supportive one. But, I also feel that drumming can stand alone as a form of expression in certain situations. At one of these solo gigs, rhiannon, the vocalist in Alive! heard me play. Later on, when the band decided to add a drumset player, they called me to audition.

SF: That was when the band was a trio?



Photo by Kathy Sicane

BB: Yes. Singer/piano player rhiannon, percussionist Carolyn, and a bass player, Suzanne.

SF: That's a pretty strange lineup.

BB: Different! I went and auditioned and the piano player was being added. We auditioned about the same time. We played two dates and a six week tour. After that we decided that we liked the band and the band liked us, so we became a working partnership.

SF: How did you get from birth to today. Carolyn?

CB: Well, I was the kid who took violin. At six, I started on the piano. I played piano for about two years. At age nine my mother encouraged me to play the violin. I played a lot, took private lessons, and finally burnt out. I think. After high school I stopped playing for about four years.

SF: You weren't involved with percussion during that time?

CB: Nothing. In the Sixties there was a whole cultural revolution that happened. I took notice of people playing drums in the streets, and was totally mesmerized by it. This was in Seattle, Washington. I started getting involved with the congas, and for about four years played what we call "thunder drumming"; playing without knowing any rhythmic patterns. It's a lot of fun but it sure can be boring. Sometimes you fall into a groove and

sometimes you just don't. And often everybody's trying to out muscle each other.

BB: I know a lot of drumset players that "thunder drum."

CB: But, I was really taken with it. I was hearing the melodies of the drums. I was not only taken with the music, but also the concept of the energy that it produces—a communal kind of energy. It was so magnetic. Once the groove was established you could fall in anywhere. Anybody could pick up something and play. I really liked that. I was really attracted to that. It was a good feeling.

After "thunder drumming" for four years, I was really in a rut, so I decided to start studying. I started studying Afro-Cuban, rhumbas, guaguano—and I'm still studying today. You could spend a lifetime learning the music. It's very old and it's contemporary as well, so that the traditional music is constantly changing; revived by the traditional people who play it. For the first eight or nine years I was pretty much into the ethnic studies of congas. Of course, the bell parts and the rattle parts go along with that in the songs and the dances. It's all together. When you study that music you study the dance, and the religious reasons, and social reasons. It's a cultural thing. While studying that music I started playing with drum ensembles. I played with

Haitian dancers, and I played with a group from Zimbabwe for four years—dancers and drummers. They played the mbria which is like a thumb piano. It's not a thumb piano but similar. I've also played Brazilian music and Ghanaian music, and played in Latin jazz groups, too. At one point I was working a day gig in a restaurant, playing three nights a week, and raising a child. I have a nine year old son. And it was really crazy.

At that point I decided that I needed to learn more, and should go to a place where I could be more inspired. So I went to San Francisco. I had visited San Francisco and I met Marcus Gordon, a drummer and teacher of Afro-Cuban and Haitian music, and he plays Bata as well as congas. When I moved to San Francisco I started studying the real roots of the music; the music the congas come from. I think a lot of people play congas without realizing that the patterns they play are all based in this music that's really profound, old, and quite difficult to play. It's quite a profound study. To play tastefully can take a lifetime to learn how to do. Often times, what you *don't* play is more important than what you do.

I was in San Francisco about a year when I hooked up with rhiannon. We put this band together called The Rubber Band and we played one gig!

At the point of The Rubber Band, I was totally into congas. I was studying congas, and the way the rhythms went together, and the time, and the poly-rhythms. Fortunately, for myself and Alive!, I've really branched that out to where I play a whole array of sound effects and sound as well as conga.

SF: I've noticed, that in almost all the band reviews, the journalists qualify the band by saying, "Alive! is an all-woman band." I've never read anything like, "Chick Corea and his all-male quartet." How do you feel about those kind of qualifications?

BB: I see it more as the trappings of society. This society is used to male bands, and let's face it, every once in a while you might see a female band-member, mostly singers. Next frequent would be pianists. But to really see a woman playing other instruments—drums and conga drums—is unusual. I see this happening now more than ever. There are people creating situations—The Kansas City Women's Jazz Festival for one—to help women musicians become more visible. However, there are still not many visible bands comprised of all women. I know of Maiden Voyage, a big band out of L.A., led by Ann Patterson. I'm sure there are others but they're just not visible yet so that people can get used to the idea.

There are some very good women musicians out there. Joanne Brackeen is a composer/pianist that comes to mind as a very strong innovator in jazz today,

and there are many others. My general feeling is that women will continue to become more visible, and we'll eventually be seeing bands comprised of all women, all men, or a combination of both, so that the issue will just be good music.

We were born in the Forties. The women of that era were into families *first*. If you had kids you couldn't say to your husband, "Well, I'm going on the road. I'll see you in six weeks. Here are the kids." It's still hard to do that *now*, but it's happening more.

SF: It's hard for guys who are musicians to do that, too. One of the questions I wanted to ask you was about having families as professional musicians.

BB: It's possible, but it is hard.

SF: Carolyn, you have a nine year old son?

CB: Yeah. It's really difficult. You have to have a lot of cooperation from people at home, either your family or your extended family, or it doesn't work. At some point in your career touring is the inevitable next step, unless you're a musician who has enough work locally. But, in our particular instance, touring was the logical next step. We're a band, a group, a unit, and there's just not enough work in one town. So, it's something that I've had to deal with and fortunately, I've had a lot of help.

SF: Are you on the road for long stretches at a time?

BB: The longest seems to be about six weeks. We did a lot of touring a couple of years ago, on the road practically nine months out of the year. Now we've pared it down to about five months and that seems good now, but I really think you have to tour more than that. You have to be willing to do that.

SF: We were talking about attitudes before, and you mentioned when you decided to go into music full time you "took the oath of poverty." To me that seems to be a prevalent jazz attitude. I wonder why that is? Why do jazz and poverty have to go hand in hand?

CB: That's sort of a cultural phenomenon, isn't it?

BB: We just realized yesterday, popular music is called popular music because it's popular. A lot of people pay to go see artists who are playing it, they buy the records, and they continue to do that. Jazz has always only appealed to a smaller sector of the population. When I said I took the oath of poverty, I meant that when I went into the music business, it wasn't in pursuit of money. I'm not opposed to making money. In fact it's important to have enough money so I can keep playing music. But, going for the money isn't the emphasis. The emphasis is on playing good music, being the best musician I can be, playing the music that I like and not the music that is popular necessarily to masses, unless I



Photo by Kathy Sloane

find it challenging to do so. I think that might be the difference between a jazz artist and a popular artist. A jazz artist is really into freedom of expression. And a lot of times it's not a very popular form. Sometimes it's hard to listen to and not many people understand it, but the musicians are doing something they feel strongly about. Whereas much of the time in popular music you're well aware of the business end of it. You're after that one record that's going to make you a million dollars. You start out knowing there is a much larger audience to tap.

SF: I wonder what would happen if, when artists like yourself were asked about your music, you said, "Well, our music is accessible to anyone," rather than saying, "Well, we're trying to reach this audience or that audience." I wonder if it wouldn't become more accessible.

CB: That's a pretty heavy question and that's exactly what we're trying to do. Because in one example not only can it be categorized as jazz ... we actually think our music is *not* purely jazz. It's kind of a mixture of some jazz, more pop kind of songs. But we get categorized in "What do you call your music?" So you immediately have to think of some label that doesn't fit all of it. Not only that, but we're also categorized as this "all women band." Right there are two boxes that

we're trying to enlarge and get ink) the mainstream of music and to the people who are interested in seeing us play. We're available to both men and women who hear music. The music is accessible to both sexes.

SF: I was reading a concert review of Maiden Voyage. Here's part of what the reviewer wrote: "The seventeen maidens sitting in three rows have convinced their audiences that they can cook as well with their instruments, as they are expected to with kitchen utensils." It seems to be concentrating on an area that should have no bearing on the music.

BB: I go through this a lot with the teacher I'm studying with. He's also a coach as well as a teacher. He said, "One day it would be really great if they just put a big curtain out, put the musicians behind it, let them play and let the people hear the music, and forget about what color they are, what sex, how old ... all that stuff." All those categories just get in the way.

SF: Where does the inspiration for the songwriting come from?

CB: I think we're inspired by our lives. We write from our experience. That's one reason why the music's so varied and different. Most everyone tries to write. The majority of the tunes are

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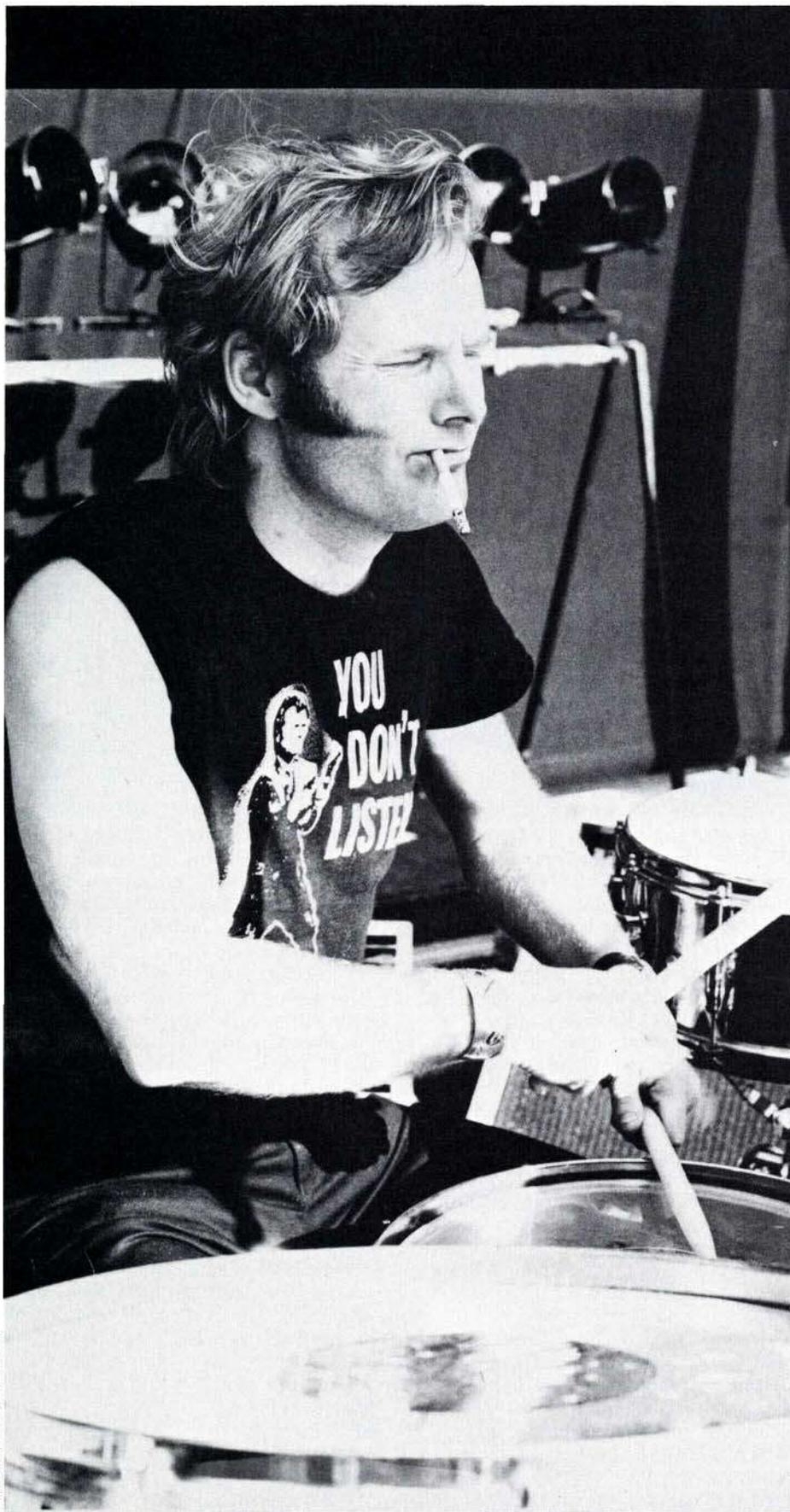


Photo by Robert Mathew

Although he didn't begin playing the drums until he was sixteen and never took lessons, Martin Chambers has been playing what he calls the ideal gig since 1978, with the Pretenders.

When friends in his hometown of Hereford, England, mentioned they were starting a group, Martin told them he could play the drums. In reality, he had never touched a drum kit, but after borrowing his cousin's kit consisting of two snare drums, a hi-hat, bass drum and cymbal, instinctively he could play. Up to that point, he had actually preferred the guitar and had even taken a couple of lessons, but he pursued the drums when everybody encouraged his raw talent and told him how good he was.

"I've never believed them yet," Martin laughs. "All I do is go out and knock them around a bit. It's literally like boxing for me. It's probably that love-hate relationship that makes it work for me, personally. In the studio it's a little bit different because you put a little more thought into it though."

Now, in retrospect, he says he would have liked to play the bass, but it never occurred to him. The first band he was in didn't have a bass, so the bass player/drummer relationship did not exist for him.

"As far as that relationship, I've never really thought about that sort of thing. To me, either it works or it doesn't. I was in a trio once where I think it first came on to me what it should be with the bass and drums, but it's never really stared me in the face. It's always seemed to have just worked. Actually, I think Buffin (drummer, Dale Griffin) and Pete (bassist, Watts) in Mott the Hoople were a great drummer/bass player relationship. They worked together for seventeen years. There aren't that many combinations that are great; maybe a dozen in history. So it's never really concerned me that much. To me, it just either works or it doesn't and if it doesn't, it usually stands out like a sore thumb.

"When we were recording the first album, there were several suspect bass

High

MARTIN CHAMBERS:

drum patterns that I was playing and I changed a few with the help of Chris Thomas, our producer. Sometimes I do a little bit more than I should. When you're recording, it's far better to play a part simpler than it is to do too much, and particularly a single as opposed to an album track. In singles, the thing to do is keep it very simple and put in little bits, because drums, of course, can be as much of a hook line as any guitar part or melody. So the thing is to keep it simple, play the right patterns and develop the pattern you're playing so it gets a little bit more complicated towards the end and it's a build; the climax. That sort of thing really interests me; the little subtle things."

Prior to playing drums, Chambers was busy being an athlete, excelling in soccer, rugby, cross-country, and most successful in javelin throwing. Growing up in a musical household where his dad played trumpet in a big band semi-professionally, however, gave him a wide appreciation for music from Glenn Miller to opera. Music became a priority which challenged his participation as an athlete.

"It must have been around '56 or '57 when I first tuned into the radio in the kitchen and my dad's car and things like that. I heard the Everly Brothers, Buddy Holly and then the Ventures and instrumental bands. Then the Shadows came along at the end of '58 and they started having hits. It was either '59 or '60 when they brought out 'Apache,' which was their first number one hit. I didn't have the money to get it and by the time I had the money together, they had come out with their follow-up, 'Wonderful Land.' It was the biggest headache of the day deciding whether to buy 'Apache' or 'Wonderful Land.' Then the Beatles came out, and even though I was enjoying sports, music was getting stronger.

"I played along with records, but never on a drum kit. This was before I had ever seen a drum kit. I would sit on the arm of a chair and I would pile up cushions, which were the tom-toms, and

play with knitting needles. I would slow the albums down to sixteen RPM so I could pick up on how they were playing it. I never really could work it out because I didn't know anything about rudiments or anything, but I had a great deal of fun. In fact, I could say I've played with some of the best musicians in the world and did drum battles with Ringo Starr," he laughs.

"As far as practicing on the drum kit, I could never practice. I remember one occasion and one occasion only, where I tried to rehearse. First of all, my parents would never allow a drum kit anywhere near the house, which, in my opinion, was extremely sensible. But one day, I had a friend who lived out in the country and he told me his parents were gone and I could bring my drum kit out. So I got out there and set the whole bloody shooting match up in the barn. I must have been playing for three minutes at the most and I got so bored that I had to take a walk. I came back, packed them up and went home, and that's the only time I've practiced. I feel that when the moment comes that you want to play what you hear in your head, you can either play it or you can't and I don't think it's a question of practice."

A couple of years after beginning to play drums, Chambers became a member of a trio called Karakorum, primarily playing gigs in South Wales. He was attending art college at the time and he would leave school at 4:15, jump into the vehicle, play the gig and get home at 3:00 or 4:00 every morning. After being asleep at college more than he was awake, in 1969 he told the principal that he had secured a job designing album covers, since that seemed to be a more tangible excuse to leave school than playing music. It was with Karakorum that he also had his first studio experience. Right after the studio had its first eight-track machine put in, the trio recorded an album, which, while it was never released, was exciting, nonetheless.

"I was knocked out when I heard the

first playback. I had a terrible drum kit, but the sound was amazing. The thrill was more than enough to put me in the right attitude to play my best.

"My attitude is completely different in the studio than it is on stage in front of people. With the Pretenders, I enjoy both situations. In the studio, you're putting down something for the first time and it's more challenging to me in a way because it's directly aimed at your ability and it's going down on vinyl which is going to be there for history. The drummer has got one chance, basically, particularly the way Chris Thomas records because he doesn't do overdubs very much. So you've got the chance to do it on that take. You might do five or six takes, but by then you've passed your best anyway. So the thing to do is make sure you do it really well, and that is such a challenge for me that I enjoy it. Sometimes we've done it to click tracks, which I don't like. Some people find it very difficult to play to click tracks. I don't particularly, but I just don't like it. Thomas sometimes likes to play to a click or a rhythm box, but I think that tends to make it sound very mechanical. When we recorded 'I Go To Sleep,' I actually deliberately put some snare drum beats late, way behind the beat. I did that because I was very angry for the fact that I didn't want to do that particular track with a click. Songs like that have got to have feel. If the tempo goes up and down slightly, that's because that's the way it is and I don't care if the tempo goes slightly out. Sometimes that's very exciting if the track speeds up a little bit. It's like that on the first album, actually. There are places where the tempo surges, and for me, it makes it."

Aside from recording, Karakorum also exposed him to odd time signatures, an experience he is able to utilize with the Pretenders. "In Karakorum we used to put odd time signatures into things purely for fun and we used to try to baffle our audience, which we did very often. They used to walk out," he jokes. "Actually, I

Energy Showman

by Robyn Flans



round it quite easy and it seems just as natural to play 5/4 as it does 4/4. All that sort of thing I just find interesting and not particularly difficult. It's only when you get into 13/8 and all that sort of Billy Cobham stuff that you begin to lose me. But when Crissie (Hynde) writes songs, she doesn't really think about timings or anything and very often she'll be playing along and then she'll do something completely out of time. For her, though, that's the way she wants it to be and it's an integral part of the way she writes. Like when we first rehearsed 'Tattooed Love Boys' she came along with these funny changes and I told her I couldn't play through that and it wasn't in time. She said, 'But that's the way it is.' So she played it again and we just stopped there and that was the way it was. There's always an answer if you think hard enough."

In 1973, Chambers had another invaluable experience, playing with a big fourteen-piece band for about a year.

"I loved playing Glenn Miller music. We even did 'Moonlight Sonata,' and I would play triangles for four bars. But that gig was important as far as leading a band. With that amount of people, the drummer's job is really to lead and to make sure they're all swinging together. If the band is not swinging together, it's the drummer's fault and it's the same with groups, really. So it taught me to be in charge."

After that job, he joined the Cheeks, which included the Pretender's Jimmy Honeyman Scott, but when the band hardly played any gigs, Chambers became disenchanted.

"I was so fed up that I just wanted to get away from music for a bit and get a job where I could just forget about it. I had been in the music business for about ten years then, professionally, and had gotten nowhere at all, absolutely nowhere. So I decided to take a job where I could channel my energies somewhere else. I enjoy cars and driving, so I applied for a job as a driving instructor. I did that for about nine or ten months, twelve hours a day. It was so boring, but I earned some money.

"Then I started to get around some and see people and I ran into an old friend of mine in a pub in Hereford. He told me that Pete (Farndon) and Jimmy had gotten a band together with a girl. I knew Pete and Jimmy because we were all from the same hometown and I had played with Jimmy in the Cheeks, so I went down to see them. They were rehearsing with Crissie and Jerry Mcleduff who was the drummer at the time, and had played on 'Stop Your Sobbing,' the single. So I started hanging out with them. Jerry was into playing in boogie bands and stuff and wasn't 100% committed. I didn't know that at the time, but sure enough, they invited me down one evening to just have a jam with them

and it was obvious. So one day they came over and asked me to join the band. They had auditioned for ages and you just know when it's right. A big part of it I think was that we were all friends and I knew Pete and Jimmy anyway. That makes it easier because a group is a family. Also, I think a lot of the drummers couldn't play a certain way, the odd timings and all. So I joined them in November of '78 and the day they asked me to join, Crissie cut my hair and that was the day the photographs were taken for the cover of 'Stop Your Sobbing.' That's why I look quite bemused, standing there with this leather jacket and wondering why I was there. Immediately I was on fifty quid a week, which is \$100, which for me was quite a fortune."

But joining the Pretenders didn't end his problems, it simply offered a whole new set of problems with which to contend.

" 'Sobbing' was released very quickly, we did a few gigs, and then 'Kid' came out and we did a British tour. As a band we were very, very young and then our next single came out, 'Brass in Pocket,' which was a number one in England. Then our first album came out and it was number one. I was always borrowing money. Here we had an album and a number one single and I was borrowing money from my wife. But as always, as in anything, the attitude must be one of professionalism. Plus, on tour, we don't come up with that much new material. We're still doing a lot of the songs we were playing two years ago, so you have that boredom as well when you're touring with the same old songs. Again, though, it's professionalism. When you go out on that stage, you can't feel like that. I never play a set the same way twice. There's always something crazy going on. I think I've played what I feel are two or three bad gigs in my life because I just can't go out there and not be able to play my ass off. I just can't do it. It's literally mentally and physically impossible for me to do."

Probably the single largest influence in

Martin's on-stage attitude and playing considerations was Keith Moon. "He was a very good player and a very talented free player, much like Mitch Mitchell. But the thing that Keith Moon had was his unbelievable ability to be a showman at the same time, which, to me, is the most important thing. The Pretenders are at the point where we are starting to have to play bigger gigs. As far as I'm concerned, it doesn't matter what size the place is, but when we're doing the bigger gigs, it's the people in the back that are the most important to me. The people in the front can see your facial expressions, but you've got to play bigger for the people in the back. Keith Moon was the one for that and after him. Mitch Mitchell, Bonham, and it goes on.

"Drummers can be showmen without having to smash sticks into the audience and do all that sort of thing which Keith Moon did. I tend to do that quite a bit. I think part of it is something to do with the frustration of being stuck in one place. I can't run around on stage, so I have to make up for it by hitting drum sticks off cymbals and catching them in mid air miraculously. I do that purely from frustration because I can't run around. It's not a question of copying anybody at all. I'd be doing that whether or not I'd seen any other drummer in the world do it. Showmanship is something that is vastly important because if you go to see a band and they just stand there playing and sound great, you might as well be at home with their album on. You've got to go and *see* something. People pay money to come and *see* you, so if they're going to see you, why not give them something to see? Lots of bands don't, unfortunately, apart from light shows or a few bombs going off, but what can they do themselves, apart from actually play? Especially with drums, because very often I end up playing away on stage and I've got nothing in my hands, no drum sticks or anything. I'll be playing away and there's suddenly nothing there. One's flown off in one direction and the other is broken. They actu-

ally fall into pieces. How does a stick fall apart in five pieces all at once as if a shock wave had gone through the drum stick? Sometimes I'll go through forty pairs of sticks a night.

"I use a very heavy stick and it would probably be easier on me if I used lighter sticks. Keith Moon used a lighter stick. I never have them varnished either, which makes them break easier. If they're varnished, it actually holds them together better. Wad [David Wadsworth, his drum roadie] will come to me with a new batch of drum sticks. We'll do a sound check and I'll break thirty drum sticks and he'll be apologizing to me. I don't care, though, I like it when things go wrong and I quite enjoy it. The only time I don't enjoy it is if either a bass drum head breaks or the snare or the pedal breaks because then I can't hit anything. But as far as breaking sticks, I don't care. It just gives me something more to get mad about and I quite enjoy it.

"I just changed bass drum pedals. I had been using *Ghost* pedals, which I get along with quite well, but I got a new one which I really don't like. It's not quite as fast as the other, because every now and then I like to stick in something a little bit quick. I go through bass drum pedals like nobody's business. They just break like drum sticks sometimes, even *Ghost* pedals, which I thought were really tough."

Chambers has what he calls "several iron fixtures" on his kit to withstand his beating. "It's never been done as good as I'd like it, actually. But at the moment, I've got a 26" bass drum, which, when you've got the bass drum pedal set up on it, the reach of the actual beater is long because you've got to hit somewhere just off center. That makes for a slower action. So what I've done is that the pedal is mounted on the riser a few inches higher than the bottom of the bass drum. That way, I've got a slightly smaller reach, which is slightly faster. What I wanted to do was have everything through the floor. You've got tripods on the stands and I wanted to do away with that and make it a lot simpler and have a

single bar going through the riser so you've got everything going through the floor. But it's proven difficult to do properly. So what I have is pretty standard stuff, actually, with little anchors that hold one drum to the next. There's not as much as I would like though. Sometimes I will fall onto the tom-toms because I like to lean over the drum kit because some nights I find myself forty or fifty feet away from the front row and I really hate that. But Wad sets them up very well and they're all screwed into the riser. He's got most of the things going into the riser with everything screwed down and that just about does it."

Currently, he is using a mahogany Ludwig set-up with double bass drums, one 22" and one 26". The 22" is on his left foot and the hi-hat is anchored to that bass drum on his left. On top of that are three tom-toms in the sizes of 12", 13" and 14" and his floor toms are 16" and 18". He uses the Ludwig *Colosseum* Snare, and he uses Wad's chrome Slingerland 5 1/2" snare tuned very tightly to effect a timbale sound on the tune "Private Lives."

He uses the Ludwig *Silver Dot* heads, but says he actually likes them better when the spot comes off. "Those heads are really tough and I don't go through a lot of them, particularly on tom-toms. They do go out of shape quickly though, with the way I hit them, which is not particularly accurately, right in the center. I'll be smashing them and get these big lumps and they'll have to get changed. The heads get changed every three gigs or so. I have broken the snare drum batter heads though, and while I never knew those things to break before. I've been breaking those. I can't imagine how they break. You could put the snare drum on the floor and jump up and down on it and you couldn't break it so how the hell do you break it with a little bit of wood?"

Wad does the tuning on the road and Chris Thomas does most of it in the studio. "I'll play around with them and

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Inside: PAISTE

The story begins with a young European craftsman named Paiste, who toiled for many years developing a line of gongs which became world acclaimed. This tradition was handed down to his son, Robert, who not only perfected the gongs, but also began intensive study developing cymbals.

Robert Paiste commented, "I don't consider myself a cymbal maker, but a sound maker. The really important thing is to consider the whole spectrum of sound which we can make available to the creative drummer." He considers every cymbal "living metal" and, as such, each cymbal has an individual character.

The creation of a cymbal begins at a Paiste rolling mill in Switzerland. The first step is the pouring and mixing of the molten metals with controlled heating throughout the process. Each formula is scientifically monitored to assure consistency. The metal is then rolled in a special way that makes it flexible. With this flexibility, the cymbal will not crack during subsequent manufacturing. After the metal is rolled, it's trimmed to the precise round shape required for each individual cymbal.

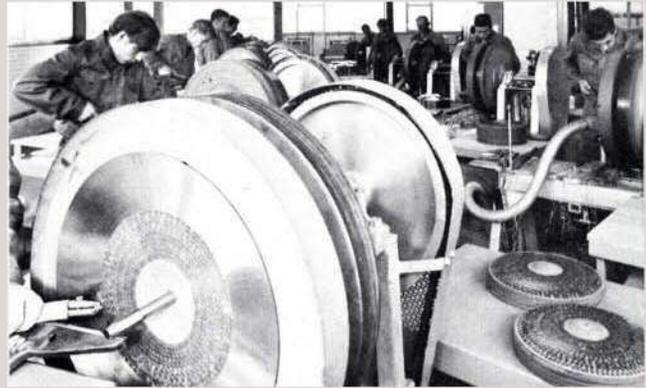
All of the subsequent operations are performed at the Paiste facility in Nottwil, Switzerland. Electronic controlled heating and tempering of the cymbals adds to the flexibility and strength of the metal to insure against cracking. While the metal is still warm, the cup is formed for each cymbal.

The hammering operation is one of the most critical in the creation of a cymbal. Each craftsman is trained for three years before he is allowed to perform the hammering. The hammering is of two different types; machine hammering and hand hammering. Each specialist is trained for each separate operation.

The machine operation relies on the skill and training of the operator. As he guides the cymbal by hand, he uses pressure on a foot pedal to vary the pressure of the hammer against the metal. This combination of human skill and mechanical technology is one of the important ingredients in the consistency of the finished cymbal. These artisans shape the cymbal bow and tune the sound. Finally, another craftsman finishes with hand hammering to fine tune the cymbal. The same man then levels the cymbal on a flat, steel table, being certain that all outside edges of the cymbal lie absolutely flat against the table. A cymbal



The Paiste facility, nestled in the hills of Nottwil, Switzerland, near Lucerne.



Cymbals are rotated on lathes, as factory workers remove excess metal to achieve correct thickness and taper.

which is not level will produce overtones.

The hand spinning is performed with a knife-like tool that cuts away excess metal and creates the exact thickness and taper for each cymbal. The grooves are the result of this operation. All the finishing is done by hand rather than by machine. Further, each cymbal is checked for thickness and consistent taper using a micrometer.

