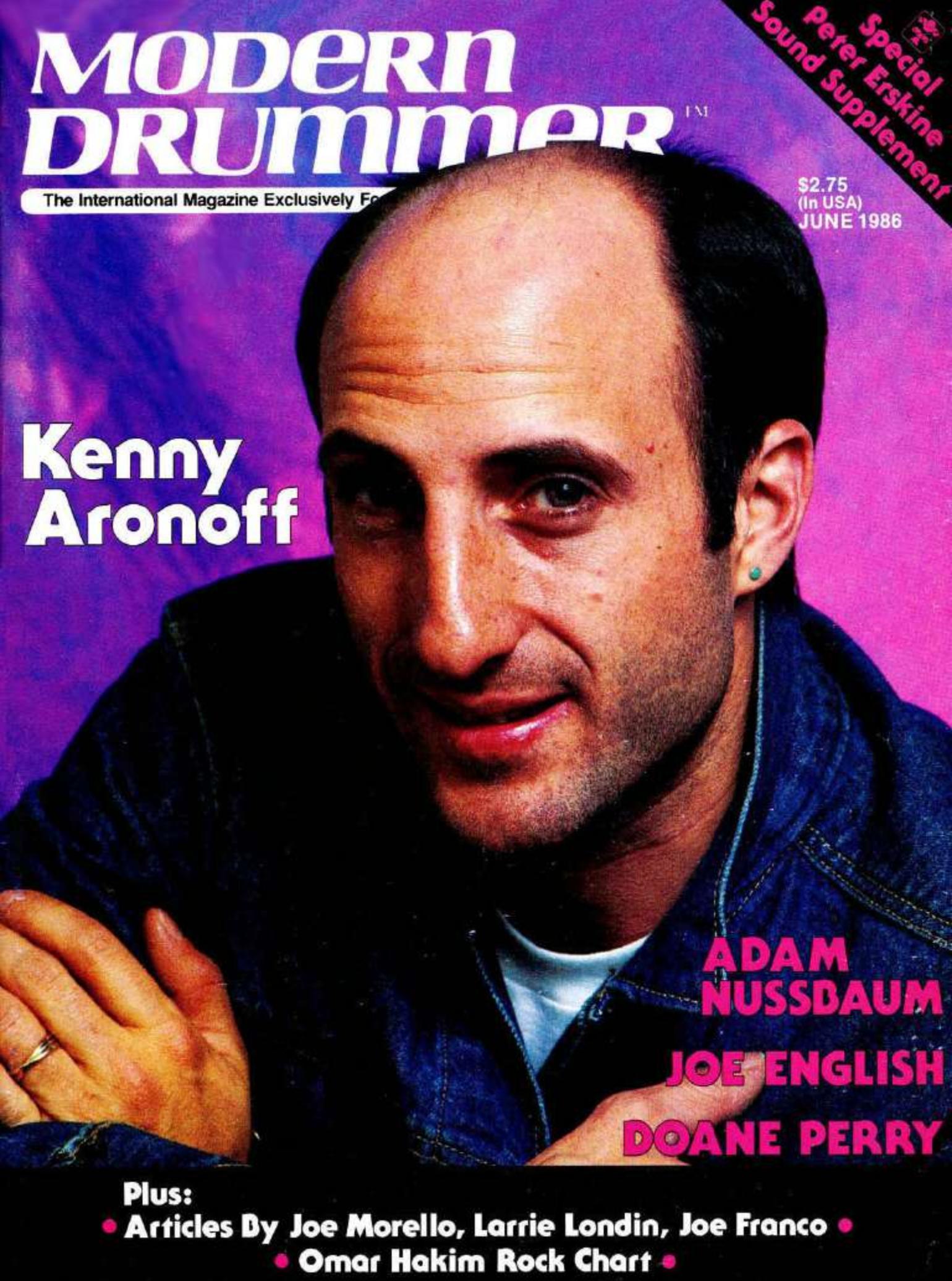


MODERN DRUMMER™

The International Magazine Exclusively For

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JUNE 1986

Special
Peter Erskine
Sound Supplement



**Kenny
Aronoff**

**ADAM
NUSSDAUM**

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Plus:

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- **Omar Hakim Rock Chart** •



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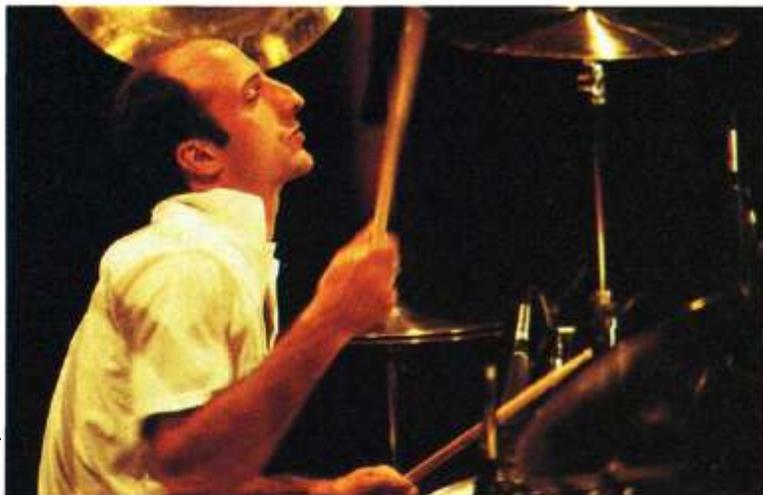
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Features

Cover Photo by Rick Malkin

KENNY ARONOFF

Photo by Paul Malkin/Photo Reserve, Inc.



If you've ever heard a John Cougar Mellencamp record, then you know that no one can hit a backbeat like drummer Kenny Aronoff. But even though Mellencamp's music calls for a fairly basic drum style, there's a lot of thought and effort behind those distinctive grooves.
by Rick Mattingly 16

ADAM NUSSBAUM

The new generation of jazz musicians must have a combination of fresh ideas and a solid understanding of tradition. Adam Nussbaum's work with such artists as Gil Evans and John Scofield is evidence that he meets those requirements.
by Josef Woodard 22

JOE ENGLISH

His work with Paul McCartney & Wings and Sea Level put Joe English at the very top of the music business, and yet he felt that there was something lacking. He found the answer through nothing less than a miracle.
by Scott K. Fish 26

DOANE PERRY

He was born in New York and now has a home in L.A., but Doane Perry is best known for his work in an English band (Jethro Tull) and an Australian group (Dragon).
by Jeff Potter 30

MD SOUND SUPPLEMENT: FOCUS ON HI-HAT

Peter Erskine demonstrates a variety of hi-hat styles and techniques on this exclusive Soundsheet recording 38

Columns

EDUCATION

ROCK CHARTS
"Consider Me Gone"
by James Morton 34

CONCEPTS
Drumming And Burnout
by Roy Burns 44

IN THE STUDIO
Working With Click Tracks And
Drum Machines
by Larrie Londin 52

TAKING CARE OF BUSINESS
The Drummer As Leader: Part 2
by Simon Goodwin 68

ROCK PERSPECTIVES
Phrasing Concepts: Part 1
Three-Note Groupings
by Joe Franco 78

STRICTLY TECHNIQUE
Table Of Time
by Joe Morello 86

DRIVER'S SEAT
Chart Reading: Part 4
by Gil Graham 88

ELECTRONIC INSIGHTS
Basic Programming For Electronic
Drums
by Tracy Hoeft 100

LISTENERS' GUIDE
by Chad Wackerman and Gil
Moore 104

EQUIPMENT

PRODUCT CLOSE-UP
Consumer Poll Results
by Bob Saydlowski, Jr. 110

JUST DRUMS 114

PROFILES

PORTRAITS
Jimmy Nicol
by Austin Teutsch 48
Andy White
by Susan Hannum 49

NEWS

UPDATE 6
INDUSTRY HAPPENINGS 112

REVIEWS

ON TAPE 106
PRINTED PAGE 108

DEPARTMENTS

EDITOR'S OVERVIEW 2
READERS' PLATFORM 4
ASK A PRO 10
IT'S QUESTIONABLE 12
SLIGHTLY OFFBEAT
Drum Trivia #1
by James Morton 42
DRUM MARKET 102

EDITOR'S OVERVIEW



Show Time

Shows, expos, and conventions—does the music industry have enough of them? Well consider, if you will, a typical yearly schedule. We start each year with the National Association of Music Merchants (NAMM) Winter Expo in Anaheim, California, in mid-January. This is followed up in February with the Frankfurt, West Germany Music Fair and then the Leipzig Spring Fair in March. There's a welcome breather during April and May, while everyone prepares for the main event: the NAMM Music Expo, usually held in Chicago, and lasting four days in mid-June.

Does that seem like enough for one year? It sure does, but it isn't. In late July, it's time for the British Music Fair in London. Four days after the closing of the London Fair, it's off to Sydney, Australia for the Australian Music Exhibition. As if that weren't enough, consider that the next stop is Toronto, Canada for the Canadian Music Fair six days after the show in Australia.

Well, that should definitely be the end of it now, wouldn't you think? Wrong! Shortly after Labor Day, it's back to Europe and sunny Italy for the Italian Music Fair, not to be outdone by the Paris Music Fair later in September, nor the final show of the month in Barcelona, Spain. Surprisingly, no one has yet to put a show in October! Until they do, we'll just have to wait for the Percussive Arts Society International Convention held in a different American city each year in early November.

Finally, the last event of the year: the New York International Music And Sound Expo late in November.

Perhaps you're wondering just how *MD* fits into all of this? Well, I think it's obvious that we can't be present at each and every one of these events. However, if we can't be there in person, we do make our presence felt by sending magazines for display, or by assigning a foreign correspondent to report on items of importance to *MD* readers. For example, the issue you're reading right now will be available in rather huge quantities at NAMM in Chicago, where hundreds of music dealers will get a chance to see us. It's here where *MD* editors will make contact with the major percussion people, look over what's new in each line, and then pass that information along to you, sometimes even before certain products arrive at your favorite shop. It also gives us an opportunity to evaluate various drum lines, gauge the current standing of the many companies, and try to determine what direction each appears to be taking.

True, it's an ungodly number of shows—perhaps way too many. But until someone comes up with an alternative method, which isn't likely, it seems as though *Modern Drummer* will just continue to follow the drum industry from one city to the next, reporting our findings to *MD* readers in the best way we can.

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MEL GAYNOR—SIMPLE MINDS



READERS' PLATFORM

JERRY MAROTTA

I would like to express my appreciation to Robyn Flans in regard to the recent, outstanding article on Jerry Marotta [March '86 MD]. Jerry is truly an innovator and an inspiration. Rarely do we find such a caring individual. He is a credit to our profession, yet sadly enough, such individuals are often overlooked. Finally, much to my delight, he seems to be receiving some of the credit he so greatly deserves. This just confirms my strong belief in your outstanding publication.

Jerry Streamer
Hamburg, NY

DAVE CALARCO

In the February, 1986 issue of MD, David Calarco implied that there is a direct correlation between the quality of a recorded drum sound and the size of the recording budget. I would like to assure MD readers that, in my experience, the more important factors in obtaining a good drum sound are (1) having a well-defined concept of what you wish the drums to sound like, (2) careful mic' placement, and (3) having a good engineer. Almost all professional-quality studios have decent consoles, tape machines, microphones, and what now amounts to state-of-the-art outboard gear (in terms of digital reverb, delays, effects, etc.), so the notion that a good drum sound is predicated on spending a lot of money (supplied vis-a-vis a "major record label and the amount of money that they're pumping into that album") is nonsense.

Peter Erskine
New York, NY

HELLO FROM HAL

Just a quick hello, and a note to let you know that, since my retirement here to Arizona, anyone wishing to write to me may do so directly. My best to the staff and crew at MD, and to all the drummers out there.

Hal Blaine
P.O. Box 6166
Scottsdale, AZ 85261

ENDORSEMENT SOLICITATIONS

What's going on here? Looking back on the interviews of the last two or three issues, I've noticed more than a few of the artists featured taking time out in mid-response to voice not particularly subtle hints to manufacturers that they'd be open to even more endorsement deals, should the offers be forthcoming. Now, I'm not against these drummers getting a few perks for being rich, famous, and sometimes talented. But to use a public forum, directed for the most part at "the great unwashed," such as myself, in order to flagrantly plead for more freebies, is a trifle extreme. Like most of your readers, I toiled long and hard to acquire my family of instruments. No one offered me free stuff, and I didn't ask for any—aside from hitting the area auto shop for some used brake drums. To see this current trend develop is indeed disheartening. We subsidize these guys enough through increased instrument prices without having them afforded the chance to ask for more, in a magazine normally devoted to the education of players and the advancement of the art.

Anyway, while I've got your attention, I've been playing my drums for the past ten years, and they're starting to look a little ratty. So if any manufacturer out there wants an endorsement from a seriously weird player who rarely, if ever, leaves the confines of Happy Barbecue Music Research Laboratory, well, I'd be happy to listen . . .

Kraig P. Harris
Toronto, Ontario, Canada

CHRIS BRADY

Rick Van Horn's article on drum maker Chris Brady [March '86 MD] has me so excited that I want to take the next flight to Perth, Australia! It's about time that craftsmen started making drums as the fine instruments they deserve to be. Bravo, Mr. Brady! When I'm in the financial position, I'm going to commission an entire kit. Thanks to Rick for a great interview.

Mike Marble
Bridgeport, CT

STUDIO DRUM SOUNDS

I would like to thank you for your article, "Studio Drum Sounds," in the January '86 issue. Having taught drums for the past 22 years, I have seen a change in the past six to eight years of young drummers trying to simulate recorded drum sounds on their acoustic, live drums. The results have been drummers trying to play on overly muffled drums, and playing into the drum. As a teacher, I have had to deal with the resulting technical problems. Your *Sound Supplement* to the "Studio Drum Sounds" article has made it easy to illustrate that what you play and what you hear many times are two different things. It is information of this type that educates young drummers, and this is an asset to our industry. Keep up the good work.

Glenn Young
Editor, *Drummers' Network*
Mission Viejo, CA

THE DRUM BUG REVISITED

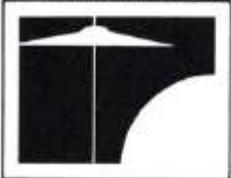
I've kept Ron Spagnardi's *Editor's Overview* column from the November, '85 issue, "The Drum Bug," tucked away in my desk for the last few months. I reread it periodically, and it always brings a grin as I recognize myself so accurately depicted.

I'm a middle-aged female rock 'n' roll drummer. As you can safely assume, there are not too many drummers among my peer group. It is sheer delight each month to receive *Modern Drummer* and read about people who share my love of drumming. The special pleasure of "The Drum Bug" was in having my "consuming passion" validated and defined so well.

May I please add to symptom No. 1 in "The Drum Bug" that the same euphoria also develops upon receipt of my monthly issue of *Modern Drummer*, at which time the need to read supersedes whatever else I had planned to do. I thoroughly enjoy the magazine, and expect to be a long-term subscriber.

Mildred Spurbeck
Lansing, MI

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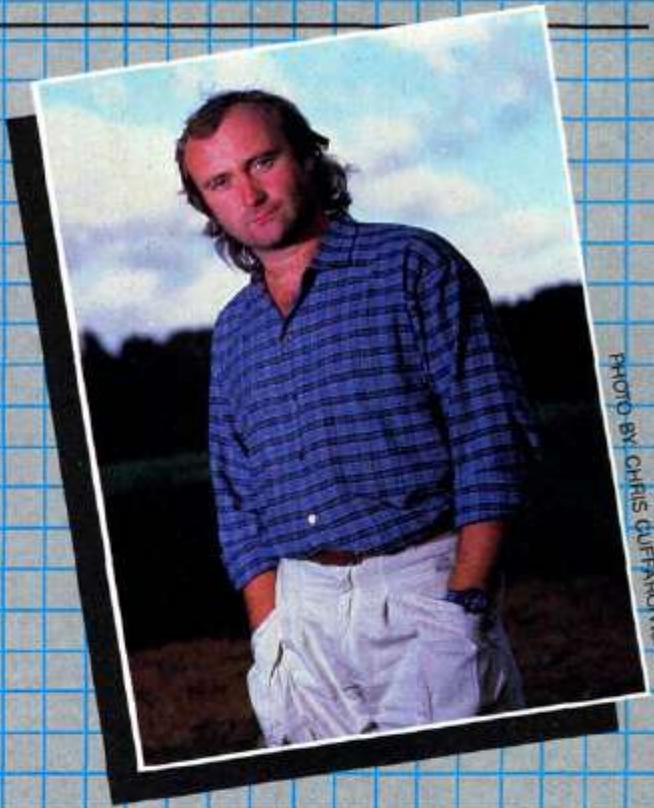
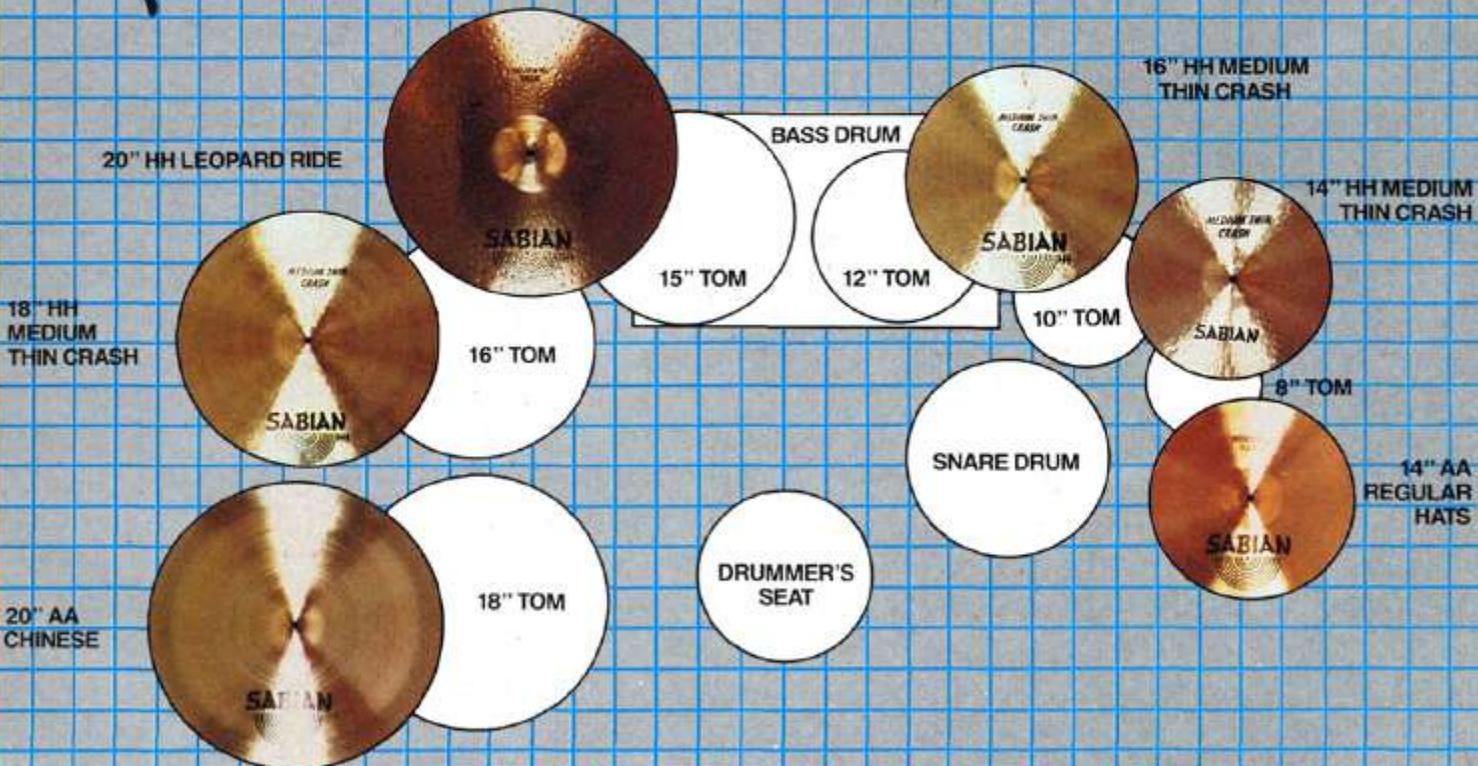


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Phil Collins

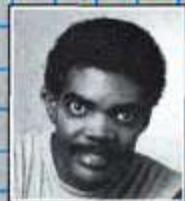
Phil Collins



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Lionel Richie



Jarrrie Oldaker
Eric Clapton



Stephen Ferrone
Session Master



Fat Masteiotta
Mt. Mister



Gary Mallaber
Session Master



Photo by John Lee

Dave Weckl has recently returned from a European tour with Chick Corea, and is about to embark on a summer tour of the prime jazz festivals in the States and the Live Under The Sky festival in Japan. Dave can also be heard on Corea's *Electric Band*, which was recently released.

About how he got the gig last year, Dave says, "I was playing with Bill Connors at the Bottom Line in New York, and Chick was in town with his trio. He had the night off, and I had been recommended to him by Michael Brecker and Tania Maria. He wanted to see me play, so he came down and checked it out. We hung out for a while afterwards and got along really well. He told me about the idea of what he wanted. He called me a couple of weeks later and told me about a couple of weeks' work in April. We started happening from the first rehearsal on. He wanted to get back into electronic music and have his own band again. He delved back into the electronic thing very heavily; there wasn't even an acoustic piano on stage. In April, I didn't really have my electronic system together, but in the summer, I spent a lot of time getting it together. It's still acoustic drums, triggering different electronic things. It's all new music though. The album has a variety of things on it, from a straight-ahead tune to a backbeat-oriented tune and more accessible things.

"It's been such a learning experience playing with Chick, because he's so intense when it comes to being musical. He never stops practicing, and he's so good anyway that it really makes you focus on yourself and really try to get your own thing together. He

really concentrates a lot on how to actually orchestrate a piece of music on your instrument. For him, that means what keyboards and how he's going to voice things. So I take the same approach with drums and ask, "Which drums am I actually going to play things on?" The concentration is the heavy thing."

This past year Dave also recorded Japanese albums with Michel Camilo (*Why Not*), Richard Tee (*The Bottom Line*), Ronnie Cuber, and Dave Matthews. Camilo and Tee's LPs should be available in the States. He also did a cut on Peabo Bryson's album last year, as well as the soundtrack for *A Chorus Line*, Richard Pryor's recent film, an album for Special EFX, numerous jingles, and TV sessions. Certainly, the gig with Chick Corea cuts into his lucrative studio career.

"It is an issue," Dave admits. "I talked to Chick and he understands that there are a lot of other things going on in both mine and John's [Pattitucci] curriculum. We're trying to schedule everything so we're not out on a consistent basis for long periods of time, but I've given him my full commitment and attention. It really hasn't affected me all that much, though. I've been lucky enough to come back into town and still get calls. It's a paranoid thing in the musician's mind, though. Nobody wants to leave town, but there's something in me that needs to have a balance between the studio thing and the live thing. Chick's thing is really great, because the crew is wonderful and it's been such a learning experience. It's a real good environment."

— Robyn Flans

Carla Azar is on hiatus as the drummer who has been playing on the hit series *Fame* since August of last year. While she is the on-camera drummer, synching to already recorded tracks, Carla says one of the prerequisites was definitely that she be a player. "They got my picture through the union, the casting agent called me to look at me, and he wanted to know if I could really play. I said yes. I had been playing for a number of years. A lot of on-camera stuff is really fake, but you need the money, so you do it. Actually it's a lot of fun. But I want to be proficient at all styles and be a good musician first."

Being a female drummer has its pros and cons, according to Carla. "In some cases, it's easier being a woman. When people are looking for 'image,' a lot of times they'll go with a woman over a man. On the other hand, since there are not



Photo by Jon Mejia

too many well-rounded female drummers around, I won't even get the chance to audition for some gigs. So actually, there are two sides to that story."

Among other work this year, Carla appeared in a female band in *Back To The Future* and in a Levis commercial. She's also been playing around the L.A. area in a group called *New Breeze*.

— Robyn Flans

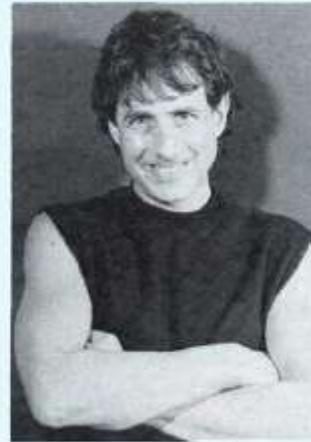


Photo by Karla Merrifield

A video recording and album of John Lennon's One-To-One benefit concert held on August 30, 1972 at Madison Square Garden have recently been released. John was backed up by the Plastic Ono Elephant's Memory band, of which **Rick Frank** was the drummer, along with Jim Keltner. According to Rick, "I started Elephant's Memory in 1967. It was a five-piece rock 'n' roll band, which gradually changed personnel. In 1968, we developed a very modern, horn-band type sound. We were using electrified horns, and our sound was extremely

different for the time."

Then in 1972, Elephant's Memory was chosen to play at the benefit concert with John and Yoko. Rick describes how this came about: "We met them three or four months before the concert. John had heard the band live on a simulcast radio show and just liked the sound. It was sort of like the Plastic Ono Band sound that he had used in prior recording. Within two nights, we were hooked up with him." Rick quips, "It was just an instant karma!"

About playing with Jim Keltner, Rick says, "We rehearsed quite a while for the Garden. We didn't discuss much. It was just working the parts out by playing. He was one of my idols anyway. Never once did I feel ill at ease or anything but completely satisfied. It was a wonderful feeling."

In describing performing with John Lennon, Rick says, "There was a feeling of awesomeness about it, but that aspect wore thin because we had so much work to do. He wanted this to be special. There were two concerts at the

continued on page 8

In The Current Issue Of **MODERN PERCUSSIONIST**



Mike Mainieri

From his work with Buddy Rich in the late '50s to his current activities in the studios and with Steps Ahead, vibist Mike Mainieri has always been at the forefront of style and technique. In this *MP* exclusive, he discusses his career and explains how MIDI is helping him bring the vibes into the contemporary music scene.

Repercussion Unit

Whether it's a serious new music concert or a Fourth of July parade, John Bergamo, Jim Hildebrandt, Gregg Johnson, Ed Mann, Lucky Mosko, and Larry Stein bring the same combination of musicianship, exploration, and fun into whatever they are involved in.



Photo by Jaeger Katos

Ray Mantilla

Mantilla's combination of jazz and Latin music has made him in demand with such artists as Dizzy Gillespie, M'Boom, and Herbie Mann, as well as his own group, Space Station.

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Rick Frank continued from page 6
Garden on the same day. The video is a combination of both. I'm wearing different clothes in the same scene. They cut it so that, in 'Come Together,' I have a black shirt on in one shot and a white vest on in the other. The continuity isn't the best, but the feeling is there!"

After the concerts, Rick continues, "the plan was to take it from the Garden and do a series of benefit concerts for different charities. John couldn't work for money because of his immigration status. But he was the victim of a witch-hunt. As it turned out, they said he would lose any chance of getting a green card and staying if he did any more live performances. So the sad fact is that we could only record after that. Elephant's

Memory was with John for about two and a half years. He showed us more about recording our own songs than anyone else had."

Elephant's Memory stayed together until 1976. Since that time, Rick has started his own recording studio in New York. "It's an eight-track studio called Rogue. We produce other people and do jingles." Rick currently has another band, which is called Stigalators. He describes it as "sort of an offshoot of Elephant's Memory. It's the result of a dream I had of putting some of the experiences of what we were doing with John and Yoko on tape. It's the first band that I've been really happy with since that time."

— Susan Hannum

For Men At Work fans, original drummer **Jerry Speiser** was in L.A. recently, working with Peter McLan, the producer of the first two Men At Work albums. Hopefully, the project will bring Jerry back to the States soon.

About the split with Men At Work, Jerry says, "There were too many internal hassles. I didn't like what was going on, both musically and in the way the band was being managed. It wasn't being looked after with the band members' interests at heart."

Jerry departed the group in April, 1984, but it wasn't until March of '85 that legalities were settled and he was able to resume any musical interests. Not being one for sitting still, Jerry busied himself with directing a comedic theatrical production and opening a drum shop in Richmond, Australia called Mackins, with partner Bill Mackin.

"Bill Mackin worked in another drum shop where he was just an employee. He was really responsible for that shop doing so well, and he wasn't getting a cut of the action. We were both sort of pissed off about the way our businesses were being run. It became obvious that we shared similar business philosophies, and we thought we should do something someday. My philosophy of the drum shop is that it's sort of putting something back



Photo by Rick Malkin

into the industry that made it possible for me to have the money to do it. We put this shop together using the aspects of everything he knew on his side, and what I knew as a customer. For instance, we dealt with the problem of when people come to a shop with equipment and they have to put the stuff down, open the door, sneak their feet in there to hold it open, pick up their gear, and go through. We decided it was fundamental that we should have a sliding door, so people could come to the door with both hands full. We've done little things like that. Also, we isolated all the various aspects for a drummer, so if you need a bass drum pedal, you go to one spot where there are a dozen of them attached to the wall with little rubber pads so you can try them out. Everything is laid out in its own area." Currently in Australia, Jerry has been working with a band called SX.

— Robyn Flans



As drummer for Orchestral Manoeuvres In The Dark, **Mal Holmes** is currently back in England on the heels of an American tour, opening for the Thompson Twins. Between the tour and having a song on the *Pretty In Pink* soundtrack, Mal is pleased that the band is finally getting some recognition after six albums and being together since 1978. "We're forerunners of the electronic music of people like Howard Jones, Thomas Dolby, and the Eurythmics," he says.

Regarding their recording process, Mal explains, "In the studio, we use a lot of triggers and click tracks, but the main bulk of the drum stuff is put down live. I've been working with click tracks for years, so I'm used to them and love working with them. On the last album we used a lot of live drums, so I took the drums off the multi-track in the studio and simply sampled them into my Simmons. Sampling is so important in England. It's done every day in the studio.

On anything you hear on the charts, you can guarantee that there's something that's been sampled on keyboards or the kit. The good thing about it is that you can put the drum track down, and if you don't like the snare drum later on, you can get a good sound, put it into an AMS, and then trigger the AMS. It doesn't bother me as long as it aids the track. I'm not bothered about the moral behind it and stealing anyone's sounds. To tell you the truth, I'd be flattered if somebody stole my sounds. If we're talking about taking eight bars of a song and sampling it into a Fairlight, that would get me down because I would have preferred to have gone in and done the session myself and gotten paid for it. But if they're just going to steal a hi-hat, a snare drum, or a kick drum, okay.

"Sampling is here to stay, but I don't think machines will ever take over. I don't think the electronics are going to last. Two or three years ago in England everything was Linn, DMX, or Fairlights, and there were no drummers on anything. Drummers have groove; they can feel tracks and the way they are going. A machine can't replace a drummer."

— Robyn Flans

Butch Miles just finished playing at the Sarasota Jazz Festival in Florida, the Odessa, Texas Jazz Party, and is currently doing some work with Lena Home. **Cliff Davies** on tour with Ted Nugent. **Paul Wertico** just finished a series of drum clinics before resuming work with Pat Metheny. **Benny Gramm** working with Yoko Ono on a world tour. **Jerry Kroon** on new albums by Billy Joe Royal, Bobby Bare, and a big band LP with steel guitarist Buddy Emmons. **Jerry Carrigan** on new John Denver album. **Casey Scheuerell** recently returned from a two-month South American tour with Charlie Garcia, Pedro Aznar, and Pino Morrone. Last year, Casey worked with Jean-Luc Ponty, recorded with Jeff Richman, and is currently gearing up for a summer clinic tour. **Mike Huey** on Joe Walsh's upcoming LP. **Chad**

Wackerman working on a new Men At Work LP. **Marvin Kanarek** just off the road with Burton Cummings. **Phil Collins** recently produced Howard Jones's single "No One Is To Blame." Phil also can be heard on the cut's drums, as well as singing background. **Don Henley** is producing Jon Wait. **Kenny Malone** on John Hartford's current release. **Eddie Bayers** on Crystal Gayle's new record and Dobie Gray's newest release. Bayers recently produced an album by Sonny Throckmorton on which **Jerry Kroon** played drums. **Alan Kerr** has been on the road with Ronnie Milsap. That was Alan backing various artists during the Milsap segment of the Grammys last February. **Roli Garcia, Jr.**, participated in the Nippon TV Network (Japan) presentation *Super Kids In the World*.

— Robyn Flans

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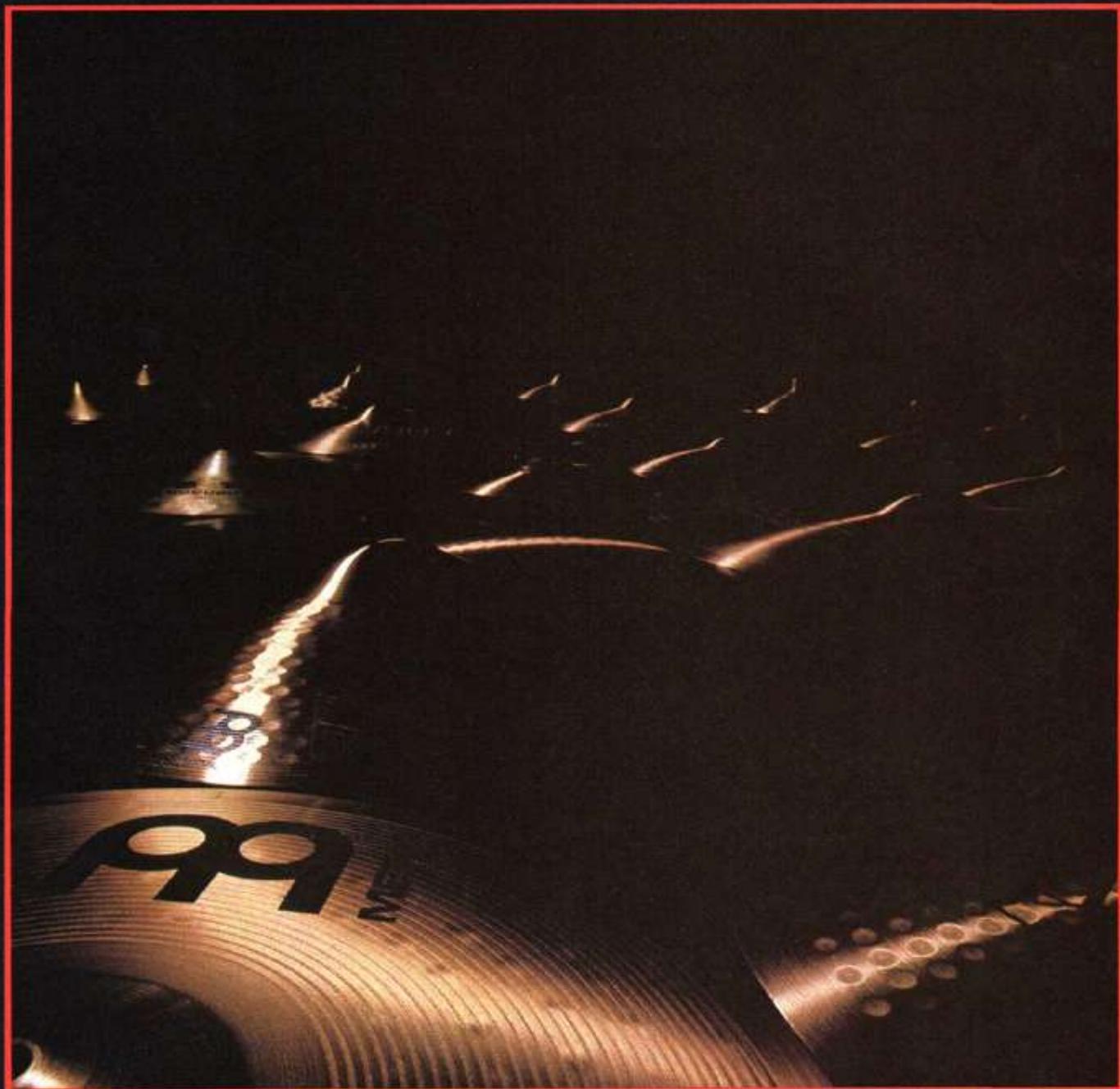


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STEVE SCHAEFFER



Photo by Jaeger Kotos

Q. It's been stressed very often in *MD* that an accomplished studio drummer must know how to read well. I'd like to ask you if you have ever been presented with prerecorded drum machine tracks, in lieu of a drum chart. If you have, what are your feelings about such a procedure? Does that make your job easier or more difficult?

Jeff Savelle

San Francisco, CA

A. *First and foremost, I think that reading is the prime requisite for studio playing; studio players have to be able to read and play all styles at sight. Yes, I have been on sessions*

where prerecorded drum tracks—made on drum machines—were brought into the session. Usually, when someone has gone to the trouble of prerecording the drum machine on tape, it's there to stay. The producer or composer might ask me to add some fills or a certain element that was not programmed.

Being presented with prepared drum tracks at this time does not make my job any more difficult, since it has occurred with a lot more frequency in recent years. Contemporary music has a lot of programming for both keyboards and drums, and it is imperative that the aspiring studio players understand that this is just another role they must fulfill. One aspect that might be considered more difficult is the payability—or lack of playability—of certain machine-played parts. Let's say a writer or producer has a drum machine programmed with a feel that he or she likes, but wants the drum part played live. I personally have incorporated drum machines into my normal working kit, so that, when this situation presents itself (with, let's say, a machine part that is virtually impossible to play live on the drumkit), I have the option of programming it in its entirety, or perhaps programming parts of it and playing the rest live.

Whether a drum part is written or prepared on a machine does not necessarily make my job easier or more difficult. It really has to do with how the part was written or prepared. The best advice I can offer is to be prepared for any eventuality.

MARC DROUBAY

Q. Your drumming with Survivor is lyrical in quality, and seems to complement the group's music. Could you please tell me of the training that you have had, and who some of your influences have been? Also, I'd like to know how you went about tuning your bass drum on the *Vital Signs* album to achieve that tight, yet full-sounding effect.

Jeff Johansson

Marietta, GA

A. *First of all, I want to thank you for the very nice compliments. As far as my training goes, I took about a year and a half of lessons from a music store drum teacher; after that I'm basically self-taught. My main influences*

have been John Bonham and Ian Paice.

On Vital Signs, the bass drum had no front head on it, and the back head had a medium tension all the way around. I then loosened the top two lugs just a bit, to give a little "wrinkle" effect. That takes away a lot of the "boinnng" you might get, and gives a slightly fatter sound. For the snare drum, I tuned the bottom head fairly tight, with the top head a little bit looser. Also, I used a Canasonic head on top. It's a fiberglass head, and it's a bit thicker than other heads, so you can tighten it up without it sounding too thin. That's important, because it gives a tight-head feeling with a fat-sounding drum.

TOMMY ALDRIDGE

Q. I'm a long-time fan of yours, and I'm always impressed by your speed and accuracy with two bass drums. I would like to know if you play with your heels raised off the pedals. I've always played flat-footed, which gives me a lot of control, but not as much speed as I'd like. When raising my heels, I gain speed but lose control. Now I know what you mean about losing your balance! Do you switch back and forth, or play one way (heel up or heel down) most of the time?

Kris Uptegrove

Farmington Hills, MI

A. *I play on the balls of my feet exclusively. My advice is that, to gain balance, you must practice playing with your heels up a/l of the time. Your body will learn how to compensate after a while, and your feet will then have the freedom to move with the speed and power you desire. You might also want to experiment a bit with your seat height, in order to help you find the level at which you feel the most comfortably balanced.*

DAVID UOSIKKINEN

Q. Your playing with the Hooters is great. Could you please outline the drum and cymbal setup you used on the MTV New Year's show? Please include electronic percussion, drumheads, and muffling.

Jon Linn

Casper, WY

A. *Thanks for the kind words. That MTV New Year's Eve gig was exciting. This is what was used that evening: a yellow Tama Superstar kit with a 16x22 bass drum, a 10x12 mounted rack tom, a 16x16 floortom, a 5 1/2 x 14 snare, and Titan stands; electronics consisting of an E-Mu Gong-In-A-Box triggered by a Simmons pad; and Zildjian cymbals that included a 20" Platinum medium ride, 14" Z Series hi-hats, two 16" Z Series crashes, and one 18" pang. I also used one "Hooters model dread snare"—an old 5 1/2 x 14 snare drum with the bottom head removed and a Remo Diplomat as the batter. In the studio I used Ambassador heads, but I find that Emperors can better withstand the rigors of the road. For my toms, I use the Ebony series heads on top and bottom. There is no muffling on any of the drums except the bass drum, which uses a CS Black Dot head. At this point, I find that using less is more, so that I get to know my drums better.*

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D R U M S T I C K S

IT'S QUESTIONABLE

Q. I have two questions. First, I have a 20" bass drum that has a very nice, big sound when miked. My peers say I could get a bigger sound if I had a 24" or 26" bass drum. Is this really true? Second, I have a Simmons SDS8 and an E-Mu Drumulator. How can I trigger the Drumulator from my Simmons pads?

M.W.

San Francisco, CA

A. A 20" bass drum is a very popular size in the studio, since it can achieve a punchy, solid sound, and yet be easily controlled. Larger sizes may produce a deeper pitch, but may also produce overtones and resonances that are more difficult to control when recording. Bigger drums definitely produce a bigger sound live, but that may or may not be what you want when miking.

As far as triggering a Drumulator from a Simmons SDS8 goes, you can't do it directly; you'll need an interfacing device to take the signal from the SDS8 and convert it into one with the correct voltage "spike" for the Drumulator. Glyn Thomas, of Simmons Group Centre, recommends Simmons' new TMI Trigger MIDI Interface, which is specifically designed to interface Simmons products with each other and with the products of other manufacturers.

Q. I play in a five-piece group (three rhythm, two horns). We play '20s, '30s, and '40s music, including Dixieland, standards, and Latin. I use anywhere from two to four toms, depending on the gig. My drums are not miked. The horn players use a mic', and the keyboard and bass are amplified. I'm currently using all Pinstripe heads. Could I be losing projection? Should I use coated Ambassadors? Would they give me a better sound?

Also, is it tacky to mix drum colors on a set? My basic set is champagne sparkle, but I sometimes add two white rack toms on a

floor stand. Since I don't play at concerts for 20,000 people, nor am I on TV, does it really matter?

C.A.

Columbus, OH

A. To answer your drumhead question, Pinstripes are designed to have a muffling effect on unwanted drumhead ring. They are twin-ply heads that produce deeper, more mellow tones than single-ply Ambassadors, and are generally used in fairly hard-hitting situations. Coated Ambassadors are noted for their crisp "attack" sound and might give you a little more "cut," especially at moderate volumes. They will also project more high end from the toms, which is something you need to be aware of from a musical standpoint.

As far as mixing drums on a kit is concerned, that is purely a matter of aesthetics versus musicality. If you are more concerned with the sound that you can produce by combining the drums (assuming that those are the only drums you have to work with), then combine them and enjoy the sound they produce together. If the look bothers you—or you receive bothersome negative comments from band or audience members—then consider making one of two investments: either matching extra toms or a re-covering kit in a matching finish. There's no right or wrong here; it's a question of taste, practicality, and economics.

Q. I own a Pearl International Series five-piece kit, and I'm interested in expanding it by purchasing an 8 x 10 tom-tom. I've been told by the only Pearl dealer in the Dayton area that Pearl does not make add-on toms for the International series. Is this true? If so, would it be possible to special order the drum?

E.S.

Fairborn, OH

A. Your dealer is correct. International Series drum kits are sold as five-piece, prepackaged kits only. No add-on drums are available in that series, nor can they be special ordered. Add-on drums are available in Pearl's next higher-priced line, the Export series. However, the two series do not offer the same finishes.

Q. I am a drummer living in Memphis, Tennessee. I can play and read various styles of music well. Unfortunately, the employment here is ridiculously slow, and all of the best gigs, such as playing for recording artists, groups, shows, and session work, are out of town. How can I, and others like me, hear about auditions for those gigs so that we may get a chance to play them?

A.B.

Memphis, TN

A. Most auditions for established acts are fairly "inside" situations. That is, people will be recommended for the job by other people already associated with the act in some way, such as other musicians, management, studio personnel, etc. Word of mouth sometimes passes the information around a little farther, and it's sometimes possible to find out about an audition and request a chance to play. In some cases, union offices in various cities can be contacted, and in some rarer cases, auditions will actually be posted on boards or published in the newsletters of union locals. Additionally, booking agencies or management companies may be contacted to see if they handle acts needing musicians. Trade papers, such as *Billboard* or *Variety* will occasionally carry a notice that such-and-such an act is preparing to go on the road. This isn't specifically a notice for auditions, but an act preparing to tour might need musicians, and you could follow up this "lead" by contacting the act's management.

In many cases, drummers don't "hear" about auditions; they must actively seek them out. Sandy Gennaro gave some excellent advice along these lines in his column, "Your First Big Break," in the September, '84 issue of MD.

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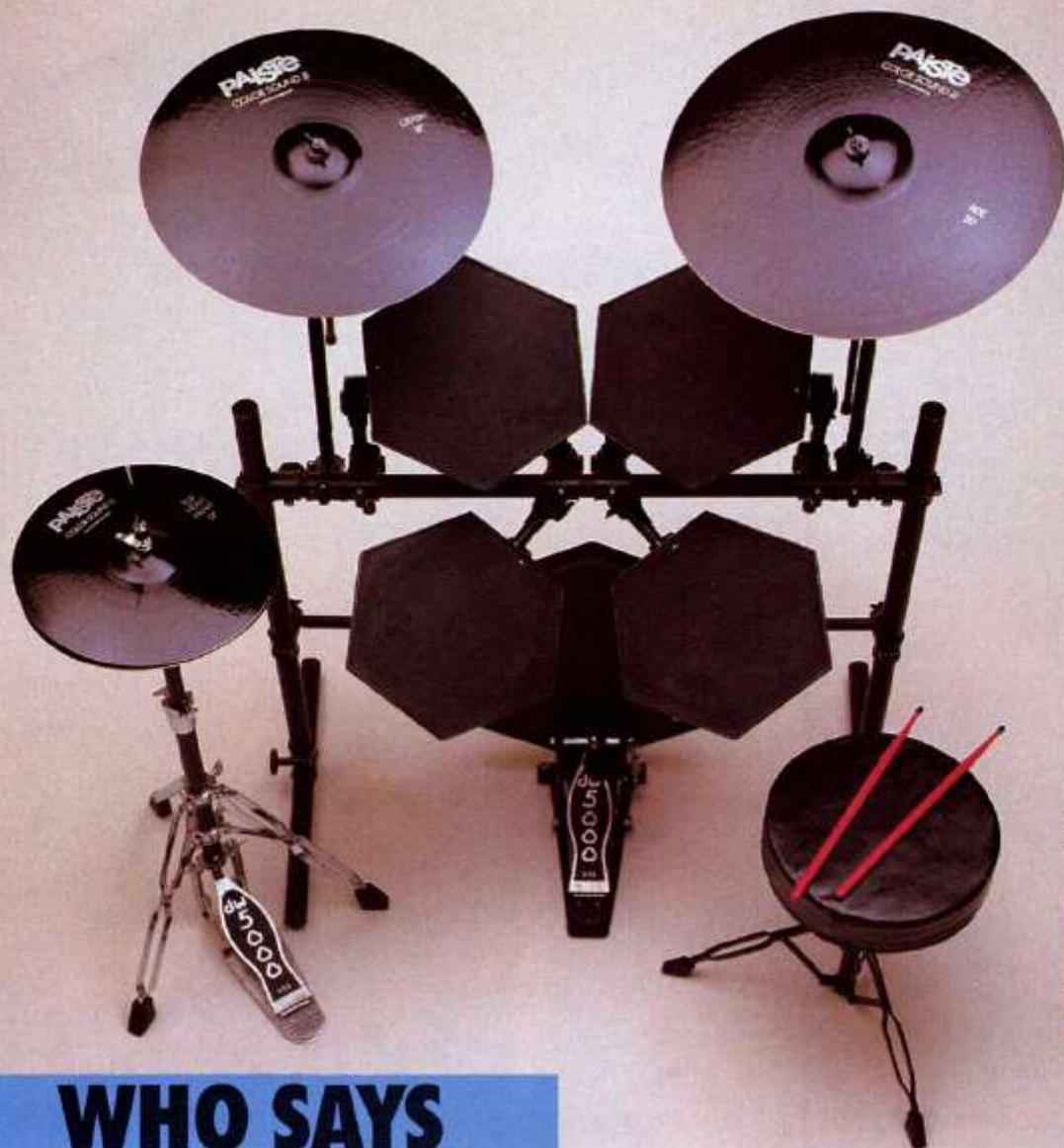
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by Rick Mattingly

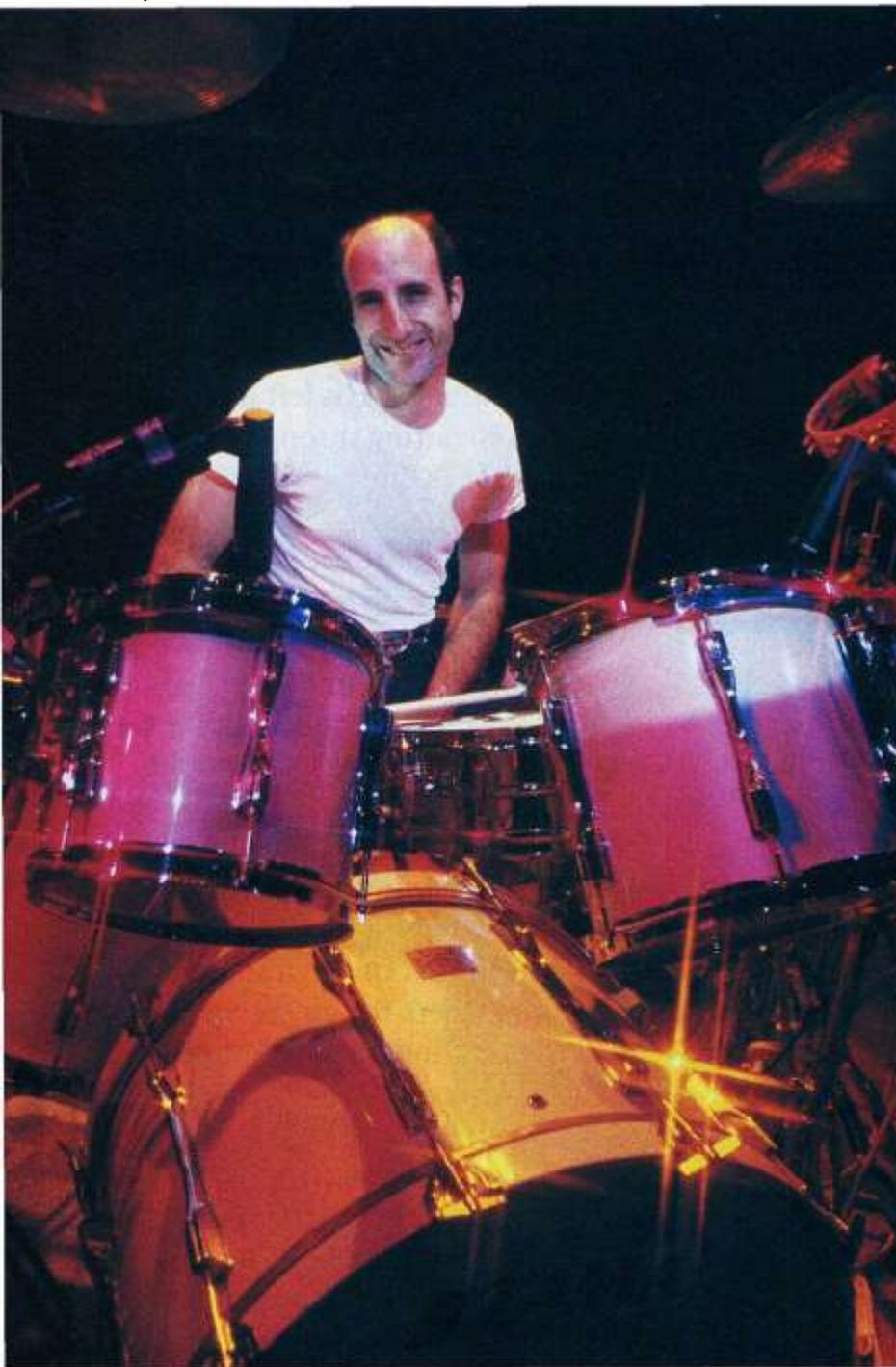
BEFORE the concert starts, the two-tier stage is relatively empty: no stacks of amplifiers, no banks of keyboard instruments, no guitars sitting on stands. About the only thing to look at is a set of drums at the center of the upper level. It's not a particularly large kit either, by today's standards—just your basic take-care-of-business drumset.

The house lights go down, the stage lights come up, and the John Cougar Mellencamp band runs out onto the stage. The guitarists tear into the opening riff from "Small Town," but the thing that's capturing everyone's attention is the sound that's coming from the drummer. His left arm is going high in the air between each hit, and the sound is cutting through the entire arena. It's not so much that the backbeat is loud; it's more a matter of it being so solid, so aggressive, so confident.