Each cymbal then undergoes final inspection, and after it has passed all tests, it's stamped with the Paiste name and an individual serial number.

and America

"We're in the percussion business, not the cymbal business." With these words, Ed Llewellyn, President of Paiste America in Brea, California, opened his doors for business.

Besides being the American warehouse and headquarters, the Paiste operation offers a Drummers Service which works with endorsees, dealers and customers throughout the United States. Steve Ettleson is in charge of this operation and part of his job is running clinics and introducing the Paiste line of products to drummers around the country.

During his seminars, Ettleson never plays drums. "It's all cymbals," he says. "It focuses on the cymbals. It's really making a piece of metal mean something to a lot of different people."

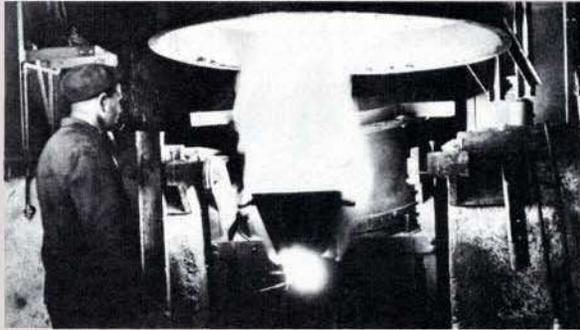
When Paiste America first opened the Brea facility in August of last year, they had two offices and a single phone line while the rest of the building was under construction. They are now in

the final stages of readiness. Ed Llewellyn expects the growth process to be slow but sure. "It's not something that's going to happen overnight. We realize that, but we're committed to the long haul."

"Everything's been well thought out," agrees Ettleson. His office also doubles as a showroom with every model of cymbal, gong and sound instrument that Paiste makes on display. As if this weren't enough to entice every drummer in town, there's also a set of drums there so visiting drummers can try out the cymbals with a kit. "This room is already proving to be a draw," Llewellyn adds. "It gives drummers an opportunity to come in and hear and see, and have a chance to touch it all. People consider it an accessory to have cymbals. We think that, not only is it an instrument, but there's a lot of things yet to be designed."

"Our philosophy now is to bring diversity to the United

Switzerland.



A worker carefully watches over the scientifically controlled pouring and mixing of molten metal alloys.



Following the sound test, cymbals are sorted and hand inspected prior to the final stamping procedure.



A skilled artisan hand hammers each cymbal to shape the bow and tune the sound.

The keystone of Robert Paiste's philosophy is involvement with musicians. He is continually on the road talking to musicians about the changing music scene and individual requirements in contemporary music. And he is always working

on new sounds for drummers. His past inventions have included sound plates, flat ridges, sound edge hi-hats and cup chimes.

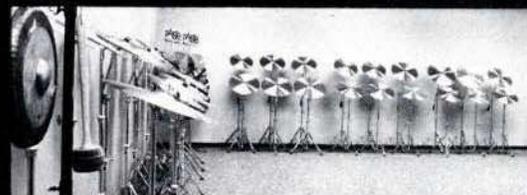
"I suppose I am not really a businessman. I consider myself a person who has come from a background of craftsmanship and likes to talk one-to-one with people in music."

by Susan Alexander

States: the gongs, the special percussion instruments available in Europe, which American drummers haven't really been exposed to."

"Drummers are more and more turning into percussionists," adds Eittleson. "It's boring for the drummer, the musicians he's playing with, and the people in the audience if he's just hitting three cymbals. It's like playing three notes on the piano all night."

"It's still a research and development game for us," says Llewellyn. "Every day we come up with something new. Actually, we're trying to educate as much as anything. We did a five-city campaign last year with Jack DeJohnette and Roy Burns. On top of that, we do in-store seminars. We have 106 Sound Centers which carry the full line of our products. That's how we hope to put our name in front of the drummers: in the clinics and seminars where they can hear our story, as well as listen to our products."



One section of the massive cymbal showroom at Paiste America in Brea, California.



Photos by Paul Jonason

Promotional Director, Steve Eittleson, responsible for the Paiste Seminars, demonstrates the Paiste Sound Creation cymbals.

ROLAND

VAZQUEZ:

Photo by Geoff Thomas

Basically a self-made recording artist, Roland Vazquez, fuses successfully the areas of performing, writing and producing in a very charismatic and philosophical approach. With four albums to his credit, he has come a long way from the difficult times of his rock & roll days in East L.A.

A lot of invaluable concepts and suggestions spring out of this extremely dedicated musician who has become one of the better percussionist/composers this country has produced in a while.

I caught up with Roland and his music in New York (where he was performing and receiving a great deal of acceptance) and was able to get some insight into the discipline and will power involved in developing his writing and playing skills.

Editor's Note: Since the completion of this interview, Roland Vazquez, has had his fourth album released on Headfirst Records. Feel Your Dream (HF-9710) features Alex Acuna, Clare Fischer, Abe Laboriel, Ronnie Foster, and Bennie Maupin.

RP: When I saw you perform live recently, I noticed that the structure of your music was very sophisticated and yet not

too far out. Even though I could detect some Tower of Power and some Brecker Brothers influence, it retained a very original form and style. What struck me was that, regardless of the intricacy of some of the passages and structures, you were able to communicate fairly strong melodies, and that is something seldom heard from a drummer. Your drumming, on the other hand, was very polished, powerful and tasty. You projected well and were very much in context with the music. I would like to know how you started out and how you acquired those writing and playing concepts.

RV: When I was twelve, I saw Mongo Santamaria's band with Carmelo Garcia on drums and that made me decide to become a drummer. But it wasn't until 1974 that I decided to become a writer. I got my first drums when I was fifteen, but didn't start studying until my first year in college. It came on pretty fast, but the teacher I was taking from was very suppressive and old school and didn't even want me to ask questions about any other aspects of music except rudiments. He believed that you had to practice six hours a day if you wanted to play at all. I don't believe in that. You

practice as much as you need to be able to make your statement, whatever that may take. I couldn't stand it: it was a real tough innerpersonal conflict that never worked out.

My first professional gig was on percussion. I played timbales and congas in a rock band. I did that for a while, until they fired the drummer. So I went back to playing drums, and worked a lot around East L.A., where the atmosphere wasn't too healthy. I got depressed, sold my drums, went back to school and started studying harmony and music in general. I wasn't happy with that environment. Nobody wanted to talk about anything except 18th-century music. There wasn't any feedback about anything new, so I left and went on the road with a group of guys I had met previously. We were in the Sacramento/San Francisco area when they turned me on to Weather Report. They were playing the Berkeley festival with Miles Davis. I went to the concert and it blew me completely away. Eric Gravatt was playing drums. I was so excited I snuck my way back stage into their dressing room. I got to talk to Eric and that was a major turnaround in my life. At that time I was



by Roberto Petaccia

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into Mongo Santamaria (I had all his albums), James Brown, Tower of Power, naturally, Santana, Herbie Hancock, Gil Evans and also into Brahms, Beethoven, Stravinsky and Bartok.

So, for a while, I listened to Weather Report and Herbie Hancock pretty much every day. I started writing and that's when my energy shifted. I wrote the first piece for the Urban Ensemble in 1974, when I went up to Utah to study. I had tried to write in L.A. but it didn't work out. There was a band that came to L.A. on tour from Westminster College in Salt Lake and they sounded great. Stu Goldberg and the Fowler brothers were playing in it. I decided to go there myself, so I got on a plane and moved there.

Everything started the night I got to Salt Lake. I got a concept in my mind as I was sleeping on my roommate's floor. I thought: "What if I had a band that had horns and sounded like Mongo, Tower of Power, Weather Report and Herbie at the same time?" I figured out that the compositions had to combine all the hip elements to be something special, whether it was going to be funk, Latin or swing, or even classical, if I could get it to work. I started writing up there and it

was real nice because the environment was right for me.

When I went back to L.A., I had a tough time finding guys to play with. The musicians I had known before were mostly rock players. On the other hand the jazz players, because they were only into bebop, were never able to get into my music. Anyway, I started getting the idea of doing a tour of schools and to take my music around. Someone told me of the National Endowment so, in a day, I wrote out this proposal saying that the environment in this country was not conducive to new American writers; people that are writing music that is not tailored for the commercial market, be that a club or a record company. We deserve a chance to present our art form and schools have the natural environment for people that are ready to hear something new. I thanked them very much for accepting my application and told them that, whether I got the endowment or not, I was going to continue writing and affecting the social-evolutionary process of my country anyway. On February 25, 1977, I got a letter saying that they were going to give me \$3000 to do some concerts. So I went out: from L.A. to Neva-

da, into Salt Lake and back around to Oakland. We did eleven shows with that amount of money. The whole thing, all expenses included, cost me only \$35 more than I got from the government.

I had made a little demo tape, but I was getting discouraged because I wasn't running into a lot of success. I was working a lot of rooms in L.A., but I wasn't getting any response from anybody that was with a label, so I decided to go to Europe and see what was happening there. People in Europe, though, seemed to be more interested in bebop or avant-garde, not in fusion. I got so much anyway from the experience of being there and checking out so many different cultures. I was writing a lot there; in fact, I wrote nine tunes in six days, and almost all of them have been recorded.

RP: You said that you had a hard time finding musicians to play with, but, as far as I know, you had some pretty heavy players record your music. How did you manage that?

RV: Well, when I came back to Europe in '77, I decided I was going to record. I was able to get in touch with some investors and get the money together to approach all those players: Herbie Han-

cock, Chick Corea, Patrice Rushen, Benny Maupin, Abraham Laboriel, Manolo Badrena and Clare Fischer. None of these people knew who I was, but I got lucky. I met Herbie and Chick in the street in the span of two days. I was standing next to Herbie at a Jack DeJohnette concert, and I said, "Here is a tape. Would you listen to it?" and he called me back and said he wanted to play the music. But, as it turned out, he was in the same studio doing Flora Purim and Airtro's project in the day, and we were in at night, recording the tunes that came out on the G.R.P. album. He said he loved the stuff. I met Chick the next night in the club I was playing, but I never got any feedback from him at all.

RP: It's interesting that Herbie would call you back.

RV: He is a neat person. He called me back and said: "Did you write this? Are you the keyboard player?" "No," I said, "I am the drummer." With Patrice, I brought her some charts and showed her the music. I did the same thing with Benny Maupin. Benny, unfortunately, didn't come out on the G.R.P. album. The stuff he played on is on two albums that are called the L.A. Jazz Ensemble. The guys in Sea Wind were also very helpful. They introduced me to their engineer, Peter Chaikin, and hooked me up with the studio.

RP: Tell me about the recording sessions.

RV: Well, we went in from November 7th to December 16th, 1977, and we recorded twenty-five tunes, about four albums' worth of music. I am real proud of that experience in the studio; my first time in fact. I really didn't have much experience, but everybody contributed so much with their energy and support that the project turned out fine.

RP: Was the project self-produced?

RV: Well, I don't know if we can say that. I produced it with the help of Larry Williams from Sea Wind, Shirley Walker, a lady that is now writing for films, and Peter Chaikin, the engineer. But I was the one that coordinated the whole thing.

RP: What did you do to get a recording contract?

RV: I spent the next year trying to find a label to buy my recordings. I didn't want to sell to small investors, and, as it was, I hooked up with Grusin-Rosen Productions. The Urban Ensemble album came out in February '79. Actually, two more albums are out by the L.A. Jazz Ensemble: *In The Life Before* and *Urantia*. They received almost no distribution at all, even though some radio stations still play them and *Billboard* picked up one.

G.R.P. had the priority to look through all my tunes and pick out the ones that it was interested in releasing. Only after that I was able to sell the

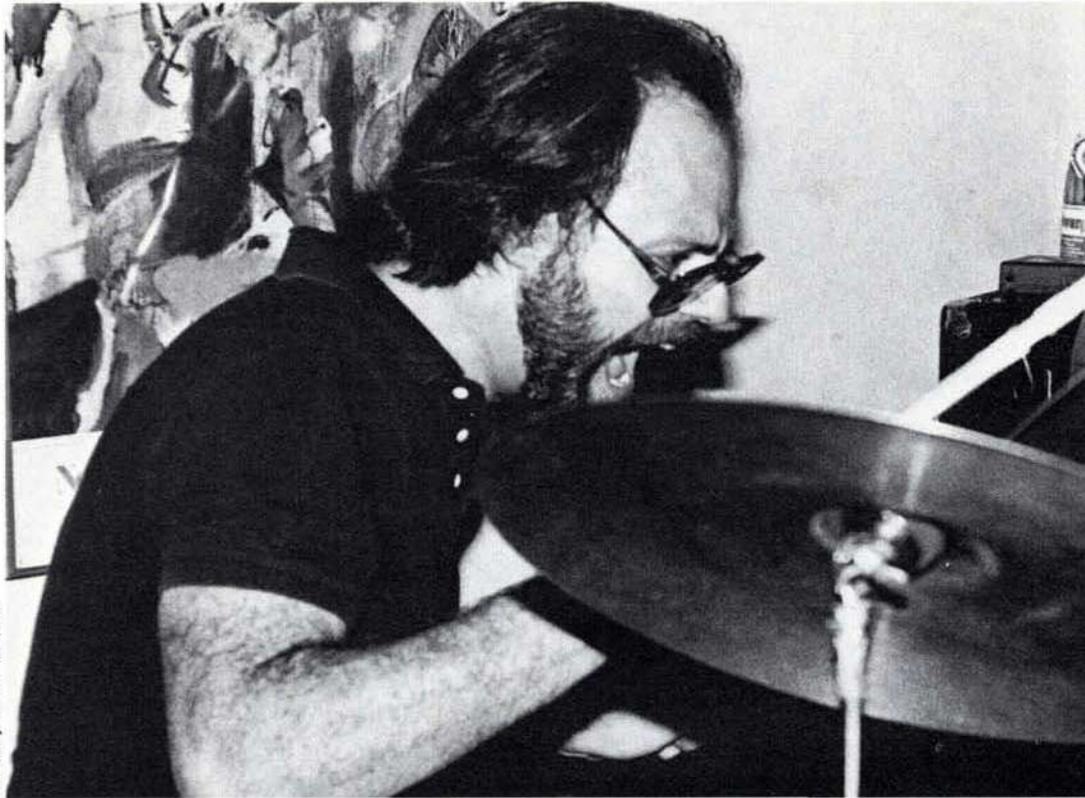


Photo by Geoff Thomas

remaining material and had to do it under a different name. The G.R.P. album was number five in the country in airplay for a while. We were on KKGQ and KJLH eight times a day in L.A., but when I went to thirty of the biggest record stores, only five of them knew what the record was. No distribution at all. The label was not prepared to promote in large scale. I think my kind of music wasn't really identified. My point, and this is really important to me, is that there is room in the world for all kinds of music, all kinds of art, and I feel there is a very special purpose behind my music, behind communicating with people. I know that I am not going to move as many units as Elton John. But, hey, that's cool. That doesn't mean that I am not going to move some units.

RP: The three released albums were recorded all at once. Do they have a similarity in style?

RV: What I thought of, when I did it, was three different styles: I wanted to do two albums of Latin music, one of funk, and one of more ethereal material. Now, on the G.R.P. album, the tune "Soul Force" is obviously of a Latin vein. The funk tunes on that album are "Long Gone Bird" and "Flowered Pig," while "The Visitor" is the one that would be more on the esoteric mood. The music I have written since then cannot be so easily categorized.

RP: It sounds like you had a hard time looking for success. Did you encounter the same degree of difficulty convincing yourself and others that you could write?

RV: I spent years playing rock and roll. I would hear great guys play and I knew I would never play like that, and, at that point, it stopped me from improving. I would think: "I can't do that; I'll just be a rock drummer." But there is no such thing as just. You do what's there, and *do it*. I was really afraid to start writing because I didn't understand the people that I liked to listen to, like Stravinsky and Bartok. I used to think you had to be a special person to be creative. I still believe that, but to be creative is not as hard as I originally thought. You just have to work at it, just like playing. You can't play a paradiddle real fast the first day you sit down with a pair of sticks. It takes time. Every day you have to do something to progress, even if it has nothing to do with music as far as you see it. It might be the way you deal with people or anything related to life. It sounds cliché, but life is music, and music, to be of value, will have to be a harmonization or resolution of living elements coming together and functioning together. It's not this element or that one, but the relation of all the elements that will make it. It's very much like three over four. Neither one, by itself, means much, but, when you put them together, boy, they produce tremendous energy. Your attitude about everything around you helps you to be a total musician. I like to think of us more as "channels": Channels of love, energy, mentality and chops. All those things will have to come together and fuse on the downbeat, when it's time to play. There are so



many good players that never practice, but they have that feeling, that energy that's always there.

RP: It's true; it sounds easy, and yet it is so hard to be able to play simple and be in context with the music being played.

RV: It's the concept that's important. They play the way they feel, and the way they believe, not necessarily the way they think, because some guys sit around and think all kinds of neat things to play, but they don't feel them, so they are not convinced, therefore it doesn't come out. The reality is not your technique, but your soul. And don't forget the audience. Every person that's there when the music is being played is participating either in a positive overt way or as a receiver. Now, there is a line that will have to be joined between the heart, the mind and the body. We have melodies for the heart, form and complexity of structure for the mind, and rhythm, time and feel for the body. All those things will have to be there and, if you can put them there equally, you reach the people. Some might walk out on your music, but then they grow on it and finally appreciate it. I went to see Cecil Taylor one time and he made me furious because I thought he was really indulgent and wasting people's time. But then later I heard a record of his and I was shocked because I had changed and had come to a place where I was able to appreciate and assimilate what he was doing. That music is very cerebral in a lot of ways. There isn't necessarily a melody that people can identify with.

"I USED TO THINK YOU HAD TO BE A SPECIAL PERSON TO BE CREATIVE. I STILL BELIEVE THAT, BUT TO BE CREATIVE IS NOT AS HARD AS I ORIGINALLY THOUGHT. YOU JUST HAVE TO WORK AT IT, JUST LIKE PLAYING. YOU CAN'T PLAY A PARADIDDLE REALLY FAST THE FIRST DAY YOU SIT DOWN WITH A PAIR OF STICKS. IT TAKES TIME."

But, again, you can write anything you want (I am learning this the hard way), and it won't mean anything unless you find guys that can *feel* your music besides reading it. People have said, "Hey, Roland, you write too many notes; your music is too busy." I say that they won't know until they hear it performed correctly. I have gone through a lot of emotional stages because I thought I should write simpler stuff, go a little more commercial, but I don't know how to, even though recently I have started writing some pop tunes with a singer I work with.

RP: As an accomplished drummer and composer/arranger, what kind of direction would you give a drummer that has an urge to express himself through writing, but who can't write at all? How can someone deal with learning a new skill when he is still concerned with practicing his major outlet? Wouldn't the process of learning how to write and arrange take away from practicing the drums?

RV: It takes away from *practicing* the drums, but not *learning* the drums, because time remains time, whether it is on a horn, on a piano, or on the drums. Learning to play piano, which is really how a drummer would be able to develop his writing skills, is part of musical development and growth. Drummers also can be into orchestration and pitches. If you play set, you are into orchestration at a certain level anyway.

RP: Don't you think that most drummers play the set without thinking about orchestrating because they have been taught to think rhythmically as opposed to melodically?

RV: True; that's why I think drummers should learn how to play a melodic instrument. They should learn how to play the piano and spend some time in developing at least harmonic technique, to know about chords and progressions. Unfortunately, a lot of times drummers that are trying to write actually limit

themselves by being more concerned with technique than other things. A drummer who would be at a good level of technique most times doesn't have the humility to start out at a much simpler level as a composer and be able to persevere and put in the right amount of energy to develop that skill. It's difficult to be successful and accomplished as a drummer and then feel like a child as a writer. There is also a lot of prejudice among other musicians when the drummer comes in and says: "Hey, would you guys play this chart for me?" There is a lot of embarrassment that you have to be willing to bite through.

My suggestion to drummers that want to expand as writers is to pay attention and listen to the kind of music they like, eventually expanding into every area, but really start out and spend a lot of time with the music they identify with. There is really so much to listen to and to play, but we can't do it all. We have only so many years to spend on this planet and we should pursue the things that move us and that we could put movement into.

Another suggestion is to try to eliminate fear, and the first step to take toward achieving that is to *not compare* other than to learn. Emotional comparison is bad. Intellectual comparison for getting a perspective on a style of playing or writing is what we need to exercise. If you are emotional about comparing your music to others, then fear of failing will take over; once fear exists, you stop growing. I know I will never write like Stravinsky or Bartok, but that doesn't mean that I can't write like Roland Vazquez. It's like you said earlier: a person's musicianship is very much defined by the way he or she was brought up and by the kind of environment he or she has lived in. What you believe in is what you are going to play; what you come up accepting about yourself is what you will express.

RP: I suppose that a music school's environment would be the best place for a drummer who wants to develop writing and arranging skills, because he would get a lot of input from other players and have his charts played regularly.

RV: Well, he would have more of a chance to have that happening, but still a lot of teachers will have the tendency to expect quality from the piano players and not from the drummers. I agree though that the environment would be very conducive to improving fast. It took me seven years to get my degree, and the best part was during the last few years being in the environment where what I wanted to write could be played.

RP: Let's talk about your drumming. I consider it at the same level as your writing. It's skilled, polished, it fits the

continued on page 92

Rudiments— Inspiration For Innovators: Part I

For a good foundation in drum playing, the traditional rudiments cannot be ignored. However, they must be modernized so that our mind, ears, hands and feet will adapt effortlessly to the new, innovative style of drum set playing. The following articles are a demonstration of displacing the accents of the legitimate rudiments on different parts of the drum set so we can play all styles of music, learn excellent independence

and four-way coordination, develop counter-rhythm playing and even, ear training. Student drummers will no longer be restricted to snare drum playing only and their ears restricted to that one sound. Because the accents are displaced on the entire drum set, we become familiar with many new sounds. These develop a mental and a playing versatility that, with practice, will enable you to become tomorrow's innovator.

Notations:

Open Hi-Hat				
Hi-Hat				
Bell of Cym.				
Crash Cym.				
Cowbell Mouth				
				Sm. Tom
				Sn. Drum
				Fl. Tom
				Bass Drum

Stroke notations:

R.H. Tap stroke		R.H. Upstroke		R.H. Down stroke	
L.H. Tap stroke		L.H. Upstroke		L.H. Down stroke	

Closed Hi.Hat (Foot) Splashed Hi.Hat (Foot)

The following conversion from eighth-note triplets to sixteenth notes results in one measure of 3/4 time with four accents equally displaced (four over three polyrhythm) and enables the drummer to play in a different feel.

drum set, count as follows: "1 an a 2 an a 3 an a 4 an a," et cetera. When you play the sixteenth-note flam accent, count "1 e an a 2 e an a 3 e an a," et cetera. Metronome markings: o = 40, and gradually increase to a comfortable, flowing tempo.

Single Stroke Flam Accent:

Sixteenth Note Flam Accent:

Swiss Flam Accent:

Sixteenth Note Swiss Flam Accent:

Once you feel comfortable with these rudiments on the snare drum, begin to apply them to the drum set as demonstrated in the following examples. These examples will help you have more foot coordination and counter-rhythm ambidexterity making it possible for a drummer to lead with either hand.

Method of Study: Play the hand part, then alternately add the bass drum and the hi-hat and then both together so you become accustomed to hearing and playing the sounds both separately and together. When you play the triple-feel flam accent on the

Single-Stroke Flam Accent applied to the drum set:

A) Play as it is written.

B) L.H. plays on the hi-hat and the R.H. plays between the FL Tom and the Sn. Dr.

C) Play as it is written.

D) R.H. plays on the Bell of Cym. and Fl. Tom while the L.H. plays the Sn. Dr.

Swiss Flam Accent applied to the drum set:
A) Play as it is written.

B) L.H. plays on the Cym. in a shuffle feel while the R.H. plays between the Sn. Dr. and the Sm. Tom.

C) Play as it is written.

D) R.H. plays on the Cowbell and Fl. Tom, and the L.H. plays on the Cym.

Sixteenth-Note Flam Accent applied to the drum set:
A) Play as it is written.

B) R.H. plays among the Cowbell, Ride Cym., Sn. Dr. and Fl. Tom while the L.H. plays the hi-hat.

C) Play as it is written.

D) R.H. plays among Fl. Tom, Cowbell, Sn. Dr. and Sm. Tom while the L.H. plays the hi-hat.

Sixteenth-Note Swiss Flam Accent applied to the drum set:
A) R.H. plays on the Ride Cym. and the Bell of Cym. while the L.H. plays the Sn. Dr. L.F. splashes the hi-hat.

B) Play as it is written.

C) Here, the rudiment is displaced around the drums only with the Bass Dr. reinforcing the accent and the L.F. splashes the hi-hat open and closed. (Written for 5-piece set.)

D) Here, we converted from three-four time to six-eight time. The R.H. plays on the cowbell and the Fl. Tom while the L.H. plays between the Sn. Dr. and the Sm. Tom. The Bass Dr. reinforces the accents and the L.F. splashes the hi-hat open and closed.

Some additional study suggestions are to practice playing these examples as cleanly and precisely as possible and at different volume levels for more accuracy and effect. Also, try to play them in a musical context as you incorporate them in your daily routine so as to become more familiar with this displaced sound.

In Part II, this rudiment will be explained more thoroughly through time modulation and by breaking down the rudiment itself and finally, how to apply it in a musical context.



Tips On Sight Reading

A number of young drummers regularly take lessons and pour through drum books. However, these same drummers, in spite of lessons and hard work, feel apprehensive when asked to sight read. Why is this such a problem even for well-trained young drummers?

First of all, young drummers, when practicing reading exercises, tend to stop playing whenever they make a mistake. Although this is a natural reaction, you cannot stop when playing a TV show or a live concert. The drummer must keep playing, in spite of mistakes, if the band is to stay together.

One method to help overcome the tendency to stop is to do the following: Practice with a metronome. Set a reasonable tempo, look over the page to be sight read, then start playing from the upper left-hand corner. *Do not stop playing*, no matter how many mistakes you make, until you have completed the page. The metronome will help you stay in tempo. Look back over the page and practice over all the rough spots. Re-set the metronome and start playing again from the beginning. Play all the way through the page without stopping, even if you make mistakes. This is one way to train your eyes to keep moving. Remember, if the drummer stops, the band stops and the show stops.

Another method is to set the metronome at a reasonable tempo and play through the page in your mind. Just look at the notes and sing the rhythms out loud. If this feels uncomfortable, just follow the music with your eyes and sing the rhythms in your mind. This is also a good method because it trains the eyes without worrying about sticking problems. Select a book for sight reading that concentrates on rhythms as opposed to rudiments, rolls and other techniques. Books dealing with rudiments, drumset

or other technical problems are good practice materials. They are *not* always the best sight-reading materials. Books that feature "sight reading for all instruments" (rhythms without rolls, flams and so forth) are best for practicing reading.

Write out some short solos concentrating on the rhythms. Even four or eight-measure solos are a good learning aid. Once you have struggled to write out certain rhythms correctly, you will never forget them. Write out the rhythms you have most difficulty with. If you get hung up with sixteenth notes, write some exercises using sixteenth notes. If you have trouble with triplets, write some triplet exercises. Writing out solos and exercises is great eye training, and an excellent way to develop an understanding of rhythms.

One of the problems encountered by drummers with little experience is reading music in a band. They are not used to reading and counting while hearing other parts being played around them. The sound of other instruments playing contrasting rhythms tends to confuse the young drummer and causes him to lose his place. One way to overcome this is to practice duets. There are a number of duet books available and it's a great form of practice. If you have a friend near your age and ability to practice duets with, it can be a lot of fun to practice reading. Playing your part while someone next to you plays a contrasting part is a great way to improve your sight reading. But don't stop playing when you make a mistake, unless you get totally lost. Duet practice will help to develop concentration and precision. It will prepare you to sight read effectively in a band.

Now we arrive at one of the tougher forms of reading for young drummers:

the big band chart. The parts may be over-written, or give you almost no information. For example, you may look at a chart that shows one measure of eighth notes and several hundred repeat signs. However, above the measure of eighth notes is written the following instruction: "Play with a jazz, bossa-nova, Latin-rock feel and improvise fills." This is an exaggeration. However, to drummers who routinely deal with badly written drum parts, it's not as much of an exaggeration as you might think.

The opposite type of part is what's sometimes referred to as a "drum-melody" part. The arranger writes so many cues that if the drummer plays the entire part as written, he will sound as if he's trying to play the melody. Most drum parts are somewhere between these two extremes. However, you must learn to add accents if needed and delete others, even though they may be on the part. When in doubt, check the lead trumpet part. Most big-band accents coincide with the trumpet part. Don't play every note with the lead trumpet; play the parts that need accenting or emphasizing. As a friend of mine is fond of saying, "Keep good time and hit the big notes."

One approach to deciding what to play and what to leave out starts at rehearsals. The first time through the chart, just keep time and watch your part while really listening to what's going on around you. Do this a couple of times. Make some notes on the part (with a pencil, not a pen) to remind yourself of the important kicks or accents. After you have done this, you are now ready to interpret the chart. The leader may point out phrases that need accenting and this is also a help. Remember, *what you leave out can be as important as what you play.*

One last thought: A big band drum chart is a guide, or mini-score for the drummer. It is *not* an exact part to be played as is. It is there as an aid. It should not restrict your ability to listen, or to think in a musical way. Remember, if sight reading is a problem, there are only two primary reasons. Either you haven't done much of it, or you are not using an effective approach. Change your approach. Try some of the ideas in this article, and keep trying new ones until you find one you're comfortable with.