Confidence can be built on different things, from pure ego to actual accomplishments. One thing that Kenny Aronoff's confidence is definitely not built on is a lot of praise from his boss, John Mellencamp. "John is not the type of guy who hands out a lot of compliments," Kenny says, "so I was blown away when I read an interview he had done where he said that I was really good. My first thought was that he had just said that so he would look like a nice guy in the interview."

It would be easy to dismiss Mellencamp as being a jerk and to contend that his nickname, "Little Bastard," is well deserved. I mean, would it really kill the guy to give his drummer a few pats on the back now and then? But having grown up across the river from Mellencamp's Southern Indiana turf, I've known enough Hoosiers to have an idea of where the guy is coming from. To put it simply, people from small towns in Indiana are not prone to handing out a lot of flattery. Life is hard in those communities, where farming is the primary industry. There's a lot of insecurity built into the life-style, so you tend to measure success in very real terms. You don't waste a lot of time making noise about how hard everyone is working or what a great job everyone is doing, because that is taken for granted. The only thing that counts is the result: Are you making it? Is there food on the table? Is the rent paid? Have you managed to hold onto your farm? If you've got those things, then they are their own reward. You don't need praise from others, and you don't expect it. You've got the confidence that comes from being able to take care of yourself, but you quickly learn not to be cocky about it. Just because you made it this year is no guarantee that the bank won't foreclose on you next year.

Sounds like the music business, doesn't it? A hit album this year doesn't guarantee that you'll sell records next year. The trouble is, it's sometimes hard for musicians who have tasted success to keep a perspective. There's a lot of hype in the music business, created by people who are paid to tell everyone how wonderful you are. After you've read your own press releases, seen your name and picture in a few magazines, been on MTV, *American Bandstand*, and *Entertainment Tonight*, had musical instrument



spending a lot of your own money on equipment to enhance your live drum sound, even if your current boss says he's satisfied with the way it's been in the past. It might mean spending time developing your writing skills, even though you can be reasonably sure that your tunes will never be used by the group you're currently in. Mostly it means that you are always looking for new experiences and for opportunities to learn new things.

That was the position Aronoff was in after the Mellencamp band, returned home from the *Uh Huh* tour. John needed some time away from the group to write songs for the next album (*Scarecrow*), so the members of the band had some time on their hands. Kenny decided that he wanted to spend that time playing, so he took a gig with a country band at a place called the Little Nashville Opry, in Nashville, Indiana. "It's modeled after the Grand Ole Opry in Nashville, Tennessee," Kenny explains. "I was in the house band. Every week, we would have a rehearsal on Wednesday night where we would learn 15 to 20 new songs. Then, on Friday night, we would play for two and a half hours. On Saturday night, we would open for people like Conway Twitty, Loretta Lynn, Ronnie Milsap, Tammy Wynette, or Willie Nelson."

Aronoff did that gig for nine months, and with 15 to 20 new songs a week, that was a lot of material to remember. "By the time I finished that gig," he says, "I had a repertoire of 500 new songs. I had each one written out on a little recipe card—the tempo, the basic beat, and a little chart. That was the only way I could keep them straight, because I wouldn't get a song list until 20 minutes before a show. But by having the tempo and the basic beat written out, I knew that I would start off right, and as soon as I heard the song, I was okay."

But that wasn't the end of Kenny's "education." When Mellencamp regrouped his band to start preparing for the *Scarecrow* album, he wanted to get them in shape, as they had not played together for several months. So Mellencamp brought in some of his favorite songs from the '60s and had the band learn them. "We did maybe 50 songs," Kenny recalls, "and so, again, I wrote down a basic chart of each one. I had all kinds of things: Young Rascals grooves, Motown beats, a lot of Hal Blaine's stuff, Four Seasons—you name it. It was like an incredible vocabulary that I had stored on paper. The result was that, when we started writing songs for the new album, I went back and looked at that stuff, and came up with great ideas. I wasn't just stealing beats, though. I was taking these grooves and adapting them to our music. Even though a lot of the same ideas have been used over and over again, you take something and apply it to what you're doing, and it will sound unique in that context."

"For example," Kenny continues, "there's a song on the album called 'Justice And Independence '85.' When John first brought the song in, I was just playing a basic beat that would sound right for the song. All of a sudden, I went into this corny rock 'n' roll beat that everyone used to play all of the time. And wouldn't you know it, John turned around and said, 'I love it!' He flipped out, and the more adolescent I made it sound, the more he loved it. But I was thinking, 'How can I put this corny beat on a record?' I just didn't feel good

manufacturers begging you to use their equipment (for free), and generally been treated like a star, it's hard to believe that it's ever going to end.

The Mellencamp band gets its share of the star treatment, especially on the road. But when the band members get back home to Bloomington, they don't have press agents, record company PR people, fans, or anybody else who might lead them to take their success for granted. They've only got John, and he ain't taking shit for granted. Chances are, while he was on the road, a couple of guys he grew up with lost their farms. He knows that the business he's in has just as many risks, so he's not going to sit around and reflect on past glories. He's going to work his butt off getting ready for next year.

And so is his drummer. The only way to work for a guy like Mellencamp is to meet him on his own ground. You have to care about the stuff just as much as he does and work just as hard. Your confidence has to come from within—knowing in your heart that you're doing the job. And that's just to stay where you are. If you also want to grow to the point to where you don't have to be dependent on any one person, then you have to start defining your own priorities. It might mean

about it. So I went home and started working with the beat—dropping a bass drum note here, adding a snare drum note there, and creating combinations that went with the lyrics. I still kept the characteristics of the basic beat that John liked, but I had little variations that flowed in and out of it." [See "Developing A Basic Beat," page 21.]

It's that very approach that has enabled Aronoff to come up with interesting drum parts, even though the music he is performing calls for a very basic, just-take-care-of-business style of drumming. Many drummers, when put into such an environment, have trouble coming up with different ways to approach "simple" drumming, and while simplicity can be a virtue, it can also be boring. That's a problem that Aronoff has learned to overcome, as a result of having to deal with it on a regular basis.

"When I first joined the band," Kenny says, "I noticed that I was playing the same beat on every song. It wasn't because I couldn't think of anything else; it was just that all of John's songs seemed to work best with the same beat. For the first couple of albums, I didn't worry about it too much, because I was concentrating on making it feel good, and learning how to sound good in the studio. But after I got those things under control, I started thinking more about being creative. Not only are we talking about the same beat, but the kind of music that we're playing doesn't demand an excessive amount of notes. That's when I started experimenting with taking a basic beat, and then adding or subtracting notes from it. Before you know it, you've got four variations of the same beat. Then you start running different combinations of the beat together, based on what the music and the lyrics are doing. You end up with a flowing kind of beat. You're not repeating yourself too much, but you're not losing the characteristic of the song either, and it's still a basic, simple beat.

"After a while, you learn that you can just play a song the way it sounds. When John brings in a new song, usually what I call the 'characteristic' beat will immediately pop into my head. But sometimes that isn't enough. Sometimes I have to be more creative and come up with a beat that doesn't sound like it should be there, which makes the band members rewrite their parts to fit around that beat. On a lot of our songs, if you change the beat, it becomes a different song. That's the way simple things work. They approach perfection. The more trimmed down and simple something is, the more it has to be exactly right. If you alter that perfect thing, it becomes something different."

Kenny is so identified with basic, simple beats that it's difficult to imagine that he ever had trouble with them. But, in fact, one of the biggest challenges Kenny had when he joined the John Cougar Mellencamp band was simplifying his style, as he had come from a fusion background and was used to playing a lot of notes. How did he manage to turn his playing around to such a degree? "I did what anybody has to do when he or she wants to commit to being good at something," Kenny answers. "I practiced. I practiced timpani for five hours a day when I



Photo by Rick Malkin

studied with Vic Firth, and I practiced five or six hours a day when I was getting mallets together with George Gaber. That's the only way you're going to get good at something. So when I started seriously playing rock 'n' roll full-time, I knew what I had to do.

"Instead of playing with my heels down on the pedals and only playing with my wrists and fingers on the drums, I practiced with my heels up, doing things with the full leg and full arm. I had to learn to swing from the arm and from the leg, which I hadn't done before. I practiced real simple stuff over and over again, until I could groove using the whole limb for power.

"People have asked me, 'Why do you play so hard?' But the way you hit a drum is who you are. That's your soul. That's your happiness or your anger. Sure, the mic's can make you louder, but hitting it hard is your personality.

If I played softer, it wouldn't have the same energy that it has when I play loud. I'm not saying that loud is good and soft is bad. I'm just saying that the way you hit a drum is a distinct reflection of who you are—especially in our music, because everything is so exposed."

Kenny became aware of how much personality can be expressed in a simple backbeat when he recorded "Hurts So Good" with Mellencamp back in '82. "I was coming out of the fusion thing," Kenny says, "and I was still sort of thinking, 'This is such a great song. I wish I could play more

notes and really show people more about who I am.' But I remember going into the control room to listen to the playback. I was staring at the speaker thinking, 'Damn! I can hear my spirit coming through that. I can feel my personality.' I realized that, even though people weren't getting a lot of notes from me, I was giving them something better: *my soul*. I believe that that's really the root of music. After that, I knew that I could be happy playing that way, because the results were pretty neat."

Even though Kenny had reconciled himself to simple playing, he missed the technical challenges of his fusion days. He wanted to push himself a little bit, so he started working on something that he had learned about from Gary Chester: left-

"THE WAY YOU HIT A DRUM IS WHO YOU ARE. THAT'S YOUR SOUL"



hand lead. "I was just playing the same beats," Kenny says, "except that I was riding the hi-hat with my left hand and hitting the snare drum with my right. Then I went to rehearsal one day, and John brought in the song 'Hurts So Good.' I decided to try the left-hand lead on the song, and when I did, John turned around and said, 'Use that beat on this song.' What amazed me was that it was actually the same beat I used on a lot of his songs, but I realized that it felt different because of the left-hand lead. My left hand wasn't as developed as my right, so it had a looser, more laid-back feel." Kenny now plays several songs left-handed, giving his playing two slightly different personalities within the same style.

Of course, when one has spent so many years developing technique, it's hard to completely forget about it. "There are times," Kenny laughs, "when I just say 'To hell with it,' and I start throwing that stuff in. As soon as I do, John turns around and says, 'What are you doing?' For example, on the last album, I threw in a Steve Gadd type of fill on one song. It was sextuplets that I played like a double-stroke roll between the snare drum, bass drum, and hi-hat. It sounded really cool when I did it, but when the album came out, it wasn't there. They had mixed it out because

John just doesn't hear that stuff in his music."

Another way that Aronoff has found to keep his simple beats interesting is to come up with different sounds. Again, he picked up a couple of ideas when he was doing the country gig. "One technique that's effective," Kenny says, "is to use a cross-stick with the left hand, and to smack a regular rimshot with the right hand at the same time. That gives a really flabby, flat sound, like something I heard once on an Everly Brothers record. I ended up using that effect on two songs from the *Scarecrow* album: 'Minutes To Memories' and 'Face The Nation.' "

Aronoff experiments with his drums a lot, too. In a *Rolling Stone* review of *Scarecrow*, Kenny's snare drum sound is referred to as "enormous." On one song at least, that was literally true. "We were looking for a different snare drum sound," he explains, "and so I brought in a whole bunch of different snare drums. One of them was a 5" Noble & Cooley drum that I had gotten a hold of because Gary Gauger told me that it had a nice crack to it. Well, it had plenty of crack, but not enough sustain. So we tried adding echo and AMS reverb to it, which sounded okay, but we decided that it sounded too processed. So then I tried a 7" wood drum. That had the depth and natural sustain, but it didn't have the same crack.

"By this time," Kenny continues, "it was late at night, and everyone was getting frustrated because we had been fooling with this for several days. Finally, John said as a joke, 'Why don't you just tape the two of them together?' So I said, 'That sounds ridiculous, but what the hell.' So I took the snares and the bottom head off the Noble & Cooley, took the top head off the other drum, and duct taped the two of them together. I didn't have a stand that was deep enough, so I had to raise my tom-toms up, and I was almost standing up to play. We recorded the song 'Rumble Seat' with this drum. I still got the crack of the Noble & Cooley snare, but it had all of this resonance because it was now 12" deep.

"We only used that drum on the one track, because even though it sounded cool, we decided that it might be too much for the whole album. I used a 5" metal snare drum for the rest of the tracks, which gave a different sound for this album because I had always used wood snare drums before. We went through about ten different snare drums, looking for that special sound that would have its own little space on the tape. John's description of what he wanted was, 'I want it to be real aggressive, but not necessarily turned up real loud.' To do that, they placed the snare drum on the track very carefully so that it wouldn't have to compete with any other frequencies from the guitars or other instruments. When you do that, you can really hear it without having to turn it up a lot. As for the sound being enormous, I don't know all of the technicalities, but by the time they were finished, they had put echo on that drum about eight different times. So my 'enormous' snare drum sound was only a 5" drum."

In between the recording of *Scarecrow* and the subsequent tour, Kenny was invited to participate in former Stray Cat Brian Setzer's first solo album, *The Knife Feels Like Justice*. The fact that Aronoff got the call ties in with a recent trend in recording: More and more, producers are using



Developing A Basic Beat

by Kenny Aronoff

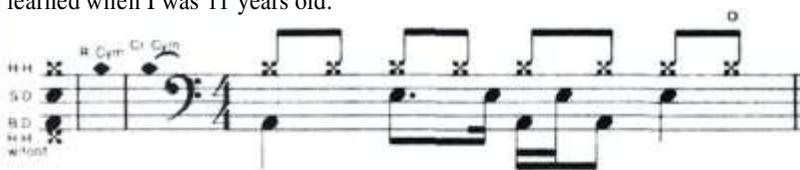
musicians who are associated with bands, rather than studio musicians. To Kenny, that makes a lot of sense. "There's definitely a different attitude involved," he says. "A band player tends to care more for a couple of reasons. Just speaking for myself, I haven't played on that many albums—four with John, and one with Mitch Ryder. So this project meant a whole lot to me. I was really eager to play on someone else's record so that I could apply some of the stuff I learned with John to another musical situation, and learn something new to take back to John's situation. If I were doing 12 albums a year—or 12 albums a month, as some people do—it would be hard to keep that same level of desire. It's like eating the same food every day. Even if it's great food, after a while it doesn't taste so special anymore. Studio players have great technique, great time, and great ideas, but with as much recording as they do, I wonder how they can care so much. When I got in the studio with Brian, I was really into giving him everything I had. I was very excited and committed.

"As soon as I heard the tape, I knew that I liked Brian's music and that I could identify with it. I wanted to play his music, and I wanted to play it well. I think that's why a lot of producers want to use band drummers. They want someone who knows how to play and who has had experience making records, but they also want someone who is excited about the project and who really has that desire to make it great—that fighting feel. Sometimes producers hire different band players for different tracks, just to keep that level of excitement up.

"Another thing about band players," Kenny continues, "is that we have developed the endurance to put up with a lot. Studio musicians have to put up with the people who hire them for a few hours, and then they don't have to see them again. But when you're in a band, it's like a marriage, and you have to learn how to get through the tense times. Of course, with an album project like Brian's, you're only with these people for five weeks, so it's not as big a commitment as being in a band permanently. But still, you have to know how to get along with people and work together.

"As it turned out, the guys who did the Setzer album not only played well together, but we all got along well together, too. Whoever was in charge of putting that band together was very smart about it. It was a real happy situation, and you can hear that

When John Cougar Mellencamp first brought in the song "Justice And Independence '85," I just played the first thing I thought of, which was a silly beat I learned when I was 11 years old:



I would never have used that beat on a record, but John liked the feel and started arranging parts to go with it. So I went home and started experimenting with ways to vary that original beat so that it grooved more, but still had the same basic feel that John liked.

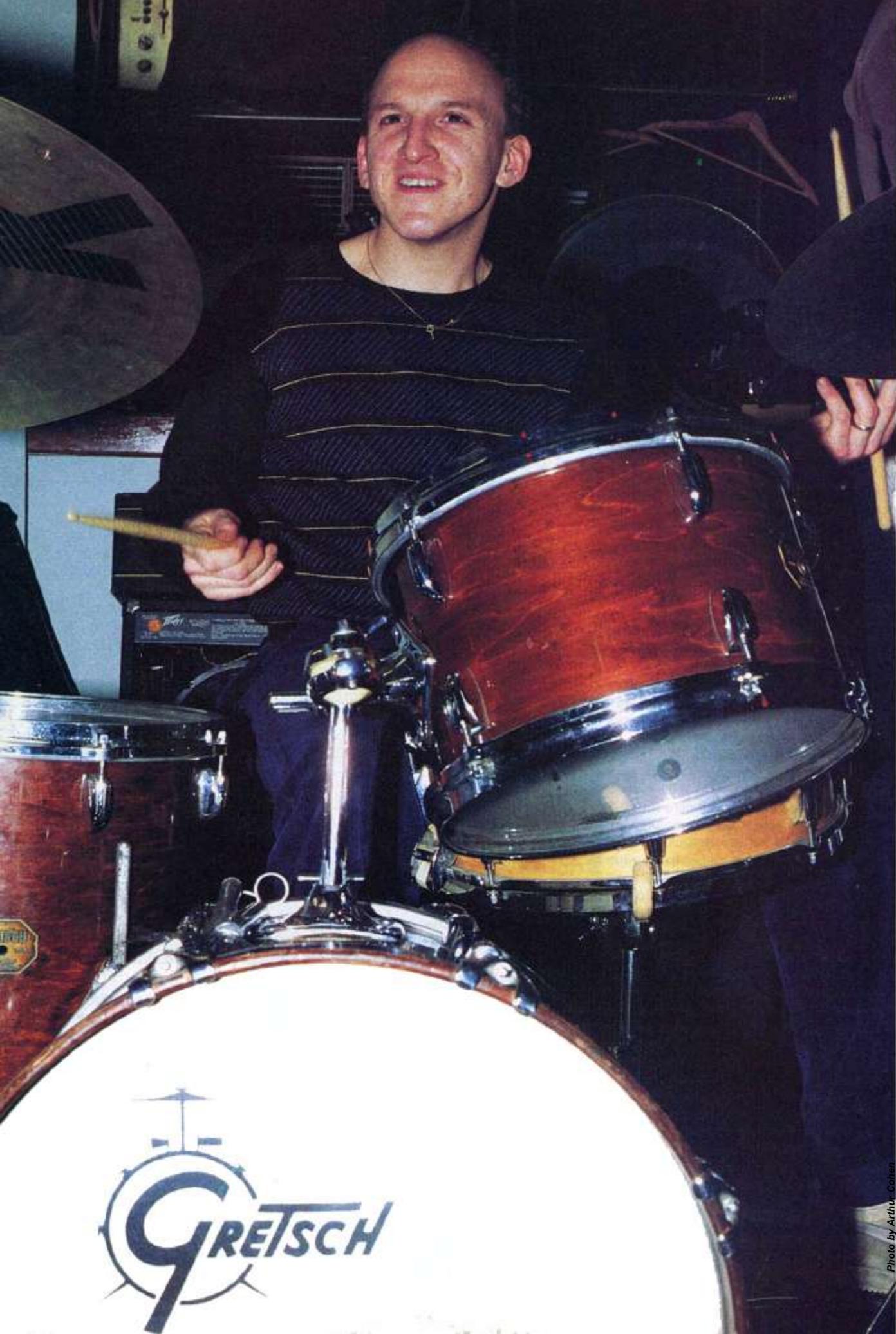
For the intro to the song, I left some notes out on the third beat of the measure. That created some space at the beginning of the song, and it allowed me to have room to build as the song progressed. I also varied the hi-hat pattern a bit to make the simplified pattern groove more.



In the first verse, I varied the patterns in the snare drum and bass drum, but I never deviated too much from the original beat. When I worked on this beat at home, I came up with a "vocabulary" of patterns that all worked together. Then, when we recorded the song, I just listened to what the band was doing and let the drum part simply flow out of me.



continued on page 66



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Adam Nussbaum

A DAM Nussbaum is a part of a vanishing breed of young jazz drummers: those of the bootstrap method. A voiding, for the most part, the more lucrative routes of fusion and studio craft, Nussbaum has avidly pursued a jazz direction. Had he, in fact, tapped into the commercial stream—the choice of his generation of bashers—Nussbaum might be a widely circulated name by now. As it stands, success is coming to Nussbaum in bold strokes and on his own terms.

Having played a potent role in groups led by guitarist John Scofield, Dave Liebman, and others, and actively working with the Gil Evans Orchestra, Nussbaum has, in a sense, arrived as a new drummer on the scene. Arrived, however, is probably too absolute a term for the self-effacing drummer; he might call it having joined the scene.

Tenacity, discipline, and a sensitivity to different musical surroundings seem to have paid off for Nussbaum, who came to the Apple ten years ago with the raw urge to make jazz. Though he was born in New York City on November 29, 1955, the family soon thereafter took to the calmer soil of Norwalk, Connecticut (the hometown of Horace Silver, Nussbaum is proud to point out). The City eventually called him back, beckoning his drummerly pulse.

Nussbaum took the venerable, rite-of-passage approach to jazz acclaim. Filtering about the New York circuit, jamming, hustling, copping licks, and getting licks copped, Nussbaum was living out another day in the life of a jazz hopeful. And hope springs with an eternal repeat sign.

Listening to his work on the three albums by Scofield's trio (with fluid bassist Steve Swallow), Nussbaum displays a keen restraint in an open situation, where others might rush in to splash around in the space. Cut to Sweet Basil's in Greenwich Village on any given Monday; there is Nussbaum's ensemble awareness again, a culling force in Gil Evans' expansive, often free-spirited big band. Collectively stretching out over an Evans tune or a Hendrix-for-horns chart, the band often detours into terrain unknown. Nussbaum is there, keeping the beat, mutating the beat, or tastefully tossing out the beat altogether, but never skipping a beat.

Rather than flaunting head-spinning technique, Nussbaum makes his stamp of solidity. Historically conscious, with deft coordination and a sense of rhythmic duty, Nussbaum is a drummer a band can count on. He is ebullient and pretension-free in person as well. In discussing his apprenticeship on the mean streets of New York, he focuses on a term that somehow symbolizes his life and his art: that old "P.M.A." (Positive Mental Attitude).

"People will fire you; cats will cuss at you on the bandstand; you simply must be tough," Nussbaum says during a lunchtime interview down the street from Sweet Basil's. "You'll develop character and strength. I know a lot of great drummers who came to New York, and could not adapt to the intensity and pressure here."

A grin consumes his physiognomy. "It's mind over matter, boy. It's quite similar to playing drums; it is one's mind that must govern what one does, not one's technique or hands." Ultimately, Nussbaum's mind may help him to become a singularly important

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jazz drummer of the Baby Boom generation—a rare bird who went about jazz the proper way: the hard way.

JW: It seems that your career is really clicking into gear at this point. Do you feel that happening?

AN: Well, last year, I was out with Randy Brecker and his wife Eliane with Eddie Gomez for two and a half weeks. Then, I was involved for a week with the Danish Jazz Federation doing a clinic in the northern part of Denmark. I came home on a Saturday, and then on Monday I went out with Gil Evans to Japan. It was part of a big Japanese program—"Live Under The Sky." The band went over there with Jaco Pastorius, as guest spark plug.

JW: How did you like playing with him? Had you experienced that before?

AN: He subbed a few times with the band when Mark Egan wasn't available. Jaco is a great musician. When the situation is right, he can deliver. He's such a personality that, occasionally at that time, his ego got in the way of contributing to the whole of the music. When you don't hear it, or he's not putting it out like you expect to hear it, it can be disappointing. He's a great musician, and you hope that someone of his magnitude will always keep developing and keep bringing forth whatever it is he has.

JW: It must be particularly frustrating for a drummer to have an unreliable factor in the bass chair.

AN: Gil made sure that Mark was along on the trip. Everyone had ideas that it might go a little haywire. The first responsibility is that the music has to be taken care of. My responsibility is to the band and to keep some semblance of order. When things started getting a little out of hand, I really had to buckle down. Somebody's got to be directing the traffic up there.

JW: Especially in a big band context.



AN: The responsibility isn't any more than it is in a small band, except you have more people to take care of, so you have a little more responsibility in terms of keeping things in line. People ask, "What's the difference between playing with a big band or a small combo?" I think, ideally, there shouldn't be that much difference. Once the horn section is finished doing its bit, it's basically a small band anyway. It's the same thing in a small group; you still have to outline what's going on within the composition.

Somebody said to me one time, "Oh, it's like you're the policeman in the middle of an intersection. You've got to prepare traffic to stop, let other traffic know that they can go, and make sure there aren't any collisions. You've got to know how to set things up." It's really like directing traffic.

JW: Plus, you've got to be part of the traffic, too. Do you ever feel personally stifled by that specific role?

AN: Gil's band encourages experimentation. It's a great situation. There's so much freedom, but at the same time, he's got this magical kind of force and control over it. It's a combination of freedom and having the music to play. It's unlike many big bands, where you're really enslaved by the part. With Gil, the music becomes a vehicle for your own interpretation. As long as everyone's listening and tuned in to what the music is about, you have that freedom.

JW: What is the working process like in the band? Gil seems to be a very benevolent ruler, not taking a very active hand in guiding things. Is that a fair assessment?

AN: He starts off the tune, usually by playing some figure on the piano. We hear that and know what tune it's supposed to be. At this point, we can start playing it in whatever kind of feel we want. We may vamp out for a while, and the rest of the horns will be led in. He's the ringleader for the horns. Gil calls what he does being "cheerleader" piano. He occasionally will stop a section or say something while we're playing. He really lets it take care of itself, and somehow it's got this spell on it. It sounds like everything is wild and on the yellow brick road, but he's still in control. I really try to listen to the things he plays on the piano, because he's feeding a lot of different ideas in there.

JW: When did you first start playing with him?

AN: It was almost three years ago. I remember that I was playing at this place called Grand Street, which used to be downtown. I played with a lot of different combinations of people, and Anita Evans came down there a lot. I would always say, "What's going on with Gil? Let him know that, if there's ever a chance, I would love to play with him." I've always loved Gil's music. One thing led to another. They had a gig opening up, and I got a call. I jumped at the chance.

The band has been developing. We've been playing mostly the same music. Occasionally, Gil brings in some new things, but because we've become so familiar with this stuff, we've been able to explore different areas through the music.

JW: I don't know how much of this is programmed into the music

and how much is your doing, but there are a lot of contrasting feels within the charts.

AN: That's pretty much up to the rhythm section. Mark and I conspire when we're up there. We could play the same feel for a whole tune, but with the band, often a tune can go on for half an hour. We'll do two-hour sets, and we'll only play three or four tunes. So, usually, we just change the feel to keep some variety happening, and to keep the soloists happy, too. Variety is the spice. Keep things changing. Certain players may want one kind of feel. Others may want another. We try to react accordingly. You just hope that it's working out in a musical manner. You don't want it to become schizoid, but on the other hand, it could become real boring if it just stays on the same thing for 45 minutes. So we pretty much have free rein to do what we want to do.

One time, I broke a bass drum head right after a melody. I live right around the corner from the club, so I went out after the melody, ran over to my pad—it took me three or four minutes—came back and put a new head on. Half the band didn't even know I was gone. Gil said, "Oh, I thought you were just laying out."

JW: That's one impressive thing about the band, and Gil's bands over the years. They've had a remarkable flexibility that you'd never expect from a big ensemble. It must be a thrill to be a part of that.

AN: Oh, yeah. He's a rare individual who is an exception to the rule about what you think old people are like. Gil is 72. Most of the time, you have the idea that people, as they get older, get more narrow-minded and set in their ways. With Gil, it seems that, the older he gets, the more open and looser he is with things. I guess that, when you reach a certain age, you realize that this is a big world we live in, where anything and everything is possible, so you might as well be open-minded about it! He's really an inspiration to all of us. He's got this special quality—like a little kid discovering things for the first time. That's such a beautiful thing, because to be 72 and still be one of the youngest people I know, combined with the wisdom of the years is magical. I can only hope that I'll be like that when I'm his age.

I always look forward to Monday nights. No matter how I feel or whatever's going on, there's always something happening there.

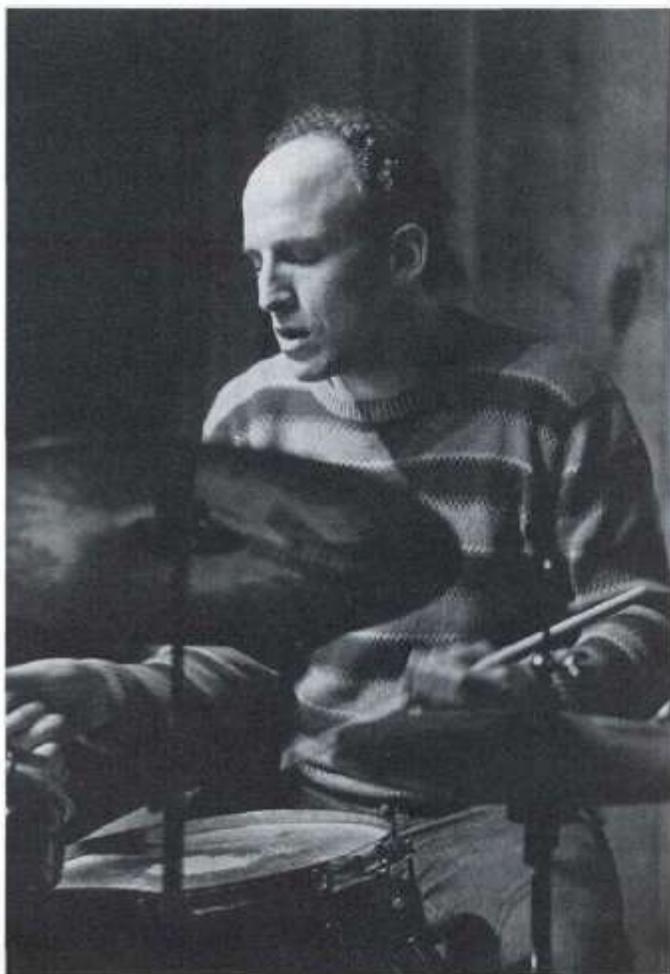


Photo by Arthur Cohen

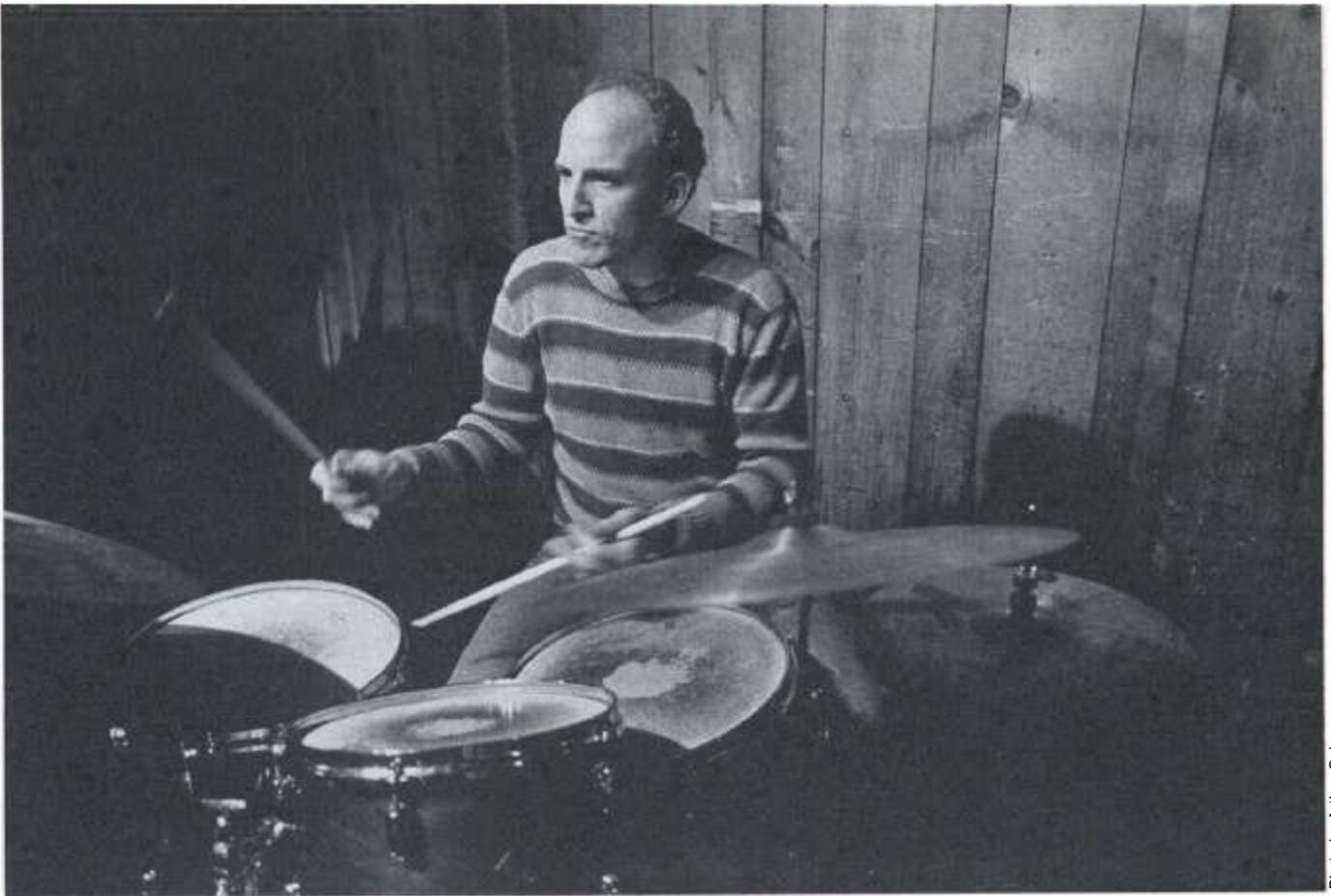


Photo by Arthur Cohen

Some Mondays, of course, are better than others, but it's always different, and it always goes to some new zone or area that we never knew it was going to go to. It always seems to work.

JW: Would you describe the environment as being prone to a healthy sort of collective confusion?

AN: Sometimes there's chaos, but it somehow always gravitates. Somebody will pull it in or do something, and we can jump and switch directions very quickly at this point. We're very open to letting things go. We're not afraid to lose it. If we lose it, we'll use it.

JW: That's a good motto.

AN: Yeah. Why panic? Just try to make something out of it, and make it happen. Take what somebody might consider a mistake, and use it so it's no longer wrong. Use it as another way of expressing yourself, and let the band express itself. You can't get stuck in preconceived ideas, especially in a situation like that. You've got to be able to just flow with whatever is going to happen.

JW: You normally play along with percussionist Manolo Badrena in the band, right?

AN: He's in there. He's got a great spirit and a lot of energy. He seems to have an understanding of all the more traditional aspects of Afro-Cuban, Latin music, but he'll give it up. He's not enslaved to the clave, which a lot of people are. I can understand that, out of their respect for the tradition. But in a band like this, which is so loose and so open, you've got to be able to go with it. So, to know about that tradition and still let it go—I like that. We have a ball when we play.

I've learned so much from listening to Mongo Santamaria, Tito Puente, and music from Cuba and South America. I've tried to listen to a lot of that music to expand my vocabulary as a trap drummer. I find that there are certain people I've played with who are open and loose. We're not playing straight Latin music in Gil's band. We're taking a lot of different influences and putting them together. You can't be stubborn or play it exactly the way you would in more traditional situations.

JW: You've played in contexts of all different sizes, from the Scofield trio to the Gil Evans big band. Where do you feel most comfortable?

AN: I love the variety. Different contexts demand different approaches, but at the same time, there are always the ideals of musicality that you try to bring to each situation you're in. I find that, in a big band, you're just accountable for a few more people. In a trio, like the one with John Scofield and Steve Swallow, there were drums, guitar, and Swallow, who laid down a rich rhythmic and harmonic foundation. That gave me a lot more room to play

"THERE ARE PEOPLE WHO ARE SCHOOL SMART AND PEOPLE WHO ARE STREET SMART. IN THIS DAY AND AGE, YOU'VE GOT TO HAVE A COMBINATION OF BOTH."

in, because it was a very open context.

In a situation where, say, you have a piano, bass, drums, and maybe a horn of some kind, that's a little different because you and the piano player have to work together supporting the soloist. I always try to inspire the people I play with, and at the same time, I try to make them feel good. That's ultimately what a drummer has got to do. There's that fine line of being yourself and playing what you want, but being a member of the band. Your responsibility is to the music. I keep coming back to that. The music is going to dictate a lot of how you're going to approach it.

I recently worked with Gary Burton. That's with vibes and piano. It's a different context, too, because you have two instruments that are playing melody and harmony, and that are very rhythmic. Basically, it's two other percussion instruments. So that's another way to play. I try to be a little clearer in what I do.

continued on page 72

by Scott K. Fish

JOE English agreed to this interview in 1980. Then he disappeared. In 1983, I got approximately three-fourths of this interview on tape, when Joe disappeared for another three years. I nicknamed him the Howard Hughes of Drumming. I had no positive proof that Joe was a bad guy. He never returned my phone calls or answered my letters, but I have two grandmothers who are guilty of the same thing and they're not bad people. The last quarter of this interview was, finally, taped at the tail end of 1985, and I submitted it to MD in March 1986.

Is Joe English a bad guy? No, not at all. I don't know if he has a busier schedule than anyone else, but I do believe that it is much more hectic. Over the last few years, Joe English has been performing on the "Contemporary Christian Music" circuit, mixing excellent pop music with a Christian ministry. This interview reflects the rewards and frustrations of such a career.

Musicians such as Bach, Haydn, Handel, and Penderecki have openly composed musical homages to God and/or Jesus Christ. We call these men musical geniuses of classical music. Duke Ellington, Mary Lou Williams, Max Roach, Donald Byrd, and John Coltrane openly composed musical homages to God and/or Jesus Christ. We call these people musical geniuses of American classical music or jazz. It is unfortunate that the rock 'n' roll/pop music market, which often rallies under the banner of progressive thoughts, words, and deeds, has shown itself to have little room, scant acceptance, and amused indifference to Contemporary Christian musicians. We can give Grammy awards to, and boogie down to, musical questions such as: "What's Love Got To Do With It?" and songs about extramarital affairs, such as "I'm Saving All My Love," but a musician such as Joe English seems to make the average rock 'n' roller uncomfortable when he sings, "The joy of the Lord is my strength." Christianity leaves no room for the gray areas of today's situational ethics. I have met several excellent rock musicians, such as Joe English, who have been at the apex of the rock'n'roll world, and who have experienced the side of it that makes a song such as "We Built This City On Rock'n'Roll" a lamentation rather than an anthem. Hopefully, we'll someday recognize their positive contribution to rock/pop music in the same way the fans have recognized their jazz and classical brothers-in-arms.

JE: I started playing in bands when I was 14 years old. The first music I played was like Buffalo Springfield stuff, and I listened to the Beatles. But soon after that, we went into playing James Brown stuff. That music still has some incredible drumming.

We played soul music, funk—syncopated stuff.

Chuck and Gap Mangione's father had a grocery store in my neighborhood. Their family lived in back of it. They were going to Eastman, or just getting out of high school, and I used to hear them practicing this different music. They were playing jazz as young fledglings. I'd be playing in the neighborhood, and go by their house and listen. That really intrigued me. And there was a guy named Vinnie Ruggiero in town, who was an *incredible* drummer. Philly Joe Jones and Vinnie used to get together in Rochester and play all the time. So, there was *that* influence.

I went through the funk phase, and then there was a different kind of music happening in Rochester. Steve Gadd's from Rochester. I didn't know Steve, but I knew of him. There were some really good players around town who you could catch now and then. There was an air of good playing. When you got the chance to hear them, it was an inspiration.

SF: Have you ever had the desire to play bebop or straight-ahead jazz?

JE: No. I was into the rock thing for so long, and I had never taken any lessons. Well, I took *one* lesson from Vinnie Ruggiero. I guess I was unteachable; I don't know. I look back now and wish I *had* taken lessons. I used to go to hear jazz bands and feel as if I would like to do that. The closest I ever got to jazz playing was with Sea Level, and before that with some put-together high-energy, rock/fusion groups in Georgia. They were fun, but we could *not* get any work at all.

SF: If Rochester, New York, was such a happening city, what inspired you to move to Georgia?

JE: I just decided to try something different. I was in a band called Jam Factory. We all packed up and moved to Daytona Beach, Florida, and ended up moving to Georgia. Some of the most creative and exciting playing I've been involved with went on in Georgia. I got together with some guys, and we played *exactly* what we wanted to at any time. We explored a lot, tried a lot of things, and to our amazement, a lot of the things we had been thinking about worked! I learned how to back soloists and how to run along with them. I covered a lot of bases, as far as working in a rhythm section was concerned, in going from that situation to Wings, and then on to Sea Level.

When I moved near to Macon, Georgia, I lived on a farm that was owned by the Allman Brothers Band. I had heard about them from their first album, when I was living in Syracuse. Theirs was a very different sound. When I lived on the farm, I used to go to Jaimo's house. I didn't know how

JOE



good a drummer Jaimo was. He played well with the Allman Brothers, but when I went to his house and heard him play, he was incredible. So, I told Jaimo that I wanted to get a few lessons from him. He said, "Joe, you don't *need* any lessons." I said, "Okay, don't *call* them lessons. Let's hang out together." Jaimo's idea of a lesson was to lay on the floor and listen to

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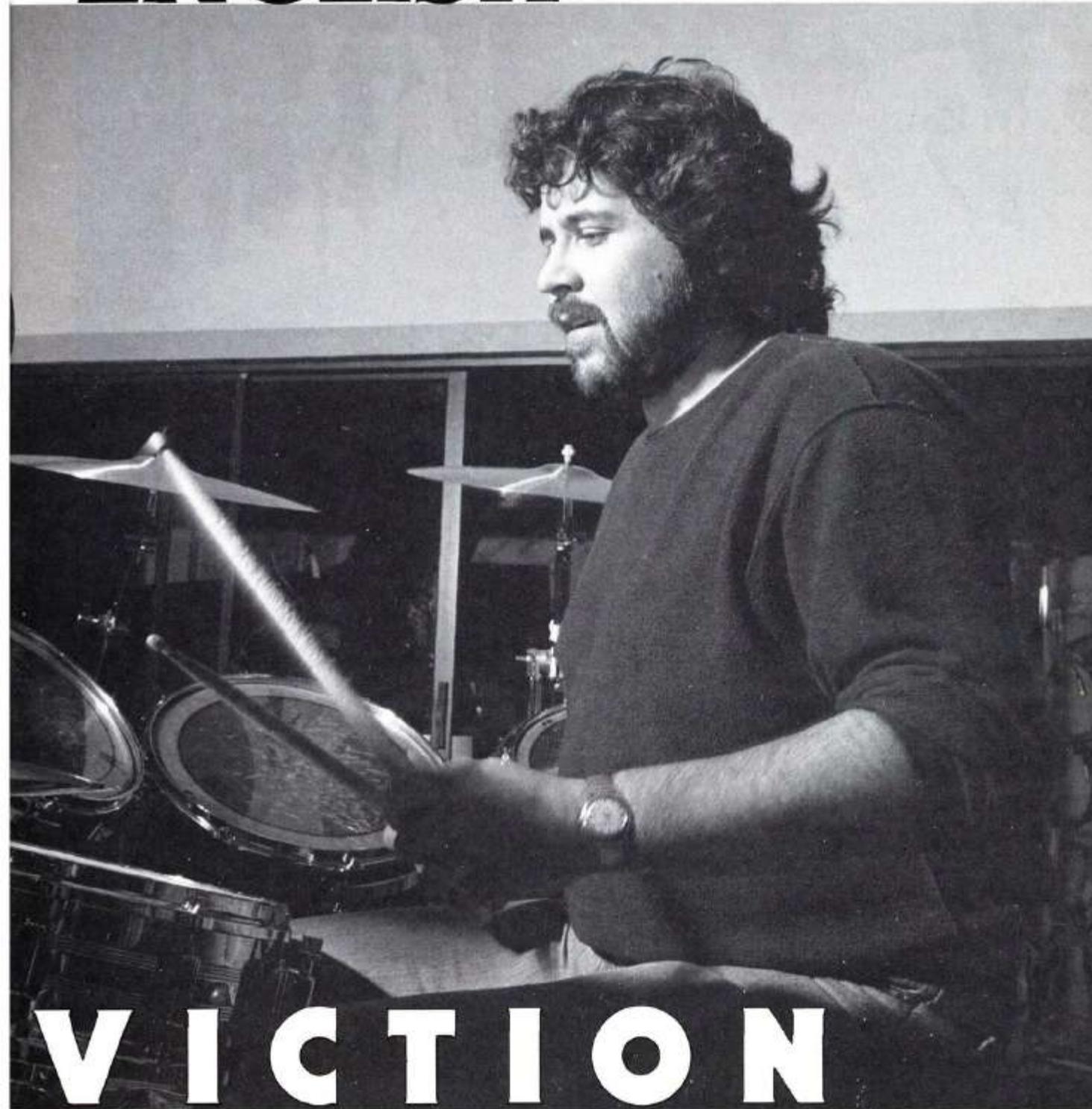


Photo by Rick Malkin

V I C T I O N

John Coltrane for a long time, and then listen to Elvin Jones. And *then* we'd go into his music room and just play together for hours on end. Those were some incredible times. I used to tell people how incredible Jaimo was. They wouldn't know. It was as if it was Jaimo's secret.

When I tell people what a musical highlight that was, they think that I must have

just gotten caught up in the whole Allman Brothers scene, but it was the furthest thing from that. I'd pull into Jaimo's driveway and hear Coltrane and Rashied Ali's album, *Interstellar Space*, coming from inside his house. I had dabbled with jazz, but I went from not doing it at all to getting into that kind of jazz. I'd come out of Jaimo's house *sweating*. And before he

and I ever got together, he told me that we would have to go over some things. The first thing he had me do was take my drums completely apart. I stripped every part, cleaned all of them, and put them back together. And *then* we'd play. Maybe that was for discipline. It makes me laugh to think about it now, but it was some serious practice. I got a whole different outlook on



Photo by Hick Malikin

drumming. I learned how to play outside.

When I'd go to gigs and start whipping that stuff on people, they would either be in awe, or they'd say, "Hey, man. You can't do that. Play the 2 and 4 a little more." It was a good mixture: playing funky with a heavy backbeat mixed with playing outside. I guess that's why people say, "You play weird." I always took that as a compliment. I didn't want to play like everybody else.

Basically, I play my hi-hat with my left hand and my snare drum with my right hand on a right-handed kit. I've been playing like that all my life. Drummers say, "Oh, you play like Billy Cobham." No. I've been playing like that since I was 14, when I didn't even know who Billy Cobham was. When I took a few drum lessons early on, people would say, "Matched grip? No! You've got to use traditional grip, and you've got to set your drums up like this." I said, "No way." A lot of people ended up playing like that: Billy Cobham, Lenny White. For me, it's easier. I can lead with my left or right, and I don't have to cross my hands. When I sit at the table, I don't cross my hands when I eat. When I drive, I don't take my right hand and cross it over to hold the left side of the steering wheel. It just didn't make

sense to me. People say, "Man, I'd like to be able to do that." It's just as hard for me to play with crossed hands, using traditional grip.

SF: How did you get the gig with Paul McCartney & Wings?

JE: Well, I was with Jam Factory for about five years. We had moved from Syracuse to Georgia, and then the band broke up. I want to get this straight; the press never gets this straight! I was hanging out with Jaimo, living on the farm. I had no band, and I was playing club dates in Macon. Then I got a phone call from Jaimo's friend, Tony Dorsey, who was working with Paul McCartney in Nashville on a song called "Sally G." He had heard that McCartney might be firing his drummer and getting a new one. That drummer was Geoff Britton. I didn't really feel comfortable replacing him, because he's a black-belt karate expert.

I couldn't believe the phone call at first. I was flat broke, too. I was driving a 1964 Dodge Dart with bald tires. My drums were in it, and it had no backseat. I could play good, but I sure was broke. "Hey man, I can play the best funk beat. Can you loan me a dime for a cup of coffee?"

After I got the phone call, I took Jaimo aside and said, "Man, should I take this

gig?" You should have seen the expression on Jaimo's face. He looked at me, and he was real quiet. Then he looked down at the floor before looking back up at me. He made that funny face and said, "Man, you'd better gel on that plane." I said, "I don't have any money." Jaimo said, "Don't worry about that." He loaned me the money for the plane ticket to New Orleans. I went and the rest is history. I stayed with Wings for three years.

SF: Was this an audition?

JE: No. Tony was working with McCartney at Allen Toussaint's Sea Saint Studio. He said, "Man, I want you to have this gig." I said, "Tony, I don't know the material." Then I went right into a recording situation, and I had hardly been doing any recording sessions. Tony said, "Don't worry. Just watch me." He was the arranger; he was sort of directing the date. He stood in front of the drum booth and gave me every cue: when to stop and when to accent.

SF: Weren't there any drum charts?

JE: I didn't read. We went ahead, and I guess my concept of playing was different. McCartney liked it and it jelled, so we went to New Orleans and then to Wally Heider's studio in Los Angeles for mixing, where McCartney asked me to join the band.

That didn't take too much thought. I said, "Yes, sir. I'll take the job."

SF: What were your feelings when you heard those first playback of yourself with McCartney?

JE: I was pretty excited. It was a feeling that I was moving forward in the music business suddenly. I was playing purely what I felt was needed at the moment, and McCartney must have been thinking that that was what the songs needed, because I got the job. That's a good way to check out a musician. Put the person under pressure. They wanted to see if this horse could run.

SF: Why didn't you want to live in London after you had joined Wings?

JE: I eventually had an apartment in London. I was going back and forth between England and the U.S. We had started to get into some heavy recording when I moved to England. The on-the-scene experience, along with the skill, that I got while recording with McCartney—working hour upon hour into the early morning at the board and in learning recording techniques—was really fun. I couldn't have asked for a better person to work with, as far as learning about songs and the recording studio goes. But I was an American. When I left Wings, it was on a good note. McCartney and I are still friends. I just could not give up the States. It's the same thing with McCartney. You don't see him moving over here. I thought I could live in two places, but that wore thin after a while.

SF: Was Wings really a band, or was it actually Paul McCartney and his band?

JE: It was a real band situation. It wasn't like, "Hey, I'm Paul McCartney. I know more than you." If someone had a good suggestion, it was used. It was a real learning experience, and I soaked in as much as possible. When I'm in the studio, getting into production today, some things will come out that I learned back then. I couldn't even put a dollar value on what that experience was worth.

SF: I think it's hard for inexperienced drummers to conceptualize why it's different playing drums in a recording studio.

JE: I wouldn't know how to explain the difference. We started getting into different tunings. For certain sounds, I'd use one size plastic-tipped stick in my cymbal hand and a heavier stick in my right hand, or vice versa. And I'd use different cymbals. I started realizing what my gear was all about. I guess you can do that in a live playing situation, too, but in the studio, it's like putting the drums under a microscope. You really start to hear what stuff is like. You start to hear textures and other things.

SF: When you went on the world tour with Wings, did you do anything specific to keep physically and mentally in shape?

JE: I didn't do anything physically, and mentally I didn't have to. I had a gig that most musicians dream about. I had people

opening limousine doors for me. We flew on chartered jets—first class. People were always wanting to do things for me. I had no other worries. All I thought about was playing my gig at night. I didn't worry about where my clothes were or what I was going to wear. We had people with trunks of clothing that were pressed and ironed, all sewn and custom-made for the tour. You'd walk into a room and they'd ask, "What do you want to wear?"

I was a kid who'd seen the Beatles on the

"I THINK GOD WANTS US TO BE EXCELLENT. I DON'T THINK HE WANTS AMATEUR, SMALL-TIME JUNK."

Ed Sullivan Show. All that was going through my mind. I was thinking, "Hey, I've got a chance. This is Paul McCartney. This guy is no *slouch*." I'm not talking about working with some mediocre guy in the rock 'n' roll business. There are a few people in the business on the top, and he's *one* of them. I got a chance to work with him, and he turned out to be a great guy. A lot of people in that situation don't *have* to be great guys. But Paul made it as nice as possible, and it paid off. All we had to concentrate on was what we were doing.

SF: You had 13 ¢ to your name when you

received the call to join McCartney. You were making a six-figure income with Wings, and yet you have said that all of that created a turmoil within you. Why?

JE: It's hard to answer that. I could have locked right into that scene, but I know that the Lord had different plans for me. McCartney gave me a fantastic break with Wings. He's a fantastic guy to work for. These are things that never get into print. It's always the mystique that, "Boy, Paul must have been a hard guy to work for. Joe must have gotten into a fight when he left." Let me tell you: Paul McCartney treated me like one of *his family*. I stayed at his house to adjust when I first joined the band and moved to England. He didn't want me staying in some cold hotel room. He treated us wonderfully. If you can find anywhere to print that, you need to let people know that.

SF: *Rolling Stone* described you, Bob Dylan, and Bonnie Bramlett as "repentant rockers." Is that an apt description?

JE: I don't remember that article. I just came to a conviction about being a Christian and playing songs about things that I didn't believe in. I just had to do my own songs, write about what I wanted to, and play songs that went along with my Christian beliefs. It just didn't make any sense to be singing/playing about one thing and telling people that you believe in something else. It looks like hypocrisy. That was the main reason why I started my own band.