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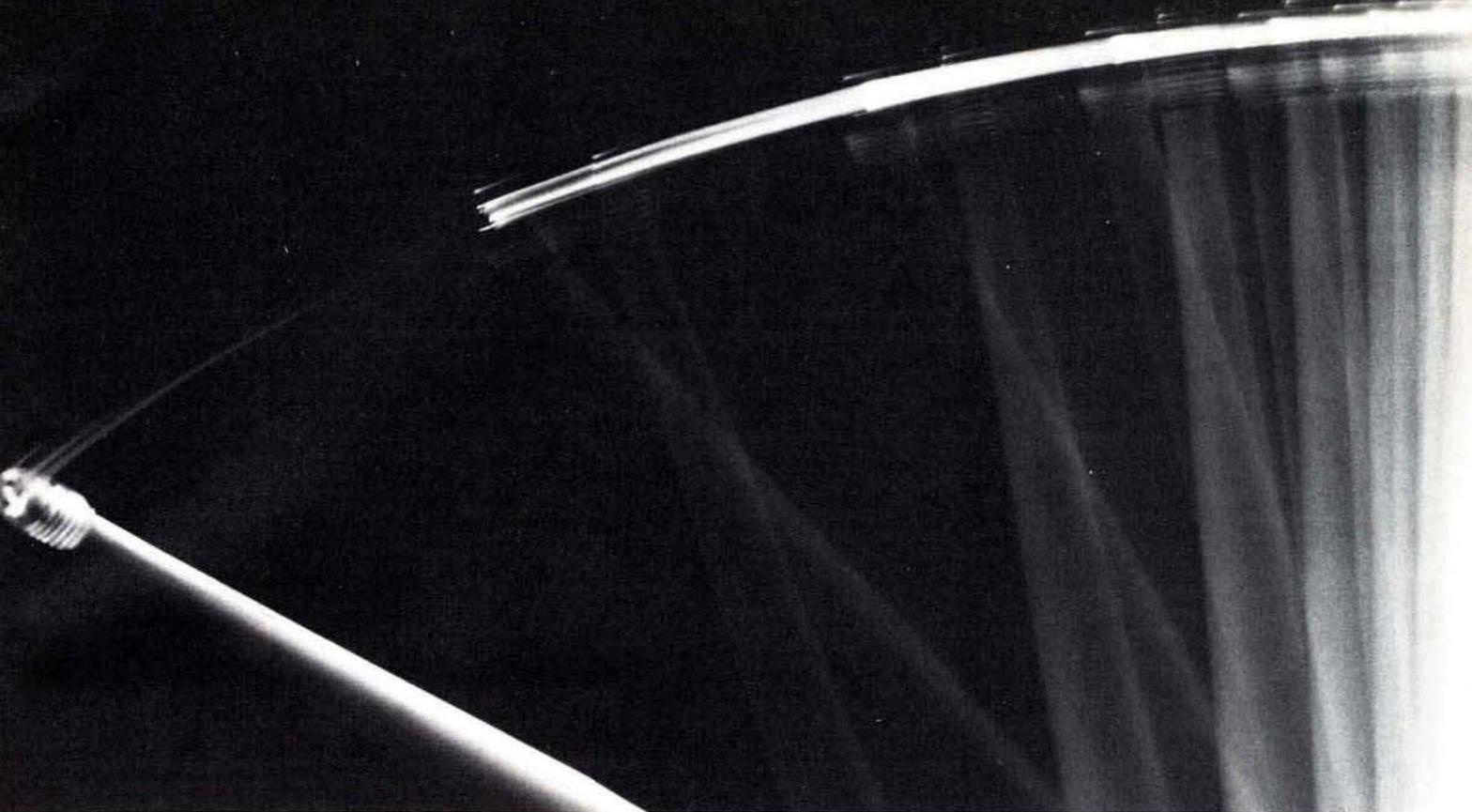


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by Bob Saydlowski, Jr.

Practice Pad Kits

Here, we take a look at three manufacturers: Calato, Remo & Pearl. The practice pad sets are five-piece configurations; the Calato being reversible.

The Regal Tip/Calato 305PS kit (\$195) has four molded-plastic-shell pads with 8" opaque Mylar heads on one side with 3/4" foam underneath, and an 8" gum rubber disc adhered on the other side. The "bass drum" pad is a 4" square rubber block, permanently attached on a cross-beam at the frame.

The base frame is black-coated tubular steel shaped into a drum-like circle at the sides and bottom. At the bottom of the frame is a protruding lip for the mounting of a drum pedal. Also, the frame has two hollow spur legs welded on, angled a bit frontward to keep frame "creep" to a minimum. Inside these tubes are telescopic rubber-tipped legs, adjustable with a thumb screw.

At the top of the frame is a lightweight aluminum bar with four holes along its length. Three of these holes are used in the set-up; the other one is for an additional pad or cymbal holder. The bar is channeled underneath allowing square-head bolts to fit in; their posts protruding the top of the bar. The separate pad extrusion bars are slotted near their ends to correspond with the bolt posts, and fit in pairs: the snare drum and left tom-tom bars on one bolt, the right tom and floor tom on the other. The bars are set in place by threaded plastic knobs that screw down on the bolt post. Each bar can be adjusted 5" in any direction.

The other end of each extrusion bar is split with a single hole through which

passes the pad down post. The post tube is immobilized by a small wing bolt. The snare and floor tom legs are height-adjustable for balancing of the set. They are rubber-tipped and tightened with a thumb screw.

At the top of each post is the pad holder, which resembles a miniature snare drum holder. It has three movable arms and it screw-connects to a tilter on the post tube. (All pad holders are removable and will fit any regular cymbal-stand tilter.) The drum pad itself fits into the tri-arms, and there you have it.

A cymbal post tube and its extrusion bar fit into the last hole on the frame bar. The tube has a standard "C"-style titler, felt washer, and is 21" in height. Even at its maximum height, though, it still isn't tall enough to get a ride cymbal up and away from the tom-tom pad.

All pad post tubes are adjustable for height and distance, as is the cymbal holder. I like the way of pad mounting that Calato has employed—it's quick and easy, with no threads to strip.

The four pads are tensionable on the mylar head side, using eight slotted screws. The head itself is permanently mounted in the top half of the pad frame. If it breaks, it seems you're out of luck.

Being reversible, the Calato pads offer two different sounds. The Mylar side has more attack to it; the rubber side is quieter and responds with some pitch.

Remo's *RPSIOT* (\$146.50) has five pads and a cymbal holder. The Remo pads vary in size: 6" for the bass drum, two 8" pads for the small toms, and two 10" pads for the snare and floor tom. The

frame is more simple than Calato's, having one 3" wide anodized center support. The bass drum pad is mounted near the top of the support. Beneath this support block is a 12" long base plate with two adjustable thumb-screw spurs. The base plate provides for pedal mounting, though I found it's a bit thicker than the Calato and has a hard time taking on some pedals.

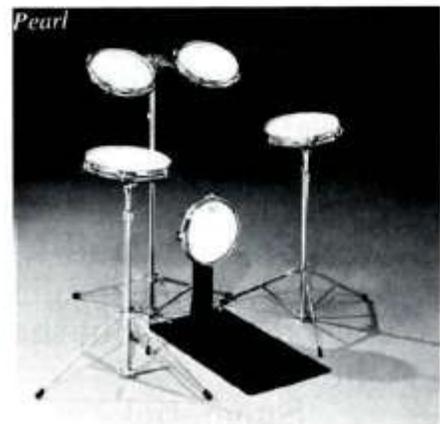
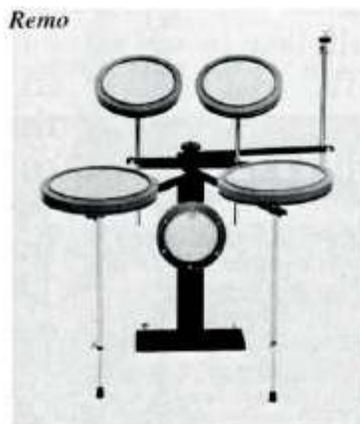
In Remo's case, all five extrusion bars fit atop one another on the support block. The bars are slotted and all fit on a threaded post, set with a massive knob adjuster. (Beware of this knob—if you tighten it too much and then try to loosen it, you'll hurt your hands!)

The pad posts fit through split holes in the extrusions same as the Calato, and are tightened in place by fat T-handles and bolts. The snare and floor-tom posts have telescopic rubber-tipped legs. All pads are tiltable and adjustable for height and spread. Each pad has a threaded hole underneath, allowing the pads to be screwed onto the tilter posts, and rest on large metal washers. The pads are also backed with rubber rings for non-skid use on tabletops, etc.

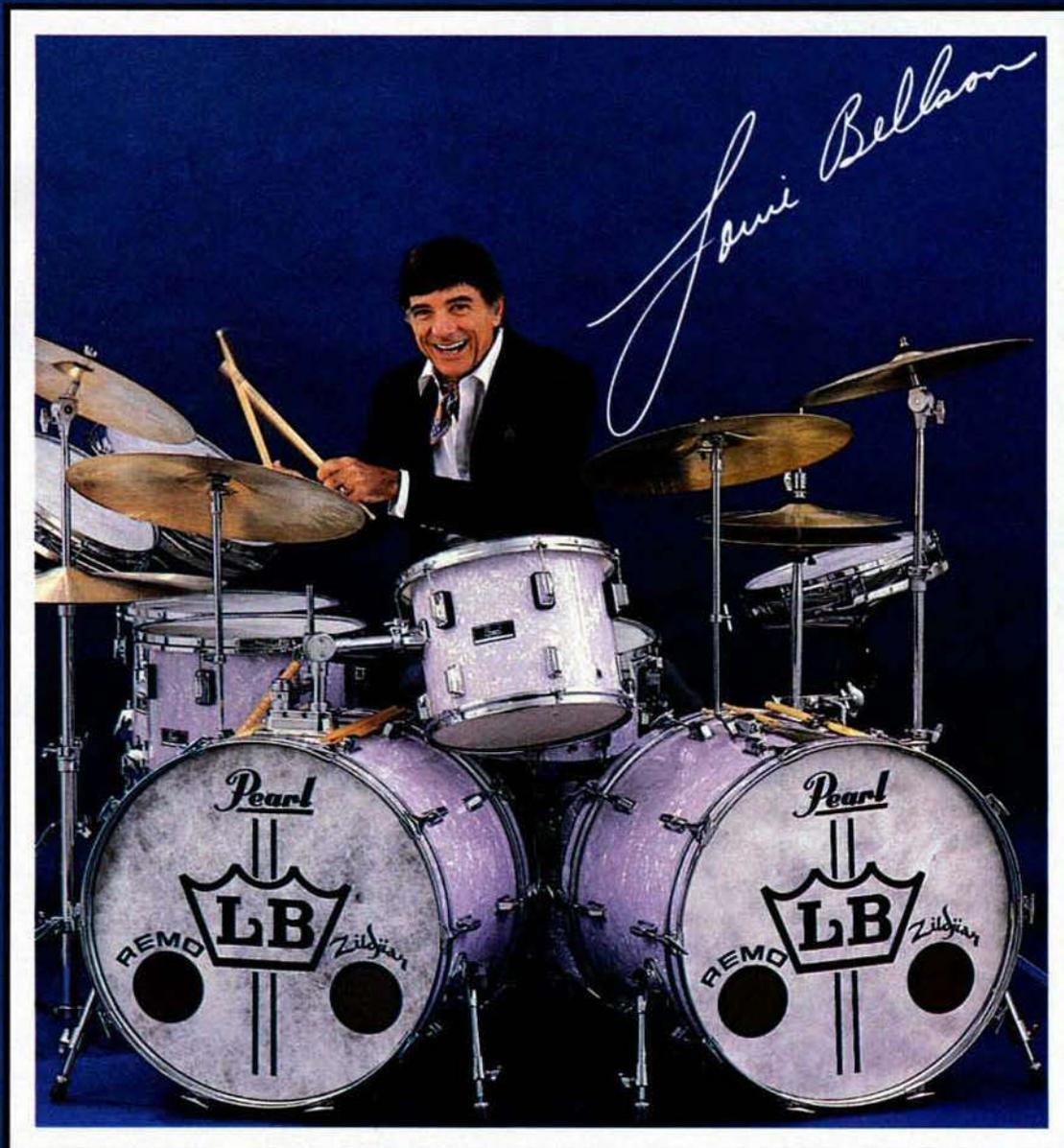
Genuine coated Remo heads are fitted to the pads (in this case, replaceable), and are tuneable with slotted screws. These heads seem to be more durable than Calato's, and the coating gives better response when using brushes, even though it's difficult to practice brushwork on a 10" pad.

The cymbal holder included here is

continued on page 41



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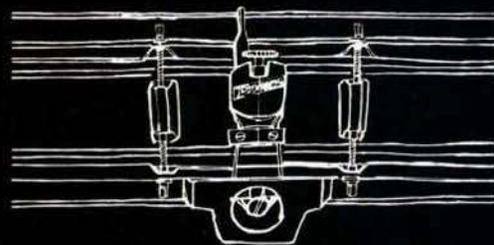
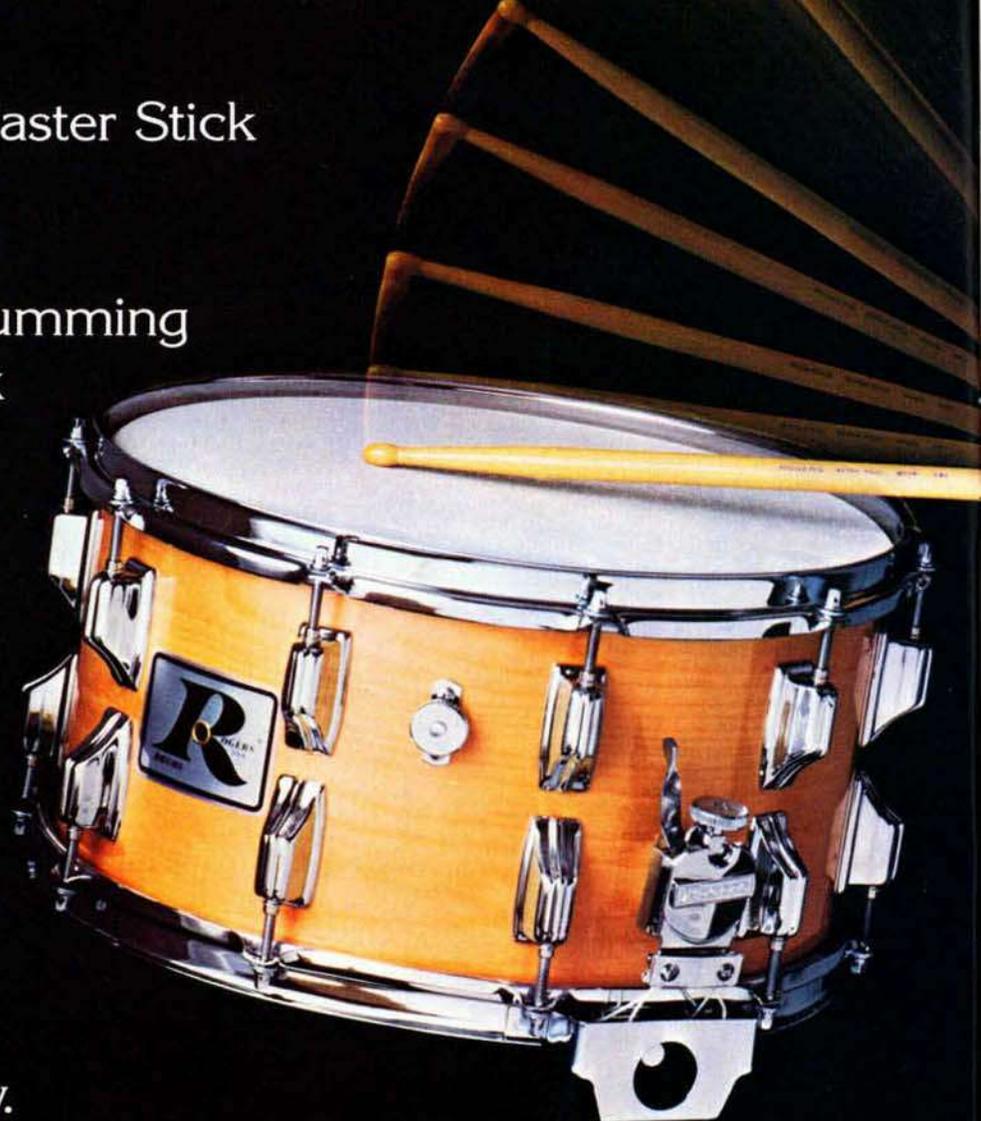
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only 12" long, which is *much* too short. I wish both Remo and Calato would consider lengthening their cymbal posts.

Remo also makes a stabilizer pad available: a 20" x 28" piece of fiberboard with a grip surface.

New to the market are Pearl's *TD-5* Training Drums (\$285). Not as compact as the Remo and Calato, the Pearl pads have their own separate stands. The stands have a tripod base and one height-adjustable tier with a "C"-style tilter. The two "small tom-tom" pads mount on a single stand. They can only tilt as a pair, but are separately adjustable for span. The bass drum pad is mounted on a stand-up post which is braced at the back. The post is bolted to a metal platform that has two sprung spur points, and a rubber strip underneath to assist the pedal's grip when mounted on. Also included with the *TD-5* set-up is a ribbed rubber stabilizer floor mat. There is no cymbal holder included.

The bass and small toms use 8" pads; the snare and floor tom use 10" pads. All the pads have regular pressed-metal hoops like a real drum, standard tension rods (not slotted screws like the others), and are fitted with coated heads (although not as rough as Remo's). They have black-enameled metal bottoms and are filled with two foam layers—one light and one dense. The pads mount on the tilter screw posts like the Remo set-up.

The pads do not have as much of an attack sound as the Remo and Calato pads do. The idea of separate stands is a big plus for duplicating your set-up exactly. Even though the price is a bit much, the Pearl is perhaps the sturdiest of all the kits. Response is very much like a regular drum kit, aided by the real hoops which help for a realistic rim shot "feel."

Of all three practice pad kits tested, the Calato, when used with its rubber sides, is the quietest, followed in order by Pearl, then Remo, with the Calato plastic side being the loudest. One problem with all of these kits is that when playing the bass drum pad, you will transmit some degree of vibration and 'thump' to your downstairs neighbor. Perhaps someone can devise some sort of isolation mount for the pedal and frame.

These kits won't feel *exactly* like a drum, since there is no air being moved. However, the Pearl *TD-5* has the best bass drum sound and feel, and, as I said, the real rims on their pads help to make the kit more realistic than the others.

The concept of practice pad kits is to enable the drummer to practice comfortably without bothering neighbors, parents, and so on. Even though, in all truth, there is nothing like a real drum kit, practice pad kits *are* a much-needed thing.



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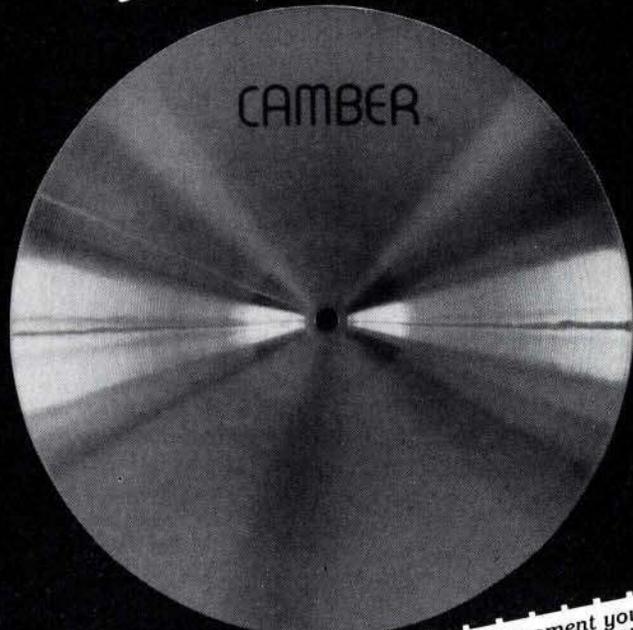
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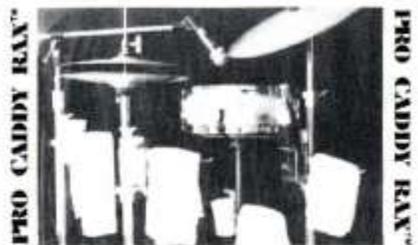
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Panozzo continued from page 11

with it at all; the drums sound good. That's the most important thing. But for a long time, I resisted taking the bottom heads off. Being a traditionalist, I guess, I like the way two heads sound on a drum. That's the way it's made—that's the way it should be played.

RM: Do you use two heads in the studio?
JP: Yes I do. Always.

RM: What do you demand from a drum? How did you decide on Tama?

JP: Well, I've been playing a long time, and I've had various different brands of drums. Those drums all sounded good, but the most important thing is service and reliability. Tama seemed to have the product at the time. Their stands are incredibly strong. They take all kinds of abuse from stagehands and everybody else who handles your equipment. The drums themselves—Tama seems to have the nicest wood drum on the market. Tama just seemed to be the drum for the time, and it still is. I can afford my own drums; I don't have to go and ask anyone for equipment, so that wasn't really a consideration. I like the way they sound. I like the durability, and they service me very well on the road.

RM: What kind of electronic percussion have you used?

JP: I used the Tama *Snyder* on the *Cornerstone* tour, and I used it on the *Paradise* album. Once again, I resisted the electronic drum scene. They were a pain in the neck when they first came out, and I think they were put on the market much too soon. When you're playing four or five nights a week, you don't need the added aggravation of, "This is broken." But I think now, a lot of them are fairly well-perfected and they can take the strain of the road.

RM: What about your other percussion instruments?

JP: I use orchestra bells, and I have a variety of wind chimes. I use tympani on stage for the end of "Suite Madame Blue." It's part of showmanship and it's something I've always wanted to bring. I've finally found a place in the music for tympani to fit, although I'm not using them in the classical manner they were designed for. I have the Ludwig *Symphonic* model. They sound glorious, they look beautiful, and I'm real happy with them. It's a delight for a fellow like myself who played tympani for seven years. It's a luxury to own your own tympani. Usually, you have to go to a school or something. Consequently, when I'm home, I can put on my records, follow the music, and play along with people like the Chicago Symphony.

RM: What sticks do you prefer?

JP: I use, and have used since day one, a 5A, unlike a lot of rock drummers of today. On this tour, I've made some changes. On some songs, in order to get

the impact and stage ambience I desire, I go to a 3S. The cymbal sound is lousy, but it gives me the sound that is necessary in some of these larger halls that we're playing. When you're sitting center stage, and your keyboard player is twenty feet to the right, and one of your guitar players is twenty feet to the left, if you're going to be a responsible part of the rhythm section, you've got to play hard. You've got to play loud. I find that the 3S helps give me the added power that I need. But because of the style of our music, I might go back to 5A's in the same song. For articulate work, I use the 5A.

RM: You mentioned removing the bottom heads for this tour. Could that be the reason that you had to go to a larger stick?

JP: For a long time, I thought yes, and perhaps subconsciously that caused me for the first time to go to a stick that was designed for the street. But we certainly haven't lost the tonality, and that's the most important thing.

RM: Have you ever had any hearing problems from sitting in the midst of all that sound for ten years?

JP: I have noticed that in some aspects, my hearing has degenerated. I think that's basically due to the kind of cymbal work that I do. That's ten years on the concert stage, plus the years I was playing before that. I'd be lying if I said no.

RM: Do you wear any kind of ear protection?

JP: I've tried earplugs for about five bars of a song, and then ripped them out while I was still playing. I've got to be able to hear everybody. I can't play with earplugs, but I'd like to be able to, so when I'm thirty-five years old I won't have a horn sticking in my ear, going "eh?"

RM: Have you ever used a decibel meter on stage to see what the group is putting out?

JP: No. I've never been terribly concerned with that. I've never felt that we were intentionally ruining our hearing or playing excessively loud. We're a rock act and rock music should be loud when it's live. But I don't think we're an excessively loud band.

RM: How does the fact that your brother is the bass player affect the rhythm section?

JP: We are, and have been, the only rhythm section for this unit. I think that, because we're brothers, we can say things to each other that other guys might not be able to say. We critique ourselves every night. We tape the show, bring it back to the room, and listen. As brothers, we can be honest and frank with each other. We have no ego axe to grind. That has helped the band out a lot.

RM: What is your philosophy about the function of a drummer?

JP: I think the drummer is more than the guy in the back who keeps the rhythm happening. That's changing very, very rapidly, and I'm delighted. Guys like Phil Collins and Peter Erskine are changing those things. I think we're given more freedom now. But then, that all depends on what artist you're working with. Some people still don't want that drummer to let loose, but that's not the case in our group. I get to play whatever I want. I'm careful not to step on anybody—that's just professional courtesy. But I've been able to grow just as much as any of the other musicians in the band. And that means a lot, personally. Chuck and I may have the appearance of being sidemen. For Styx, we are the foundation and we allow the three guys up front the freedom to move around.

On a lot of our early albums, I don't think I was assertive enough. The drums were recorded well, but they weren't always brought out well in the mix. However, in the last two albums, I've had a hand in the mix and I've tried to keep the drums where they should be.

RM: When you're in the studio, how much interplay is there between you and the engineer in determining how your drums will sound?

JP: On our first four albums, I had very little to say about it. He knew what he was looking for and what type of tuning was needed to get the sound he wanted. We weren't very sophisticated in those days. We were just glad to have a record contract at all and glad to be in the studio. So we kind of went along with the program.

But then you grow, and you learn. I did a lot of listening in the studio during those first four albums. I watched, and I learned, because the studio is a whole different ballgame from live performance. Up to that point, I'd never been in the studio before, other than to do some demo tapes we made to secure our record contract. Then around our fifth album, I started asserting myself a little bit more. I'd say, you know, "I think the drums are tuned a little bit too low for this particular song. I'd like to do some different things." Now, I have a very good relationship with our engineer.

Basically, I'm now responsible for my tuning. I'll come in and maybe spend a half a day with the engineer, prior to the rest of the band's arrival. We'll just work on drum sounds. Stylistically, each song is different, so on an album with eight or nine songs, I'm usually taking a drum off here, or using a certain cymbal for a certain part there. Sometimes I'll have the drums on carpeting; sometimes I'll have them on wood. On the last two albums, I've had pretty good success recording on the wood surface. I like the brightness that comes with playing on a

continued on next page

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wood floor. Also, I dislike terribly being in a drum booth. I don't like feeling that I'm in a different room than the rest of the band. I usually just put baffles in front of the bass drums. The other instruments go directly into the board, so I don't have to worry too much about leakage. So basically, we've been in it so long that when we go into the studio now, we know what we're doing.

RM: Listening to all of your albums, I've noticed that sometimes you do function as sort of a sideman, but other times, you are what's happening in the song.

JP: It depends on the song, and what I think the writer is looking for. I don't feel that I have to have my glorious moment in every song that's presented to me.

RM: So you try to play what's appropriate to the song.

JP: Yes I do, without compromising myself and without being just a sideman.

RM: Are you interested in doing regular studio work?

JP: I enjoy recording, to a degree. But I'm the type of individual that needs to be on the move all of the time. Most drummers are like that. I think if I could get steady work in the studios, and work a couple of hours a day, I'd enjoy that very much. But after that, I'd need to move on and do something else. After two hours in the studio, give me a marching drum and let me do a parade.

Speaking of studio work, I would like to see the Union move in a direction where each person who performs on a record would receive a royalty rate, as opposed to just a standard fee. The side guys are getting ripped off like crazy. I receive a royalty on an album because I'm part of the band. But if you bring in a conga player or a timbale player, you pay them and then say, "Well, so long, guys." If they performed on a record and helped make that record a hit, they should definitely be taken care of.

RM: But to be fair, they would have to pay a flat rate plus a royalty, because otherwise, it could work the other way. If the record was not a success but the musician invested his time . . .

JP: Oh yeah, that's right. He'd have to get paid for the session, but he should also get a royalty. I think these cats should be paid their fair share for their part in a success.

RM: Do you like working with other percussionists'?

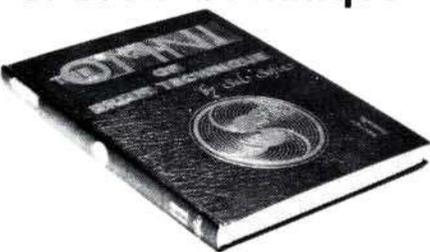
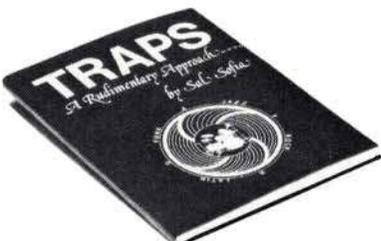
JP: With Styx, we haven't used any other percussionists. But I have a friend in Chicago, and we get together and play duets.

RM: Have you kept up with your reading?

JP: Yes. All the time. As a matter of fact, I carry my books with me on the road. I try to spend some time with it every day. I don't want to lose that reading because

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when Styx is no longer a viable entity. I'd like to get back into symphony playing. So I keep up on my reading all of the time. Sight reading is good for you.

RM: I presume you still listen to a variety of music.

JP: All kinds of things, from some of the punk rock things that are going on now, to the Canadian bagpipe band, Blackwatch. I love hearing the thirty pipers and ten drummers. It's like rock and roll.

My music changes with my mood. When I want to relax, I listen to [Mozart's] "Eine Kleine Nachtmusik," or music in that genre. If I want to hear some real funky stuff, I'll put on some Harvey Mason.

RM: A few minutes ago, you mentioned your wife. How do you maintain a family life while leading the life of a touring rock musician?

JP: I don't have any children, and I probably won't have as long as I'm on the road, touring. When I have kids, I'll want to be home with them. We have our own plane, so that makes it feasible for me to bring my wife on the road. I don't find it too difficult at all, because we tour about four or five days a week, and then we fly home, cut our grass or shovel the snow. We take care of the business of the day, and then we go back out again. Every once in a while, we'll be out for two weeks, but you need to keep your feet on the ground. In this business there are so many ups and downs. Going home

once a week helps me cope and still be myself.