SF: I have read press reports which indicate that your Christian musical turning point came after your wife's car accident,

continued on page 80



Photo by Rick Malkin

doane perry

by Jeff Potter

"**S**OME people have the wrong idea," laughs Doane. "They say to me, 'Wow, you must have been lucky to get in Jethro Tull just from an audition ad in the newspaper!' " Modern Drummer readers may remember an Update item about Doane's (pronounced Don) response to a curious "Drummer Wanted" ad in The Village Voice. The name "Jethro Tull" did not appear in the ad, but anyone familiar with Tull could guess the band's identity from the humorous hints. The Update column congratulated Doane Perry, a name unfamiliar to most readers, for securing the gig. It is true that fortunate coincidences did expedite Doane's success in making the connection, but many readers jumped to the conclusion that Doane was a total newcomer who landed the gig from "out of nowhere."

Actually, no one was better suited for the job. As a youngster, Doane frequently attended Tull's concerts and had met some of his idol Tull drummers. One of his treasured memories is of meeting drummer Clive Bunker, who took the attentive fan backstage to meet the band and demonstrated the answers to Doane's Tull-drumming questions. How did Clive execute the pattern on "My Sunday Feeling"? Clive showed his student the pattern, little realizing that the observant young drummer would someday play that tune with Tull. Since that time, Doane has gathered formal training and practical experience in a variety of musical genres, from classical to jazz to rock to folk—a perfect preparation for the eclectic music of Tull.

Before "coming out of nowhere" into the Tull seat, Doane, a native New Yorker, was a busy studio and club free-lancer who, over the last ten years, has tracked 25 albums to his credit and performed and/or recorded with a long list of notables, including Bill Champlin, Bette Midler, Peter Allen, Dave Mason, Phyllis Hyman, Jim Messina, Jane Olivor, Lou Reed, Laura Branigan, Jess Roden, Rachel Sweet, Pat Alger & Artie Traum, The Jimmy Guiffre Big Band. Pat Benatar

Freda Payne, Brenda Russell, Chuck Rainey, Jorge Dalto, Michel Colombier, Teo Macero's Big Band, Frank Stallone, Sky King, Tom Pacheco, Bill Quateman, Alan Thicke, and the progressive jazz/rock big band, Baird Hersey & The Year Of The Ear. Maxus, a group co-founded by Doane, was a project especially close to his heart. The jazz-influenced rock of the group's first and only album, released in 1981, never gained commercial success, but the record remains high on Doane's list of achievements due to the crisp, exact studio-caliber musicianship of the Maxus members.

Doane's schedule is just plain mind-boggling. He jumps from Tull's base in London; to Australia, the home of his other group, Dragon; over to New York for freelance projects and family visits; and back to his apartment in Los Angeles, where he recently relocated. During the time of our meetings, Doane was trying to ward off the side effects of jet lag and activity overdrive, before he headed Down Under to make an appearance with Dragon in the Australian Live Aid concert.

At the start of one particular meeting, Doane was feeling understandably sluggish. Health-conscious about his eating habits, he prepared a veggie-style sandwich and a multi-ingredient, blender-whipped elixir. Offering me the elixir, he warned, "You better taste it first: Sometimes I get carried away and start throwing everything in." It was delicious. The banana taste relieved my fears of having to politely endure a bitter, hard-core health concoction.

With a little bulk and protein in his body, Doane perked up a bit. But once we retired from the kitchen to the living room and started talking drums, Doane got a vitamins A to Z rush. There is no doubt about what fuels this articulate, blond-bearded chap through his exhausting schedule: It's D-R-U-M-S. As the drum topics flowed, enthusiasm accelerated as his conversation tempo like a metronome dial being gradually turned



Of course, Doane's drumming is not akin to his conversation. The dial stays fixed when Doane's behind the kit. His lithe, 6' 4" frame gracefully lifts grooves from his large kit, and locks Tull together with a touch that transforms angular patterns and odd meters into fatback. Meticulously studious about his training, Doane constantly makes notes on needed improvements and, although his schedule is crammed talks about teachers he hopes

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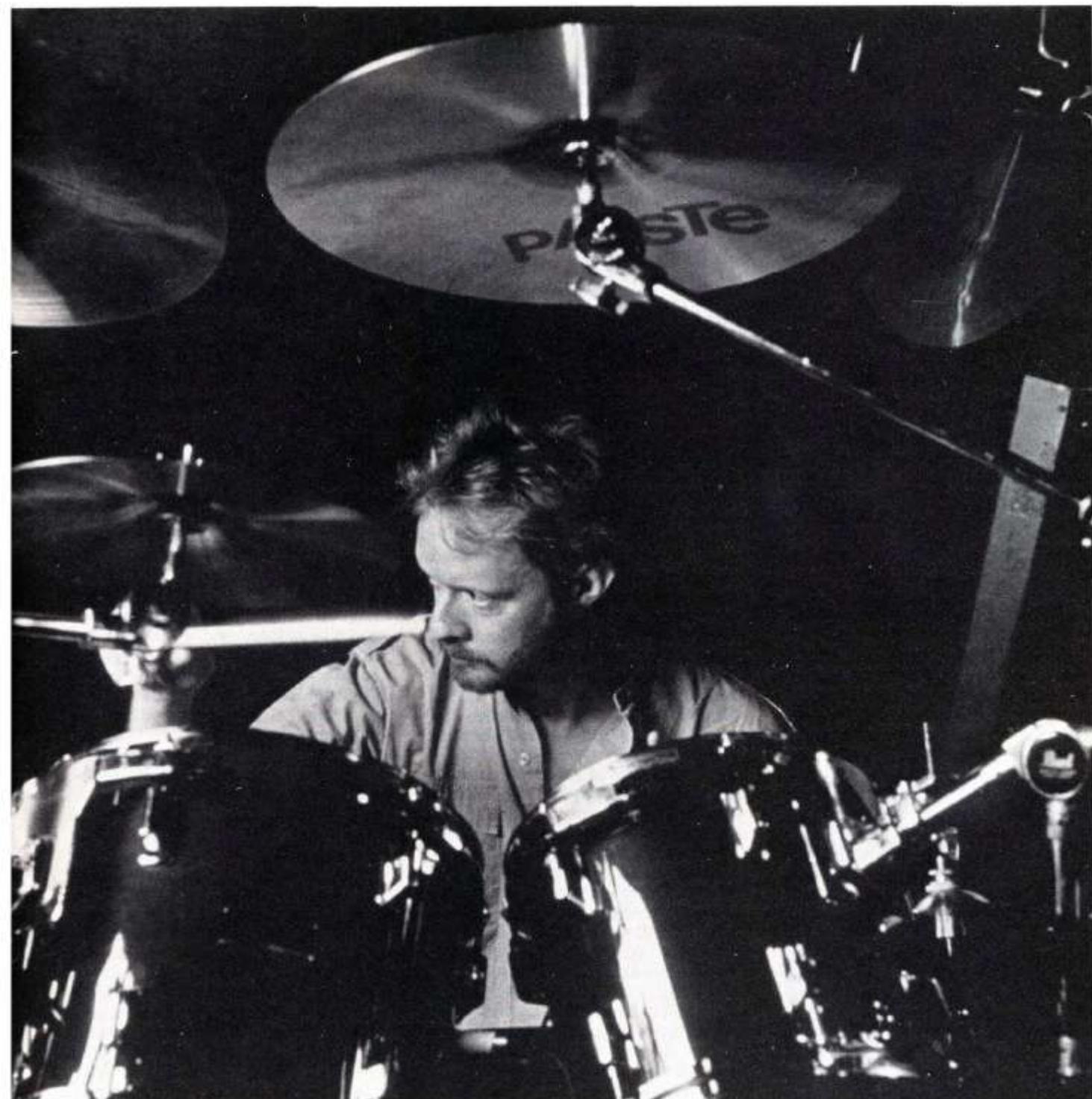


Photo by Ian Wright

to study with when he gets the slightest amount of free time.

Doane had just received the complete footage of a Tull concert filmed by MTV: "This is the first time I will have seen the band from out front," he said excitedly, while he rigged up a small monitor. The video was from the *Under Wraps* tour, featuring one of the tightest Tull units ever: Ian Anderson (vocals, flute), Martin Barre (guitar), Dave Pegg (bass), Peter Vettese

(keyboards), and Doane. A highlight midway in the show was a dazzling fusion-like duet between Doane and Peter. Doane enjoyed the video, but at the same time, he was carefully scrutinizing his own performance, making mental notes. To Doane, the videocassette was another handy tool to work with: part of his ongoing list of "things I've got to work on."

JP: Very few of the seminal progressive rock bands from the '60s and '70s have

survived. The staple air play for the progressive bands in those years was FM radio. As we moved into the '80s, the majority of the progressive bands that did survive found it necessary to become more AM-radio oriented. A good example would be Genesis or Yes. Both bands have kept their high quality but managed to survive through adapting to the AM format. Tull is rare in that, even now, it doesn't depend on hit singles and, yet, has still



maintained a following for 16 years. Has there been pressure on Tull from the record companies to become more AM oriented?

DP: I think Ian is aware of the desire on the part of the record company to produce what the record company considers to be an AM album. I think the last album, *Under Wraps*, was a beautiful record, and it had a lot of great radio-oriented pieces of music. It was a very modern Jethro Tull record and a bit of a departure from the Jethro Tull records of the '70s that sold millions and that Chrysalis Records was accustomed to. They were hoping the band would come up with something like that. One of the hallmarks of Jethro Tull has been that the sound has had a steady evolution over the years. It may not be what the record company considers to be commercial. And fortunately, the members of Tull have never had *pressure* on them to be AM oriented. They have never been *known* as that, and they have done very well being a very popular FM group.

If any band were starting out playing this kind of music now, it would have a hard time because there is that emphasis on having a hit single the first time out. I don't know if Tull could have gotten off the ground sounding the way it does if it hadn't established itself in a period in which everybody was striving to have a very different sound. Now, a lot of the

bands have a very homogenous sound, and consequently, there isn't that much room for an individual's style to flourish.

JP: Did you experience that hit-first-time-out pressure with some of the less established recording bands that were trying to get off the ground?

DP: I experienced that from being in a band called Maxus. We did an album for Warner Brothers. At that time, that band was really a fulfillment of a lot of my ambitions of having my own group and working for myself. As much as I enjoy doing freelance work, I feel that some of my best abilities are exposed in a group context.

I would have preferred a bigger sound on the *Maxus* album. It was a very studio-type sound. The band members really played well together, despite the fact that we had never performed live before we did the album. The group had incredible potential. Part of the reason why the band's music was so strong and very uncompromising was because very little got by anyone. Consequently, there were a lot of arguments about how things should be done, and we nitpicked endlessly. That was a curse and a blessing because there wasn't a middle ground, and it caused us to go our separate ways. I always loved the music, and I was really heartbroken when the band broke up. But it eventually led to some other very good things from people having heard the record. I don't think I would be doing what I'm doing now if it hadn't been for Maxus.

JP: Your performing and recording experience covers so many styles. What type of music was your initial inspiration?

DP: I started as most kids did with pop music—with the Beatles. Piano was my first instrument, which I started playing when I was about seven. Now, looking back with 20/20 hindsight, I wish that I had stayed with the piano a bit more assiduously. While I was growing up, the music around the house was classical, jazz, and some pop. Classical was the first music I remember that really affected me. I remember making my mother go out to buy a record I heard in kindergarten. It was Mendelssohn's "A Midsummer Night's Dream" and Schubert's "Unfinished Symphony." I remember standing over the Victrola and being hypnotized by this amazing sound.

JP: Do you still play piano?

DP: I've recently been working much harder at writing, arranging, and working on the piano. I also enjoy singing, but calling it singing might be a little subjective at this point. Essentially, I'm a frustrated keyboard player, and I relate to music as much from the harmonic and melodic aspects as I do from the rhythmic. Also, of course, the lyrical aspect is very important. I often sing the words to myself when I'm

playing drums, because that helps me play behind a vocalist and frame what a vocalist does. I try to know the words or, at least, sing the melody line.

JP: Do you literally sing out loud while playing, and how does that help your drumming?

DP: Oh, yes. Very often, the words and music suggest to me the part that I am to play. If I can find that emotional thread in the music to hold onto, the music tells me what to play. I only have to fall back on the craftsmanship part of my work when I'm playing music that doesn't necessarily inspire me *emotionally*. I just listen to the part, and it will suggest a couple of things. Then, I have to weed it out and edit. But at least it gives me the choices, and that's why lyrics are important.

Thinking like a singer has helped me accompany singers. That's one thing I am fairly strong in: the ability to play behind singers—hopefully dynamically, rhythmically, melodically, and sometimes in being able to second-guess them. Phyllis Hyman was a great treat in that way, because she was like another instrument in the band. I tried to breathe with her. Sometimes drummers can be a bit intrusive playing behind a singer, and I think that is often because drummers don't pay enough attention to the melody and/or lyrics. I have always been song oriented enough that I try to play as if I were singing the song. So I try to stay out of my *own* way.

JP: Getting back to your roots: From Beatles to Mendelssohn records, you somehow landed into progressive rock.

DP: Tull was one of the first progressive bands I heard. I remember going to see the group so many times, and being riveted to the stage and everything that was going on because it combined music and theatrics. I have also always had a great love of the theater. I'm not sure if Tull combined that wittingly or unwittingly at that time. Now, it is quite a conscious effort on Ian's part.

Procol Harum was another band I loved, and a bit later, I got into Genesis. Then along came the American progressive music with the Mahavishnu Orchestra and Dreams with Billy Cobham on drums. Weather Report was an enormous inspiration also. I got a chance to study with Billy for a little over one and a half years when he was between Dreams and Mahavishnu. That was an amazing inspiration, because when I first saw the Mahavishnu Orchestra, I was stunned into absolute silence. I happened to run into Billy at Frank Ippolito's Drum Shop and asked him about lessons. He took me on, and I think I might have been his only student for a while. I also have to mention my first teacher, Roger Kahn. He was an absolutely brilliant drummer who could have gone on to have a brilliant career. Roger got me

started on the rudiments and reading music.

I only had about 12 lessons with Billy, but he gave me so much material that there were at least four to six weeks between lessons. I still work on things that he gave me. Also, I studied with Barry Altschul, who is wonderful in a very different way. He is more of a free-form jazz player, but a very disciplined player at the same time. Billy got me more into refined technique and reading, whereas Barry got me into conceptual things. He got me to sing phrases and then to try to play them. So it tuned my ear to a greater degree of improvisation. I also studied briefly with Jim Chapin and Freddie Waits, who was fantastic, and various orchestral teachers at school. For theory and harmony, I studied with Norman Grossman. I studied music at New York University for a while, and then did an extension program at Rutgers and also at Juilliard.

Teo Macero had a big band at Juilliard and couldn't find a trap drummer to play that music. I was about 19 or 20 years old, and I came in to do it. He kind of scared the daylight out of me at first, but he brought things out of me. He was the first person who seemed to extract something from me without my realizing it. He did it in such a subtle manner.

That led me more into traditional jazz. I began to study players like Elvin Jones, Max Roach, Roy Haynes, Roy Brooks, and Tony Williams. Art Taylor was a drummer who just killed me. By that point, I had a pretty good grasp on rock, but I wanted to play jazz more authentically. Studying these players was a real awakening, because I began to see that the drums held the ability to express as much subtlety and grace in music as the piano or violin did. That was when I began to feel that the drums really *could* express some of the things that I felt frustrated about not being able to express on the piano. Playing rock can be a bit one-sided, if that's *all* you play. It can keep you from being exposed to the subtler aspects of drumming.

JP: Did you then incorporate that jazz knowledge into your rock playing?

DP: Very much so. Someone like Billy Cobham—who had that jazz background but was playing in a rock format—was very inspiring. He had the subtlety and technique of a great jazz player, but he also had the power of a rock drummer. And I realized that that was really the direction I wanted to go in. I don't know if I would have been completely happy just playing jazz, because rock, pop, progressive, R&B, and folk are just as much a part of my background as jazz or classical. I needed an outlet in which I could express all of those things. In many respects, Jethro Tull is a perfect platform for that.



In the course of two and a half hours every night, we play so many different kinds of music. I'm very fortunate to be able to have a situation like that.

JP: With Tull being a very British band conceptually, how does a young Yankee rookie fit in?

DP: I didn't find it hard to become a part of that, because the band members really made me feel that my ideas were welcome, and I believed that I was hired for my ability to interpret the music in my own way as opposed to the previous drummers' ways. I had seen the band with every drummer and loved them all. Clive Bunker, in particular, was an enormous influence on me—and then later, Barriemore Barlow and Mark Craney. Ian gave me free rein to come up with a part if I wanted to come up with an alteration.

JP: That's interesting. Most people have the impression that Ian pulls all the strings. This is in part because there have been many personnel changes in the band, yet the central Tull concept has remained consistent through Ian's compositions.

DP: Obviously, Ian has input to everything, but he is very open. Everybody in the band has input. The musicianship of all the members is incredible. Each one of their contributions is the reason why Jethro Tull sounds the way it does. Ian is the head of the band—the spokesman—and writes the lion's share of the music. But the band, at any given point from the early band to the later, has sounded the way it does because the five individuals are playing their interpretations of it.

Ian is a drummer in his heart. On certain parts, he will give me a marvelous idea that wouldn't have occurred to me. If you listen to the drum programs he did on his solo

record, *Walk Into Light*, and on the Tull record *Under Wraps*, you will find that he is a great programmer.

JP: Did you have to copy those programs on drums, and did they translate well to real drums played by a drummer with only two hands and two feet?

DP: I had a hell of a time trying to learn some of those programs. Eventually, we realized that it was going to be impossible for me to duplicate certain parts, because Ian is not inhibited by the drummer's phys-

continued on page 90



Transcribed by James Morton

Photo by Lissa Wales



Omar Hakim "Consider Me Gone"

One of the more intriguing collaborations this past year was Sting's use of jazz-funk musicians to perform on his first post-Police LP, *The Dream Of The Blue Turtles* (A&M 3750). The result was both surprising and interesting. Consistently highlighted throughout the album were saxman Branford Marsalis (brother of Wynton) and drummer Omar Hakim, whose work we see in this month's *Rock Charts*. "Consider Me Gone" has a definite straight-four jazz feel, and there are trademark jazz touches throughout: a strong quarter-note pulse in the ride pattern, even with its variations, the hi-hat closed sharply on 2 and 4, snare rim click on the fourth beat, and some nice left-hand and bass drum independence fills. Only toward the end, at letter D, does the song shift into a hard backbeat shuffle. Note that the vamp intro continues to repeat until the lyric cue.

Fade in and Vamp

"There were rooms..."

Drum notation for "Consider Me Gone" in 4/4 time. The notation includes a legend on the left: R (Rim), Cym (Cymbal), T (Tom), SO (Snare), FT (Floor Tom), BD (Bass Drum), HH (Hi-Hat), and W (with Floor). The notation shows a complex rhythmic pattern with triplets and accents. The first staff is marked with a triangle symbol (Δ) and the lyrics "There were rooms...". The notation includes various rhythmic values such as quarter notes, eighth notes, and triplets, along with dynamic markings like accents (>) and slurs. The piece starts with a "Fade in and Vamp" section, followed by a section with the lyrics "There were rooms...". The notation includes a variety of rhythmic patterns, including triplets and accents, and ends with a section marked with a double bar line and a slash.

This page of musical notation is for a bass instrument, likely a double bass or electric bass. It consists of ten staves of music. The notation includes bass clefs, treble clefs, and various musical symbols such as notes, rests, and triplets. A box labeled 'B' is present on the second staff, and a box labeled 'C' is on the seventh staff. The music consists of a series of chords and melodic lines, with many notes beamed together in groups of three (triplets). The piece concludes with a double bar line and repeat dots.

This section consists of eight staves of musical notation in bass clef. The music features a complex rhythmic pattern primarily based on triplets of eighth notes. The notation includes various rests, beams, and dynamic markings such as *cresc.* (crescendo) and a 'D' in a box. The patterns are intricate, often involving sixteenth notes and dotted rhythms.

Repeat and fade

This section is a single staff of musical notation in bass clef, serving as a repeat and fade section. It contains a sequence of triplets and sixteenth notes. A marking 'Cym. Cup' is placed above the first triplet. The notation ends with a double bar line.



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FOCUS ON



As important as it is to view the drumset as a single instrument, it is often beneficial to isolate a certain element in order to develop its full potential. So, on this Sound Supplement, we are going to take a look at the ways the hi-hat can be used in various situations. Even though our focus will be on the hi-hat, we will present it in the context of the whole kit in order to be as practical and realistic as possible.

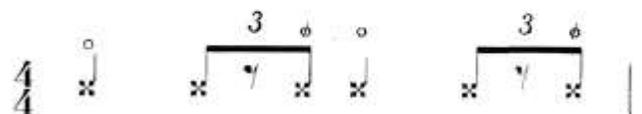
Jazz Applications

It is not our intention to present an exhaustive history of the hi-hat here, but a brief overview is helpful to put things in perspective. Briefly, the hi-hat developed out of the "sock" cymbals of the '20s, which consisted of two small cymbals with a spring in between and a pedal over the top (a.k.a. "snowshoe" cymbals). The drummer basically tapped the left foot on top, producing a "chick" sound. This invention gave way to the "low-boy," which looked much like today's hi-hat except that it was only a few inches tall. The hi-hat came about when the cymbals were raised so that the drummers could play on them with sticks, in addition to opening and closing them with the pedal.

Once the hi-hat cymbals were in the higher position, drummers began using them for the primary time pulse, as opposed to using the snare drum, which was common in Dixieland music. Drummers such as Jo Jones (with Count Basie) pioneered the use of the hi-hats for the swing beat, which was supported by a straight pulse on the bass drum.



it should be noted that, although the standard ride beat is typically notated as a dotted-8th/16th (as shown above), it is played with a triplet feel, as shown here:



As swing progressed into bebop, drummers moved the time away from the hi-hats and over to the large ride cymbals that were just becoming popular. ("Large" is a relative term; when bop first started, an 18" cymbal was considered large.) The hi-hat was generally relegated to playing on 2 and 4, which is what the sock cymbals had originally been used for. The bass drum was starting to be used more for accents than for pulse, so drummers were using the ride cymbal and hi-hat to define the time.

As the music continued to develop, drummers began "breaking up" the time on the ride cymbal, and the hi-hat began to deviate

HI-HAT

by Peter Erskine

with Rick Mattingly

from the strict 2 and 4. One drummer who had a lot of influence was Elvin Jones, who incorporated polyrhythms. One rhythmic device he used was the hemiola, which implies a relationship of two over three. He would often play in four on the ride cymbal, while the hi-hat was keeping a 3/4 feel.

Drummers such as Tony Williams and Jack DeJohnette freed the hi-hat even more, using it as a separate voice for interplay with the snare drum and bass drum. Ultimately, even the ride cymbal was freed from its strict timekeeping duties, producing a style of "linear" drumming where all of the elements of the drumset are used together to simultaneously play time and accents. Some people refer to this type of playing as "independent," but really, it's more of an "interactive" approach.

Jazz playing all revolves around the 8th-note triplet. So, to develop the ability to make your hi-hat interact with the rest of the kit, you must be able to place the hi-hat anywhere in the triplet. Following are some basic exercises to help you develop the necessary technique, so that you can insert the hi-hat wherever you want.

In the jazz section of the Sound Supplement recording, you'll first hear a Jo Jones style hi-hat timekeeping pattern. Then, you'll hear the time move to the cymbal, while the hi-hat maintains the 2 and 4. Gradually, you'll hear the hi-hat start to have more freedom, until at last the hi-hat and all of the other elements of the kit will be interacting together.

Rock Applications

The use of the hi-hat in rock and straight-8th-note music in some ways parallels the hi-hat's use in jazz, although there are significant differences. One of the most obvious is that, while jazz players moved the time from the hi-hat to the ride cymbal, rock players moved time back to the hi-hat. A characteristic pattern was built around 8th notes on a closed hi-hat.

Soon, drummers began using "open" hi-hat notes in conjunction with the closed sound. One effect, popularized by Bernard Purdie, was referred to as a "bark." (Note: Be careful not to rush when you do this!)



As slower tempos became prevalent in the '70s, and as drummers used more syncopated bass drum patterns, a 16th-note groove on the hi-hat became common.



Depending on the tempo, the hi-hat could be played with one hand only or, at faster tempos, with alternating right and left hands.

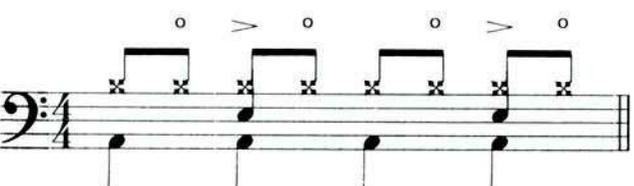


In the 16th-note examples above, the hi-hat is playing the smallest subdivision of the beat. That makes it easy to place bass drum and snare drum notes in exactly the right place, rather than just flying notes in from out of the blue.

One of Peter's favorite 16th-note hi-hat patterns involves an opening and closing of the cymbals, which gives a certain flow to the beat. In this example, the fourth note of each group is really a "ghost" note that is played but not heard.



The previous pattern actually came out of an 8th-note disco groove. You can say what you want about disco, but that music did bring the hi-hat into more people's consciousness.



In the mid-'70s, the funk drummers began breaking the beat up more. One of the drummers who was influential in this area was Zigaboo Modeliste with The Meters, along with Harvey Mason, Mike Clark, and David Garibaldi. That ultimately led to the linear playing of drummers such as Steve Gadd.



The evolution of rock and straight 8th-note music was similar to the evolution of jazz, in that it started out with each element of the drumset having a clearly defined function, but eventually moved to where there was more interplay between the different elements. The drumset became more integrated as the music became more sophisticated.

On the recording, you'll first hear a basic 8th-note beat, followed by a 16th-note groove. That groove segues into a more flowing 16th-note beat involving opening and closing of the hi-hats, and that, in turn, moves into a basic disco groove. From there, Peter starts moving towards a more linear style of drumming, where the hi-hat starts to have more freedom and becomes more of an equal voice in the drumset.

Changing The Feel

When approaching a new piece of music for the first time, it's best to start with the simplest beat possible, until you get a feel for the tune. It's like you're meeting this music for the first time, so all you want to do at first is shake hands and say hello. You want to find some common ground, and then you can develop that into a conversation. It's the same way with music. First, you need to find out what the music requires, and you can't do that if you start off trying to play the hippest, most linear-style beat you can think of. You're always safest starting off with something simple, and then you can develop that into something more interesting after you get a feel for the tune. One other thing to keep in mind is that, if you can't make it groove with a simple beat, you will not make it groove with a more complex beat either.