A question I'm often asked is, "How have you changed?" I really don't think I've changed that much. A lot of people around me are changing due to our success, but I haven't changed—I've grown. I don't think I'm a big shot or anything like that. You can tend to believe that if you don't align yourself with the right people. Some people will build you up and make you feel like a king. That's dangerous. Sure, we all need to be told once in a while, "You're doing a hell of a job," but going back to what I said earlier, you have to be yourself. The minute you lose sight of that, I think you're in big trouble.

RM: Some people may think you have changed because they view your success as having been sudden. But from your viewpoint, I don't suppose it happened overnight.

JP: There haven't been many sudden changes, no. There has been a steady growth, but it wasn't like one day we got a telegram saying, "You're a huge success." It's been in increments. I think perhaps that's helped us cope with the success we've had. I had no idea what this was going to be.

RM: When you were sixteen, what was your idea of success?

JP: When I was sixteen, my plan was to go to college and then get a job on Wall Street. Music was a large part of my life,

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but it was still a side job. My schooling was the most important thing to me. I'm sure a lot of people would expect me to say that my music was most important, but then, I never dreamed what this would be like. Music was always enjoyment. I thought that maybe if I tried to make a living from it, that would take the fun away. So far, it's still been fun and it's still a pleasure. But the minute it becomes a chore, I'll do something else. Then I'll go back to my music the way it was when I started and it will be total enjoyment—total pleasure. It must remain that for me. Otherwise, you can't do your best. If you really dislike what you're doing, or you're having some problem with it, then you ought to start doing something else, no matter what you're doing. That's my belief.



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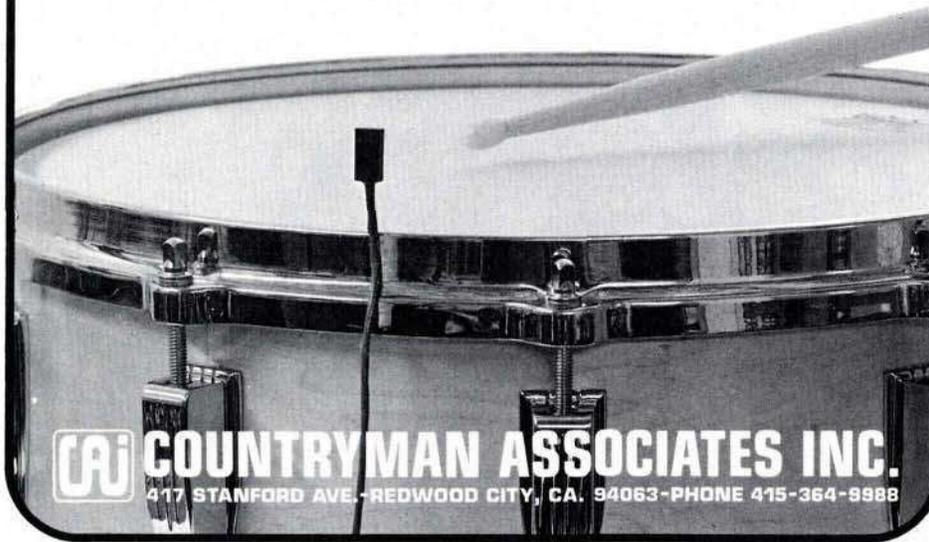
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Lear continued from page 15

a trade-off thing where we let each other have turnarounds like that. There are some set things, then some places where you can just play what you want.

SA: Is there much improvisation across the board? How structured is the whole piece of music in concert situations? How do you know when something's going to happen?

GL: We have a lot of set cues, mostly eye cues with Carlos, that come in and out of certain sections. For instance, we have a song called "Transcendence" on the *Moonflower* album which gets into a doubletime jamming thing towards the end. But, lately, we've been turning it into a straight-ahead bebop/swing thing in doubletime; get out of that and get into a Latin groove on the cowbell; get out of that and take it back into halftime and play a little bit of funk. Each time, we just have eye contact with Carlos 'cause most of that time the guitar is soloing.

Really, the band doesn't work off a lot of bar structures. As soon as we get to the twelfth bar, there's going to be this riff and we'll get into the next section. That doesn't always happen, but the band started out and continues to be a jamming band in that respect. You have to really be on the ball. You can be sitting there playing and you might really get into a groove, but you can't really

close your eyes and know that a riff is coming and that it'll always be there because it could change.

It gets kind of crazy, I'll admit. It's really not as rigidly structured as a lot of music is these days. Sometimes that's nice.

I'm only describing our long jamming tunes. There are tunes where we just do three or four minutes and it's a set arrangement and that's it. But, we have sort of the best of two worlds, I think, between the arranged tunes and these other opportunities to stretch out, and that's where people come up and jam with us.

SA: That creates some variety.

GL: Oh, for sure. Some new energy, too.

SA: You're in a situation where you're on the road for three weeks and then you get some time off.

GL: Yeah. We usually keep it at about three weeks or three and a half weeks maximum and then ten days to two weeks off. It works fairly well because when we get out there for about seven or nine weeks, everybody starts to get a little haywire and misses their families and whatnot.

SA: Do those long stretches of touring affect your playing?

GL: Well, maybe just a little towards the very end; maybe those last two weeks. You're not necessarily more tired or

anything; it's just maybe you come on with a little bit different attitude which may be a bad thing. I mean, I love playing. Every time I get up there, I try and do my best, which is pretty easy with this band. But there really are times when you come into that tin-can sounding hall for the soundcheck and it's like the eighth week and maybe the thirtieth or fortieth show and you're getting frustrated by your monitors. You go, "aaahhh . . . can't wait until I get home." That really does happen. You have to grin and bear it. That's why we ended up taking those little breaks, because it helped us a lot. It really does. We've been touring heavily this year, but we haven't noticed it as much.

SA: Gino used percussion differently than Santana does. What would you say are the differences, and how it affected you as a drummer?

GL: With Gino, we always cut our basic track in the studio with drums, Fender Rhodes and synthesizer/bass player. Everything was direct and the drums were the only thing live in the studio. The congas and the percussion were only put on as an addition later. That lent a different feel.

With Santana, we'll cut a lot of tracks live with me and the three other percussionists. There's a lot going on there and a lot of open mic's. A lot of decisions have to be made beforehand. It's a completely different feeling.

Gino was more of a strict studio thing, whereas with Santana, I guess you could pretty much put it down to live. We have cut tracks with Santana in the studio with just drums and overdubbed later. But, that happens rarely.

SA: With Gino, did you know what percussion he wanted to add later on?

GL: Yeah, because we would rehearse with a percussionist. So, I might play a verse a certain way knowing the congas were going to be there. We practiced quite extensively live with the rhythm section for each album that we did with him. It worked well for us because the drums were the only thing live in the studio at the time. You had such a fantastic clean sound and a chance to work with the drum sound from the beginning. Then he would isolate the congas and isolate percussion and put it on later. It would be so layered and so clean, which is the studio concept. It really works for him. Gino was real organized with his basic tracks. Once the basic tracks were done, he would do a lot of experimenting right there in the studio with overdubbing. Even with the percussion later, he might change his mind about something and say, "Let's try this." Then he would have the option of doing it or not because it wouldn't be there, yet.

SA: Does Carlos have the drum and

continued on page 10

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percussion parts planned out when you go to record?

GL: Well, it varies with him. He might come in with some idea that he's worked out. He has a set at home and he plays a little bit himself. So, he might come in with something to try to work off it. Now, Gino was a little more precise because he was a trained drummer from the beginning. Gino usually had a set thing, especially with the bass drum. It was very important where it falls with the bass.

SA: What advice would you have regarding things one should look for or be

aware of when playing in a situation with a lot of percussion?

GL: If you haven't had that much experience with Latin music; playing with congas and timbales especially, you have to sit down and study it for a while. Listen to some records. It's the only way. You have to go back to maybe Charlie or Eddie Palmieri records. Listen to some of those feels that they're playing, or maybe Tito Puente or some Afro-Cuban music. If you can get hold of those records, just listen to what's going on.

SA: Do you have any advice for young drummers coming up?

GL: I have to tell students to lighten up on their cymbals, especially their ride and their hi-hat. One of the dangers of playing is smashing that hi-hat too loud to the point where the highs, which penetrate more through a microphone, tend to distort quicker. The engineers have to put their levels lower for the leakage which can cloud over and ruin the snare sound. Your tom-toms are close miked. Then, when you go to that ride cymbal, lighten up on it; especially if it's the bell. Play it a little lighter and hit the kick and the snare a little harder so it really projects.

In other words, your ears are right there. Imagine that your ears are the condenser microphone that you just put right over the head. Try and mix for that microphone in your mind right then and there. Be conscious of it and say, "Is my hi-hat soft or is it trashy or is my snare being projected enough?" and chances are it'll make it easier for you and easier for the engineer and for everybody. There are all these elements that come into play and I think it really helps to be your own engineer right over top of your drumset.

SA: What do you find is the problem most students have when they come for lessons?

GL: Well, it depends on their background and how old they are. Obviously, a number of players may be more energetic. They may be totally chop oriented and haven't learned what to leave out yet. The famous old phrase.

SA: Do you find that you have to work a lot with their hands and stick control?

GL: Yeah, a lot of times I have to work a lot with that and independence. I put them through the first couple of pages of the first two George Lawrence Stone books, which I think are real beneficial to any student. There is one chop-oriented book that I can see as the Bible, which just about every drummer says. That's *Stick Control*, but more so, the second book after that: *Accents and Rebounds*.

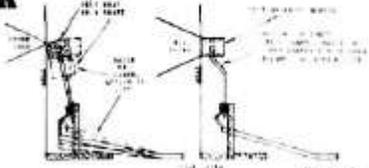
I listen to all the funk-oriented and Latin-oriented rhythms that Gadd is playing; combinations of tom-toms with cowbell patterns. Just about every one of the patterns he plays is the first four pages of each of those books, but not exactly. The way you can combine those patterns and full accents can really help you for that kind of thing. I'm glad that I had that background in the beginning.

There are those two books and maybe a few independent exercises. The first Jim Chapin book, *Advanced Techniques for the Modern Drummer*, is a book that I went through. I have them read stage-band drum charts or something just to break down the independence. Then their limbs are so independent that they can play figures and keep their ride going

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and their hi-hat in the right place and be able to kick those figures. But now, music has changed so much in the last ten years with funk, rhythm and blues and rock and roll, that those old exercise books really don't apply anymore.

SA: Do you encourage your students to get into a variety of music?

GL: Oh, for sure. I try to get them to cover all the styles and try to write their own patterns. I try to get them to come up with their own things which is something that Ralph Humphrey encouraged me to do. I took lessons from him for a while. I was taking exercises in odd meters and he would start me off with an embryo of an idea and show me one of the things that he had written. Then he'd expect me to come back with twenty exercises in independence based on that, which I would do. That gets your creativity rolling and gets you so that eventually, you'll come up with your own patterns. I get them to write even if it's only transcribing, just for the sake of getting the writing down and the note values and being able to write those patterns properly. That stuff can be important.

SA: What would you say to a student who said, "I really like music, but is it really worthwhile? Look at the competition."

GL: That's an easy thing to say these days. I've asked myself that question,

also. It's a really hard one to answer. Music is so vast these days and you have to cover so many areas and be good in all of them. But, number one, you should have a lot of key albums that have come out over the years and you should know a lot of things about them. Things such as why they were made, why they were popular, why the drummers are popular, what made them that way, and maybe the feels that made them that way. You should have a couple of good cassette decks and a stereo system and headphones.

Always be recording and listening to yourself for feel. Have a metronome. Lay down feels that you like with the metronome. Record them. Make sure you know you're not rushing or slowing down on your fills and if it feels good.

Those are the main things. If you can cover all styles like that and you're reading it, then you probably have a really good chance of doing well in the business.

SA: Do you run into a lot of students who don't have good time?

GL: I don't really run into it that much anymore because anybody who gets to the point where they can even play in a band consistently, especially here in L.A., the chances are they're pretty good. I've heard some really good bar bands here on Ventura Boulevard. Sometimes they're really shocking. Mu-

sicians have come out of there right into the studios and been absolute monsters. The standard is very high here. Drummers come from another city with expectations of really knocking people on their butt, and when they get here, even though they're fairly good, they really get their eyes opened fast.

SA: How easy was it for you to adjust when you had all those Hollywood types telling you how great you were?

GL: Well, most of that happened for us when I was with Gino and we came down and made the *Powerful People* album. We were totally obscure musicians up until that point, except for the Canadian scene. Our first national U.S. exposure was that album.

All of a sudden, everything was happening at once. We played the *Whiskey* and got a lot of exposure. The album came out and we did most of the major TV shows. The album was doing fairly well; it wasn't screaming up the charts, but it was getting a lot of recognition, especially with people within the industry. Of course, they were giving us a lot of compliments and we were really proud to have been part of a good thing and having all this happen. When it came down so fast, it was incredible. All of a sudden, BANG!

It definitely was like night and day. We had to make a bit of an adjustment to

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deal with it. I'm not going to brag or anything and say it didn't affect some of us. It was real nice. It was what we wanted to have happen for everybody's career. That's what we were going for. But, to a certain extent, we had to go back to our hotel every night and say, "It's real nice that it's happening and everything, but it could be all over." You always have to take that attitude. It could be all over in two years, or one year, because it's happened to people.

It's that Hollywood syndrome where you come down here and you get a lot of accolades or a lot of success and you can be out of a job next year. You have to take the attitude that there's always somebody younger and better coming up

that wants to do exactly what you're doing. If you don't watch out for them and constantly be on top of the music scene and try and improve and never let yourself slack off; you're going to get walked over.

SA: That's good in the context of keeping your chops up.

GL: Yeah, exactly. Hollywood, in a way, can be devastating. It can keep you real humble, too. Everytime you go to that club and you see that new kid who's just dynamite, or that old pro who's just dynamite, it makes you want to go home and practice.

SA: Or cry.

GL: (laughing) Yeah! You got it!

SA: What are things that you would like to do in the future?

GL: Some time in the future I want to do a lot of studio work and some TV work. The road is great, but I've been around the world three times. There's not that many places that I haven't seen. It's been fantastic, but there's a point where maybe I'm going to have a family and I'll just want to come home at night instead of coming home to that hotel room.

But, mainly, as far as music goes, I just want to do some TV work and maybe some film work and get into other aspects of things that I haven't really touched on. Things that involve a lot of reading.

SA: People don't realize how demanding TV and movie work is.

GL: It's very, very demanding work. There are so many good players who do just that. There are a lot of drummers who work here steadily every day in that bag that a lot of people in the commercial marketplace have never heard about.

SA: You had mentioned earlier the drummers on those Fifties records who inspired you, even though you didn't know who they were.

GL: Right. I think that's what almost every drummer heard and tried to copy in the very beginning; the tom-tom beat from "Telstar" or the tom-tom beat from a Gene Krupa solo.

SA: We all learned "Wipe Out."

GL: Right. Exactly. Those were the good-old-days, but times definitely changed and you never play like that anymore. Nobody will ever ask you to play that. I think those were good days; the beginning of The Beatles and The Stones and just the end of Chuck Berry and all those heavy r&b influences. They were great for musicians coming up then and I'm glad I had a chance to grow up with that music.

Although there are a lot of great new things happening now, I wonder what it would be like if I was fourteen years old now and had to decide on what to listen to. There's a lot of great influences and a lot of great music out there, but it's not the same.



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I've always tended to go for simple equipment like the Tour Series snare drum with eight lugs, because it's easier for me to get the sound. Same thing goes for my hardware, which is why I like the 7 Series hardware. I don't require really heavy leg bracing so the lightweight stands are just fine; very quiet, too.

Rocky White



With some drums, there isn't too much you can do to alter the sound. Some will give you a real deep thud, and others are real bright. With Yamaha, I can get both sounds, they're just very versatile. Mostly I like a deep round sound with tight definition, since my concept is that a drum is a melodic instrument like anything else. I can hear drum pitches, and Yamaha lets me achieve that without a lot of constant re-tuning.

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Cozy Powell



I'd been playing the same set of drums for ten years when I met up with the Yamaha people during a tour of Japan with Rainbow. I told them that if they could come up with a kit that was stronger, louder and more playable than what I had, I'd play it. So they came up with this incredible heavy rock kit with eight ply birch shells, heavy-duty machined hoops and a pair of 26" bass drums that are like bloody cannons. And since I'm a very heavy player who needs a lot of volume, Yamaahas are perfect for me. And the sound just takes off—the projection is fantastic so I can get a lot of volume without straining.

There isn't an electric guitarist in the world who can intimidate me, and I've played with the loudest. Yamaha drums just cut through better, like a good stiletto. They have the fattest, warmest, most powerful sound of any kit I've played and they can really take it. For my style, Yamaha is the perfect all-around rock kit.

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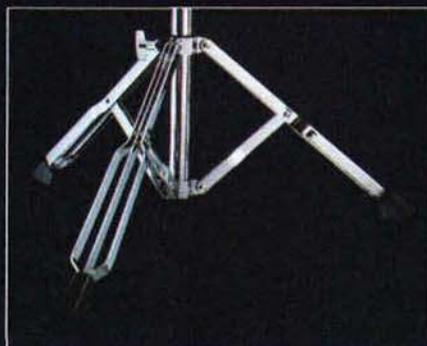
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Taking Stock

Music is a progressive art. The tools of a musician's trade need to be flexible enough to keep up with the changes. With this in mind, it's important for a drummer to periodically take stock of his tools, and how he's using them. You should evaluate your drumset, not only from a musical standpoint, but from a physical one as well. Is it comfortable to play on? Does it contribute to your playing, or does it inhibit you? It's sometimes difficult convincing a drummer even to consider changes in his set-up, and I often get the comment: "I've played this same set-up for ten years . . . it fits me." That may be true, but my reply is always, "Are you playing the same music you've played for ten years?" If you really make an objective evaluation of how you feel on your set, in relation to what you're currently trying to play, you may find that a slight change will facilitate those new licks you've been reaching for. The limitations might not be in your playing, as much as in the way the drums are set up to receive that playing.

Set-ups aren't the only thing that need periodic evaluation. Sticks and heads, stick grip, and even overall set tuning should be considered for possible change or experimentation in order to achieve a *state of the art* condition in your playing. Here are some ideas you might want to consider when it comes to experimenting with your equipment:

Overall Drum Set-up

This includes the height and angle of your drums and cymbals. Up until recently, I played a fairly traditional big-band-type set-up, with my drums all fairly low and flat. I sat in sort of a Buddy Rich crouch, coming down onto each drum from above in a nice arc. I liked this arrangement for playing R&B, but as I tried to do multiple-tom power fills in the newer rock tunes, I couldn't get enough speed and attack on the toms. So I started raising them, about half an inch at a time. In the last four months I've raised them over four inches. I've also slightly increased the angle of the rack toms towards me, and in this position I definitely get more punch and projection. The floor toms and the snare have also come up, so as to keep the overall plane of the drums the same as they were before relative to each other. I've raised my cymbals just enough from their origi-

nal position to keep the same distance between them and the drums that there had been. I have not changed the angle on my cymbals at all.

When you do consider changing your set-up, don't begin by actually moving drums. Begin by closing your eyes and playing in the air over your set, to get a feeling in your wrists, arms and shoulders as to where the drums should be. I call this forecasting. Give yourself time to come to some conclusions physically, as well as mentally. If you do this for a couple of weeks, you'll have a solid impression of where the drums should go, and when you really put them there you'll discover there is no strangeness in the new position. The drums will feel like you've been playing them that way all along. For example, I wanted a pair of high-pitched toms over my hi-hat. I practiced on my set as though they were already there, and when I finally got them, they were already a part of my playing.

Seat height

I needed more projection from my bass drum, and so I went to a more consistent, heel-up, kick-style of playing. But when seated low, I found this very fatiguing, as I was literally lifting my entire leg for each beat. When I raised the seat, I found I could get down onto the pedal with real power and a minimum of overall leg movement. Raising the seat also kept me in good relative position to my new higher snare drum level. I did find I had a problem playing flat-footed on softer or slower tunes, because of the acute angle created by sitting high and trying to put the heel down. I solved this by wearing shoes with fairly high heels. Thus I can sit high for full leg extension when playing toe-style, but the high heel will reach down to the heel plate if I wish to play flat-footed. The higher heel also seems to give me a feeling of greater leverage for the flat-footed style.

I have talked to other drummers who have experimented with lowering their seat, saying that it gave them more power in their feet and the effect of raising the drums at the same time. Without exception, these were players who played heel-down exclusively, and with great success. If you play that style, then take that into consideration. A higher seat doesn't automatically mean more

power, unless you play the kick-style like I do. I have a very small foot, and I've never been able to get enough raw power with my heel down.

Tom heads

Head selection is an area where you can experiment widely at minimum cost. Start by objectively evaluating the sound coming from your toms. Is that sound what's happening in the music you're trying to duplicate? If not, try making some changes. Heads not only create sound, but affect stick response, and thus your action around the toms. For the past several years I've used clear Remo *Emperor* top heads on all my toms, tuned fairly tight for good response and lots of resonance. I used smooth white *Ambassadors* on the bottom toms. They sounded great for quick sticking in funky music, but they did have a sort of ringy quality. When we got into more rock, and I was doing the fast fills around the toms, my band complained that they sounded tinny, with no depth or fatness. So I recently switched to *Pinstripe* heads on all the rack toms, and put the clear *Emperors* on the bottom toms. The *Pin's* give a fatter initial sound, and the thicker heads on the bottom cut out some of the higher overtones, keeping the resonance, but only in the deeper frequencies. I didn't use *Pin's* on the floor toms because I found them a bit muddy in the larger sizes. But I do get a nice fat rock and roll sound out of the rack toms, and with the projection afforded by their new higher position, it really makes a big difference. I compromise for the R&B that we still do by tuning the heads a bit tighter than I might for rock and roll. In this way, I can play them more lightly and still get a good sound. If you tune the *Pinstripes* loosely, you have to lay into them to get any sound at all, and I can't do that all the time.

Bass drum heads and beaters

I needed more projection from my bass drum because we've recently been working larger rooms and playing stronger music as well. As mentioned, I raised my seat to give me more pedal power. I also began to experiment with beater balls. For many years I'd used a hard felt ball against a Remo clear *Emperor* head. When this proved insufficient in volume, I switched to a heavy wood beater ball

(and eventually to the Slo-Beat acrylic ball), with a piece of moleskin to protect the head. The moleskin was insufficient protection, and I very quickly went through the first layer of the twin-ply head. So I switched to a *Pinstripe* for greater fatness with less impact. This also split in short order. I put on another *Pinstripe* and added a leather protective pad. Although this gave a nice deep thud out the front of the drum, I couldn't hear the impact at all from where I sat; the leather pad absorbed the impact sound too much. So I switched to an Evans *Hard Rock* non-hydraulic twin-ply head, which is similar in weight to the Remo *Pinstripe*, but is of a different mylar composition and seems a bit less brittle; more pliable. This gave a terrific sound but also split relatively quickly. So I added a *Bullseye* pad, which is similar to the black dots in the center of CS heads, but is five mils thick. This proved too brittle, and cracked very quickly. Finally I started using the Dan-Mar *Hard Rock Pad*, which is a circle of adhesive-backed foam with a small disk of hard laminated fiber material in the center. The disk is over an inch in diameter and disperses the impact of the beater ball. This has proved the most durable arrangement, and it gives a tremendous attack sound. I must add that since I switched to the acrylic beater ball I get a very plastic-sounding click on the batter side of the drum, because of the acrylic material striking the hard fiber disk. But the sound out front is still plenty deep, with *lots* of punch.

Bass drum front heads and muffling

While I was searching for the perfect batter head/beater ball combo, I was also experimenting with my front head and muffling system, seeking greater depth and volume. For many years, I'd played with the original smooth-white logo head on the front of the drum, with a small pillow inside just touching each head. But this lacked the projection I needed now, so I switched to a front head made from one layer of an Evans head that had split on the batter side. I peeled away the split layer and had the thinner single ply to work with. Into this I cut a hole four inches in diameter, at about the eight o'clock position. I then placed a heavy wool blanket folded up at the bottom of the shell, just to absorb ring; the blanket did not touch either head. I liked the sound, but it didn't carry very well. It would have been ideal had I miked my bass drum, but I'm no longer doing that for technical reasons. Finally, I tried something I hadn't done in fifteen years; I took all the muffling out of the drum and played it wide open, relying on a fairly loose head tuning and the hole in the front head to give me punch and minimize boominess, while letting the

body of the drum and the full shell volume give me the projection I needed. When I heard the drum by itself, I was devastated. It sounded like a marching bass drum. But within the total context of the music, that boominess was barely noticeable. What was *very* noticeable was a big, fat bass drum sound that cut through the amps and gave a definite foundation to the drumset. I play a 22" drum, and still get a substantial bottom quality that fits well into the bigger sound of the rock music. When I need less volume, I play more lightly, and it still sounds good and deep.

Sticks

Sticks are your direct link to the drums; what you do with them, and how they interact with the heads makes up the greatest portion of your actual sound. Although sticks are the most readily variable tool of our trade, I had always felt that "this stick fits my hand and I work well with it, so I shouldn't use anything else." This is a misconception that proved extremely limiting. I have been using the Regal Tip J.C. model for fifteen years. It's a fairly light nylon-tipped stick; very fast for quick sticking and very nice on cymbals. But when it came to laying into tom-toms for rock fills, they didn't have the mass I needed to get the fullest tones out of the heads. So I turned them over and tried the butt ends. This worked, but the cymbal sounds were lousy that way, and the tapered end of the stick tended to blister my fingers. So I swallowed my traditions and tried a larger stick; the *JoJo Rock* model, with wood tips. I used the *JoJos* to save money while I was experimenting with stick sizes. I found that the heavier stick and bigger bead let me work the toms to greater advantage, while still getting decent response on snare and cymbals. I was able to put less force behind my playing (thus tiring less) and yet get greater sound out of the drums. For nights when we play at incredible levels, I can turn them over and play butt-end without injuring my hands, since their taper is less than the J.C.s. But these larger sticks did not sound good on ballads, nor were they appropriate at all in the earlier sets. So now I keep both sizes of sticks on my set, and use whichever is right for the situation. I've been doing this long enough that my hands are comfortable with either, and I look at it now as simply using the right tool for the job.

Grip

MD did a great examination of matched versus traditional grip in the April '82 issue. I was trained traditionally, and played a marching snare drum for nine years, so the traditional grip works well for me in most applications. But as I

began working on the power fills, and especially since I raised the rack toms, I found that matched grip gave me more power and speed around the set, and seemed to produce better sounds from the toms. Lately I've been working on developing my total playing using matched grip, and I've reached a point now where I'm switching grips constantly, often within the same song to get the best response out of each pattern or fill. I experiment with reversing the sticks, not just for added volume, but for the very different sound the butt ends get out of drum heads. In this way I'm using my sticks to their fullest potential.

These are just suggestions to get you thinking. The whole point is to realize that your kit isn't set in concrete. The reason drum stands are adjustable is to allow flexibility and experimentation. This is the one area in which drummers enjoy a distinct advantage over other musicians. If a guitar or keyboard player wants to change his sound, it usually requires the purchase of fairly expensive effects equipment, or in some cases, a new instrument. On the other hand, a drummer can achieve significant change in his sound for a minimal investment—often at no cost at all. You'll find your playing abilities can progress more rapidly and with less effort if you keep your mind open, and keep your drumset on *your* side.

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Double-Stroke Rolls

In order to understand the double stroke roll, we must first look at thirty-second notes. The following chart shows the relationship between (A) quarter notes, (B) eighth notes, (C) sixteenth notes, and (D) thirty-second notes.

Ex. #1

1 + . 2 + 3 + 4 +

(A)

(B)

u d u d u d u d

(C)

(D)

It is essential that you understand this example for several reasons. First, it shows how many of one type of note are needed to fill one whole measure. Second, it shows how each beat (number) may be subdivided. Third, it enables you to realize (at a glance) how these notes may be interchangeable. i.e. You could have a quarter note on "one": two eighths on "two"; four sixteenths on "three"; and eight thirty-second notes to finish out the bar.

THE ROLL

In order to read rolls in a musical context, it is first necessary to gain control of the hands. Start by practicing two lefts and two rights at a slow tempo. Snap each stroke up quickly, but keep the tempo slow. With time, you will be able to increase the speed. At top speed the strokes are not as high, but they are still uniform. There are three factors involved in producing a "precision" roll. First: Every note must be at the same *volume*. Second: All the notes must be *equidistant*. Third: Each stroke must produce a sound that will enhance the uniformity of the roll *tonality*.

After you are confident that your hands can maintain a good roll, I suggest that you practice exercise #2. In effect, this example is the same as #1, with two exceptions: The count and sticking. Play each line until it moves freely, with absolute sureness. Then play A through D repeatedly, making the transition from one bar to the next as smooth as possible. Maintain the prescribed count throughout the entire example.

READING ROLLS

Counting of the individual thirty-second notes would be difficult and unnecessary. It would serve you better if you

learned to articulate the notes on the instrument, using a minimum of vocal counts. On example #2, count the *numbers* and the *ans* only. Your ear should be able to judge the timing/spacing of the additional sixteenths and thirty-seconds.

Ex. #2

COUNT: 1 + 2 + 3 + 4 +

(A)

(B)

(C)

(D)

Note: It is also advisable to practice this example starting with two rights, followed by two lefts.

THE FIVE STROKE ROLL

We now know that there are four thirty-second notes in the time of one eighth. The fifth note of a five-stroke roll would fall on the "an" of the number. See Ex. #3.