On the recording, you'll hear the drumset accompanying a bass line. At first, the drums play as simply as possible—quarter notes on the hi-hat. The next time through, the hi-hat goes to 8th notes, but the rest of the kit stays fairly basic. Next, the hi-hat doubles again into 16th notes. Notice how the overall feel is changing, even though the bass part is staying the same. Now that a 16th-note groove has been established, it can be developed with open and closed effects on the hi-hat, and then, as the drums get busier, the 16th feel can be maintained without the hi-hat having to keep straight 16ths. Towards the end of this example, the hi-hat is scarcely being played, and yet the feel is basically the same as when the hi-hat first began playing 16ths.

It should not be assumed that the examples here are the only feels that would have worked with that bass pattern. In fact, a shuffle feel (such as the one Jeff Porcaro used on "Rosanna") would have also worked with that pattern, as would various other types of feels. The point is to experiment, and to come up with something that grooves and that enhances what the other musicians are playing. But remember: Always start as simple and basic as possible. Once you have a strong foundation, you can build on it.

There's one other thing we should point out about this section of the record. We've all been told about the virtues of playing along with a metronome, click track, or drum machine. But technology has now advanced to the point where drummers can get a sequencer and a small synthesizer, and lay down bass parts or even entire tunes to play with. (The bass pattern on this recording was created by Peter that very way!) Not only do you get the opportunity to practice in a more realistic context, but you also get a chance to learn a little more about bass lines, melody, and harmony.

Hi-Hat Overdubs

With today's multi-track recording, one instrument that is often used for overdubs is the hi-hat. It functions almost like a separate percussion instrument, and yet it still sounds like part of the drumset. (It is good, however, to use a different set of hi-hats, so that there is separation. On this example, the hi-hats on the kit were 13" Zildjians, with a K on top and a Brilliant A on the bottom. The overdub was done with a set of 13" Z's.)

The example on the Sound Supplement recording is from the new Weather Report album, *This Is This*. Peter actually made three passes on the tape. First, he laid down this basic drumset pattern.



Next, Peter added a cymbal and bass drum. The cymbal pattern "danced" between quarter notes, 8th notes, and a jazz ride pattern.



Finally, Peter overdubbed a hi-hat part. It was basically a 16th-note groove, but with various openings and closings, and different accents.



The overdubbing was not done for the sake of complexity, but rather to give it different layers of time. The overall effect is subtle but effective.

Solo

The final section on the recording is a short solo, which starts off with a Baiao rhythm.



That moves into a section where the tom-toms (played with the right hand) are interplaying with the hi-hat (played with the left hand). This is another application of linear drumming, where the pattern is being divided between two different voices.

One final point that should be made is that, in addition to the different subdivisions that can be used, one should not overlook the importance of accents within a hi-hat pattern. Accents can have a lot to do with determining the direction and flow of a beat, and they can also do a lot in terms of adding the "spices."

Credits

Drums, bass sequencing, and narration: Peter Erskine
Recorded at: Skyline Studios, New York, NY
Engineer: James Farber
Assistant engineer: Tom Durack
Produced by: Rick Mattingly
(Weather Report segment recorded at Soundcastle Studio Center, Los Angeles, CA. Engineered by Howard Siegel; mixed by Paul Ericksen. Special thanks to Josef Zawinul and CBS Records for their permission to use this material.)

Equipment

Hi-hats

13" Zildjian, K top/A Brilliant bottom (intro)
14" A Zildjian *New Beat* (jazz, rock, sequencer sections)
13" Zildjian, K top/Z hex bottom (solo)

Cymbals

17" A Zildjian crash/ride
20" K Zildjian ride
15" K Zildjian dark crash
8" K Zildjian splash

Drums

Yamaha *Recording Custom* series
6 1/2 x 14 snare
8 x 12 mounted tom
9 x 13 mounted tom
14 x 14 floor tom
14 x 22 bass

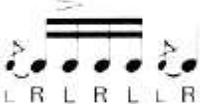
Keyboard

Korg *DW-8000* synthesizer
Korg *SQD-1* sequencer

We would like to thank Zildjian and Yamaha for their support of this project.

Drum Trivia #1

1. Buddy Rich was born:
 - A. In Brooklyn, New York, in 1917.
 - B. In Chicago, Illinois, in 1923.
 - C. In Melbourne, Australia, in 1918.
2. The French grip is:
 - A. A nylon bushing, now used in many cymbal and snare stands, that helps secure the stand tightly.
 - B. A modification of the matched grip, in which the little finger extends outward, in the manner of holding a teacup.
 - C. A modification of the matched grip, in which the thumbs are facing upward.
3. A duplet is:
 - A. A 2/4 time signature.
 - B. Two equal notes played in the same time value as three like notes.
 - C. An apartment shared by drummers.
4. The term *alla breve* is more commonly referred to as:
 - A. Short chorus.
 - B. Cut time.
 - C. The downbeat.
5. Ringo Starr's real name is:
 - A. Richard Arafat.
 - B. Richard Leakey.
 - C. Richard Starkey.
6.



L R L R L L R

This is a:

 - A. Flamacue.
 - B. Flam Accent
 - C. Flammed Windmill.
7. Some great drummers have also been composers. Match the drummer with his composition.

Max Roach	"Stratus"
Louie Bellson	"Skin Deep"
Billy Cobham	"Freedom Now Suite"
8. The drummer who played on Miles Davis' classic 1959 album, *Kind Of Blue* was:
 - A. Max Roach
 - B. Jimmy Cobb
 - C. Philly Joe Jones
9. Match the '60s rock drummer with the brand and color of set he was primarily associated with:

Ringo Starr	Red-sparkle Rogers
Dave Clark	Black oyster-pearl Ludwig
Ginger Baker	Silver-sparkle Ludwig
10. Pick up notes are:
 - A. The opening notes of a verse or song, notated in an incomplete measure, and leading into the first regular measure.
 - B. Notes that one player of a duet plays in counterpoint to the other player, which do not coincide.
 - C. Sheets of music that fall off a music stand. *See answers on page 66.*

WANTED

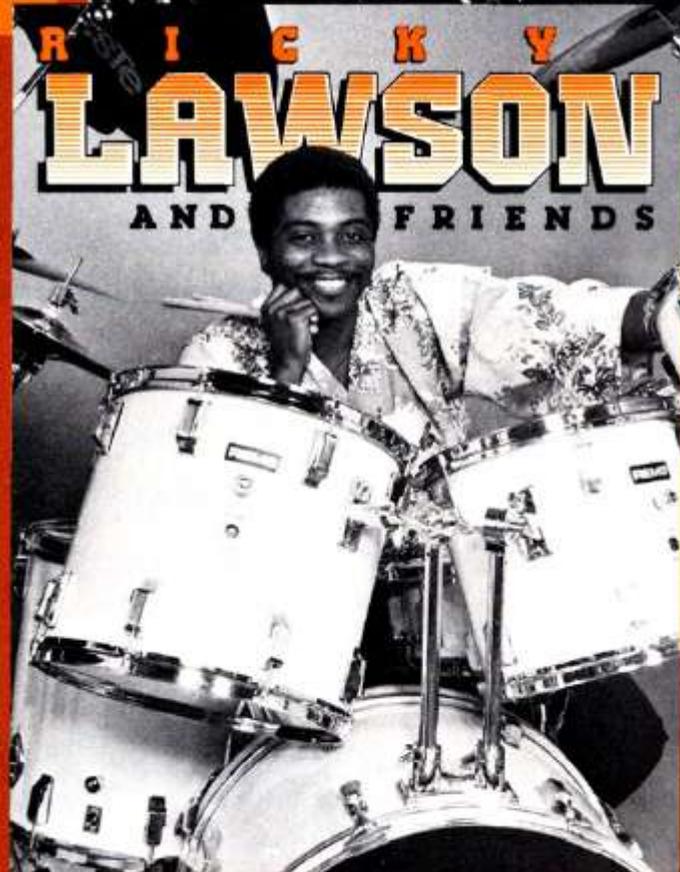
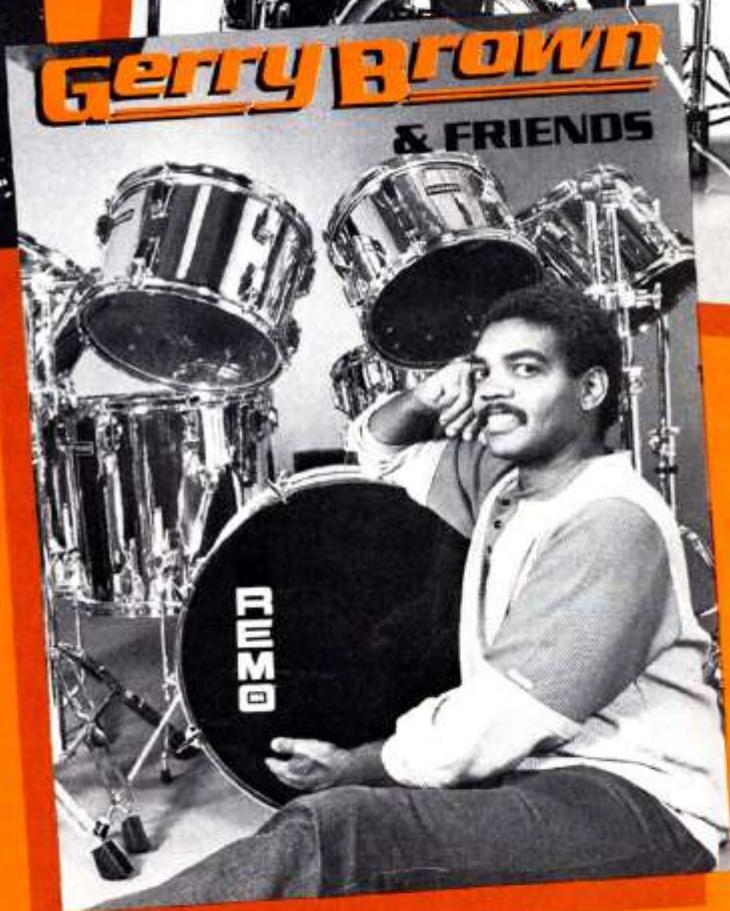
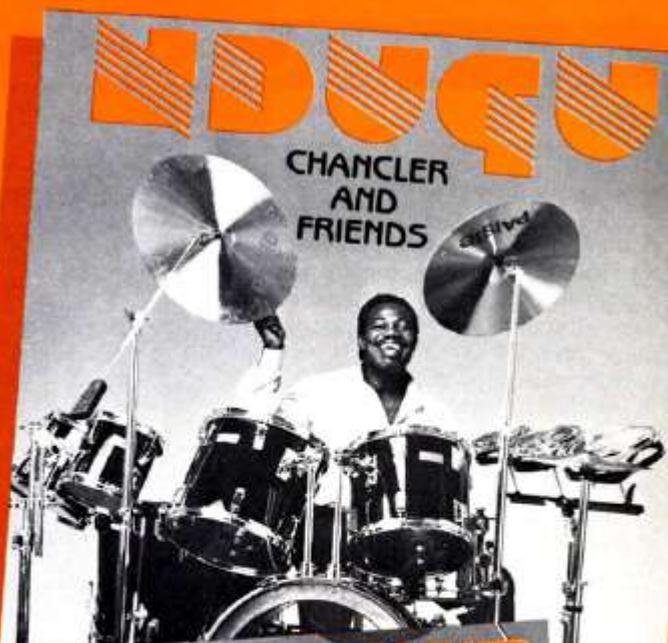
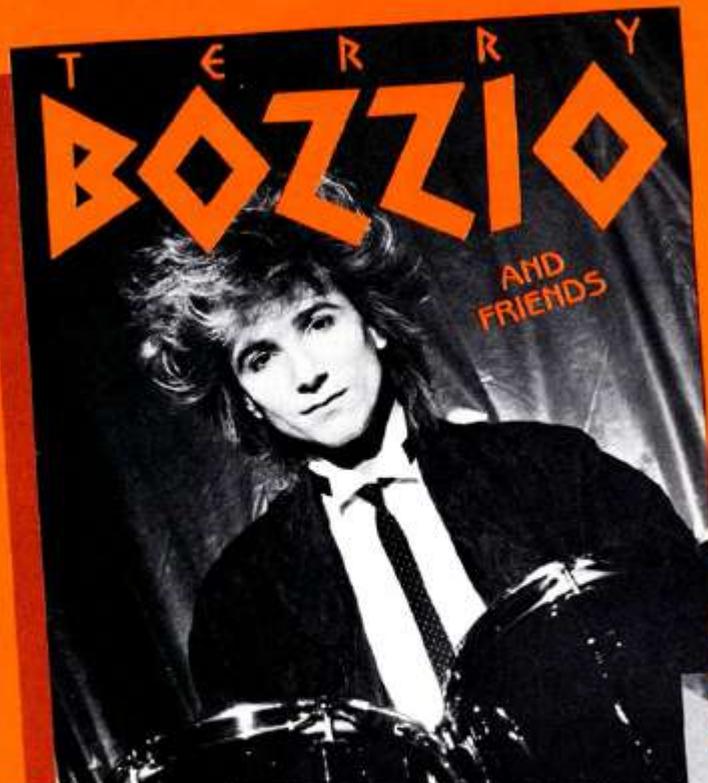
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Drumming And Burnout

A number of years ago, I had a student who was determined to become the world's greatest drummer. He practiced as much as eight hours a day. He became increasingly tense. To make matters worse, his parents were continually telling him that he would never make it. In response to their negative pressure, he tried harder and harder. He developed headaches and muscle tension, while his improvement as a drummer came to a standstill. This led him to try *even harder*. He was probably on the verge of a nervous breakdown when he decided to leave home. He got married, and fortunately, his wife was very supportive of his drumming and his career. He got into yoga and learned how to relax. He developed a more realistic view of himself, his abilities, and his drumming. Today he

teaches, plays professionally, and enjoys himself. He has a family, a nice home, and makes a good living. He had a close call with burnout, but he has managed to overcome it.

A good friend of mine in the Midwest has a 12-year-old son who loves to play the drums. His teacher recently told him that, if he was going to continue studying drums with him, he would have to give up baseball. The boy was shattered. A choice like this was too much for the 12 year old to make on his own, so he talked with his father. His father, who also played drums at one time, had been forced to practice as a child and, as a result, became discouraged. He didn't want this to happen to his son. He called the teacher and told him in strong terms that he felt that the teacher was wrong. His son is still studying drumming and still playing baseball. Fortunately, the father was able to see that a balance of activities is healthier than a very narrow approach. The attitude represented by the teacher is an old-fashioned one at best and an unproductive one at worst. It created unneeded pressure. When you are young, playing the drums should be fun.

Drummers who become successful in studio work often become burnout victims. After years of effort, playing, and studying, it is quite gratifying when the phone starts to ring. Suddenly, you are in demand. Gary Chester told me that he was on a hit record in the early '60s. The week after this record hit the charts, Gary did 18 record dates: 18 three-hour sessions. That is 54 hours in a studio, under pressure, sitting on a drum throne. And this happened to Gary quite a few weeks for a number of years. He will tell you that it was great at first, but this kind of activity can really burn you out.

The first time I met Hal Blaine, he was at the peak of his career. He was virtually living in recording studios. He looked so tired that I wanted to give him a hug and tell him to go lie down. No matter how much fun it is and no matter how much money you make, you have to rest.

Traveling can also burn you out. The waiting, the strange food, the unusual hours, the lack of rest, and the stale air in airports can really get to you. The worst part is probably the boredom. Standing in line at the airport, standing in line to check in at the hotel, and standing in line to get a cab gets old fast.

The years that I traveled extensively gave me the opportunity to read. I read literally hundreds of books. After all, there is

not much to do on an airplane. You can only look out the window so many times before it becomes boring. Reading was a big help to me in overcoming some of the strains of traveling.

Burnout can also come from playing the same music the same way, night after night. Imagine playing a hit Broadway show. A hit can run for several years. Can you imagine playing the same music every night (plus matinees) for three years? I think I would go crazy. The money is good, but you need a special temperament to do this kind of work and remain interested in playing. This type of work is not for everyone. Here are some ideas for avoiding burnout.

1. If you are young and you are practicing a great deal, give yourself at least one day of rest each week. Remember, it's the quality of practice time that counts, as well as the number of hours.

2. If you find yourself becoming bored with practicing and drumming, seek out some variety. Go to a movie, a basketball game, or read the Sunday paper. Remember, variety is the spice of life.

3. If you are busy working, recording, and doing a lot of studio work, get out and play live. You can visit a number of nightclubs on the West Coast, and see and hear great studio players for very little money. They do this because it is a creative outlet. As Conte Condoli, the great trumpet player, said, "Playing live recharges my battery." It balances the pressure of playing in a studio. It puts the "fun" back into music.

4. Choose your jobs carefully if you can afford to. Pick the ones that are the most challenging, and don't be afraid to pass up one if your heart just isn't in it. After all, you can't spend the money if you are sick. You'll just give it to your doctor.

5. If you are busy and you find yourself taking alcohol or drugs just to "get through" the job or the day, remember this: "Fly now, pay later." Your body will let you know sooner or later that it can only take so much abuse before it begins to break down. There is nothing sadder than going to see one of your heroes, only to discover that the person is too drunk to play. Booze and drugs have a way of sneaking up on you before you realize it.

Last, but certainly not least, enjoy each day if you can. You will never get it back.

Working hard is fine, but reward yourself by taking an occasional day off. This is the best prevention for burnout that I know of. As the old song says, "Enjoy yourself . . . it's later than you think."



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Jimmy Nicol

by Austin Teutsch

Left to right: George Harrison, Paul McCartney, John Lennon, and Jimmy Nicol. (Dutch reporter with back to camera.)

What thoughts could you generate if you were asked to step in and play for the most famous pop/rock group of all time? How would you approach such a task, especially as a young drummer playing in front of the public for the first time? What courage could you muster to face a job of such a great magnitude, having been an obscure session drummer in the past?

These questions and a thousand more twirled about in the mind of a young English drummer named Jimmy Nicol when he was asked to fill in for Ringo Starr during the Beatles' European tour of 1964 at the height of their touring career. During this unbelievable time when rock music took on a different face at the hands of these four Liverpool lads, Jimmy became a Beatle in the truest sense of the word. The words of Jimmy Nicol reveal a deep appreciation for this opportunity that any drummer would love to have had. Jimmy paints a very thankful picture for the chance he received on that fateful day in 1964 when Brian Epstein called upon him to be a Beatle.

AT: Why haven't you written a "tell-all" book about your time with the Beatles?

JN: Anyone can write a book about someone he or she met or knew who is famous. There is so much trash written about the Beatles, and not one piece shows their good side. I guess I could very well write a book, but I think maybe my angle is not strong enough. But then again, my story is very intriguing!

AT: When did you start drumming, and who did you admire?

JN: I guess Krupa and Rich taught me a lot, but they always used their snares and ride cymbals too much. I like a drummer who tears it up. I once went to a Chuck Berry show in London, and he let the drummer cut loose on a particular song. Man, that was it for me. I loved it.

AT: After you learned to play, what did

you do in the way of music?

JN: I worked as a session drummer for the hundreds of Buddy Holly and Elvis Presley imitators bouncing around Liverpool at the time. Boy, were they bad. Their mothers and fathers paid for the sessions and demo tapes, and smiled all the way out the door thinking their boys were going to be the next stars of stage and screen. That was before the Beatles tour of '64.

AT: When did you get your first drumkit?

JN: I chipped in with my dad when I was about 14. We went down to the pawn shop and picked out a Majestic blue-sparkle set that had a bass, tom, snare, and hi-hat. The next week, I bought a ride cymbal.

AT: After that, did you play any gigs?

JN: I practiced hard and long to get good fast. About a year later, I played with some of the worst players in Liverpool. They had their Silvertone amps and large-body guitars like Chuck Berry, and they couldn't keep the damn things in tune. I had a good ear for music and that bothered me a lot. Needless to say, we played a lot of free gigs because no one would pay us.

AT: What did you think of Ringo Starr when you first heard him?

JN: I thought he was good—innovative and all. By that time, I was getting pretty good at the traps. Ringo was making the drums an interesting instrument for all aspiring musicians. I liked his style of doing rimshots on the snare, then onto the tom-tom. In "Ticket To Ride," he used it as an accent of George's strumming chords, and in "She Loves You," he used it as a lead-in to the bridge. He was different. I loved how he used to attack the hi-hat.

AT: How did you meet Brian Epstein?

JN: Brian helped in his father's furniture store after his father put in a record department and hi-fi section. He had a used hi-fi that I bought from him for about ten pounds, and he threw in an early Beatles record with it. He later said to me that that was the real reason why he chose me to play that '64 tour: I bought a player he couldn't get rid of. Anyway, Brian liked

me pretty well, I think. He had heard me and knew I was better than average.

AT: What were you doing just before the phone call that put you in the light as the newest Beatle?

JN: I was playing around in a small band and in the studio whenever I was needed. I was actually making money as a drummer, which was something not many were doing.

AT: When did you first learn of the tour and Ringo's illness?

JN: My girlfriend at the time brought home a paper, and I saw an advertisement for the tour in it. Then I read in *Mersey Beat* or somewhere that Ringo was sick. The tour was already booked and set. Brian called me the next day and invited me down to his office. I nearly fainted when he told me he wanted me to play for the Beatles until Ringo was well enough to rejoin the group. I was truly shocked by it all. We talked a little, and he told me he liked my style. He asked me if I had practiced with any of the Beatles hits, and I said I had. It was 1964, and the Beatles had so many hits, but they had a hell of a lot of good album songs as well. I still think Paul's rendition of the old song "Till There Was You" was a fine song. Paul has one hell of a voice.

AT: You speak of the Beatles with almost a reverent tone. Why?

JN: I'm not alone, am I? There is just a feeling I get when I hear their songs—not just because I played with them, but like millions of other fans, it was a part of my growing up. My dad listened to Frank Sinatra, and I listened to the Beatles. Both have stood the test of time, I think.

AT: What about the time just before you took to the road with the Beatles?

JN: Well, Brian had all of the Beatles—with the exception of Ringo, who was in the hospital—in an outer office. In a passing motion, he waved them in to meet me. I was floored. The Beatles were actually there to meet me! My mind was blown. I would have played for free for as long as they needed me. I shook all their hands and

continued on page 39

Andy White

by Susan Hannum



In August of 1962, Ringo Starr joined The Beatles, replacing the group's previous drummer, Pete Best. The group that was soon to revolutionize the music world was yet to make its first recording. This event occurred on September 11 of that same year. Ringo, however, was not allowed to play drums on the first two singles. He described the situation in an interview that appeared in the December 1981/January 1982 issue of this magazine. "I'm not sure about this, but one of the reasons they also asked Pete to leave was George Martin, the producer, didn't like Pete's drumming. So then, when I went down to play, he didn't like me either, so he called a drummer named Andy White, a professional session man, to play the session . . . There were two versions [of 'Love Me Do']. I'm on the album and he's on the single. You can't spot the difference, though, because all I did was what he did because that's what they wanted for the song."

Who is Andy White, the session drummer who made history on that September day in 1962? Why did George Martin call this 32-year-old Scottish musician, whose first love was jazz and whose early experience was in pipe band drumming, to perform with this group of rock musicians all in their early 20's? According to White, "George probably called me because I had the reputation at the time for being a rock drummer. I came into studio work doing rock 'n' roll records, because I happened to be working on a couple of television shows that ran concurrently. One was the BBC rock 'n' roll show *Drumbeat* and the other was the ITV rock show *Boy Meets Girls*. ITV is the commercial station in Britain. Both were big rock shows with dancers and guest stars. So I got the reputation of being a rock drummer, even though I wasn't really a rock drummer. I played with people like Eddie Cochran and Gene Vincent. This was during the late '50s and early '60s.

"It could have been anyone, I suppose, but it was me. I didn't think much of it at the time. I had heard of The Beatles,

because they had made a bit of a name for themselves in Liverpool when they played at the Cavern, and they were different from the general run-of-the-mill groups at that time." Andy was paid the equivalent of \$15 for his work on that day.

About that session, Andy says, "I think we did five titles during the one session that day, but the two singles that I was on were 'Love Me Do' and 'Please Please Me.' 'Love Me Do' was the first one, and 'Please Please Me' was the second release. At that time, music was very seldom used in rock sessions, unless it was a really arranged thing. So it was a case of learning the routine from John and Paul. They knew exactly what they wanted. My whole time was taken up learning this. They would play it over, and I'd try to see what they wanted fillwise and stuff like that. I was doing sessions all the time, but I remember that particular one, because it was released and suddenly became a smash."

Despite his reputation in the early '60s for being a rock drummer, Andy White's early musical influences were jazz and bebop. Furthermore, his earliest training was gained through playing drums for the Glasgow Boy Scouts and Rutherglen Pipe Bands. The story of Andy's journey from his beginnings as a rudimentary drummer in Scotland to his recording with The Beatles in London is an interesting one. Born in Glasgow on July 27, 1930, Andy White played with the boy scouts pipe band from the age of 12 until the age of 15. In his early adulthood, he worked as a pattern maker in a foundry during the day, while doing semipro gigs in the evenings. Andy cites Max Roach, Art Blakey, Gene Krupa, and Buddy Rich as his first influences.

At the age of 22, Andy moved to London and started his first professional drumming job, which was with the Vic Lewis Orchestra, a 15-piece swing group. He toured with this orchestra for six years. "It was a hard training ground," Andy says, "but it was good experience just the same." It was this position, oddly enough,

that provided White with the background necessary for his later rock 'n' roll playing. "In 1957 or '58, we came over to the U.S. and did a three-week tour here," Andy recalls. "In those days, there was an exchange agreement between the American union and the British union. For example, if the Basie band went over to England, an English orchestra had to come over here for the same length of time. That's what happened to us. We came over in exchange for the Basie band, but they stuck us in a rock 'n' roll tour. It was interesting. Bill Haley was top of the bill. All sorts of people were on it, such as The Platters and Clyde McPhatter. Chuck Berry was the opening act. That was very valuable experience for me. I had rock 'n' roll right from the roots as it were, and that gave me a good insight into what was required." Other experiences Andy had while performing in the Vic Lewis Orchestra included backing Frankie Laine and playing with Louis Armstrong's show. He also did three tours with Johnnie Ray, one of which was in South Africa, and a tour in Britain with the Hi-Los.

After touring with the Vic Lewis Orchestra for six years, Andy left the group to do session work in London. It was during this phase of his career that White had the opportunity to work with The Beatles. However, Andy's story does not end with the recording of "Love Me Do" and "Please Please Me." His work as a session musician later afforded Andy the opportunity to play on another famous artist's first hit release. Andy White was the drummer on Tom Jones's hit song "It's Not Unusual." He also worked with Englebert

continued on page 51

blurted out tones of admiration that I think made them embarrassed. They were very nice. When Brian talked of money in front of them, I got very, very nervous. They paid me 2,500 pounds per gig and a 2,500 signing bonus. That floored me. When John spoke up in a protest by saying, "Good God Brian, you'll make the chap crazy," I thought it was over. But no sooner had he said that than he said, "Give him ten thousand!" Everyone laughed, and I felt a hell of a lot better. That night, I couldn't sleep a wink. I was a Beatle!

AT: That was a mind blower for sure. When did real change start for you?

JN: When a wardrobe lady came over to my flat and a hairdresser cut my hair in a mop-top. In the mirror, I cut a mean figure

as the new Beatle. And when Brian handed me a check for 2,500 pounds as the signing bonus, I was on top of the music world for sure.

AT: Tell me about how the Beatles treated you.

JN: Fantastic. Even Ringo kidded me when they took me over to introduce me as his replacement. There were a lot of jokes over that scene. John was super nice, as were Paul and George, with George being about as nervous as I was about the tour. He was very young, you know.

AT: What about the fan treatment?

JN: Like day and night. The day before I was a Beatle, not one girl would even look me over. The day after, when I was suited up and riding in the back of a limo with

John Lennon and Paul McCartney, they were dying just to get a touch of me. It was strange and scary all at once. It's hard to describe the feeling, but I can tell you that it can go to your head. I see why so many famous people kill themselves. There's so little sanity to it all.

AT: How did the tour go with you at the drums?

JN: Good. A lot of fans were disappointed, I'm sure, because they wanted to see Ringo. John would introduce me at some of the concerts, and at others, he wouldn't. Also, I think I was accepted by most of the fans because I fit in. I wore the suit and hair, and tried to play like Ringo. I also bowed when the rest of them did, and that went over big.

AT: How long did you play with the Beatles?

JN: I started on June 4, 1964 in Copenhagen, Denmark, our first gig of the tour. I played for three-fourths of the tour until Ringo joined us in Melbourne, Australia. I was praying he would get well, but at the same time I was hoping he would not want to come back. I was having a ball, truly.

AT: It has been said that a lot of bootleg albums of the tour were put together, and that you were on the cover of the album jacket. Is that true, and have you ever seen one?

JN: Yes. But Brian and Capitol Records were on top of it. They had some hotshot attorneys who covered every lead on them. I saw one, but the quality was horrible as well as the picture. The fans didn't buy them because they wanted a quality record for their hi-fi's. Live albums were not big at all back then.

AT: Enlighten me as to why you were forgotten after all this.

JN: How soon they forget! [laughs] When the fans forget, they forget forever. After the Beatles thing was over for me, I played around Liverpool for a few years and then got away from the music scene. I mean, when you've played with the best, the rest is just, well, the rest.

AT: Why were Pete Best and Stu Sutcliffe remembered in so many books about the Beatles, but you were not?

JN: To put it simply, Stu was a sentimental Beatle because he died in the early days of the group. Best was a crybaby. He didn't want to cut his hair like the rest of the group and resented Brian telling him that he had to. He soon found out that Brian carried more weight in the Beatles than he believed. The crap he wrote afterwards about the rest of the band being jealous of his good looks was just wishful babbling. Paul was ten times the looker Pete Best was.

AT: Any regrets?

JN: None. Oh, after the money ran low, I thought of cashing in in some way or the other. But the timing wasn't right. And I didn't want to step on the Beatles' toes. They had been damn good to me.



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Humperdinck, Dusty Springfield, and Petula Clark, among other artists.

During those years, Andy saw a lot of changes in the way records were made. He recalls that there would only be a couple of microphones used for the entire drumkit, and that the drums were always double headed. "Then they got into doing pop things," he says, "and using closer microphones. I might have had a bit of cushioning in front of the bass drum, and some tape on the snare drum, but it was certainly nothing like what they do now. There were always ideas from people who had been to the States, seen what they were doing there, and then tried it in London. We actually went through one stage where we played everything very quietly, and then they turned it up at the board. I remember doing something with Eddie Cochran like that. It was a rock 'n' roll thing, but we had to play it very quietly. I suppose they got better separation that way. The object was, of course, to create the same excitement playing quietly as you would playing loudly, and still have the feel, which was difficult. Now it's gone the other way, of course."

Another change in recording techniques that Andy has witnessed is the shift from the whole band being in the studio together, to rhythm sections doing backup tracks with the other instruments and vocals being added later. "I think it's best with the whole group," Andy contends. "I've been in situations where we would just be doing a rhythm section track, but they'd have brass figures written on my part that they would want me to kick. Well, I didn't know if the brass were going to hit right on it or lay back a little. I'd do my best to cover it, but it didn't always come off very well."

Concurrent with his work as a studio drummer, Andy also played drums for theatrical shows in London. He did the full run of *Stop The World I Want To Get Off* starring Anthony Newley, and subbed for such other theatrical productions as *Jesus Christ Superstar*, *Company*, *Cole Porter*, and *Privates On Parade*. According to White, "Subbing was the best thing to do. Rather than tie myself down with a show, it was better if I could do a couple of subs a week and still do studio work." Andy found that the only notable difference between the two forms of performance was the fact that "there was a lot more sight reading involved in playing shows than in doing sessions."

Then from 1964 to 1975, Andy worked on and off with Marlene Dietrich. The original piano player who accompanied her was the soon-to-be-famous pianist/composer Burt Bacharach. About this experience, Andy says, "It was interesting. We were treated like family. Marlene only carried guitar, drums, and piano. Everywhere we went, they would have an orchestra, which we would rehearse with. We

usually had a couple of days of rehearsals before a week or two-week engagement. We toured all over the world. We went to Australia three times, Japan twice, and came to America quite often. We mostly played in the Fairmont Hotel chain when we toured over here."

Andy never lost his interest in rudimental drumming, and in 1968, his book *Roll Control* was published by Belwin Mills. "It's based on accents and rolling with different pulses—an 8th-note pulse, a triplet 8th-note pulse, or a 16th-note pulse with clean accents. It was based initially on a lot of pipe band stuff I did. Then it kind of developed into a more jazzy-type thing."

From 1979 to 1983, Andy worked with the BBC's Scottish Radio Orchestra. This job took him back to his hometown of Glasgow. He played drumset for all types of music. Andy's varied background certainly qualified him for this type of work. "It was mostly recorded background music, which was slotted into DJ programs and some television programs."

"The return to Glasgow also meant a return to pipe band drumming. While working at the B.B.C., I found time to join and play with the British Caledonian Airways Band. About a year before my move to America, Alex Duthart, who is in my opinion the leading authority and exponent on this style of drumming, as well as a longtime friend, became drum-sergeant

and instructor for the band. This, to me, was a great thrill, and I learned a lot more about the art."

During one of the Marlene Dietrich tours in America, Andy met the woman who would become his wife, Thea Ruth. She was appearing in a play in Dallas, Texas, while he was performing at the Fairmont Hotel. They were married on January 4, 1983, and in April of that year, the couple moved to the U.S. Around the middle of August, they made a return trip to Dallas with the intention of settling there. Friends they had met in Texas told the couple that business would be good there. However, it was not quite as good as they expected. In addition, the summer weather proved to be too hot. So the couple decided to move to Thea's home state of New Jersey in 1984.

Today, Andy is working in nightclubs locally and substituting with the Howard Kay Orchestra. He next plans to share the experience he has gained throughout his multifaceted career by entering the teaching field, while continuing to perform as much as possible. When asked about how he has managed to remain so flexible, Andy replies, "I just try to keep up with what's going on. I was fortunate in that I came up through the pipe band scene in Scotland. I learned a very rudimental base there, which I can adapt to whatever is happening."

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by Larrie Londin

Working With Click Tracks And Drum Machines



Photo by Lissa Wales

Larrie Londin needs very little introduction to any regular MD reader. A presence on the Nashville studio scene for many years, Larrie was MD's cover artist in May of 1984, and was the winner of the 1985 MD Readers Poll in the Country Drummer category, as well as placing fourth in the Studio category. Larrie is also known for his touring appearances with the Everly Brothers and other top country and pop acts, but in 1984 he startled many people by appearing—and burning—on Steve Perry's solo album, *Street Talk* (including the hit single, "Oh Sherrie"). Larrie was recently in the studio with Steve again, this time completing the latest *Journey* album. In this column, Larrie offers his ideas about dealing with two of the more "mechanical" aspects of studio drumming: click tracks and drum machines.

In clinics, I'm repeatedly asked about working with click tracks and drum machines, perhaps because I work so much with them, but mainly because it has become such an art—an art that must be developed even to survive today. A good way of staying busy (that is, *employed*) is to learn how to work with the machines, instead of worrying about why your phone isn't ringing.

Click Tracks

Playing to click tracks is not as hard as some of us make it. When playing to a click track on a jingle, a movie, on TV, and even on records, I try to think of the click either as part of my set or part of the song. In a jingle setup, I'll have the engineer give me an 8th- or 16th-note click, so it can become part of what I'm doing—part of my playing—more easily. An 8th- or 16th-note click doesn't get lost in the track. I know some players who like to have clicks on the & of the beat; that works as long as just the drummer hears the upbeat click and no one else hears it. Otherwise, it's reasonably easy to get lost when everyone is wondering, "Is that the downbeat or the upbeat?"

When doing a record, I find a lot of freedom when playing with a click, because I don't have to play all the time just to keep the band together. I don't have to play when it's not musically necessary. I can

leave space, because the click is holding everyone together until we come back in as a band. You need to learn how to use a click in order to obtain that musical freedom.

Clicks can become a crutch in some cases, but I thoroughly enjoy them. I *don't* think that a click track is the total answer for a groove. I've heard records with a click track that had a pretty good groove, but if I was going to make a groove record, I wouldn't do it with a click track. However, for all intents and purposes, the way records are being made today with machines, a click track is a good way to keep everybody in the same place at the same time.

Drum Machines

Drum machines are something that a lot of players are not too happy about playing with. But you do need to learn how to work with them. For myself, if the drum machine part is not going to be kept, then I ask again for an 8th- or 16th-note hi-hat part, and a quarter-note or 8th-note rim-shot or "click" (as we sometimes describe a stick laid across the rim). That gives me a little of everything to play with and covers many bases. You may not need it as loud in the headphones as you would if it was a quarter- or half-note click track. That way, everyone can live with it in the 'phones—assuming you're all on the same 'phone mix (or "cue send," as it's sometimes called). If the drummer can have a different mix, then the rest of the band can have the machine as loud as is needed to keep everyone together.

In most studio situations, the whole band needs to play to the click or drum machine—not just the drummer. Onstage, however, the drummer would be the only one to get the click (if needed). If I'm playing along with a drum machine pattern that is part of the show, I then try to play more percussion parts on the drums—in and out. I may even play more actual percussion instruments, like congas, timbales, or shakers—any percussion item that fits and helps the piece. If I can't help the song, then I lay out and don't play at all.

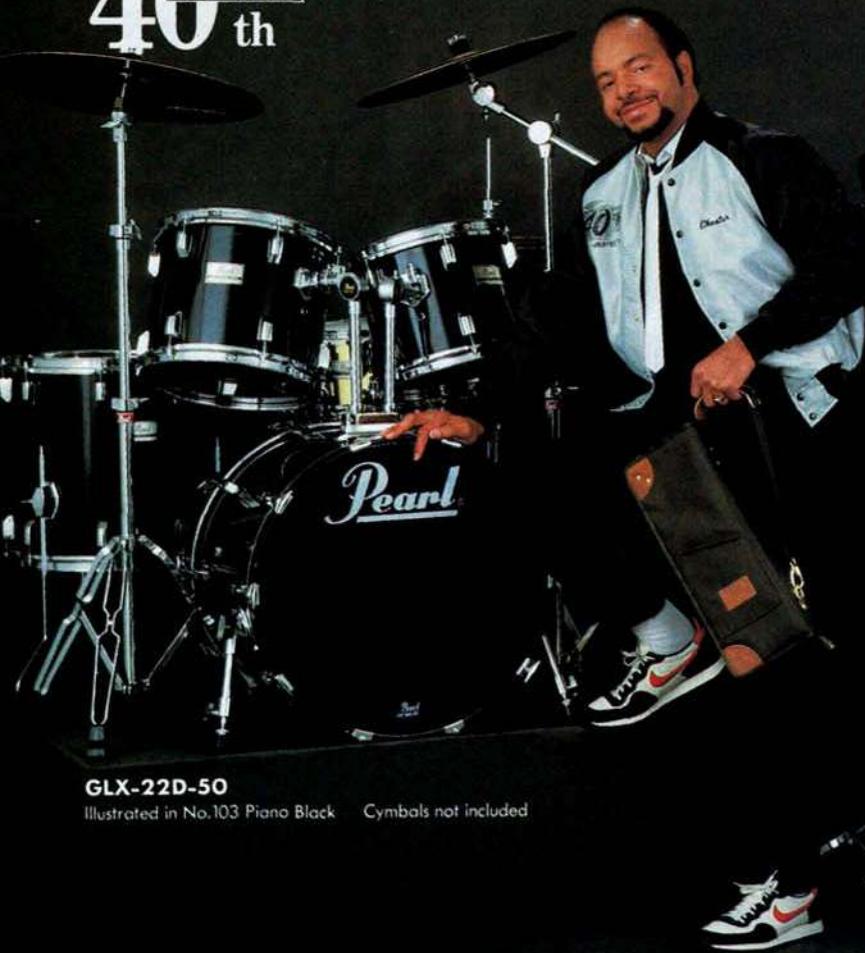
I know a lot of drummers around Nash-

ville who complain about machines and one-man bands. My feeling is that we should not let machines take our work. We should learn how to make them work for us. They really can be fun and helpful at the same time. There are some great drum machines and sequencers out now, and if we don't learn how to work with them, they'll work without us. After all, you don't have to have good finger technique when you're using a machine. So anybody and everybody can get work with those drum machines. But only drummers can really make them sound like drummers are playing. For an example, a friend of mine named Roger Hawkins—whose playing I've heard many times and who I admire greatly—makes his *LinnDrum* machine feel like it's really *him* playing. That's how extensively he computes the part and how hard he works on making it sound good. He's mastered the art of making it work *for* him, and that's no more or less than we can all do.

I wouldn't like to have a machine take my job any more than anyone else would. It's so sad to take the heart out of the music, and I would hate to see that happen. But with machines like the Fairlights (musical computers that are out now and are absolutely incredible), it doesn't matter to some of these producers and artists what it feels like. They're having to compete with other records that are on the market that were made by computer. What I'm saying is that we all have to learn how to use these things, and not let them do it without us. Maybe we can help to keep a little bit of that heart in the music if we're at least *there*.

As for club players, concert players, or people who are working shows, it can work the same way for them, too. We can't allow the machines to take over because we just give up. We're drummers, and the excitement comes from us. I have yet to hear a drum machine that was exciting. Drum machines may have intricate patterns that we may not be able to play, but they don't have the heart that we have. All we have to do is learn how to work with them, and possibly make the music better for everybody.

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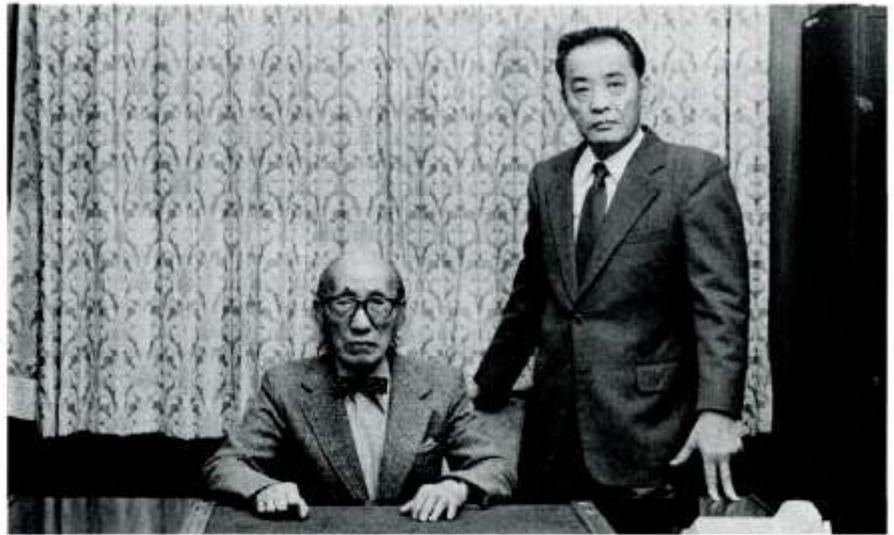
Prologue

Katsumi Yanagisawa, after 3 years of service to his country during WWII in Mainland China, returned to a Japan in the throes of restructuring a post war society and economy. Before the war he had manufactured music stands in a small workshop and an old customer and friend, Mr. Shoji Ogura, helped him re-establish this venture through the loan of equipment and his store as an outlet. This befriending gesture formed in Katsumi a determination to participate in the music industry, and the Pearl we know today was thus borne in a small shack with less than 300 sq. ft. and 2 employees in Sumida, Tokyo on April 2, 1946.

In The Beginning

By 1949, Katsumi's little music stand business was making steady headway in the growing post war recovery of Japan. Jazz brought to Japan by the U.S. Armed Forces occupying the country was received with unprecedented popularity by the Japanese. The reformation of education in Japan introduced American style music education into the school curriculum to fulfill the emotional part of the learning process. Lacking were manufacturers of any percussion instruments!

Katsumi's friend, Mr. Ogura, recognized the



Katsumi Yanagisawa, Chairman and Mitsuo Yanagisawa, President

future need for domestic production of musical instruments and urged Katsumi to expand into the manufacturing of drums. The following year, 1950, Katsumi named his small company "Pearl Industry Ltd.", and with no experience, a severe shortage of raw materials, and with salvaged second hand machinery, he began hand making his drums.

By the end of that year Katsumi had constructed the necessary machinery to make the parts for his drums, and his first products (several bass drums, a few snare drums, and some stands) were delivered to his friend's store. Their acceptance planted in Katsumi's mind his ultimate goal...to be a major manufacturer of all percussion instruments...and he began to add additional products to his line and expanded his production capabilities. By 1953 his company (now named Pearl Musical Instrument Company) was producing basic drum sets, marching drums, concert drums, tympani, Latin percussion instruments, cymbals, stands and accessories for the Japanese domestic market. The company now numbered 30 employees and was enjoying rapid growth in Japan. Katsumi's eldest son, Mitsuo, began helping his father manage the growing company after school during his high school days and continued part-time through his college education.

On graduation from Chiba Technical College in 1957, Mitsuo joined the company full time and all of his energy lent itself to still further growth. In this year the company received its first request for a quotation for 200 snare drums from an American company looking for bargains from Japan. The demand for a low price was so low as to be impossible for Pearl to produce profitably; but the mere possibility of an overseas market was immediately recognized by Mitsuo, and an export division was formed. The challenge was to meet the low price demands with the best quality possible. To enter this new market required expanded facilities and the establishment of a mass production system.

In 1961, with the popularity of Rock'n'Roll and the demand for drums increasing, the

company purchased 43,000 sq. ft. of land in Chiba and built a 15,000 sq. ft. factory to meet this demand. The products then exported to the U.S. were not necessarily of high quality, but were inexpensive, did the job, and could be produced in the great quantities required for Rock's insatiable appetite. Since all products then exported to the overseas market were sold under the purchasers brand name, it is a little known fact that many of today's leading players most likely started their careers on drums manufactured by Pearl!

While Pearl led the way, by 1965 there were 16 other companies now engaged in exporting drums to the U.S. With purchasers promoting their own brand names and demanding lower and lower prices, the overseas markets soon became saturated. The factories struggled to remain profitable, and they all ended up in a severe price war. To remain a part of this rat race was not Mitsuo's intention!

Plan

Starting in 1965, under Mitsuo's leadership, Pearl's long range plan centered on a commitment to three areas of concentration: **First**, they would develop new high quality products to meet the needs of the top professionals in the world. These would meet or exceed the standards of any country's domestically produced or established brand names. To insure continuity of development, a highly qualified Research & Development staff would be retained to accomplish the goal of Total percussion of the highest possible calibre. **Second**, a heavy financial investment must be made in automated machinery and belt conveyor systems to enhance quality assured production in the Chiba, Japan factory. With Mitsuo's deep insight into Japan's economic growth, an additional factory must be established in Taiwan, Republic of China, and also fully implemented with the most modern automated equipment available. And **third**, the company would re-structure and reinforce its distribution network to give the best possible service for their new direction in high quality products.

Implementation-Phase 1

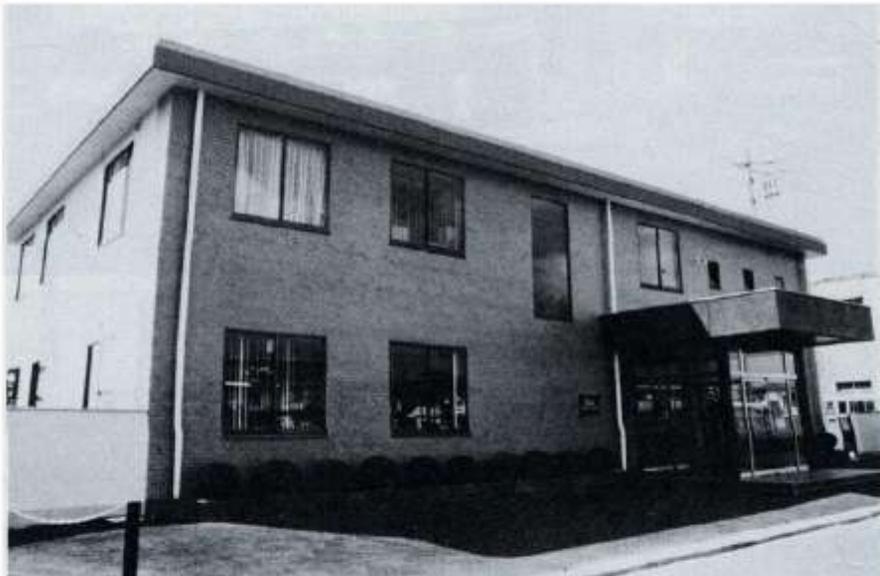
As we entered 1966, Pearl introduced its first "for the Professional" outfit and named it the "President" series. Japanese professional players liked the originality of sound and design, and visiting drummers of world renown such as Art Blakey, J.C. Heard, and many others, were exposed to the new Pearl "President" drums while in Japan. Constant upgrading of equipment created the same demand in the U.S. This success, supported by the recognition of the importance of R&D and listening to input from top pros, has put Pearl where it is today.

In recent years, Pearl has used the same formula to enter the world of Marching Percussion through prestigious DCI organizations. Largely through the efforts of Al Duffy, himself an Artist, inventor, and currently R&D Manager of Pearl International, Inc., six of the top twelve DCI Corps carry Pearl Marching Drums. Pearl is now on major bid lists among educational institutions and can be found "on the field" as well as "on the stage" in more and more high schools and colleges across the country.

With the R&D engineers in place, the world of Electronics opened up. In 1972 Pearl was

involved in the manufacture of electric guitars, amplifiers and related sound modification equipment mostly for the Japanese domestic market. Quite naturally the main emphasis was directed to Electronic Percussion, and in 1979 "Syncussion" was introduced. Its sound success led to the development of the current "Drum-X" which in 1985 resulted in sales of 9,800 units...and it's still going strong! But, progress continues and in May of 1986 a new "Syncussion-X" was introduced which is truly the "percussionist's dream machine!" Acoustic and electronic drum sounds **plus** cymbals, gongs, tympani, chimes, steel drums, bells, etc....all from a midi-able brain that is extremely user friendly! And...development continues!!

Apart from the world of Total Percussion, another little known fact is that Pearl also makes a complete line of flutes which were introduced to the world in 1968. From student grade instruments through hand-made professional models crafted in silver or gold, Pearl flutes follow the first basic goal of P.M.I. ...to produce high quality instruments competitive with the finest instruments of their kind available.



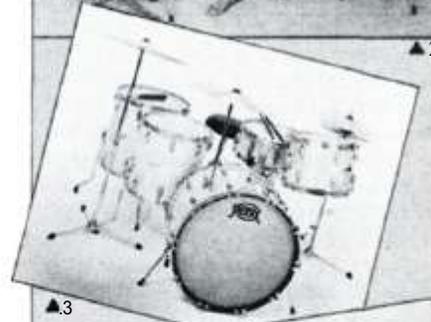
Pearl Musical Instrument Co., Head Office



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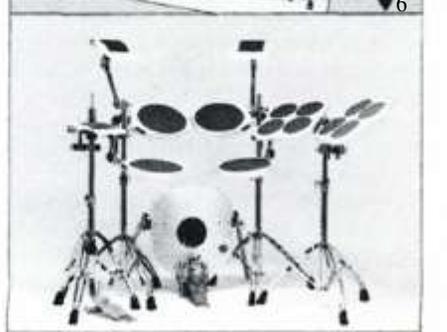
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- 1 ▶ Catalog of the early days (1952)
- 2 ▶ "Valencia" Outfit (1960)
- 3 ▶ "President" Outfit (1966)
- 4 ▶ "Fiberglass" Outfit (1972)
- 5 ▶ "Prestige Artist" Outfit (1985)
- 6 ▶ "Syncussion-X" (1986)

Implementation-Phase 2

The second area of concentration, investment in facilities and automated equipment, resulted initially in a second modern factory in Chiba, Japan. But, in the early 1970's, the world economic situation changed dramatically. The Japanese economy was flourishing, labor costs were accelerating, and many of the smaller companies were falling by the wayside. Less developed countries, such as Taiwan and Korea, aggressively solicited companies from around the world to invest in manufacturing facilities to boost their economies. Mitsuo's feasibility studies were begun in 1971 and lasted over a year. The risk was great, but the alternative of relying only on manufacturing from Japan carried an equal risk, and the decision was made to invest heavily in a Taiwan facility. Kuniyasu Oda, President of Pearl Musical Instrument Co. of Taiwan, recalls the many startup obstacles encountered in this decision which would either contribute greatly to Pearl's future growth, or possibly contribute to its ultimate demise:

"Pearl's Taiwan factory is located in Taichung, the most favorable climatic region in the central part of Taiwan. The Government of Taiwan provides a special 'Export Processing Zone' which attracts mainly the more advanced foreign corporations. This zone, established for the purposes of acquisition of foreign currencies, increase of employment, and absorption of the advanced technologies, offers many privileges and conditions needed for the companies to manufacture products under favorable situations. All manufactured products are basically obligated to be exported outside the country, but the import of the raw materials and machines and equipment needed for the manufacture are afforded certain tax benefits and other provisions. In this zone, in 1973, Pearl established its first subsidiary, Pearl Musical Instrument Company of Taiwan.