Ex. #3

This is usually abbreviated:

An extension of the five is the nine-stroke roll. We know (from examples 1 and 2) that there are eight thirty-second notes in one quarter (two eighths) count. Therefore, the ninth note of a nine-stroke roll would fall on the next number. See Ex. #4.

Ex. #4

This is usually abbreviated:

Practice the following phrase. It will help you "time" the rolls properly.

1 + 2 + 3 + 4 + 2 + 2 + 3 + 4 +

3 + 2 + 3 + 4 + 4 + 2 + 3 + 4 +

The five-stroke roll may also begin on the "an" and stop on a number.

1 + 2 + 3 + 4 +

Practice the following phrase.

1 + 2 + 3 + 4 + 2 + 2 + 3+4 +

3 + 2 + 3 + 4 + 4 + 2 + 3 + 4 +

The nine-stroke roll may also begin on an "an," and it is then stopped on the following "an."

1 + 2 + 3 + 4 +

Practice the following phrase.

1 + 2 + 3 + 4 + 2 + 2 + 3 + 4 +

3 + 2 + 3 + 4 + 4 + 2 + 3 + 4 +

Rolls may be joined together to form one continuous roll sound. Further, the rolls may be of different note values.

1 + 2 + 3 + 4 +

In the drum set exercises and solo, you will come upon rolls that are "divided" between two drums. See example #5. This is nothing more than playing four thirty-second notes on each drum.

Ex. #5

1 + 2 + 3 + 4 +

On the third beat you play four thirty-second notes on the snare drum, followed by four thirty-second notes on the floor (large) tom. Try to keep the flow of all these notes in exact proportion so that the sound is distinct and solid.

SNARE DRUM READING

1 + 2 + 3 + 4 + 2 + 2 + 3 + 4 + 3 + 2 + 3 + 4 + 4 + 2 + 3 + 4 +

continued on next page

DRUM SET EXERCISES

Cym.
S. Tom
Snare
L. Tom
Bass
Hi Hats

p — f

DRUM SOLO

p — f p — f mf

p — f

CODA: In this lesson, I have used thirty-second notes as a vehicle to help you understand the composition and execution of the double roll. This is not to imply that thirty-second notes cannot be used in their pure form as single strokes. To help in

the development of the single-stroke rolls, I would recommend that you go back to Ex. #1 in this lesson and use alternating sticking. Practice the four measures starting with one hand, then do all four measures again, starting with the other hand.

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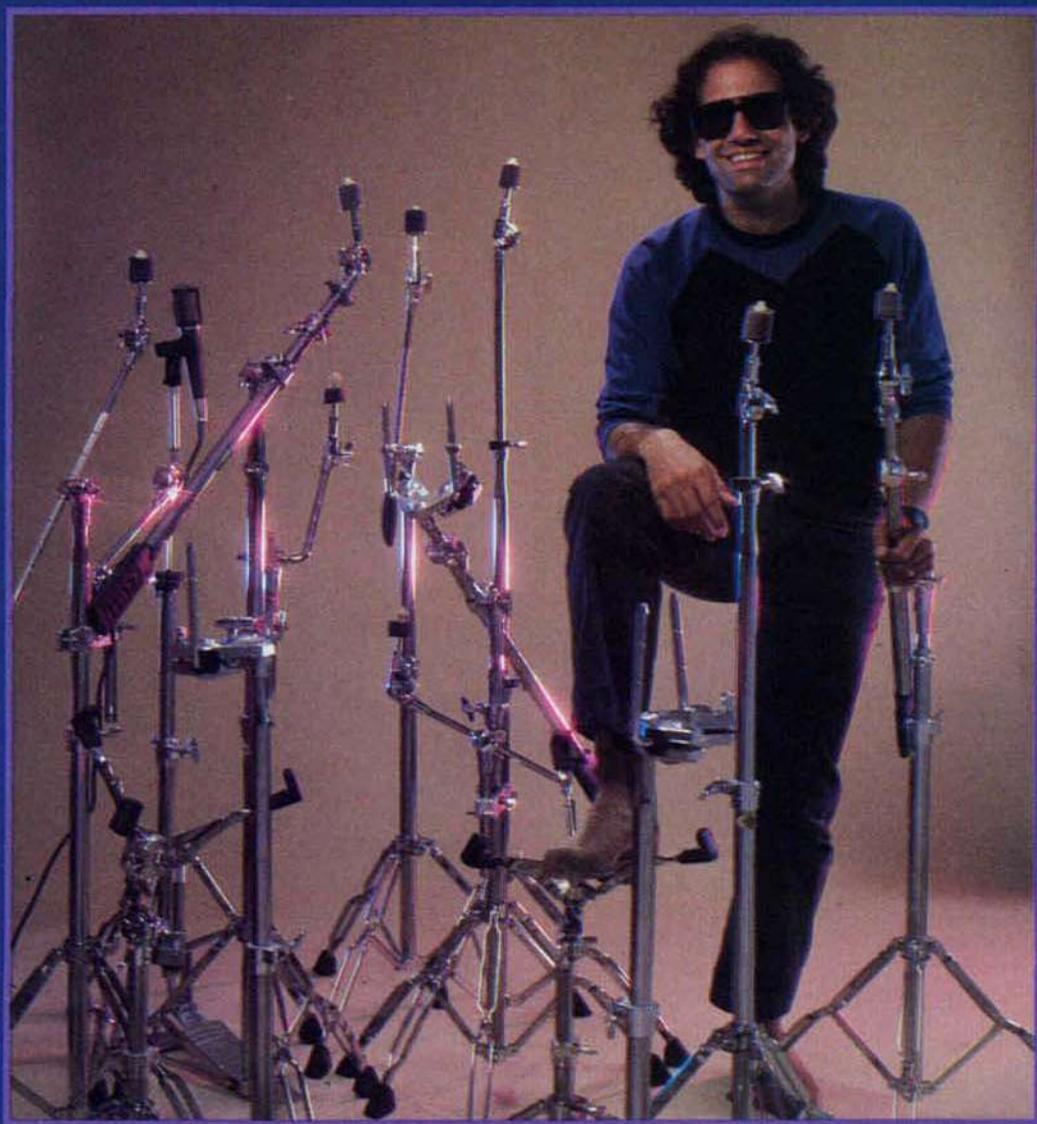
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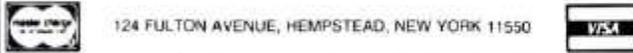
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History of Rock continued from page 19

In addition to his unique phrasing, J. M. Van Eaton came up with an unusual cymbal rhythm—for the time—on "Great Balls of Fire." It's almost a Latin rhythm, but not quite.

There were several other "Rockabilly" artists in the Fifties. Gene Vincent and his Blue Caps had a few hits, most notably "Bee-bop-a-Lula," and one song "Jumps, Giggles, and Shouts," featured drummer Dicky "BeBop" Harrell on drums.

In March of 1957, a group called Buddy Holly and The Crickets released a hit record called "Peggy Sue." The song was co-written by Holly and teenaged Jerry Allison, the drummer in the band, and one of the most original drummers in rock and roll.

Holly and the Crickets never had a number one hit and never had a hit on country radio. But, the influence of the group and their music was phenomenal. They were the first group to feature lead guitar, rhythm guitar, bass and drums, and Holly was one of the first performers to rely on his own music almost exclusively.

Holly and drummer Jerry Allison were schoolmates in Lubbock, Texas. Allison had a seemingly normal upbringing for a teenager interested in playing drums. "I started playing drums in the school band in the fifth grade, studying music, the rudiments, and going through high school band and all that," he said. "The kind of music I liked was Little Richard and Fats Domino. You couldn't really get much rock and roll around Lubbock, Texas, but when it started happening, I really enjoyed it and tried to play like Little Richard's drummer. Earl Palmer played a lot of that stuff, I think.

"Country was about all you could listen to on the radio around Lubbock for the longest. I was already in high school—the early '50s—where you didn't get anything besides country music. I wasn't ever particularly crazy about it at the time, but I heard a lot of it. There wasn't much drums on it. I don't remember ever stealing any licks from any country records.

"We used to listen to a station in Shreveport, Louisiana that had some blues like Etta James and the Peaches. I wasn't ever a big blues collector, just some old rock and roll sort of in between country and blues, like Jimmy Reed and those sort of things."

"Peggy Sue" has a drum part that is totally different from what anyone else was doing at the time. Allison shrugs it off by saying, "Basically, that was just paradiddles. Just a basic rudiment." With the exception of Clifton James with Bo Diddley, no other drummer used the whole drumset as much as Jerry Allison. In fact, Holly and The Crickets recorded "Bo Diddley," and it is interesting to see how Allison reinterpreted Clifton James' drumming. This rhythm was also used by Allison on "Not Fade Away." There had been some question as to whether the Bo Diddley beat was originated by Bo Diddley or Buddy Holly. I asked Jerry Allison if he got that rhythm from Bo Diddley. He said, "Oh yeah, for sure. We used to play the shit out of "Bo Diddley" at dances."

"Bo Diddley"



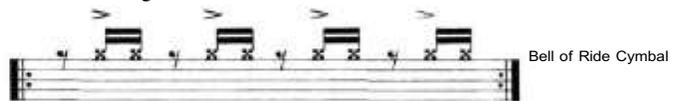
Maracas
Snare Drum
Tom Tom
Bass Drum

"Not Fade Away"



On top of everything else, Jerry Allison played the most "musical" drums of his era in rock and roll. There may have been other drummers with more rhythmical sophistication and more technique, but Jerry Allison was the most musical. For instance, on "Well All Right"—a tune he co-wrote with Holly—the entire drum part consists of this figure on the bell of a cymbal.

"Well, All Right"



Bell of Ride Cymbal

It's the perfect touch. On the introduction, with cowbell, to "Heatbeat," and the introduction to "Love's Made A Fool Of You," Allison takes the most common, basic rock beat and creates a feeling of not knowing where the one beat is by playing it between snare and small tom, without support of cymbal, hi-hat, or bass drum.

"Love's Made A Fool of You"



Small T.T.
Snare Drum

"We always tried to keep everything relatively simple. That was part of the plan," said Allison. After his high school rudimental studies, he never practiced anymore. "After that I figured, 'Well, *this* is working. I'll sort of stick with this.' "

Jazz drummers weren't much of an influence on Jerry Allison. "Gene Krupa—I was flipped out with him when I was a kid. I was real impressed with his drum solos and the stuff he did, but it wasn't ever my ambition to be like that. I never did like drum solos to start with. I was impressed if someone could play them and come back in on one."

Prior to forming the band with Buddy Holly, Jerry Allison "played with a few country bands in Texas, just around joints. It beat sacking groceries. While I was still in high school, I was doing that for spending money. We'd split the door or some-

thing. Little Richard used to come through Lubbock. Holly and I used to go out everytime he came around. I don't remember what his drummer's name was, but he was just great! [The drummer was Chuck Connor] He leaned on his knees with his elbows while he played those really off-the-wall licks.

"One of my favorite licks ever was on "Lucille" in the instrumental part. We used to work out some of that stuff, like for "Maybe Baby" and those tunes. It was right when we were recording that we'd go out and see him. We were tickled to death when we finally got on the road to do some shows with Little Richard.

"One other thing—I always listened to big band stuff. In the school band I did quite a few gigs like that, where it'd be three saxes, two trumpets, and maybe a couple of trombones. Swing band stuff. The first stereo record I bought was Stan Kenton, and Ted Heath used to have a drummer that'd play more with his left hand than I could play with both of mine, but, it wasn't something you'd want to dance to!"

Perhaps another key to Allison's style was that often he and Buddy Holly would play with just the drums and guitar. "That was always fun. I think that helped his playing and mine both because you've got to play a whole bunch of stuff! We did that occasionally because there wasn't that many musicians around at the time."

Some writers have written about Holly splitting from the Crickets to record in New York with studio musicians. Allison said, "There was really only one date like that; a big string date. I was there, but it was Dick Jacobs' orchestra's thing. Holly did some things in his apartment that were overdubbed later, that were just awful, for my money. He did one, "Early In The Morning," which was a rush cover job. Joe and I had gone back to Texas and he was covering Bobby Darin or some deal. But, that's the only two I didn't play on that I know of.

"We wrote a lot of songs together and we pretty well worked them out together, because he was just getting into rock and roll himself. And we went to school together and we'd hang out, learning together, and getting a lot of the ideas."

In addition to the musical output of Chess Records in Chicago and Sun Records in Memphis, there was a Los Angeles based label, Imperial, that went down south to New Orleans and found Fats Domino. Fats was a major contributor to rock music and his recording band consisted of all New Orleans musicians, including drummer Earl Palmer.

Earl had been a dancer in vaudeville since he was four years old, and had always dabbled in drums. He went in the service in 1945 and when he came out, he began "... playing drums around New Orleans, but I didn't know what I was doing." So, on the G.I. bill, Palmer attended music school and started playing in a local orchestra with bandleader Dave Bartholomew. Earl helped Bartholomew in arranging songs for the band, somewhat of an assistant producer role, and one day Lou Chudd, the owner of Imperial records, came into town looking for local talent.

"We used to play in a club in New Orleans called Al's Starlight Inn, and Fats used to come around," Earl told me. "He played only boogie-woogie piano, and I let Fats play during intermission. That's how I got to know Fats."

If Jerry Allison was the most musical drummer on record in the Fifties, then Earl Palmer was the master of the bass drum! There's a collection of Fats Domino's hits on United Artists records called *Fats Domino*. The liner notes credit all but four of the records (originally recorded for the Imperial label) to drummer Cornelius Coleman. According to Earl Palmer, "Cornelius Coleman may have played on one album of Fats' at the most. Ninety percent of Fats' recordings were done in New Orleans before I left there, and he never recorded anything other than with Dave and me playing on it. Dave Bartholomew wrote ninety-eight percent of the tunes! Cornelius never really recorded with Fats. He played in Fats' band and traveled with him until he died."

continued on next page

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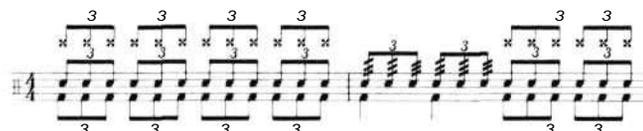
All of Domino's songs were based on the blues progression, and many of them were based on a boogie-woogie style. On "The Fat Man," recorded in 1949, it's difficult to clearly hear the drums because of a roaring ride cymbal. It sounds like Earl is basically playing quarter notes on the cymbal and snare drum, accents on two and four. On "Goin' Home," a slow blues in a 12/8 feel, Earl throws in some 16th-note hand/foot independence between snare and bass, which is very incredible and unusual.

"Goin' Home"



"Please Don't Leave Me" features a shuffle rhythm. On "Ain't That A Shame," there's some stop time in the beginning and then some basic 12/8 cymbal. Coming out of the second verse there are some nice two-bar breaks. Triplets are unison snare, cymbal and bass, and on the second measure, the rolling of two triplets into the last two beats and then into a sax break.

"Ain't That A Shame"



"I'm Walkin'," recorded in 1957, has a great intro with bass drum and handclaps.

"I'm Walkin' "



It's a four-bar intro. Earl is playing with a straight eighth-note feel and accenting the two and four with both sticks always on the snare drum. Very fast. Great bass drum. Overall, the drumming on these records is extremely inventive and creative. This is much more assured playing than anything heard before and certainly busier than most of the drummers playing rock at this time. Earl's bass drum is amazing. On "I'm Ready," recorded in 1959 (which might not have been Earl), it's the only Fats song where the drummer is using a definite straight-eighth feel, one and three on bass drum and snare on two and four. A basic rock beat, accompanied by handclaps in unison with the snare drum.

"I'm Ready"



"The musicians in Fats' band were all interested in bebop," said Palmer. "We used to do jazz concerts during the time that we was playing with Dave Bartholomew, and all being in music school together, we'd write the arrangements and we'd more or less play bebop. We'd play jazz. Not with Dave, because he had a very commercial band. We had some good charts, some jazz things too, but he was mostly a commercial player."

It's not uncommon to find musicians in either the rock or jazz schools who snub the idea of playing in the other camp. Often-heard quotes like, "Jazz drummers can't play authentic sounding rock," or "The only good rock drummer is a dead one," are comments made by players who are afraid of change, growth, and diversification. In New Orleans, the musicians have one of the healthiest attitudes I've ever encountered. When asked if he felt playing with Fats Domino was a step down from playing jazz, Earl emphatically said: "Well, it was very exciting. Coming from New Orleans, I find that most of the guys in those days didn't put down any kind of music. We played all kinds of

music and enjoyed it all just as well. Maybe it's because those of us who were playing it in those days, whatever kind of music it was, still had a little bit of New Orleans in it, perhaps. Maybe that had a lot to do with it. I'm pretty sure it did, because guys from New Orleans never really put down any kind of music in those days. There, like everywhere else nowadays, the younger guys don't wanna play one kind of music."

Specialty Records also came from Los Angeles to New Orleans to find musicians to back up Little Richard, a piano player from Macon, Georgia who first recorded for Specialty in 1955. Langdon Winner, in *The Rolling Stone Illustrated History of Rock and Roll*, wrote: "Along with Elvis Presley's early sides for Sun Records, Little Richard's first day with Specialty gives us the chance to say 'Rock 'n' roll begins right here.' Little Richard himself said, 'I came from a family where my people didn't like rhythm and blues. Bing Crosby's 'Pennies From Heaven,' Ella Fitzgerald, was all I heard. And I knew there was something that could be louder than that, but I didn't know where to find it. And I found it was me.'"

Among the classic rock records of Little Richard were "TuttiFrutti," "Long Tall Sally," "Slippin' and Slidin'," "Rip It Up," "Ready Teddy," "The Girl Can't Help It," "Send Me Some Lovin'," "Sure Fine, Mama," "Ooh! My Soul," "Good Golly, Miss Molly," "Keep A Knockin'," "Jenny, Jenny," and "Miss Ann." Earl Palmer was the drummer.

"The Little Richard situation came about by Bumps Blackwell who was A&R man for Specialty Records, I think, out here. He discovered Little Richard and brought him down to record with us. So, consequently, we did all of his records there. And I did a few after we moved out to L.A. This was during one of the times where he had become a preacher. Then he stopped and came back, and stopped and came back. But, I never travelled with him."

I've chosen two cuts from Little Richard, one a hit and one lesser known, to illustrate the imagination of Earl Palmer's drumming with Little Richard. "Good Golly, Miss Molly," has a straight-eighth feel, but there are almost no cymbals. Again, Earl sounds like he's playing with both sticks on the snare drum, and switching one hand to the tom-tom for part of the tune.

"Good Golly Miss Molly"

"All Around The World"

"All Around The World" is extremely fast with nice independence of hands and feet. "We had a little one room studio behind J&M record shop where we did all those things," said Palmer. "I think he used maybe three mic's in a room about twelve-foot square. You'd have drums, bass, guitar, horns. He had one mic' on Fats, one on the horns, and one on the bass and guitar. He didn't use any on the drums. We didn't know much about muffling. If it sounded bad—we muffled it. If it didn't—we just played it. The engineer didn't know a hell of a lot about isolation either."

To further illustrate the advanced rock drumming Earl Palm-

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er was playing, I've chosen two tracks from an album by Professor Longhair, a New Orleans pianist who was very popular, fell out of fashion, and then in the early '70s, his popularity rose again. "Tipitina," recorded in '53, is a Latinish beat. Very little cymbals. The hi-hat is unusual for this era played on the ands of all the beats, with the foot, and "Who's Been Fooling You" ('53); used 16th-note triplets, and hi-hat on ands of beats.

Interesting rhythmic accents with the horns. Earl was an extremely clean drummer, obviously had great technique, was extremely musical, and blended in with the rest of the band.

Drummer Al Duncan said something of the Chicago blues drummers that could apply to all the drummers in the Fifties who laid the foundation for the next generation of drummers. "Back in those days, everything was just left up to the drummer. It was all total creation. Most of them cats didn't read (use charts). Most of that stuff was just left to their own creativity. And the cats had great big ears, man. And they had the blues feeling so they could hear something, and just about adapt to what it should be—total creation—right on the spot."

And on the drummers' contribution to the music, Willie Dixon had this to offer: "The drummers have a lot to do with any parts of the changes of music, because it's various "times," syncopations, moods, and ways that they play these different patterns that changes the patterns of the music altogether."

True to form, perhaps Fred Below said it best: "If you notice today, the music that we cut back in the Fifties is still here, and the people are still playing it. And every once in a while, I hear little rock and roll tunes going on out there—those are the beats that we did way back in the '50s. And it's the 1980s! So, there must've been something to what we was doing, because they're playing it now."

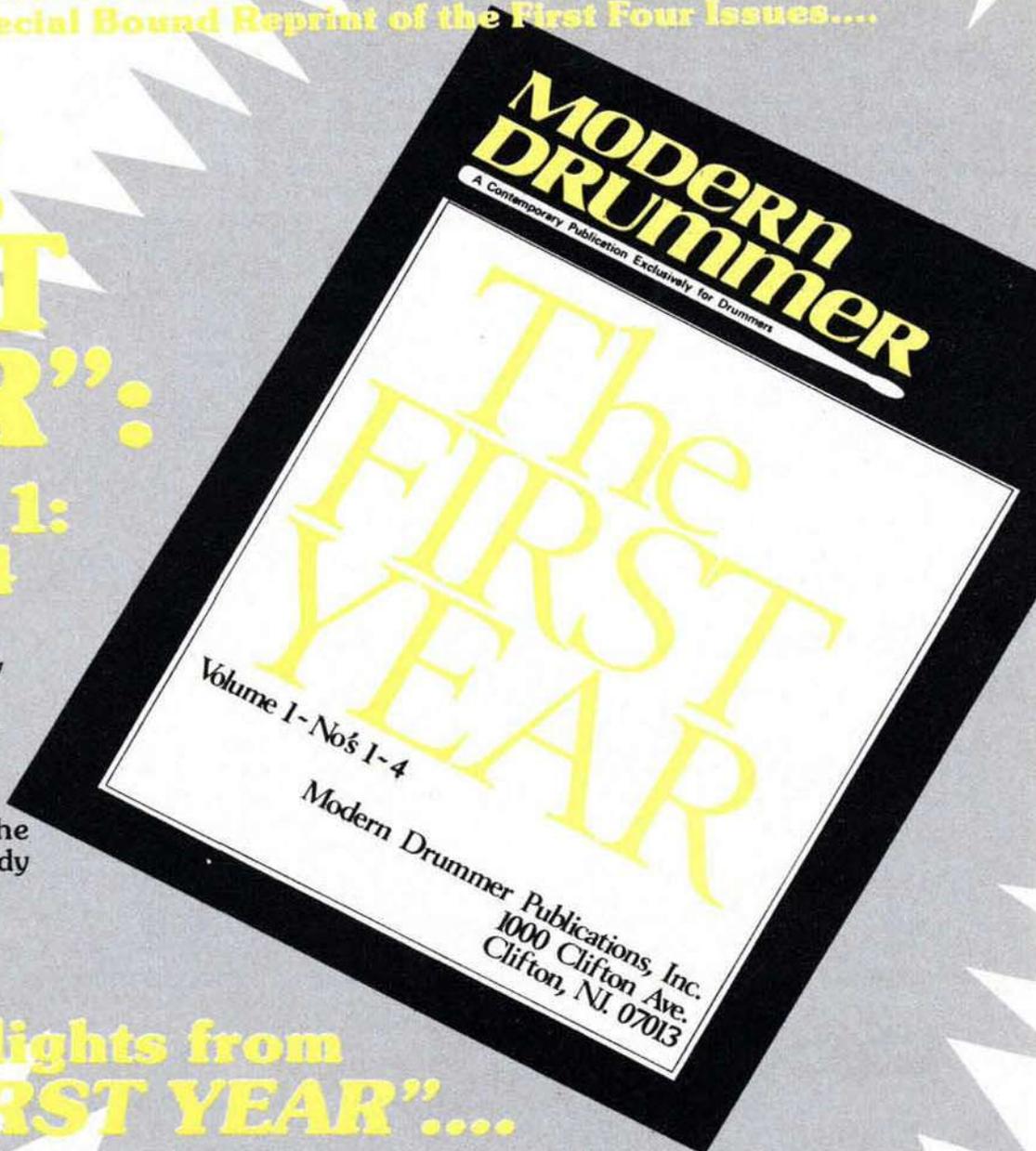
In Part III—The Sixties, we'll trace rock drumming through the many great drummers and the monumental changes that grew out of this fantastic decade.

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FROM THE PAST

Seemed Like A Good Idea At The Time . . .

For years, the ever-inventive drum equipment manufacturers have racked their brains. Design engineers have sweated over their T-squares. For what? Very simply, to *win* in the race for the great innovations—the winning ideas in design and manufacture, if you will.

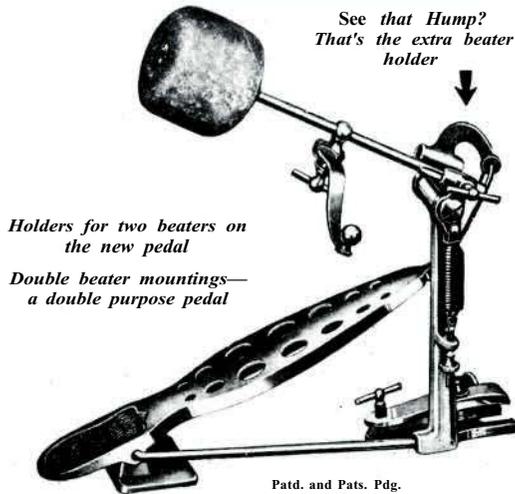
Of course, most of them have been quite successful during the past half-century and the drummer of the '80s has reaped the benefits. But they weren't all good ideas down through the years, and those that did serve a purpose in bygone days

wouldn't quite make it by today's standards.

Some of the items you're about to see were all the rage for a short while, then gradually faded into obscurity. Others were downright disasters from the beginning, much to the dismay of the manufacturers.

Our thanks to Danny Bevilaqua and Theodore S. Otten for their assistance in assembling this light look at a handful of paraphernalia that didn't quite stand the test of time.

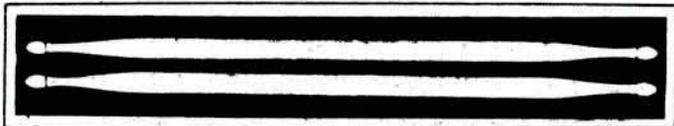
Should you find yourself mumbling, "Were they serious?" . . . keep in mind, they were—quite!



"Staccato bass drum beats, or the hand struck and sustained tone—you have your choice of either . . ." claimed the advertisement for this novel item. The Double-Beater pedal gave the player the option of striking the bass drum dead center, or slightly off-center. Item sold for \$10.



The Handsock cymbal was another contraption which attempted to fill the need for unusual cymbal effects. The device could be used similar to a slapstick, or held in one hand and tapped with a drumstick. We're told it disappeared from the scene rather abruptly.



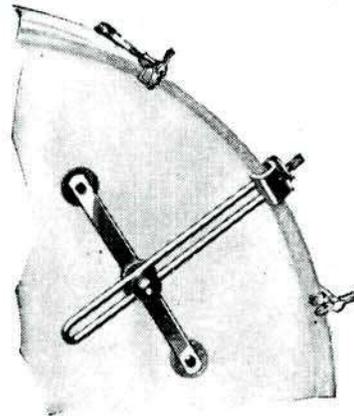
Double-ended drumsticks, devised by E. O. Roarke of Kansas City in 1927, were advertised on the premise: "Never be stuck in the middle of a number because of tip breakage." Good possibility that Mr. Roarke still has several thousand pairs of this model stored in his basement.



You probably would've been out of work in 1927 without a pair of these 50 cents Sizzle drumsticks. A roll effect was achieved by drawing the notched stick across the edge of a sizzle cymbal.



Quite the rage in the late '20s, was this Simplex holder which held two loose cymbals, tied together, from a double-post holder fastened to the bass drum. Clearly a forerunner of the modern day hi-hat which made its debut about the same time.



This \$1.25 bass drum muffler, introduced in a 1929 issue of The Ludwig Drummer, was considered ". . . a necessity for the drummer who plays four-in-a-bar."



New!

The Ludwig Pedal "JINGG"!

From Ludwig came this bass drum pedal which jingled along with every stroke of the beater. The item could be used with or without the pedal cymbal, and volume was adjustable. "The boys in the orchestra will turn around and smile," was the catch phrase for this 1929 ad campaign.



"Mountain and Lake," "Millstream," and "Winter Scene" were just a few of the painted scenes one might choose to liven up the front of the bass drum. Multi-colored "Blinker Lights" that drew attention to the scene were available for an additional \$10.

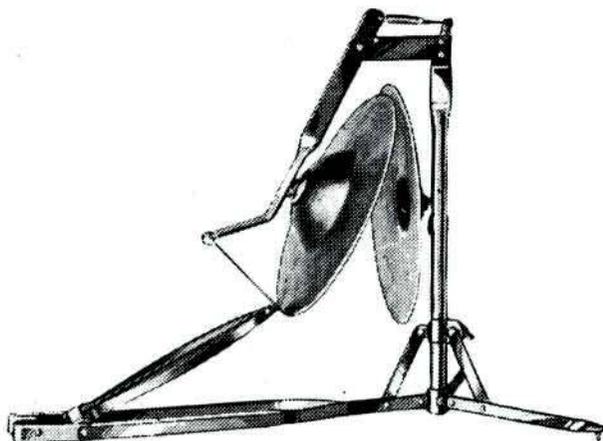
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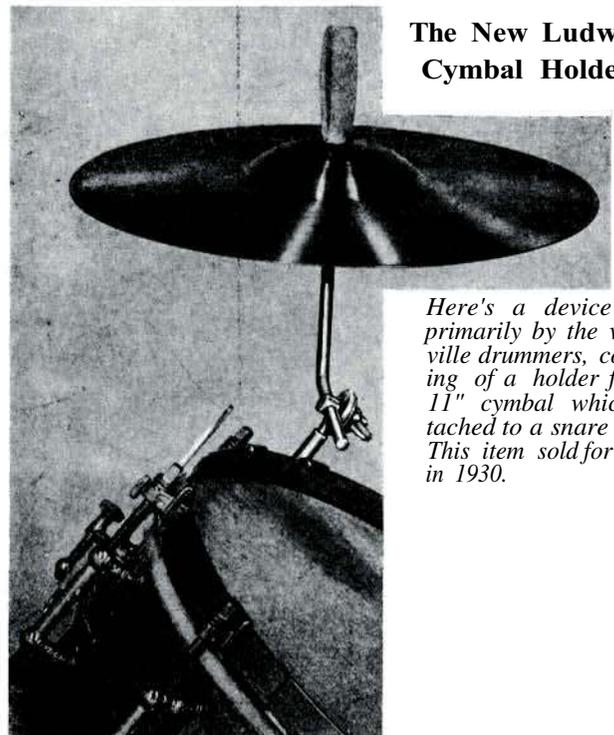


A Drum Head Retainer designed to keep calfheads from warping when not in use. Before and after photo demonstrated the merits of this \$2 item.

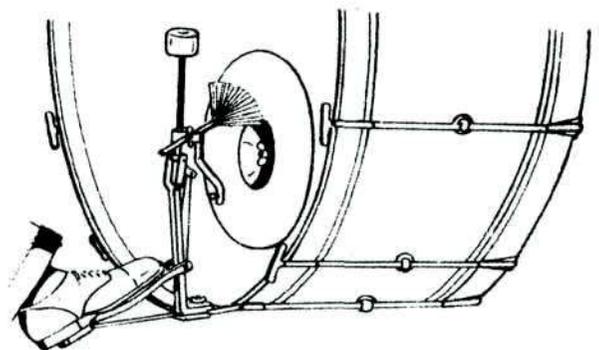


The Duncan Foot-Sock Pedal, priced at \$7.50, gained notoriety in 1933 with its "new" vertical cymbal-mounting arrangement.

The New Ludwig Cymbal Holder



Here's a device used primarily by the vaudeville drummers, consisting of a holder for an 11" cymbal which attached to a snare drum. This item sold for \$1.50 in 1930.



"... and the music goes round & round and it comes out here," might best describe this 10" cymbal, struck by a brush which attached to a bass drum pedal. This classic Rube Goldberg item was tested and approved as a "new idea" in a 1935 copy of Leedy Drum Topics. The donor was awarded \$2.

continued on page 71

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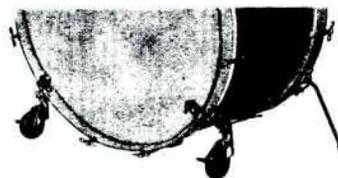


Another Leedy item was the bass drum Arch Trap Rail which could accommodate a wide variety of traps. It was humbly billed, in the '30s, as "the finest, most convenient, most practical set-up ever devised for the drummer."



Whoever said drum manufacturers weren't active during the '60s revolution? It was during this period when the Hollywood Tronicdrums were introduced, offering the daring drummer a variety of tonal effects. The Hollywood concept involved electronic pickups in each drum which were wired to a control box housing volume and tone controls. Manufactured by Meazzi of Italy, Tronicdrums proved to be a rather short-lived phenomenon. Though drums and electronics did eventually mesh in the '70s, no one broke down Meazzi's door in 1965. As a matter of fact, the negative response of American drummers probably had a lot to do with closing the door on this company.

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An elliptical shaped bass drum was the claim to fame of the European-made Trixon Drums, undisputed winner of MD's coveted Bomb Of The Century Award. The bass drum, which bore a striking resemblance to a flat tire, provided space for two pedals and contained an acoustical partition which created tone chambers. As if this wasn't bad enough, conical-shaped snare drums and tom-toms were soon added to this rather gimmicky line. The halt in manufacturing was attributed to "an inability to supply parts." Actually, inability to attract buyers might have been a more truthful diagnosis.

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In Part One I covered the first twelve exercises in the program. In this final segment I'll complete the program with the final ten exercises.

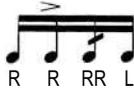
After you are performing the program up to tempo (push yourself to speeds beyond those which are comfortable but where you can still play cleanly), you will probably feel a tightness of the muscles in the arms and wrists. A physical education teacher told me that the difference between weight

lifters and body builders is that the weight lifter *stretches* after a workout to allow room for further growth and development of the muscles. The body builder, on the other hand, doesn't stretch, so the muscles take on a muscular, well-developed appearance. I believe that this theory holds true in drumming as well so I recommend that, for greater success, you should stretch and shake out the kinks that usually accompany a hard workout.

A. If sticking is not written under exercise, lead with right and alternate.

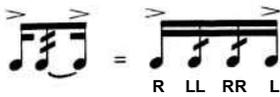
B. A line through the stem indicates a double stroke.

 = RR or LL

example: 
R R RR L

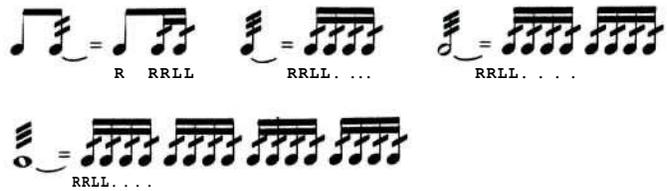
C. Play at a comfortable speed the first few times through the program.

E. Play each exercise a minimum of 4 times.

F. 
R LL RR L

G. Exercises played first with one hand then the other, once through = both hands.

D. All rolls are to be played open with a 16th note pulse.



1.



2.





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



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



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



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



R R R L L L R L



Portions of the musical material for this series were excerpted from Corps Style Cadences For The Contemporary Marching Percussion Ensemble, by Jay A. Wanamaker; Publ: Award Music Co.

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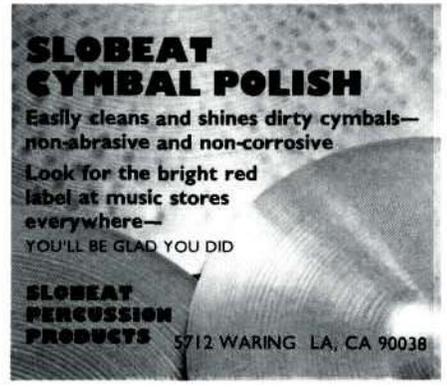
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Alive! continued from page 23

written by Janet Small the pianist. Suzanne Vincenza's written a few tunes and I've got a few.

My songs come from my experience. "Spirit Healer" came from me actually playing the drums. I was sitting down playing my drums and the melody line came to me. But then, as I wrote the song and arranged it, I arranged myself out of the song!

On "Step By Step," I heard the music and wrote words to it. I wrote "Show Me The Way" on the kalimba. "Diamonds Are Where You Find Them" came from the kalimba.

SF: What instrument do you mainly compose on?

CB: I do it all different ways. Sometimes the drums. A couple of songs have been with the kalimba. Sometimes people give me music and I write words to it. I'm better at writing words than music. Or, I'll have a melody in mind and I'll have to go to somebody that can put it down on paper for me. I wish I played piano.

SF: Do you have a working knowledge of piano?

CB: No. I have a piano at home though, and I've been taking lessons. I've got a song now that I'm writing on the piano but I've been writing it for two years.

BB: One of my ambitions—and I know Alan Dawson does this—he has a set of vibes in his house that he plays tunes on and learns tunes on. I don't know if he does composing, but I imagine he would

compose on that too. I would like to do that because then you're still dealing with the sticks, and the eye/hand coordination as well as getting the harmonic and melodic things happening.

SF: Did you play vibes in school?

BB: I played marimba. I liked it a lot, but not as well as vibes. I like the sustain that vibes get and the softness of tone. It's an instrument that I've always been attracted to but I've never wanted to carry them around as far as gigging. I'd like to have a set that I could keep in my house and use as a piano.

SF: A lot of times, when I listen to music, I find that I anticipate where the music is going to go. When I was watching you at Seventh Avenue South, I'd be anticipating a musical change and I was constantly surprised that the music would take an unexpected direction. How are the songs arranged?

BB: Usually I try to get it written down on paper. The melody, chords, and words. The first step is usually to get Janet and Suzanne to learn the basic structure of it. Meanwhile, rhiannon has the words. If I can play something well enough on the piano, I'll make a tape to give the people first. That's helpful. If I remember correctly, on "Loving You" I brought in the charts and I had it pretty definite in mind how I wanted the song to go as far as tempo and rhythm changes.

Where the drum solo is, I thought of having a duet between Carolyn and I. We tried that out, but it didn't seem to

work as well as my doing a solo there. That's how that evolved.

We start out trying several things and see what works the best. Then we try to tighten things up. Sometimes it takes months to get things to the finished product that you might hear. Months of trying different things out in performance. Now that Helen Keane is working with us, she has suggestions. She's a producer of records so she's got good ears for hearing music in a totality that we might not have as individual musicians. A lot of her suggestions are about building the song and strengthening it. Making it as strong as you can.

SF: I was very impressed with the way all the musicians in *Alive!* worked with percussion instruments, especially on "Spirit Healer." They were playing some intricate rhythms. Sometimes it's hard to get five adults to clap at the same time! Is that something you've all worked at?

CB: We've been working on that since the beginning. There are several different percussion ensemble things that we've done. We've always been doing it. We've done rumba and samba together, and lots of 6/8. The other musicians are pretty cool about it. They catch it ... *right now!* You just show it to them *once* and they've got it. You can't really just whip those things together. You have to get in a groove with each other, and sometimes it takes quite a while, even if you have people that can pick the parts up right away. It's difficult music.

SF: Well, it's not just percussive. There are definite melodies going on between the percussion instruments. To keep that groove going, and to be able to trade off—like I noticed you and Suzanne doing—that's not easy.

CB: It sure is fun though! I love it.

BB: Carolyn has a vast background playing in percussion ensembles. So, she knew all the bell parts and all the different things and she likes to put those things together. She arranged "Spirit Healer" long before I even joined the band. When I came in the band I didn't have a lot of experience with African rhythms and Latin rhythms. So, it's been real good for me to be working with Carolyn in that respect, and she with me because she didn't have a lot of experience in the bebop and swing music.

Rhiannon, the vocalist, is very interested in percussion instruments and so is Suzanne. They have a natural take to it. Janet too. Being a drummer it's not too hard to pick up on the parts once you know what they are. But, I'd say it took me a good year to get into the bell parts to where I could feel it enough to improvise on my bell and change the rhythms. Everytime we do that particular bell ensemble it's different, because we're all so relaxed in it now that we can add differ-

continued on page 76

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ent little touches here and there to go with what's happening.

SF: You play the kalimba great. Carolyn. How long have you been playing it?

CB: I haven't been playing it too long. Maybe a year and a half. I played with a group of musicians from Zimbabwe for about four years so I got the sound in my ear real strong.

SF: What kind of drums are you playing now Barbara?

BB: About a twenty year old set of Gretsch which I love. 20" bass drum, a metal Ludwig snare drum, two 9 x 13 toms, 14" and 16" floor toms. And two *Roto-toms*. I endorse Remo. I'm using two old K. Zildjians, a 20" ride and a 15" crash that used to be a hi-hat. I just bought a new A. Zildjian swish. I have A. Zildjian hi-hats. All Tama stands. Heavy but good. I use *Fiberskyn-2* thin heads for an acoustic situation, and *Pin-stripes* in electric rock or funk situations.

SF: Why the pillow in your bass drum?

BB: I prefer to have my front head on the bass drum, and when I'm home that's what I do. When I'm traveling I don't want to carry an extra case because we're so packed in the van. So I have to put one of my *Roto-toms* and my stick bag inside the bass drum. So, I have a front head with a hole in it, and I use the pillow because I like the muffled sound. I like the pillow, too, because it says "Alive" on it!

SF: Did you ever have friends that you

played in bands with when you were growing up that quit playing music when you kept on?

BB: Yes.

SF: What was the difference between you and them?

BB: Well, a lot of times people get into trappings, or they may have a family. A lot of people go out and find out what it really takes to be a musician and don't want to deal with it. I've found that being a musician takes commitment, dedication and patience. Playing on the stage is about 5% of it. The other is hauling instruments, practicing, dealing with business, dealing with your own emotional self, and the other band members. It's a constant challenge on many levels. Then your creativity is out there, you're always open for a lot of criticism. Some people find that very difficult and want to find a very quiet nook and hang out. When you're kids in school you have that quiet nook. The school provides that very reassuring situation. When you get out in the big world there's a lot to contend with.

The other part is—and I think this is true for all of us in the band at some point—we drifted away from things for a while and felt that we had to do other things. Our singer was an actress for many years, then she got back to singing and that's what she wants to do now. Sometimes following your own creative path takes you to different places. You

might be a musician for a while, then do theater for a while. I know a lot of drummers who are very good singers. From the back of the band to the front of the band. I think it's a matter of following your heart. Our piano player is writing a song about how sometimes you wonder if you should have taken the other way.

SF: Do you ever think about that?

BB: There are moments when it gets real difficult and I say, "Why am I doing this?" But then I think, "What would I really want to be doing?" I know I'm still on the right track. I think you know when you're on the right track. You have this constant energy to put yourself out there and do whatever it is. You're not bored. You're always meeting the challenge. I think that's a very exciting way to live your life.

SF: Why do you think you continue, Carolyn?

CB: I don't know. It's fate isn't it? We got into a discussion about what makes somebody succeed and become a great improviser. What is it? Is it hard work? Is it struggle? Does it boil down to "It's a gift"? Is it 99% hard work and 1% inspiration? Surely it's a lot of hard work. I believe in that 10% genius, 90% hard work.

I don't know why some people stay in the music business and some fall along the way. If you asked *them*, I don't think the people would say that they fell along



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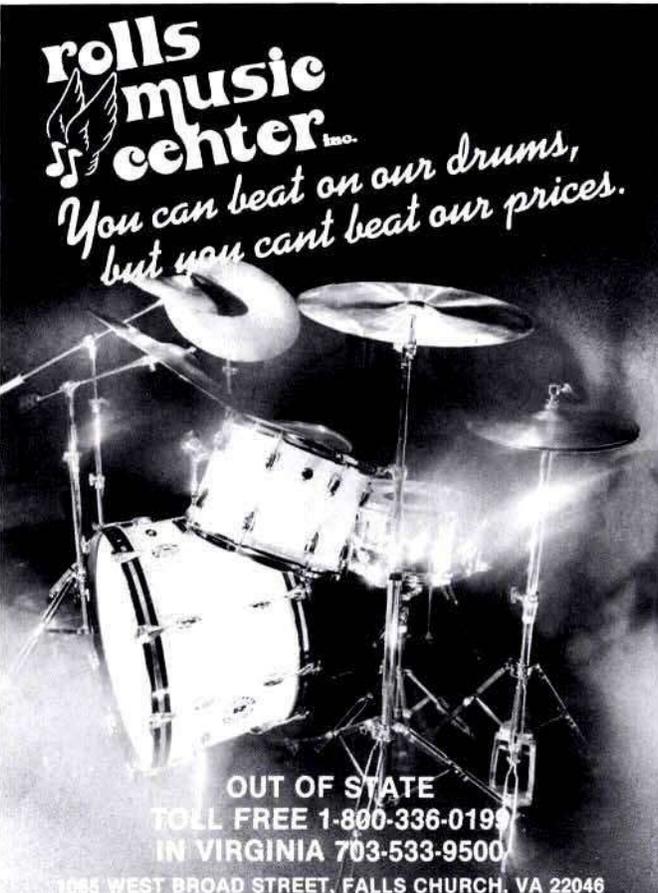
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the wayside. They would say, "I chose to do this, *because*. . . ." Is it the financial situation of being a musician? Because the financial rewards are not guaranteed, that's for sure.

SF: Financial rewards aren't guaranteed in anything else either.

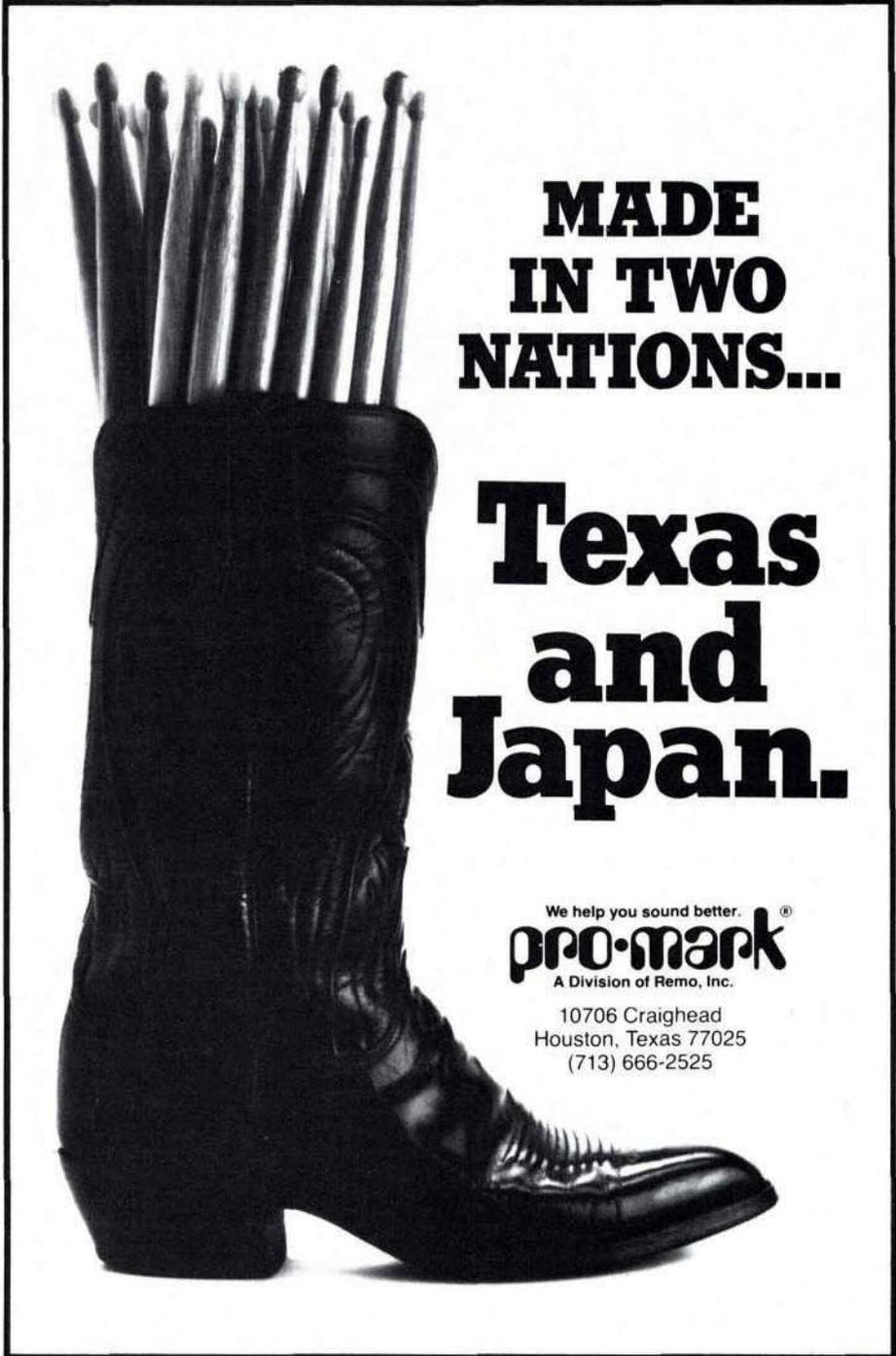
CB: In some things. If I learn to be a typist, I know that there's a certain financial range I'm going to be in. I can go to work and work forty hours a week. But, as a musician I might work for six months and then I might not work at all for three months, or I may *need* to take a vacation. Unless you're in a situation where you could make it eight hours a day—some studio musicians can do it that way—but, I think "why" I stayed in this is the creative process. It's mind blowing. I like to write as well. And everytime I write something I have to go so far inside myself to pull up what I'm trying to express—to be honest. I really learn a lot about myself. The drumming is really deep; to learn drumming. The exciting thing is that there's no bottom to it. I don't care where you are in your career or on the path of drumming, there's always going to be that thing out there that you can still learn, that you can still improve upon. Drumming is huge! Each instrument has its hugeness to it. To me, drumming is life itself. I really, truly believe that. I've learned so much about myself through drumming, by sitting down alone, skin to skin and just one drum. I have learned about my brain and my concentration. All the reasons why I want to get up and not do it anymore, the frustrations, and the creative rewards. And teaching, you can see it all unfolding in another person. You can see them mentally struggling, because you've gone through some of these same things. I've really learned so much about human nature and about myself through learning to play these drums. I say, very honestly, that I'm a "student" and will probably always consider myself a student of drumming.

SF: Barbara, you were mentioning something about clinics and teaching before. How much are you involved with that?

BB: I haven't done too many clinics. I've done *some*, and I like doing clinics a lot. I have a few private students. I feel like teaching is another art. I like it but I feel that, especially for beginning students, that it's important to be consistent. To be there for them. With my traveling I can't always do that, so I usually pick people that have been playing a while and can hang without having that consistency, and they might even study with other people on a more regular basis.

SF: What do you teach? Are there any particular books that you like?

BB: To be honest with you, there's *some* books I like. I try to gear it on a more individual basis. Some people want to



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learn rock drumming, some people jazz drumming, and I pick what's appropriate for them. I do emphasize technique. Probably because I've been taught that way, and I feel it's important for clean drumming, although there are drummers around who do everything totally opposite of the way I do it, and I feel comfortable and fine because it works for them.

SF: What material did you learn from? *Stick Control*?

BB: *Stick Control* goes on forever—just page one! I did some straight book stuff; Jim Chapin's book. Sometimes you can get hung up in the books and miss the

point. Some people go from book to book and never get anywhere. I feel like a drummer has got some very important duties. One is to keep time; to keep the band swinging. You can't do it all by yourself. You have to have *everybody* swinging. The other thing, all the drummers I like—like Shelly Manne, Alan Dawson, Louis Bellson, Steve Gadd—I like them all for different reasons, but they are all very *musical* drummers. I really think that's important in the kind of playing I like to do. You can get into these books and do every lick, but then if

continued on next page

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you don't use it correctly—what's the use? If you're getting your speed up, playing fast and nothing's appropriate—why bother?

SF: What kind of things do you practice?

BB: I could do about two hours of just warm-up stuff with a metronome. Single-stroke rolls, doubles between the hands and the bass drum, different rudiments, different four-way independent things. Then I play along with records. I think it's important to be able to play *without* a metronome, but I find for technical warm-up exercises it's good to use a metronome. Part of the practice is just creating on the drumset. I work with practice pads a lot, then I like to go to the drumset. I work on *sounds* around the set; *speed* around the set. If I get stuck on something, I invent a new exercise, which I call "creative practicing," so that I don't get to the point where I'm so frustrated that I want to throw down my sticks. I just break it down to its simplest denominator and start from that. When you get right down to it, besides keeping good time and the musicality, a third thing that I admire in drummers is truly *saying something* when they play. Reflecting who *you* are and not playing Steve Gadd's licks. I think that's part of the learning process; trying to imitate people you like, but then take it into yourself, fool around with it, and play it

in your way.

Some people get lost in this technological upswamp and you get into speed and you sound like every other fast drummer in the world. In the olden days, before all that was going on, people really expressed who they were. You could tell what drummer was playing when you heard the recordings of the old drummers. Now it's becoming more muddled. Of course, there's also many more drummers.

CB: It goes back to what Barbara was saying about jazz. In creative music you're going into it with the idea that you're doing the music for the art.

SF: And if you make a living aside from that?

CB: That's great.

BB: You have to aspire to make a living at it and I think it's fine to do that, and having people work for you that do that. But, that's not the focus. I mean, you don't want to be so poor that you stop playing. I saw Shelly Manne give a workshop recently—and I grew up on Shelly Manne records. Shelly said that it's always been that if ever he had the choice between a \$15 jazz gig or a \$200 recording gig, he'd take the jazz gig. And I believe it.

SF: You were first in the band, Carolyn. Did you get bummed out when Barbara joined?

CB: Oh, occasionally. I never really got mad at Barbara, but when you're the only drummer you have all this sound space to deal in. When there's a second drummer you have to pay more attention. That can be good and bad. I love the way Barbara plays. Sometimes we work things out in rehearsals but a lot of what we do is spontaneous. I think we complement each other real well. I'm thrilled to work with Barbara because she's quite an astute musician. She's very disciplined and always working on the art of the music.

BB: I feel that Carolyn and I are equals, and we both come from such different places. I didn't have a wide exposure to the kind of drumming that her roots are in, and I come from a place where Carolyn doesn't, with all the big band jazz and swing stuff. It's a good complement to each other because we learn a lot from each other.

SF: Is it important to be aware of the roots of this music?

CB: I believe that's really basic. The more you get into your music, the more you get into what has gone on before you, and that's very important.

BB: One of the things I'm real interested in is the history of drumming. Set drumming is a very new thing. I think it is important to know the roots. With Carolyn's kind of drumming you get used to playing with other people. But with drumset you learn to cover all the bases.

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Like when you're playing a Latin rhythm you use the toms as tones. When you play with a conga drummer—they have those tones, too. You have to work out a way not to step on each other.

SF: Since you've been together did you have to alter your individual tunings of the instruments?

BB: Not really, but they mesh well. They don't interfere harmonically. It takes a long time to really learn how to tune a drumset. Through workshops and asking questions, and through listening to music and developing your ears. Recently I purchased one of those Drum Torques. I find they're good if you have to change your tuning a lot. I like one sound for jazz and one for rock, and I'll change heads from *Fibreskyns* to *Pinstripes*. So, I just write down the torque settings and I can tune them very quickly. Then I fine tune them with my ear and a drum key.

SF: Do you feel that a woman considering a career in jazz or drumming should look at being a woman as a challenge?

BB: The way I looked at drumming when I started to learn was I wanted to play drums! I didn't even think about man, woman or any of that. I was a kid at the time. I feel that if a person really wants to do something—they'll do it! I mean, there's a piano player from Europe, he's eighteen years old and he's only a little over three feet tall. He had a disease that

he was born with. He played with Charles Lloyd, in San Francisco. His bones are very brittle, he's had 150 broken bones. Now you would think, "How could a person like this play the piano?" I mean, he could say, "Well, I'm only three feet tall I can't even reach the piano pedals." Or, you could say, "I want to play the piano," and invent ways to do it. That's being creative.

So, for any woman or anybody that is doing what's not considered the norm, just follow your heart. If you have a strong feeling about playing drums—do it! Sure those things will come along that go with it, but you don't have to let that stop you or stand in your way. You have

to learn how to deal with any situation in a way that feels good to you and that doesn't get in the way of the music.

CB: Maybe it'll be difficult, but whoever said it wouldn't be? Each challenge that comes on makes you a stronger person and a stronger player.

BB: I read an article with a girl from a new rock band. The question was, "Well, how does it feel to be a woman musician?" And she answered, "Well, I never knew how it felt to be a man musician!"

SF: Dreamers make the world go around, right?

BB: Yes. Dreamers that do their dreams. Action-packed dreamers!

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ASK A PRO



Photo by S. K. Fish

ED SOPH

Q. When you do drum clinics do you demonstrate brush playing?

S. H. Karl
St. Augustine, Fla.

A. Yes. The main thing I do with the brushes is show that they're related to the sticks and how any verticle sticking pattern can be turned into a horizontal brush pattern. And that sort of breaks down the barrier that a lot of younger players have when they relate to the brushes.

HARVEY MASON

Q. Do you have any suggestions for improving my consistency on the drum set?

William Stein
Boston, Mass.

A. Well, you should get into the habit of making the same motion. It goes back to learning to play the drums in the beginning, where you were practicing sticking, wrist and arm motion. When you practice, get into the flow of making the same motion and striking the same spot on the drum. After playing a while, the consistency of the sound will become more apparent. Automatically the stick will come back to the same place and you will get the same feel. The feel is what it is all about. You just feel it: you don't even think about it after a while. It becomes automatic.

FREDDIE WAITS



Photo by Collis Davis Shatda

Q. What type of musical degree do you hold?

Anthony Roberts
Cleveland, Ohio

A. A music education degree with emphasis on flute from Jackson State University. I also learned from some of the master musicians who came through Mississippi. I learned from Buddy Johnson, who was the first person who sat me down and explained to me about band playing. Unfortunately for me, in Mississippi, those avenues were not there. At that time, there were no people there who were doing a lot of work. So the only people who we were basically getting information from were the ones who were just passing through with the bands: the black blues groups like B. B. King, Bobby Blue Bland, and Ella Johnson. There was a drummer with them named Jerry Potter. I remember Jerry spending a lot of time with me, because he would come through that area about four or five times a year. He would tell me various things about New York, about playing, reading, approach, technique, and the whole idea about sitting in with that big band situation with Buddy Johnson. It was interesting to me because I'd never heard of those kinds of things in school. At Jackson State the emphasis was on classical playing. So my education in terms of the multiple percussion instrument [drumset] came out of the street.

What usually happens in most of our universities is, in order to study the multiple percussion instrument, you have to study percussion. So an individual spends a lot of time with the mallet instruments, which I think are very important, but if he's trying to be a multiple percussion instrumentalist, then I think he should be directed toward that instrument, and there should be people at the university to teach that instrument: people who are qualified. If there is a university situation that has a drumset playing degree, and there's no one teaching that course who has experienced that to the hilt, then what does the degree mean? The individual is just going through academics which really do not prepare him to come out and do the things that are happening on the instrument today. The universities feel you must have this piece of paper to be qualified, yet there are no qualified people teaching the courses. If the individual has the degree and comes out and still can't take care of business, then what does the paper mean? Don't misunderstand me—I'm all for education. It should be sought out by all individuals to prepare themselves for the future. We are in an era where a lot of academic situations are important, because you are put to that kind of test now. But along with that test you are expected to do those things which are expected from the street musician, like swing and groove. Simple things!

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Jake Hanna

by Dave Levine and Phil Hulse

Good drumming is based on two principles that, by now, must be very familiar to the readers of this magazine: *Good taste and good time*. Jake Hanna's reputation as one of the great jazz drummers stems from the unique way he's applied these concepts with the Woody Herman band, Supersax, Bing Crosby and others. Those who know Jake, regularly count on his straight-ahead, no-nonsense drumming for their concert, club and record dates.

Another part of Jake's fame is his keen sense of humor that, at times, threatens to overshadow his impeccable drumming. For example, Jake came out with Volume Two of his book *first*, because he, "knew Volume One wasn't going to be a big seller." To neglect Jake's legendary wit, focusing only on his drumming, would be telling only half the story. Even so, sometimes it's hard to tell when Jake is kidding and when he's not.

Jake's involvement with drums goes back to Boston, where he was born in 1931.

"When I was young, I just grabbed what I could find. In those days you went around hitting pipes, pots 'n' pans, stoves and washing machines. Nowadays, they get you a whole set of drums to do that; sixteen drums and fourteen cymbals, so you don't have to run around the house. You can sit in one spot and take your shots.

"I didn't start studying until I was twenty-two or twenty-three years old; when I was in the Air Force. My brother showed me the cymbal beat early. Fortunately, he showed me the right way to do it, with underlying triplets—not sixteenths. The cymbal beat is built around the outside triplets, leaving the middle one out. Listen to Basie's band. Even when they play slow tempos, they don't play sixteenths. If you don't phrase that way, you can't play the offbeats with them. You've got to play it in triplets. I was lucky to learn that way. Stanley Spector, my teacher, developed that to a fine art.

"I also started with brushes very early. In those days, you were lucky if you could get work with more than a trio. Brushes are soft, yet they still project.

"I learned the basic roll from a trumpet teacher. What did he know about the technical part of drumming? He taught it by sound. He showed us how it sounded and all of us ended up playing that way.

"Near the end of the war, I ran into a guy named Mel Braverman. He kept pounding the word *taste* into my head. It's something you have to work on everyday. No one is born with taste. You have to develop it. Good taste is better than bad taste, but bad taste is better than no taste. Taste is developed through listening and thinking. It's just another word for common sense. Taste means fitting the music. It's difficult to acquire. It doesn't come from the soul or the heart. It comes from the brain. Taste is intelligence. If drumming is mathematics, taste is mostly subtraction rather than addition.

"There was no shortage of good music to listen to in the '30s and '40s. There were plenty of great drummers to watch. We had it very easy. We were very lucky. Buddy Rich was with Artie Shaw and Tommy Dorsey; Buddy Schutz was with Jimmy Dorsey; Morey Feld was with Benny Goodman; Jimmy Vincent was out with Louie Prima; Jo Jones was with Basie's band. I had a wonderful time watching those guys. It was the best training in the world."

George Wettling, Gene Krupa and Jo Jones top Jake's list of favorites. But Buddy tops even that list.

"Buddy is the most amazing guy I've seen on any instrument. Jones and Krupa were great soloists with a great sense of drama, but Buddy didn't need drama. He'd just knock you out! I've seen Buddy take acts that were lousy and make them look great. When the band would leave town and the act stayed, the next band would come in and the act would look as lousy as it was supposed to."

When Jake joined the Air Force, around 1950, he studied with Lloyd Morales. The service gave him the opportunity to get the technical knowledge he needed to read music and gain more physical control of the instrument. At the age of twenty-three, he started learning rudiments and reading.

"I was looking for the key that would unlock a lot of the music that's around, and I found it. It's the right hand. It's how you ride a cymbal and how you generate time. It happens with brushes and with sticks; in straight eighths and in swing. It's all in how you generate time. Never mind the licks. Get that cymbal beat going. Just practice time everyday. Practice it with the right hand *and* with the left hand. Practice time as fast as the



metronome will go, and then double it.

"I still haven't devised what I think is the correct technique. I'm looking for some shortcuts to build parts of the hands and wrists which I think are most important. I'm even practicing left handed now so I can find out what the problem is in showing a guy how to hold the stick in the left or the right hand, matched grip or traditional.

"Today I see a lot of matched grip, which is a natural way to play. Why learn two techniques when one will suffice? I discussed the matter for years with Billy Gladstone. He used that street grip for symphonic playing, but he claimed it wasn't from the street. He said he learned it from the violin, where the left hand plays underhand and the other one plays the bow.

"I can play matched grip. I did with Woody for certain sounds. I would use the butt end of the stick to get a thicker texture. I didn't have much control with it though, so when I'd throw it at the drums, out would come licks that I could never repeat. I use that grip for power. I use the traditional for speed and sensitivity."

Another aspect of Jake Hanna's reputation as a drummer with great sensitivity and taste, is his ability to fit in with a rhythm section.

"The drummer should fit in. He shouldn't be the dominant factor in the rhythm section. Very few true rhythm sections ever really existed. I've been in one or two, that's all. The worse the section is, the stronger you have to play. The better they are, the less you have to do.

"I depend on the bass player a lot. Guys ask me, 'What do you do with a bad bass player?' I do what Louie Armstrong did: I play with the bass player in my head. I always hum a bass line. I might be humming "Indiana" while the band is playing "Stardust," but at least I'll be humming the feeling I hear in the bass part. Most guys I play with play that feeling. Some players play with an edge; with a forward motion to get it airborne. Then you'll play with guys who play in the middle. You have to change. You have to adjust your style even if it's only a fraction. If you don't, it won't work."

According to Jake, taste must be used

in deciding not only what to play, but who to play it with. He is selective about the people he works with and the type of music he plays.

"I got stuck in bebop for a long time. When I came up it was bebop. I'm a melody lover. Even though the songs were based on standards, I'd rather hear the melody. Right in the middle of my bop playing, I was thrown in with George Wein as the house drummer at Storyville. I played with Buck Clayton and Bud Freeman and I never had a better time in my whole life. It was then that I made the decision that even if I starved, I was going to stick with swing music.

"Sometimes you can't be choosy. As you get older, you try to edit your playing so that by the time you're forty-five or fifty, you aren't doing any bullshit jobs. When you're younger, you do the best you can under the circumstances. If you can't play what you like, at least like what you play.

"I was always shooting for a better band. In 1957, I was with Woody's band and I was shooting for a band that I'd like better. It turned out the band I liked better was a later Woody Herman band."

Jake isn't the kind of person who says, "I may not know what's good, but I know what I like." He knows what's good, *and* he knows what he likes. Though he says rock is jive, and he can't stand modern jazz, he does listen to

them and there are performances in every area that he enjoys.

"I'm very lucky that my style fits in. I've worked with quite a few bands and I've only disliked two. That's pretty good. You don't have to be an actor to know if a movie is good. You don't have to be a classically trained musician to know that some performances are dull, and others take you right out of your seat. But if you haven't developed taste, then you won't know the difference."

Like many musicians who have been around a while, Jake grumbles about the music being played today. The current standards of artistry and musicianship have Jake more than a little concerned.

"There was plenty of music during the '30s and '40s. It was the heyday of great American music. I can't say that all the great songs were written then, but the majority of them were written during that period. The year I was born, at least thirty standards were written. Nowadays, you probably won't find *one* written this year, or in the last five years. Songwriters today are non-existent. There's no Richard Rodgers or George Gershwin; not a Jerome Kern or a Cole Porter in the lot.

"Music has changed a lot. Drumming has changed a lot. Rock and roll has changed it. I don't know whether it's for the better or not, but I'll tell you one thing about rock: the drummers are the best thing about it. As far as I'm concerned, they're the guys who make those

tunes, because the vocalists are live, the guitarists are jive, and the tunes are jive! Look, they've had since 1960 to develop that music. Now that's quite a while. Jazz came up with Dizzy Gillespie. Charlie Parker, Louis Armstrong, and they were playing pretty damn good. The guys today should have come up with a little bit more than what they've come up with.

"Rock drummers are a little busy, but I can't blame them. I'd be playing as much as I could too, just to stop listening to those tunes. I feel sorry for some of them who are losing their hearing. I hope Charlie Watts hasn't lost his hearing because he's a big Zoot Sims fan. He loves good music—not that he's playing any of it!

"The best guy around today is Jimmy Keltner. I would rank him with Billy Gladstone and George Wettling as one of the greatest drummers of all time. He gets just as good a sound as Billy got. I listen to sound, not style. Steve Gadd is another good drummer, though I haven't heard him live. Buddy gets a great sound. But Billy Gladstone was the master. He had the greatest sound—period.

"The great drummers play all different kinds of music, but they're artists. They take whatever they're doing and make it art. Keltner is an artist. If he played jazz or classical, he'd still be an artist. How he does it with that kind of music is beyond me. He's up against bigger odds

continued on the next page

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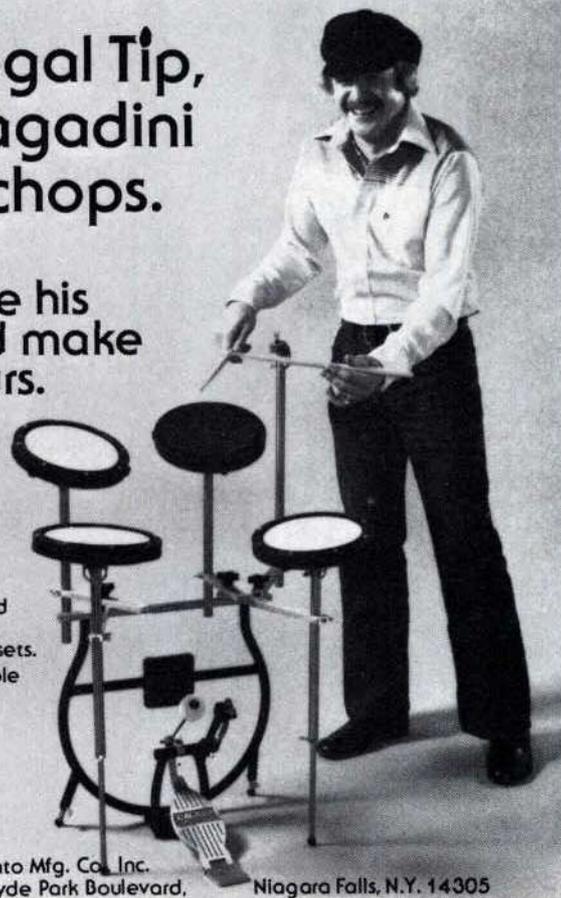
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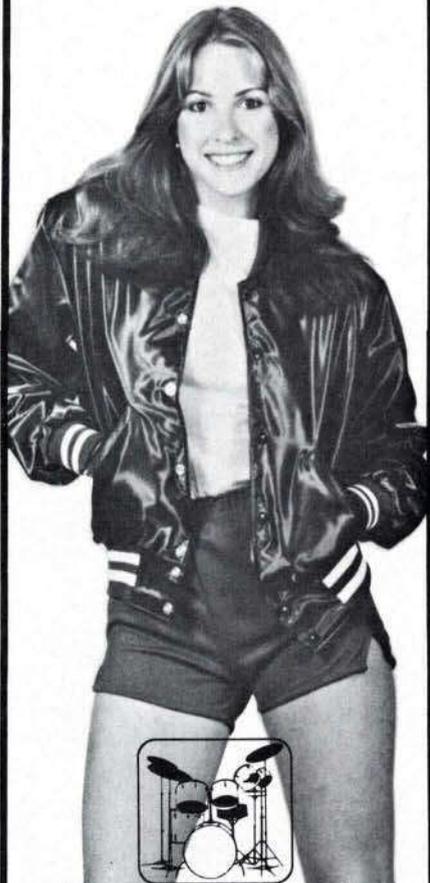
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than most guys."

In 1962, Jake joined the Woody Herman band for the third time. He had learned a valuable lesson earlier in his career and it was finally proven right with the '62 Herd.

"Get with a band that's just being formed. I don't care if you're Buddy, Jo Jones, or Don Lamond; when you come on a band that's been around, even if the other drummer was a bum, they're used to the way he played. They're used to his fills and his feel. You could be the best drummer that ever lived and they're going to feel uncomfortable with you for a while. The band I joined in '62 was a fresh band. I was very lucky to be in on the ground floor. We had Bill Chase on lead trumpet, Phil Wilson on trombone. Sal Nestico on tenor, Nat Pierce on piano and Chuck Andrus on bass. Just like a good baseball team, we had strength up the middle."

One of the things this particular Herman band was noted for was its ability to play very fast tempos extremely well.

"Woody just threw us into it one night. That band could play good medium tempos, good slow tempos, and excellent ultra-fast tempos. It was the best fast-tempo band I've ever heard in my life. We could play faster and with more accuracy and musicality than Oscar Peterson's trio. Woody would count off about 180 and we'd double that. That's sixteen guys doubling that for twenty-eight minutes. Then we'd jump into another tune."

Jake was initially unprepared for the speed and endurance that was required. But he quickly learned there was a definite technique for fast playing.

"One night I bumped into Charlie Tappan, who was a great teacher. He told me to hold the stick between my thumb and forefinger, in the last joint, and just bounce it so I'd get three clear beats. Then I'd snap it up after the third bounce. I'd use the same technique with brushes, but I'd slap the right hand to get it started."

Jake was also the original drummer with Supersax, a group that played harmonized transcriptions of Charlie Parker solos. The group won a Grammy in 1972 for the album, *Supersax Plays Bind*. In 1976, Jake became Bing Crosby's drummer.

"Bing loved to hang out with us. He liked jazz and we just jammed. Bing was a jazz singer. He had perfect time, and he swung. It was different every night. Some nights we'd bring him in in the wrong key. His medlies were so long, we were actually sober by the time they ended.

"Crosby always paid us well and took care of our expenses. He was very generous. What we got wouldn't be much today, but we had a good time. You've got to remember, we only worked a half-

hour a night. Besides, it was quality music; VanHuesen, Rodgers, Porter."

Like his playing, most everything Jake Hanna has done, no matter how unorthodox, has made sense. His equipment selection follows the same logic.

"I got tired of having stuff lifted off the sidewalk while we were moving into clubs. I decided to have just two cases. This way, I could wheel them both in at the same time."

To accomplish this, Jake asked Slingerland to build him a custom set; 8 x 12 and 11 x 15 tom-toms, and a 12 x 20 bass drum. He cut the bass drum and floor tom in half and put hinges on them so he could pack the drums inside one another. He uses a 1937 Slingerland *Radio King* snare drum, and a 1946 Gladstone. And until Remo's *Fiberskyn 2* drumheads came out, Jake was a die-hard user of calf heads.

"My *Radio King* has a solid maple shell, small snare beds, and straight counterhoops. It's simple and it's the best sounding snare drum I've ever owned. The kids today are so strong, everybody has to have the Charles Atlas model. I don't like the stiffness of the springs on the pedals today. To get the feeling of the old Duplex pedal, I use rubber bands on my pedals."

Jake's philosophy towards cymbals is equally direct. "One cymbal has to do everything. It has to ride and it has to crash. It has to be soft and blend, but it has to speak without being dominating. I don't need volume, but they do have to cut through."

Jake is also the only drummer to have a Regal Tip drumstick with his name on it. His relationship with the Regal Tip family goes back to the early '60s.

"I was getting drugged with sticks from the companies. Out of a carton of two dozen, I'd get three usable sticks, and halfway through "Caldonia," they'd go. Joe Calato was making a hickory stick with a nylon tip and he was happy to make my stick. It was the *JC* model with a tapered butt, like Charlie Wilcoxon's *Super Balance*. It's a very fast stick, which is what I needed at the time. Lately, I've been using the Regal Tip 5A."

Perhaps the most impressive thing about Jake Hanna is his consistency. His jovial nature notwithstanding, he is the essence of good taste and practicality. In a world that has become more and more complicated, Jake remains steadfastly devoted to his uncomplicated approach.

"I'm really happy doing what I'm doing. It goes back to finding that one key that fits the music. Whether it's with a jazz band, or a rock band, or an orchestra, anything that's in tempo has that key. I use it to play jazz, but the way I look at it, everything else is contained in what I do. That's as uncomplicated as it gets."

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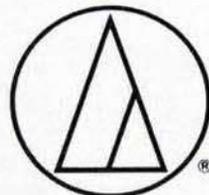
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they'll sound pretty good to me and then Chris will run in there and say they sound like rubbish, so I say, 'So you do it,' and he will. So he and Bill Price, who have done our two albums, have done all the tuning of the drums. They'll spend a couple of days getting a sound and, of course, I'll be asleep in the corner. By the time we start recording, I'll be in a wonderful state of mind to start playing. I hate the technical side of it. I don't want to know about it if I don't have to, as long as it sounds good, and it always sounds good. It's always different, too. Wad does the sound check for me (if we do one), and then Steve Cox, who does the sound, gets him to run through the drum kit. Steve gets a great drum sound for me. So he runs through it for probably a half an hour, and then I'll get on there and it's completely different. The way people play the same drum kit—it's quite phenomenal. Even though a drum kit may not be tuned particularly well, it might sound better with me than with other people because of the way I hit them."

His cymbals include a 20" ride, a 22" crash, an 18" crash, a tiny splash and a large Chinese cymbal. He says he goes through cymbals quickly also.

With such powerful playing and massive doses of exerted energy, how does

Chambers, himself, survive a live gig?

"I've only learned about pacing recently, mainly because I've had to. Some nights I'm literally half asleep in the dressing room and we're ready to go on and I'll say to Wad or my wife, Tracy, 'I'm going to coast through tonight. I'm not going to play very much,' and then I'll get out there and the audience is so bloody good that it simply changes. Wad has very often said to me to take it easy because I get quite at the knife's edge by the end of the set. I'm almost falling over and Wad has had to hold me up sometimes.

I'm pretty careful about eating. I don't like to eat later than four hours before a gig. It takes that time to at least get to the bottom of the stomach and there's less chance of it reemerging. But it doesn't always work like that on the road. A lot of times you don't get to the hotel until 6:00 maybe and one thing you've got to do is eat. That's why I'll get up and have breakfast, even if I get up at 6:00. You've got to be on the road. Sometimes I'll eat four meals a day. It was on the first American tour that I really learned that. I got to Denver after Los Angeles and collapsed. I'd had too much sun and I was tired anyway and we were six weeks through the tour. I was just suffering from fatigue and at that little bit of altitude, it was hard. I had a little oxygen on stage and I came off and slumped over

like a baby. After that tour, I made sure I had breakfast every day. I'd be up at 10:00 in the morning, eat breakfast and then get on the road and have some sort of lunch at 12:00 or 1:00 and then get to the sound check at 3:30. I'll eat at the sound check and then if I'm still awake after the gig, I'll eat again. Eating four meals a day, I still lost about thirteen pounds on the second tour, but I've put on so much weight in muscle since the heavy touring.

"I don't really pace myself on stage, though. Fortunately, the set we have now is a little better. The first two are straight in and then there's a gap of maybe fifteen seconds at the most and then "Message of Love," which goes straight into "Louie Louie." When those four are over, I'll be panting a bit, but it's not too bad, and then it slows down a little. The next three songs are all fairly mid-tempo and then there's "Private Lives," which is quiet. I can get my wind a little bit there, and then we're into the last four numbers and that is always uphill. That's when it goes crazy. It doesn't matter what happens, I just go mad on those. The manager has said to calm down out there and I'm very aware of it. There are people who enjoy seeing sticks being thrown around but I don't want people to just come along to see that. I do realize that I want people to enjoy the playing and I don't want to be

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known as 'that clown on the drum kit.' There's always a danger of that."

He tries to warm up before a show, swinging his arms and doing a few exercises to loosen up, stating that it does make him feel better, "But there are times where I'm at the side of the stage, almost asleep just as we're about to walk on the stage. I'm leaning on something and I haven't done any warm-ups at all. But actually, the feeling of the roar of the crowd puts so much adrenalin through my system that if I were actually in bed on the side of the stage, asleep, the roar of the crowd would make me get straight up and play my ass off. It's better to do warmups, though. Also, sometimes it's very cold backstage and then you go on stage under very hot lights, and you come off between the sound check and that's when it's dangerous. I have a great big robe with a hood to put around me, but I always have a permanent cold. When we were in New York last time, I was either in bed or on stage, I was so ill. It was a real bad flu and I was going on stage with a temperature of 102°. On stage, though, no matter how sick you are, you feel normal, but when you come off, you can catch pneumonia and even in warm climates like L.A., I always have something to put over me."

Yet, with all the pressures and occupational hazards, Chambers thrives on

playing with the Pretenders.

"One of the reasons I love it so much is that we do a great variety of material. You've got heavy rock things, you've got pop type things, you've got ballads and reggae type things like 'Private Lives,' so there's quite a variety which is very entertaining. The variety is an important thing and I really enjoy it with this band. Basically, I think people get out of it what they want. It is basically for fun. I can't stand bands that try to put political messages across and all that. For me, music is first and foremost entertainment. It should be enjoyable and if people can actually sit down and enjoy a political message, then it's great, but as

far as I'm concerned, they're nuts. It should be fun. I think what we have here is that we're all well into our twenties," he laughs, "And we all came up through the same period of music from the end of the '50s through the '60s and it comes out in our music. It's just worked out that way.

"I've often said that if the Pretenders didn't work out, I wouldn't want to be in another band. I can't see myself being in anything else. I'm enjoying myself too much in this band to even think about it. This band fulfills practically everything I've wanted to do. There are good songs, a variety and there are times I can go berserk on stage. I'm a happy man." 

who is Woogie Fisher ?

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"Don't Stand So Close To Me"

Within a brief span, The Police have amassed a large following through their own original style of reggae-tinged rock, thanks in part to their drummer, Stewart Copeland. This month's Rock Chart features the hit, "Don't Stand So Close To Me," from the smash album, *Zenyatta Mondatta*. Part of reggae's appeal is derived from its bouncing, half-time feel, and this is provided by the bass drum on the third beat, quite

characteristic of reggae (see letter A). The partially open hi-hat beats during the verses offer a subtle momentum to the ride pattern. Also, note the unorthodox nine-measure chorus (letters B & D). And finally, watch the strong punch on the "and" of "4", preceding each chorus (1 measure before B, D, F, & H). Stewart Copeland skillfully applies the feel of reggae to The Police sound, and the result is very interesting drumming.

Ride/crash Hi-Hat (open) Hi-Hat (with foot) Snare Bass Drum

Hi-Hat Hi-Hat (open) Hi-Hat (partially) Tom-Tom Floor Tom Hi-Hat (with foot)

A

B

C

Cym. Cup

(RIM CLICK)

Cym. Cup

D

E

Splash Cym.

Cym. Cup

F

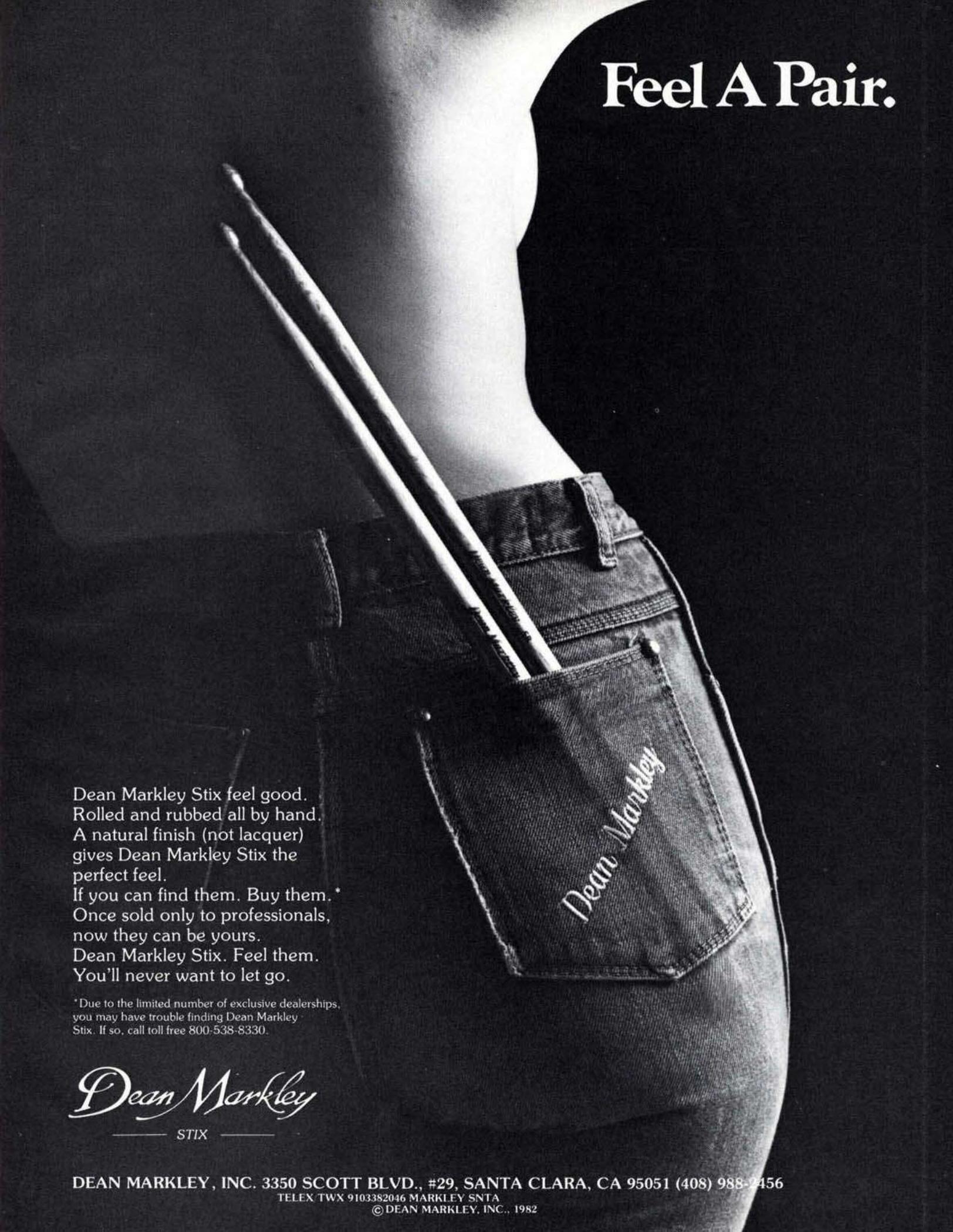
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This page of musical notation is for a drum set, consisting of ten staves of music. The notation includes various rhythmic patterns, dynamics, and performance instructions. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including accents (>) and a 'Fade' instruction. Performance instructions include 'Cym. Cup' and 'H'. The notation also includes various symbols, such as 'x' marks above notes, and a 'G' symbol above a note in the second staff. The music concludes with a double bar line and a final chord symbol.



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Vazquez continued from page 33

music and it's not up front. You didn't even take a solo when I saw your band live. It sounded like you were there not to promote your drumming, but to enhance the music. Basically you have a natural instinct to play the drums the correct way. A lot of drummers don't think that way. It takes them years to realize that being in context with the music is the most important thing. What's your concept behind your playing?

RV: The key is to have enough power to control the energy that is necessary to execute the music with maximum effect. A drummer has to have enough power and emotional strength to lay down something that's convincing to the rest of the band. Basically, he has to put his cards on the table in a clear way so that everybody understands where the time is, and who is in control. It's like coming to a place where you know what you are there to do and you are not going to be distracted by yourself or by anybody else and get into "chatter."

RP: What kind of studies did you do and who were you influenced by?

RV: You know, only recently have I started studying with a teacher: Richard Wilson. He is getting me to use my hands correctly. I'd like to study more and develop more discipline and control to have more facility on the set. There will be a time when I will solo. That is something that I haven't been doing much of. It's not that I don't want to, it's that I am at a point where my left-hand grip is changing completely and I am starting to play with a completely different technique from the one I used before. My chops feel funny to me, but I am not worried. It will come. The main objective to me is to serve the music. I have an image of the drums and their function: drums are like a wave that pushes forward, carrying the rest of the music.

I spent a year or so playing with Clare Fischer's Salsa Picante and Alex Acuna was playing timbales and Poncho Sanchez was playing congas. Playing with those guys got me to think simple; I was learning patterns from them that were allowing the drums to fit with the type of Latin feel they were playing. I had to lay there and keep time. I also used to listen to players like Bernard Purdie, David Garibaldi, Tony Williams, and Eric Gravatt. Eric is the greatest.

RP: I don't really hear any Gravatt in your playing at all.

RV: I don't play those things in my music. I try to fit the music. My playing is going toward simplification. I want to be conscious of the groove. I try to follow the concept of having a commercial sounding rhythm section and still retain my freedom in the horns and harmonic structure.

RP: Is there anything that you feel you

haven't dedicated enough time to?

RV: My reading. I don't sight-read very well, even though I can follow up a bass or piano part and know exactly where I am because I can hear those chord changes, therefore I know where I am in the music. My sight-reading is something that I didn't take time to develop, because I was learning about chords and how to write for other instruments.

RP: So, in order to develop writing skills, something had to suffer, and in your case that was sight-reading technique.

RV: Absolutely true. If I can hear something, I can read it, but if I don't hear it, I can look at it for a long time and still not be able to execute it. Then again, most of the music I am playing is by feeling, whether it is a chord, a melody or a rhythmic passage. There was a magazine out called *Drum Charts* where they wrote out and printed some stuff from the Urban Ensemble album. I couldn't believe the rhythms that were there and I had played them! You see, when I play, I don't use preconceived ideas, but rhythms that will fit and be supportive to the music. Talking about real sight-reading skills, Vinnie Colaiuta is a reader. He sight-read "The Black Page," that drum solo that Frank Zappa wrote for Terry Bozzio. Now, that's incredible. I could never be able to do that, and I don't know anybody that could really do it. Carlos Vega is another excellent reader. Peter Erskine is an excellent drummer and reader. I saw the stuff he had to read for John Serry and that was scary.

RP: We have been talking about a lot of West Coast musicians; what is your reaction in coming to New York?

RV: Well, I feel a different energy and strength here in New York that I didn't know I had when I was in L.A. Probably I was dealing with some musicians that weren't ready to get emotional about this music; they played the notes, but they didn't play with commitment.

RP: This brings us to the "L.A. versus New York" factor. Obviously two distinctive concepts exist: the "West Coast sound" and the "East Coast sound." There are basic differences in the way of playing, learning, teaching and writing, and there is a question that springs out of this conflict: "Will I move to L.A. or to New York to make it?"

RV: The right thing is always going to be determined by the personal needs and by the level of musicianship. For anybody that's finishing school or wants to go to school and know about music, the best thing to do would be to go to New York because there is more music in a much closer area. There is a community of musicians here that feels completely different from the L.A. environment. At this point it feels a lot better to me, but maybe that is because it's kind of fresh to me, having just arrived here.

RP: Peter Erskine once told me that the difference between L.A. and New York is indeed comparable to a small apple and a big apple. How true is that statement?

RV: It's hard to answer that one. L.A. has a lot of great players, but the orientation is more towards the recording studio rather than putting bands together just to play music. Here in New York there is an understanding that guys want to play and want to be seen playing. There is a commitment to music. In L.A. there is more commitment to commercial playing. It's not who you are working with and the music you are playing, but how many sessions you are doing a week. That's okay, there is nothing wrong with that, but I don't see all those studio players perform live the way it happens in New York. Maybe they go out for major tours, but still don't play out as much locally. In L.A. the focus, whether for a geographical reason or other, is not on the live performance. Also people are not into going to see so-and-so play. You go to a club where some great players are performing and there would be five people listening to them.

RP: Did you have a hard time then getting out to perform?

RV: I can play in L.A., but it is hard. I woke up one day and I realized there were more people that I knew in New York that were direct and serious in saying "Roland, we will help you to do what you need to do" then there were in L.A. I have been playing L.A. for some time now, and they still mess up the advertising and the booking of my band. I come to New York, I put a whole new band together, we go in and play, and the place is packed. You saw the crowd: they yelled and screamed; they were into the music.

RP: One last question: if you decided to relocate to New York City, what would your priority be: your writing or session work as a drummer?

RV: Well, my number one priority is to express this kind of music, to continue to grow, probably through this kind of band. I would like to be able to do some writing for other people. I have a lot more music than I can play with my band; I would like for other people to start playing things that I have already written. In L.A., I was being hired to do horn arrangements for a while. I'd be glad to do that here too. But at the same time I would like to play drums, and not only for my band, but for others as well. I actually considered playing for someone that is established and letting my writing accumulate, so that I wouldn't have to struggle with my band for a while, but that thought changed here because there are so many guys willing to play that I would like to keep the momentum that was apparent the other night, and hang on to it for a little while.



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by Gordon May

Melodic Solo Construction

You've probably read it in this magazine a hundred times, particularly in this column. The importance of being aware of the form of a tune, the melodic line, even the chord structure, has been stressed repeatedly. Your knowledge of the above helps you to be a more musical player.

Familiarity with the melodic line, in particular, is extremely important in solo work. Max Roach is perhaps the finest example of melodic awareness and its relationship to the drum solo.

Learning to construct melodically oriented solos is a fascinating study in which you could spend months improving and refining your work. Let's begin by taking a medium tempo, thirty-two bar AABA tune like Duke Ellington's "Satin Doll." Sing or hum the tune aloud, or to yourself, at first. If you have some keyboard skills, work out the melody line. Find a recording if you're totally unfamiliar with the tune. Here's the melody line:

Example 1.

Example 1 shows a melodic line in treble clef, consisting of four staves. The first staff contains the first eight measures of the melody. The second staff contains the next eight measures. The third staff shows two first endings: the first ending (marked '1.') consists of two measures, and the second ending (marked '2.') consists of six measures. The fourth staff contains the final eight measures of the melody, ending with a double bar line.

Now let's begin to break the tune down. Isolate the rhythmic structure of the A section. Sing it again. Tap out the rhythm of the melody line on your snare drum *only*.

Example 2.

Example 2 shows a rhythmic structure in bass clef, consisting of two staves. The first staff contains the first eight measures of the rhythmic structure. The second staff contains the next eight measures, ending with a double bar line.

You should now be ready to embellish the basic rhythmic structure by creating variations on the line. Stay close to the basic framework of the tune at first. There'll be plenty of time to

stray further away when you're more adept at this type of creative practice. Here's a typical example:

Example 3.

Example 3 shows a rhythmic structure in bass clef, consisting of two staves. The first staff contains the first eight measures of the rhythmic structure. The second staff contains the next eight measures, featuring three triplet markings (marked '3') over the final three measures. Below the second staff, the text "(L R L)" is written under the first triplet, and "3" is written under each of the other two triplets.



Now here's the same A section built on the newly created rhythmic line, but utilizing the complete drum set. As you play the phrase, notice the subtle, yet obvious, relationships. The

trick in doing this is to hear the melodic line in your mind's ear while you simultaneously construct the solo.

Example 4.

Cym.
S.T.T.
S.D.
L.T.T.
B.D.

↓ --RimShot

We can now begin to work on the B section of the tune. Sing it first, or play it on a keyboard instrument if possible. Then tap the line out on your snare drum *only*.

Example 5.

Now here's a new rhythmic line built on a variation of the original:

Example 6.

continued on next page

You should now be ready to tackle the same B section variation using the drum set. Once again, the solo is totally

original, however, it clearly relates to the melodic line of the tune.

Example 7.

Cym.
S.T.
S.D.
L.T.
B.D.

(R)

Finally, here's the complete thirty-two bar solo. Each of the three A sections are different, but the musicality and logic of the solo is everpresent. *Once again, the secret is to remain totally*

conscious of the melody; absorb the rhythmic flavor and develop a feel for the complete phrase. Sing it to yourself as you construct your solo above it.

Example 8.

Cym.
S.T.
S.D.
B.T.
B.D.

(L R L)

(R R L) (R R L) (R R L) (R R L)

(R) (L) (R L R) (L)

(R R L L)

This is but one example of a thousand possibilities on this tune alone. If you really want to get the creative juices flowing, try playing a dozen or more consecutive variations on the tune. Play it until you completely exhaust your resources. You'll know soon enough when that happens as similar patterns will begin to reappear with greater frequency.

Remember to tape record your solos. Then sit back, relax and listen to yourself—analytically. Are you able to recognize the melody that underlines your solo? Is the solo musical? Are you incorporating good tonal interplay between drums and cymbals? Do you have a tendency to repeat yourself too often? Does the solo relate well to the melodic line? Do you move smoothly from one phrase to the next? If you're not pleased with what you did today, try it again tomorrow.

When you tire of the tune, or exhaust your resources, move on to another tune. There are hundreds of jazz tunes that lend themselves to this type of practice. Borrow a "fake book" and skim it for other good possibilities. Then get to work. This kind of totally creative practice will give your solos a much more musical flavor, and your thinking will become more musical in the process. Good luck.

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Q. Please tell me what A and K Zildjian cymbals are and how to determine which is which.

T. W.
Toms River, NJ

A. *The basic difference in appearance is that "A" cymbals have a spun metal look, as if they were turned on a lathe. The "K" cymbals have a hammered look. Each cymbal maker has their name on their cymbals, and unless your cymbals are very worn, the logo should be easily detected.*

Q. Drummers have different ideas about building strong chops. Some use the method of letting the sticks bounce in order to learn hand and finger control. Others feel that playing into a pillow with no bounce will result in strong wrist movement. Which of the two contradicting methods do most teachers and pros recommend?

S. H.
Brooklyn, N.Y.

A. *Most of the pro drummers would probably tell you to practice on the drum as much as possible, since that's the instrument you're learning. A practice pad would be second best. Playing on a pillow sounds good in theory, but to paraphrase Roy Burns, don't practice on a pillow unless you plan on playing pillows on the job.*

Q. I've one year left in high school and would like to attend an institute for rock/jazz drummers. I'm having trouble locating one that's not out of this world expensive! Would you please inform me of some institutes?

B. K.
Saginaw, MI

A. *There are many institutions that could meet your needs. A few that come to mind are "The Percussion Institute of Technology in California, Berklee School of Music in Boston, and the Drummer's Collective in Manhattan. What you seem to be looking for is a way to learn. This can be done through an institute, or it can be done through private instruction. You need to decide if a degree is important for your career, and if so, what kind of degree.*

Q. I exchanged an lp for another entitled *The Lou Stein 3, 4, and 5*. According to the sleeve notes, a drummer called Joe Morella is on every track. It must be early Joe Morello; I can tell by the brushwork. I would like to find out a bit more about this record.

R. D.
Middlesex, ENG

A. *Joe Morello informed us that he is indeed the drummer on that record. Joe said that Lou Stein was very active as a New York studio piano player at the time the record was made.*

Q. In the January '78 MD there was an article on Tony Williams. He mentioned he gave lessons. Could you please tell me how I could get in touch with him?

W. D.
San Jose, CA

A. *You can write to Tony Williams in care of MD and we'll forward your letter.*

Q. What kind of heads give the best stick response for North Drums without tuning them too loose?

R. N.
White Plains, N.Y.

A. *John Saunders at North Drums says: "Remo heads; specifically, a choice between Controlled Sound and Fiberskyn."*

Q. I've been playing matched grip for some time. I've noticed that all the top drummers that use matched grip seem to play with their thumbs on top of the stick like a tympanist's grip. I can use that grip on my right hand, but not my left. Which grip is right?

J. B.
Rochester, N.Y.

A. *Which grip to use when can be determined by many factors including, how your drums are set up, how many drums you have, and how your cymbals are set up. The article on matched grip in the April '82 MD should help clarify that. If there's a specific drummer you'd like to question on our Advisory Board, we'd be happy to forward a letter for you. Just write to the Board member in care of MD. But remember, the grip you use is only a means to an end—the end being a good sound. Use whatever grip enables you to get the sound you are looking for.*

Q. Could you please tell me what kind of drumsticks Steve Gadd uses? They are dark brown in color.

R.E.C.
Montgomery, AL

A. *Those sticks are the Steve Gadd model, manufactured by Yamaha in Japan. They are not available in the United States.*

Q. I would like to know the difference and purpose of two headed tom-toms, and single-headed concert toms.

S.C.
Marietta, Georgia

A. *The difference is in the sound. Double-headed drums have more resonance than single-headed drums. Also, there are more tuning options with double-headed drums. Concert toms have a less sustained sound. They are favored by those who like to stick a microphone up inside the drum.*



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ERIC CARR KISS

Q. Who were some of the groups you played with prior to joining Kiss?

Dennis Copeland
Portland, Oregon

A. I was playing with local bands on Long Island, up-state New York, in New York City and in Jersey. But since I joined Kiss, I've made it a habit of not telling anyone the names of the bands for purposes of secret identity. Let it suffice to say I was playing in a typical bar band.

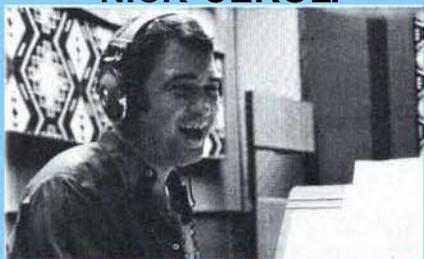


Q. Do you map out your solo before you perform it?

Will De Vaney
Tulsa, Oklahoma

A. I was never keen on drum solos. For the most part, drum solos become boring after a while. It's very hard to keep the average person interested in a drum solo. I decided where I wanted to start, and I knew it should build to a crescendo, and then that's where it should end. A lot of drummers stop and bring it down again and then they start over. You're better off taking it slow and just building it up. So I mapped out a couple of simple things, getting a little more complicated as I went along. In that framework I'd do my solo and within each particular part, I would never do it the same way twice. But it would basically be in that particular framework. Once I started finding out what worked, I eliminated a lot of stuff and just kept the best parts.

NICK CEROLI



Q. Would you recommend any books, records or other learning material for playing the brushes?

Steve Du Bois
Dallas, Texas

A. Well, offhand, there are no books that I know of. Outside of live playing, I think listening to records would be the main source of instruction. Go back and listen to Jo Jones, who is a master with

brushes, Shelly Manne, who plays with such taste, and Jake Hanna, who is wonderful with brushes. Brush work is like a lost art; it is almost obsolete. But fortunately there are more people becoming interested in jazz. Jazz seems to be getting more popular now that there is somewhat of a gap in popular music. The nuances and subtleties in brush playing go with jazz and not with contemporary music.

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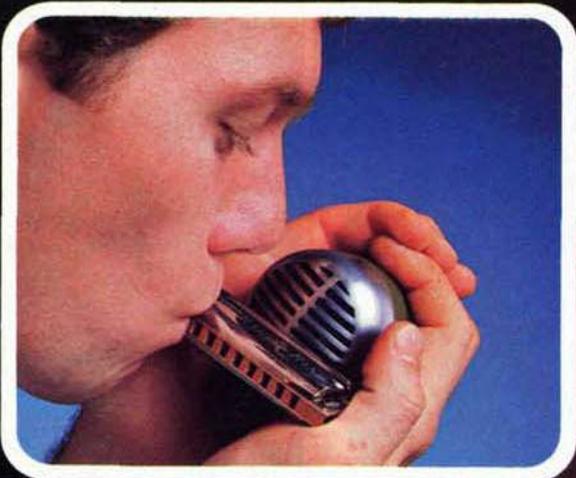
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Musser Marimba—Brentwood Model built in 1946. 4 octave rosewood keys; good intonation and warm sound. Completely re-conditioned frame. Looks and sounds beautiful, \$2350.00 or best offer. Contact Jason (415) 849-1600.

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NEED REPAIRS? REPAIRCUSSIONS offers complete, professional repairs for any instrument. Antique instrument restoration and custom work is our specialty. To find out more about the fastest growing repair shop in the country, write: REPAIRCUSSIONS, 68 Gebhardt Rd., Penfield, NY 14526.

T-SHIRTS Ludwig, Tama, Zildjian, Remo, Just Drums, Slingerland, Synare, Latin Percussion. \$8.00 or 2 for \$15. Just Drums, 59 N. Main St., Pittston Pa. 18640 Box 526.

Ludwig Black Beauty 4 1/2 x 15 Snare Drum. 1925 Engraved Shell, Super-Sensitive Double Snare Tensioning. Best offer. Write to Louis M. Gurvey, 27 Private Rd., Medford, NY 11763.

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DRUMMER—for an internationally known band. Must be EXPERIENCED in rock, latin, jazz, soul. Also, at least 2 years road work and recommendations needed. \$40,000/year. Resumes to SHK, PO Box 476, Sausalito, CA 94704.

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WANTED: Ludwig Floor Tom. 14" x 14" or 16" x 16". Sparkling Pink Champagne Pearl. Mainstream Percussion, 510 N. 16th St., Marshalltown, IA 50158, Phone 515/752-0669.

\$100 Per Week Part Time at Home. Webster, America's popular dictionary company needs home workers to update local mailing lists. All ages. Experience unnecessary. Call 716-842-6000 Ext 7282.

WANTED: HAYMAN DRUMS showroom new or latest model. Bass drum any size, 13" x 9", 12" x 14", 16" x 18" & 18" x 18" tom toms. 5 1/2" x 14" snare. Prefer white finish, but any will do. Reply to George R. Benner, 109 E. Olive St., Westville, NJ 08093.

WANTED: 9" x 13" and 16" x 18" used Slingerland Tom-Toms—Silver sparkle, Chrome hardware, good condition, Manufactured after 1955. Call Collect Charles Hollman (404) 255-1824.

INDUSTRY HAPPENINGS

PROFESSIONAL PERCUSSION CENTER ANNOUNCES NEW CLINIC SERIES

Professional Percussion Center, in New York City, recently began a new clinic series. Clinics will be held approximately every three weeks, and will feature prominent drummers from all fields of music, along with the drummer's own combo. According to PPC manager John Burcin, "The whole concept of the clinics is to create some interest and generate some enthusiasm. Where else can you go in New York City to hear a top drummer with his group

and then have a chance to ask questions? It's one thing to go to a clinic and hear a guy do a standard rap and then play a forty-five minute drum solo, but here, we have the drummer with his band. He can demonstrate things in context." The series was kicked off by a clinic featuring Elvin Jones and the Jazz Machine.

For information on future clinics, contact: Professional Percussion Center Inc., 151 West 46th St., New York, NY 10036.



At the recent Louie Bellson clinic held at PPC, Louie was greeted by several friends. Left to right: George T. Simon, John Burcin, Jayne Ippolito, Elvin Jones, Bellson, Mel Lewis, and Charlie Callas.

CBS-TV FEATURES SCOTT ROBINSON



Photo by John Kuzmich, Jr.

The CBS-TV network in Kansas City taped a special about Kansas City drummer Scott Robinson. The footage aired on Charles Kuralt's *Sunday Morning* news program.

The tapings took place at Scott's high school; at the Robinson home; at a jam session held at Harling's Bar & Grill; and at the Mark IV Lounge.

The CBS crew then followed fifteen-year-old Robinson to Chicago, where he performed at the National Association of Jazz Educators Convention with well-known drummer Louis Bellson.

Jazz pianist Billy Taylor was also in Kansas City for the tapings and, in addition to interviewing Scott, performed with Scott and bassist Milt Abel at the Harling's session.

REPERCUSSION RESIDENCY



The Repercussion Unit has just returned from an exciting and unusual residency engagement in Northern Illinois University. The West Coast percussion group including John Bergamo, Jimmy Hildebrandt, Gregg Johnson, Lucky Mosko, and Larry Stein, accompanied by visual-media artist Michael Marks, presented a 4-day series of concerts and workshops as part of the N.I.U. Festival of the Arts '82.

The Repercussion Unit opened the festival with a concert, performing original compositions from their first album. There was the usual R.U. diversity displayed with

pieces for drums, mallet instruments, "junk" percussion, and East Indian hand-drums. Throughout the residency, workshops and seminars were given in: Instrument Building, East Indian Drumming, 20th Century Composition, Recording Techniques, Aesthetics for Children, and Visual Art & Design for Performance. In addition, a specially designed program was presented for 600 youngsters bussed to the university from local elementary schools.

For more information, contact: Larry Stein, PAL Productions, Box 661, Pacific Palisades, CA, 90272.

STUDIO FUNK DRUMMING BY BURNS & FARRIS

Roy Burns, drummer, clinician and columnist, has teamed with Joey Farris, southern funk specialist and teacher, to create a dynamic new book for serious drummers of all ages.

Studio Funk Drumming is the first book of its kind. Each rhythm was researched from commercially released records as played by today's top studio drummers. The rhythms are categorized as to style, tempo and feeling.

Each rhythm has a metronome indication to aid the student in arriving at the proper "groove" for each style.

Included are: Commercial Funk Rhythms, Funk Samba, New Orleans Rhythms, Southern Funk Beats, Reggae (funk and authentic), Fusion and unusual time signatures, plus tips on recording, how to work with a click track, secrets of tuning and muffling for the studio, practice tips and more. List price: \$12.95.

Ask your local music dealer, or order direct from Rhythmic Publications, P.O. Box 3535, Fullerton, California 92634.

continued on page 108

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JUST DRUMS

PEARL MARCHING PERCUSSION

Pearl International has introduced a new line of marching percussion. Featured in its drums is the *Thunderhead Sonic-Cut* timp tom. The *Sonic-Cut* is designed to be its own projector. With the addition of *Thunderheads*, which are one inch larger than the shell diameter, the sound projection and pitch are greatly

improved.

Pearl's new *Commander 101C* snare drum features cable snares with two horizontal and two vertical adjustments. Unaffected by weather, the cable snares provide greater response projection and clarity of sound. *Power Pitch* bass drums are also available in 14" or 16" wide shells.

CB700—STYLE OF THINGS TO COME



Kaman Music Distributors have announced the arrival of the new *Mark Series* drum outfits from CB700.

These new outfits feature the CB700 exclusive *Mark Series* lugs on all drums along with double-braced hardware on selected outfits.

Pictured is the *MC-9 Mark*

Series outfit with 6 1/2 x 14 floor tom-tom, 10, 12, 13, 14, 15, 16 *Circle of Sound* tom toms. All wood-shell drums are 9-ply.

For more information on the new CB700 *Mark Series* drum outfits, write: CB700, Box 1168, San Carlos, CA. 94070.

COSMIC PERCUSSION THRONES

The latest addition to LP's line of Cosmic Percussion drum hardware is CP341, *The Super Throne*.

This throne is intended for the drummer or keyboard player who requires a rock-steady seat with plenty of padding. Pictured with CP340, CP341—*The Super Throne*—lists for \$89.50.



HOHNER ADDS DRUM ACCESSORIES

M. Hohner, the world's largest manufacturer of professional harmonicas, is currently introducing a new line of drum accessories. Hohner's *Custom Cymbal Stand (PN A-110)* rests on a chrome-plated steel tripod base and features two height adjustment rods for greater extension. The cymbal tilt utilizes over-sized wing nuts for better support and ease of adjustment. *PN A-120* is a *Custom Boom Cymbal Stand* with a balanced, solid steel, mini-boom attachment. Hohner's *Custom Hi-Hat (PN A-130)* features a chrome-plated main guide with direct pull action

and cymbal tilt. The unit is designed with positive-lock height adjustment, wide tripod supports with skid-free rubber feet and non-skid die-cast footboard. Hohner has also added a new *Custom Snare Drum Stand (PN A-140)*. The chrome-plated main shaft comes complete with tripod base and non-skid rubber feet. The unit is adjustable for height and snare tilt. The carriage is adjustable with vice-grip, vinyl-covered clamping arms.

For information, contact M. Hohner, Andrews Rd., Hicksville, N.Y. 11802.

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FREE CATALOG

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SOUND CONCEPTS PRESENTS THE "KICKER"



The Kicker is a sliding footplate accessory for the bass drum pedal. J. Purdy, President of Sound Concepts, says, "When you add this accessory to your bass drum pedal, you can play 30% to 40% louder with half the effort. You can play two strokes with one movement; cut your energy output by 50%; and open your bass drum playing to possibilities similar to hand movements."

The Kicker can adapt to footpedals where the footboard can be removed, which covers about 80% of the market.

For more information:

Sound Concepts, 125 Burgess Ave., Toronto, Ontario, Canada M4E 1X3.

continued on page 108

When Miking Drums Use The Mikes Designed For Drums...



...And Use The Stands Designed For Drum Miking

Drums are unlike any other instrument. They create their own special problems for the soundman. That's where Ibanez Tech II Mikes come in. The Ibanez IM70, IM76 and IM80 were designed specifically for drums and percussion. The IM70 has superior transient response, so the sharp attack of your snare and Tom won't be lost. The IM76 gives extra drive to low frequencies, so the floor toms and bass will punch through, and the IM80 condenser handles cymbals, gongs and



other high frequency percussion like the champ it is. Mike it right with Ibanez.

Most mike stands weren't designed for miking drums. Extended boom positions and heavy mikes don't mix with traditional designs, so Tama incorporated its best drum hardware ideas into the most stable mike stands you can use—Tama Strong arm Stands. See them both at your dealer today.



BRADLEY'S URBAN GYPSY

After nearly five years of handling the percussion responsibilities for the Chuck Mangione quartet, James Bradley Jr. is striking his own path in music. He has created his own musical group called Urban Gypsy. James sings lead vocals along with friends Donald Griffin, one-time performer with the Miracles, and Kenny Christsen, former bassist for Deniese Williams.

Urban Gypsy has completed an album and is looking towards a tour.

In addition to starting a new group and making an album, James has also found time to do a number of percussion clinics. He performed several clinics in New Jersey and Ohio, in conjunction with the Slingerland Drum Company. Each clinic was overwhelmingly received.

For information, contact: W. A. Fennal, 938 Cooper St., Deptford, NJ, 08096.

PRIMARILY PERCUSSION A CONCERT OF STARS

by Charles M. Bernstein

For two nights in mid-March, the stage of the Performance Gallery in San Francisco was filled with percussion instruments of every shape and size. The concert, titled *Primarily Percussion*, was produced by Barry Jekowsky, tympanist with the San Francisco Symphony. For this unique occasion over twenty of the Bay Area's best percussionists and various musicians from the San Francisco Symphony, theater, ballet, opera, jazz, rock and Latin idioms were utilized. George Marsh, Steve Mitchell, Jose Lorenzo, Scott Morris, and steel drummer Andy Narell were some of the better-known performers involved.

The concert was dedicated to two pioneering composers in the field of percussion: Lou Harrison and John Cage. The variety of music performed ran the gamut from avant-garde to African and Latin.

There were also three world premier performances: "Marshland" by Mel Graves and George Marsh, "Sustenuto" by Paul Nash, and "Starry Nights and Doggy Days" by Larrie London.

When asked the purpose of the concert, Barry explained, "First, to increase the audience for percussion concerts, second, to get good people to write pieces for us, and third, it's a meeting of minds, a blending of the right people." He went on to state, "For me, the concert was a pipe dream; it was a fantasy. What we have in this city is so unique to this country, let alone the world. I was just astonished at everyone's playing. It was a concert of stars. Watching everyone up on stage, being part of it, and seeing the audience reaction was incredible."

As a final note, the concert was recorded by KQED FM and will be released for syndication on National Public Radio.

NEW LINNDRUM

Linn Electronics, manufacturer of the *LM-1 Drum Computer*, has introduced an improved model called *LinnDrum*, at a substantially reduced price.

LinnDrum contains studio-quality digital recordings of drums and percussion stored in computer memory: bass, snare, open and closed hi-hat, three toms, two congas, side-stick snare, tambourine, caba-sa, cowbell and handclaps. Crash and ride cymbals are new features that complete the set. Snare, toms and congas are all tunable by front panel controls, or control voltage inputs.

Designed with non-technical musicians in mind, *LinnDrum* stores as many as forty-nine different rhythm patterns, all simply programmed by the user in real time, with adjustable error correction and complete editing functions. Dynamics, odd time signatures and "human rhythm feel" are all programmable. In

the "song" format, pre-programmed patterns are arranged for playback in desired sequence.

All patterns remain in memory even with the power off, or tape storage functions enable programmed data to be kept on cassette for reload at a later time. *LinnDrum* will sync to a variety of synthesizers and sequencers, and can overdub to tape.

Although separate outputs for all sounds are provided, a convenient stereo mixer with volume and pan sliders is integrated into the front panel. Another interesting feature is the ability to change drum sounds, using alternate "chips" supplied by the factory. Custom-prepared sounds are also available.

The *LinnDrum* will carry a suggested retail price of \$2995. For more information contact: Linn Electronics, Inc., 18720 Oxnard Street, Tarzana, CA 91356.

AUDIO-TECHNICA MICROPHONE CATALOG

The complete Audio-Technica *800-series* line of microphones and related accessories is presented in a new four-color, 24-page catalog produced by Audio-Technica U.S.

Pictured and described are a broad array of microphones, cables, windscreens, line matching transformers, stand clamps, shock mounts, desk stands, and power supplies. The catalog features several

pages of user information to assist the microphone buyer in making a wise choice of microphones for specific applications.

The catalog is being made available through Audio-Technica microphone dealers throughout the country. Single copies may be obtained, also, by writing directly to Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224.

AUG./SEPT.'S MD



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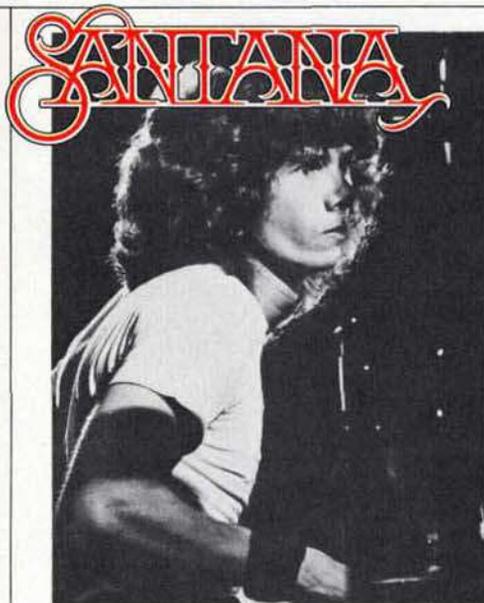
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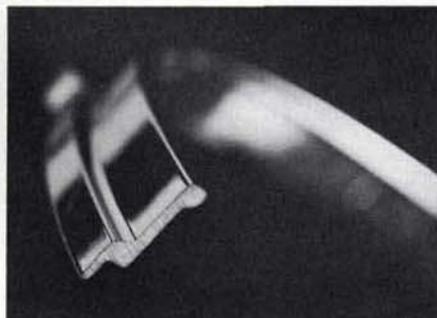


Santana's Drummist, Graham Lear laid all of the following on us, without missing a beat.

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What more can we say, except listen to Graham ... and Gretsch, on Santana's explosive Columbia album release Chango, coming soon.



We caught Graham in an obviously unposed moment of reflection.

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Freddie White
Earth, Wind & Fire

You're smokin' along in the driver's seat, setting up the bottom line for the dancers and the groovers. You turn on some intensity and push all the way through. Your cymbals are in constant motion as you get to where the ultimate job of creating is. Over and over, after each crash, you keep sensing the heat.

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