When the factory building was nearly 70% completed, the first oil crisis that shook the world economy was encountered. The sudden rise in cost of building construction, cost of machines and equipment and lack of raw materials are still most vivid in my memory. Had the outbreak of the oil crisis taken place a half year earlier, perhaps there would be no Pearl Taiwan in existence. In spite of these difficulties, it was not long before Pearl was able to achieve satisfactory production to make drums and metal parts to the level and quality as planned. The technical efficiency of the then Taiwanese workers was not high, but the sufficient training in advance coupled with the advantage of using all of the most advanced Japanese machines and metal parts, insured success. The current Pearl

factories in Taiwan constitute two buildings with a total of 93,000 sq.ft. (or 8,600 sq. meters) and employ 208 workers with 9 Japanese resident staff overseeing finance, quality control, production control, and giving technical advice. The most pleasing factor I myself have is the remarkable advancement of technical upgrading of the Taiwanese personnel, which is solely due to the fruits of their own industrious toil and the 12 years of satisfactory progress on the part of the Pearl Taiwan company.

A further expansion of the factory for the 36,000 sq. ft. (or 3,300 sq. meters) building and a substantial repletion of the mechanical facilities is underway. Before long, this expansion will enable manufacture of further advanced high quality drums and multiple new products from this facility.



Kuniyasu Oda

I take pride in my responsibility to supply throughout the world such fine products from the important manufacturing base in Taiwan as a part of the growing Pearl group. Our most industrious Taiwanese friends, supported by our technology and high tech equipment, have already established Pearl as the undisputed leader in the world of Percussion."



Pearl Musical Instrument Co. of Taiwan

Implementation-Phase 3

The third and final area of concentration—reinforcement of the distribution system—affected the worldwide structure as well as the Japanese domestic system. In 1975, Pearl set up its own distribution company in Tokyo, Pearl Distributors, Ltd. A knowledgeable staff specialized in service, and soon a branch network covered the major cities in Japan ... Osaka, Nagoya, Fukuoka and Hiroshima. This solidly laid groundwork has made Pearl the largest and most successful Drum Company in Japan.

As mentioned, the importers and jobbers in the U.S. were only interested in low priced drums under their own brand names. Mitsuo Yanagisawa held fast to his dream of exporting a high quality product, but to establish a U.S. facility in the 1960's seemed premature. Instead, he approached the largest distributor in the U.S., C.M.I. (Chicago Musical Instrument Company) in the hopes of their becoming an exclusive distributor. His offer was rejected.

Lyle Heater, then owner of the L.D. Heater Music Company in Portland, Oregon had the same vision as Mitsuo and agreed to exclusive regional distribution of top quality drums in the Pacific Northwest. To insure continuity, Lyle also chose to distribute Mitsuo's products under the Pearl name rather than his own brand. L.D. Heater distributed most of C.M.I.'s lines in the Northwest and as Pearl drums began attracting the attention of leading players on the West Coast, Lyle was able to convince C.M.I. to expand the distribution nationwide.

During the 1960's, conglomerates were getting involved in the music business. C.M.I. was getting involved and became Norlin...Pearl distribution was moved from Portland, Oregon briefly to Chicago and finally in 1973 to Nashville, Tennessee near Norlin's Gibson factory. Following Pearl through all the moves was Walt Johnston, now President of Pearl International, Inc.

The early years of utilizing Norlin as an exclusive importer/distributor were quite satisfactory, but as the U.S. economy receded in the 1970's, the conglomerates became less enchanted with the music industry. As Norlin's position in the industry declined, Mitsuo saw the need to have more control over Pearl's destiny. In 1979 he purchased the drum center from Norlin, and on July 1, 1979, Pearl International, Inc. was incorporated in Nashville, Tennessee with Walt leaving Norlin to accept Mitsuo's appointment as its President. In his words;

"Being a part of Pearl's growth in the U.S. for over 20 years has indeed been a thrilling experience. Pearl's reputation was built on two words... 'Sound' and 'Durability'. From the beginning, Pearl products have undergone numerous improvements based on suggestions from the leading and most demanding professional players. The engineers and craftsmen at Pearl listened, responded, and thus was borne the present state of the art product now available worldwide. Development never stops. Innovations are continuous. Demand for Pearl instruments and accessories, both acoustic and electronic, is at an all time high.



Walt Johnston

With our main offices and warehouse in Nashville, Tennessee, Pearl International now has branch distribution facilities in North Hollywood, California and Fairfield, New Jersey with a new Texas facility scheduled to open in September, 1986! We're bringing Pearl products closer to the major market areas which ultimately benefits all of our dealers with better availability, quicker delivery, and lower transportation costs. Association with the biggest or best anything in the world is exciting! With Pearl fitting the description in the World of Total Percussion, I am proud to be an integral part of its dynamic growth and acceptance! Pearl's on the move...but we'll always be listening to you."

Paralleling the formation of Pearl International in the U.S., Mitsuo established Pearl Music, Ltd. in London, England and relocated it to Milton Keynes, in 1983 to better serve England. Pearl products are distributed throughout Europe and other countries through exclusive quality conscious distributors. Besides fully covering the distribution needs of Pearl for its products, this worldwide network provides the best services for customers and a home away from home for world class touring artists and groups.



Pearl International, Inc.

Production process of Pearl drums

From choices of raw materials through completion of finished products, Pearl drums are manufactured under continuous in-house operation using the most sophisticated and highly efficient machinery operated by skilled craftsmen. Every process has strict quality control which is the main reason the Pearl Brand is so highly evaluated and relied upon by the finest drummers all over the world.

DRUMS



Forming of shells

Using the choicest precisely cut veneers, shells are formed in the heating compression system dies developed by Pearl. The perfect circle shells are the basis of the fabulous Pearl sound.



Bearing edge finish

The bearing edge where the heads rest on the shell is so important to the sound of the drum that precision machines are used to produce the required smooth, uniform surface.



Covering shells

Various kinds and colors of covering material are in stock to fill varied tastes and latest fashion requests. Drums are covered by precision cut sheets of material using high tension rolling machines.

STANDS and PARTS



Die-Cast process

A total of eight die-casting machines are in full use, day and night, producing various styles and sizes of hardware with high and consistent quality.



Second process of die-casting

Cast pieces are either trimmed, drilled or threaded to be complete parts or accessories.



Buffing

Processed die-cast accessories and pressed parts are finely polished by attentive workers operating automatic buffing machines.



Workshop

Prototypes, designed by the Research & Development Dept., are tried here. Also, machine tools and dies are created for the ever continuing improvement of mass production facilities.



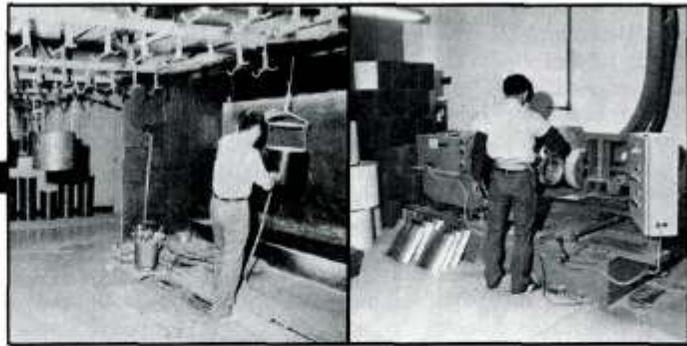
Pressing & Stamping

High quality steel sheets or bars are pressed out or shaped by the press machines.



Drilling

Shells are drilled by a computerized drilling machine to insure that the hole placement is precise and correct for fine tuning capabilities.



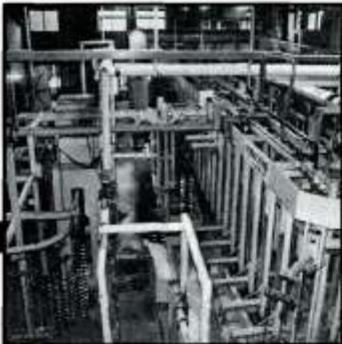
Lacquering process

Sanded in the forming process, shells are further sanded at inner and outer surfaces and edges by specially designed sanding machines before being sprayed. The lacquering process from painting to finishing, is repeated through more than ten cycles of spraying, drying and sanding. Finally the automatic buffing machine polishes them to a beautiful lacquered finish.



Assembling

Through a belt-conveyor process, drums are completed with required hardware and accessories. At the end of the line is a strict final check of sound and function by well-experienced inspectors.



Plating

The newest model of a Fully Automatic Plating System, made in Japan, is operated by the experts. From the start of cleaning to the end of drying, a total of 41 fully automatic processes creates triple-chrome-plated products with high and consistent quality.



Packing

Inventory control

All the parts and accessories, finished through their respective processes, are gathered into an inventory warehouse and, after individual inspection, are put into computerized storage for planned supply to the assembly lines of drums and stands.



Assembling & Packing

Shipping

Epilogue

Today, Pearl Japan owns 86,500 sq. ft. (or 2,400 sq. meters) of factories and offices with 235 employees headquartered in Chiba, Japan. Wholly manufactured products include combo drums, marching drums, orchestral drums, timpani, chimes, flutes, electronic drums, cymbals and all stands and accessories. Recently, the machinery and space devoted to the manufacture of professional quality drum heads has been added. Professional combo drums, electronic drums and flutes are exported in

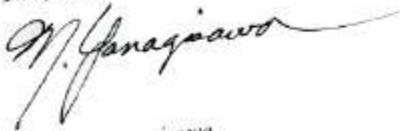
volume, but the Japanese market for these products consumes an exceptionally large share. The years of planning and implementing the three primary areas of concentration initiated in 1965 has come to an end with gratifying results. Pearl continues its aggressive implementation of new product development, is constantly upgrading its manufacturing technology following its long term plan, and eagerly looks toward the needs of the upcoming 21st century.

Greetings

Pearl Musical Instrument Company welcomes its 40th Anniversary in April of this year. As I recall, Katsioni Yanagisawa, the chairman and my father, at the age of 37, started this company in 1946 with only two employees. Forty years later, the company has grown and has 4 subsidiaries in Japan, Taiwan, U.S., and U.K., 540 total employees, and is the largest Percussion manufacturer in the world. The numerous friends and acquaintances made during my first 40 days travel visitation to the United States in 1962 can never be forgotten. Some of these business dignitaries have passed away, others have left the industry, but many are still active leaders in the music business today. Many of them shared their precious experience and profound knowledge about business to me, a lad who was then 26 years of age, and totally inexperienced. When I look back, I realize that this experience, in fact, has formed the firm foundation of Pearl's prosperity today. This precious experience and continuing association with these people is my spiritual nourishment and continues to drive me even now to an endless challenge: pursuit of the development of attractive products, introduction of a rational manufacturing system, and tendering the best possible services that give more satisfaction to the customers.

I express my heartfelt gratitude to those customers and artists of Pearl, to my many friends and associates, and to all the employees of Pearl.

Truly yours,



Mitsuo Yanagisawa
President



PEARL MUSICAL INSTRUMENT CO.

on the record."

Although Setzer asked Kenny to tour with him, that was impossible because of Ken's commitment to the upcoming Mellencamp tour. But he did get to play one live gig with Setzer: the Farm Aid concert, where he also played with Mellencamp, John Fogerty, and Bonnie Raitt.

While he was in L.A. doing the Setzer album, Kenny came face to face with modern technology—and ethics. "A producer I know wanted to use me on a record," he explains, "but I couldn't do it because I had to get back to Indiana to start rehearsals for John's tour. So then he asked if he could sample me. I got nervous about that at first, because I didn't know what that really meant. I thought that maybe once I did that, it would mean that anybody could have my sound. But we drew up a contract that said that, anytime he used my snare drum sound, I would get paid. If he used my bass drum, it would be the same thing. And if he used my whole kit, I would get a residual. So he sampled me, and he's going to use my sounds on the record. He'll either get another drummer to play and combine my sounds with that, or he'll just program a drum machine with my sounds in it."

But couldn't this producer alter the sounds a little bit and then use them without Kenny ever knowing about it? "Well, I'm going to have to trust him," Kenny answers. "I wouldn't have done it if I hadn't known the guy personally. Oh sure, I could get screwed, but I trust this guy so I'm going to let it go at that."

"Besides," Kenny continues, "how much does one person's drum sound matter, anyway? I've talked to engineers about this, and they have said that it's not just the sound of the drum; it's the attitude. It's the way you go from one drum to the next. I'm sure that some people would disagree and wonder how I could let someone have my sound. But I try to change my sound a little bit on every album anyway. It's not like I've got this one sound that I should market. By the time this guy uses my sound on an album, I'll have gone to something else."

But that experience did get Kenny working on an idea for the Mellencamp tour. "I started thinking about enhancing my live sound with some of the electronic devices that are out. But instead of using Linn sounds or Simmons sounds, I would have chips blown of my own sounds from the *Scarecrow* album. We had created a unique sound in the studio, but I knew that it would be difficult to reproduce those sounds consistently in all of the different environments we would be in on the tour. I felt that it was *my* responsibility to get as good a sound live as possible, so I began researching the possibilities."

Kenny quickly discovered that, although there is a variety of electronic gear on the market, what he wanted to do

was going to involve more than merely buying a couple of pieces of equipment and plugging them in. He was going to have to have something custom-built. His search eventually led him to Vince Gutman, maker of the Märk *MX1* triggering unit. "The basic concept," Kenny explains, "was to get the same sound live that we had in the studio. So by miking my drums live the same way I always have and triggering my studio sounds at the same time, the sound engineers could blend the two sounds together."

"The rack we ended up with is a unique piece of equipment. It was designed not only for its ability to enhance my sound according to my personal demands, but also to withstand the abuses of a tour. The best way for me to explain the rack is to follow the signal from beginning to end."

"First, I had a *Detonator* installed in each acoustic drum to pick up the signal that is produced when I hit the drum. We ended up with four different types of *Detonators* for the kit, because different *Detonators* respond differently depending on the size of the drum and the head tension. The ideal is to have a *Detonator* that responds to every dynamic level and to every rhythm that you play. The signal from the *Detonators* is sent to the Logic Switcher in the rack. This device is simply a vehicle by which I can turn my sampled sounds on or off with a box that rests at my feet. For example, when I play cross-stick

passages during the show, I turn off the sampled sound so that I only get the acoustic sound. In a lot of songs, I go back and forth between using a cross stick and hitting the drum in the normal fashion, and the Logic Switcher gives me the flexibility to do that.

"Next," Kenny continues, "the signal goes from the Logic Switcher to an *MX1+*. That adjusts the signal from the *Detonator* so that it will pick up every stroke at every dynamic level, without double triggering. The *MX1+* sends the signal to a *ddrum* brain, which is where my sounds are stored. There is a module for each drum with functions such as treble, bass, decay, pitch sensitivity, signal sensitivity, and pitch of drum. I usually tune the *ddrums* to the same pitches as my acoustic drums. That way, they reinforce each other tremendously, and it helps us compensate for the different acoustical problems we run into at the various halls we play.

"Next there's a Balanced Line Driver, which basically keeps the signal quiet, and gives a good quality signal to the sound engineer and monitor mixer. Then there's a Quad Meter Package, which works parallel to the Balanced Line Driver. That makes it possible to monitor the dynamics and tracking of all my strokes with four LED bar graphs. At sound check, my roadie—Larry Yager—will watch to make sure that every stroke at every dynamic

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level is being registered. Since the rack is under the stage, he makes all of the adjustments after we discuss the situation, but once everything is set up and working, few adjustments are ever necessary."

Considering all of the time and effort spent on this system, one might suppose that the bulk of Aronoff's live sound is produced electronically, but that is not the case. Essentially, 75% of Kenny's live sound is still being produced acoustically. The electronic sounds are basically used to add a degree of control to the ever-changing situations a touring band encounters. Although, occasionally, the electronics help in other ways. "One night," Kenny laughs, "I was playing so hard that I broke the *bottom* head on my snare drum, so all of a sudden, it sounded like I was hitting a tom-tom. As soon as our sound engineer heard that, he boosted the electronic snare sound all the way up, and that got us through the rest of the song, when I could grab my backup drum." It's little wonder that Aronoff has dubbed his electronic setup "the drum buddies."

But the key to Aronoff's sound is still his acoustic drumset. Starting at the top, the cymbals are all Zildjian, but the specific models are in a state of constant change, depending on the situation. Take ride cymbals. Kenny recorded *Scarecrow* with a 22" A Zildjian. But when he went to California to do the Brian Setzer album, that cymbal wasn't making it. So Kenny paid a visit to

the Zildjian West offices, and went through a variety of ride cymbals. "I ended up with a 20" *Amir* ride," Kenny says. "It cut through real well, but it didn't have too much ring. It was perfect for recording."

When it came to live playing, however, Kenny needed something different. He settled on a Z series ride cymbal. "To me, it sounds kind of weird up close in comparison to the Ping ride I usually use," Kenny says, "but it cuts through great, and that's what I need live." Kenny started the tour with two 18" crash cymbals, but to get more volume he soon changed to 19" crashes, which are *Platinum* series cymbals. Rounding out his setup are 14" *New Beat* hi-hats, two 22" *China Boys*, and a 12" splash—all *Platinum* series.

The drums and hardware are all Tama, as Kenny has used for several years, but for this tour, he changed from *Superstar* shells to the *Artstar* series. "I'm using smaller drums on this tour," Kenny explains, "and the *Artstar* shells ring a little more. Also, all of the toms are mounted on RIMS, and that gives them even more tone. I've got 10" and 12" toms, and a 14" floor tom. It's not a regular 14 x 14 floor tom, though. The depth is only 13". It's the smallest floor tom I've ever played in my life, but that son of a gun kicks. Here I am in a rock 'n' roll band with almost a jazz drumset"—almost, except for the bass drum, which is 24 x 16. "Here's the

interesting thing about that baby," Kenny says. "I figured that, with a two-and-a-half-hour show, I would need an *Emperor* head, but it was too mid-rangy. So I went back to the white-coated *Ambassador* head, which is what I use in the studio. I have it changed every day, but that's the head I need to get the sound I want. Using the right head makes all the difference in the world. Also, I had the drum *Vibra-fibed*, which makes it sound fuller. Everything I did improved the sound.

"From six years with John's band, I now feel more knowledgeable, so when the pressure is on, I know that I have options. Right before the tour started, when I was still working out the sounds, there were a couple of days there where the heat was on. John was laying this stuff on me, like, 'I don't know about you Kenny. I don't think you're as good as you used to be.' I had to have the confidence to say, 'Come on, John. I know I'm better than I've ever been.' John was simply frustrated about what he was hearing at the soundcheck, and the problem was just the bass drum head. But I had to really maintain my confidence and be diplomatic while we got the problem worked out. The bottom line is that you really have to be on your toes and open to different things. What worked last time might not work this time. No matter how big you get or how much experience you have, you still have to have a learning mentality."

If anyone has a learning mentality, that person is Kenny Aronoff. Whenever time permits, he loves to teach and do clinics. "I've always been into education," he says, "probably because I spent so many years being taught. I had so much instruction that it feels very natural for me to be involved with that, and it's exciting to be on the other side of the fence as a teacher. I get a kick out of sharing my experiences. I know what it's like to want to know the answers, and it gives me great pleasure to be able to give a few answers to people who are looking for them.

"The clinic thing is great, because it gives me the chance to put together my own little show. It keeps me very organized about who I am, what I've done, and what I'm doing. It also gives me the chance to do some different things. For example, with John Cougar Mellencamp, I use one bass drum, but on clinics I'll use a double bass pedal, and I'll play some of my old fusion stuff.

"One of the most important things I cover," Kenny continues, "is how to practice and how to utilize your time. When I was in music school, I had hours and hours of time to practice, but now I often only get a couple of hours a day—if I'm lucky. So I had to learn how to practice efficiently. There are a lot of drummers who are in the same position. They've got nine-to-five jobs, and they play drums on weekends. The only time they have to practice is

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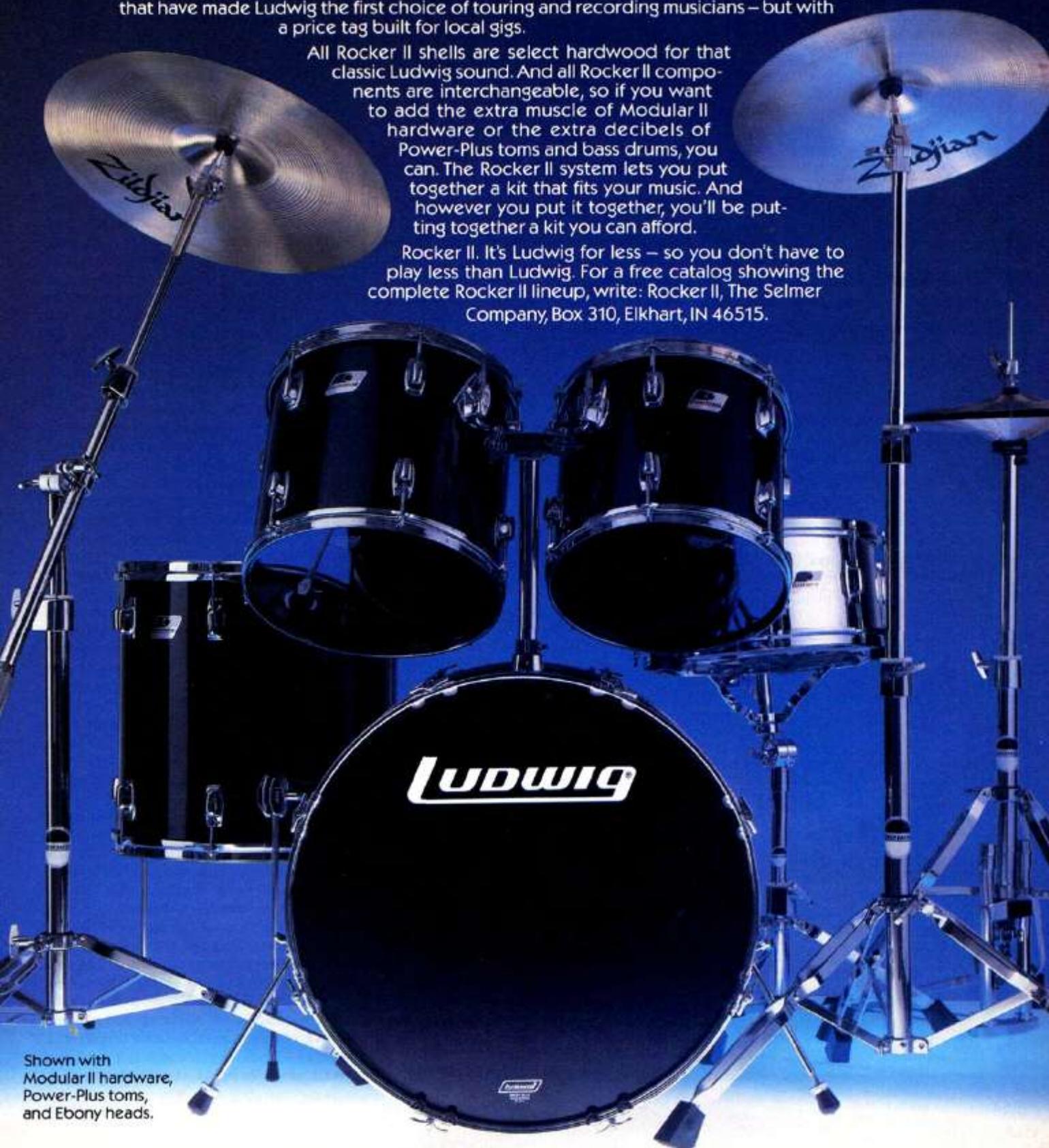
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at night. But you can accomplish so much in just a half hour if you get organized and set your mind to it. So I'm into teaching that along with many other concepts."

Besides doing clinics, Kenny enjoys working with people in a one-on-one situation. "Teaching keeps me in tune with what's going on, because they come in with questions about all sorts of things. With some kids, we work on technique. Others want to know about the music business. Some of them want to learn how to work with a click track. Some of them want to know what it's like to make records and videos. But I can relate to that because I used to wonder about those things. Every kid is different. I once had a guitar player come to me for a lesson. It was great; we talked about time and how to approach

different rhythms. I even had a whole band come to me once to talk about playing in a band. I was able to tell them things based on all of the knowledge I've gained from being in the John Cougar Mellencamp band. I've also got a couple of students from Indiana University who come to me. I can really relate to them, because I went to that same school for four years. I think that they feel good about that, because they figure, "This guy has been through the same scene that we're going through. How did he get from there to where he is now?" Occasionally, I'll do a clinic at the university. A year or so ago, one of the percussion professors over there passed away, so they were bringing in different people to teach. I felt very honored that Mr. Gaber asked me to come in and teach for a week,

and do a few master classes." to drive

A lot of Kenny's private teaching is done at various music stores in and around Indiana. "If I can," he says, "I like to do a clinic and then stay over and teach privately, because a lot of kids don't get to ask the questions they want at the clinic. There are several music stores scattered around not too far from where I live that I can go to and teach at from time to time: The Percussion Center in Fort Wayne, Mom's in Louisville, Drum Headquarters in St. Louis, Rick's Drums in Toledo, Lou McMahon's in Indianapolis, the Owensboro [KY] Music Center, the Columbus Percussion Center, D.O.G. Percussion in Nashville, and Roselle Music, near Chicago."

Kenny particularly enjoys the relationship he has with these local music shops. "At stores like these," he says, "the people really care. It's the small music stores that exist in small towns that really give musicians the personal service that they need at all levels. Not only can they educate you about equipment, but they also have teachers who can teach you how to play. And as you develop into a player, the local music store can also be the place where you meet other professional musicians. A lot of people just deal with the big mail-order warehouses, because they think that they can save a few bucks. But in the long run, they are getting shortchanged, because they're not getting the special attention that a small store can give them. When I was young, I got an incredible education just by hanging out in some of the smaller music shops, and I still like to do that today. I'm constantly getting advice about equipment from these stores, because they deal with the stuff every day and they know more about it than I ever will. So I think these stores are providing a great service for the music community, and it's a shame to see some of them closing down because people would rather save a couple of bucks than support their local stores. It would be pretty depressing to live in a town that didn't have a music store. It doesn't really inspire kids to get involved in music if they can't even see a drummer or a guitar in their town. So I try to support these small stores."

Perhaps the reason why Kenny feels so strongly about the importance of having a music store in town is that the town he grew up in didn't have one. Although a lot of articles about Mellencamp refer to his "all-Hoosier band," Aronoff is not a native of Indiana. He hails from Stockbridge, Massachusetts, the town that was immortalized by Arlo Guthrie's "Alice's Restaurant." (Kenny went to school with Officer Obie's son.) While it may have been possible to get anything you wanted at the restaurant, the town itself was another matter. Stockbridge is your basic small town (not unlike Mellencamp's

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DATE: June 1986
RE: Opening of our USA Office

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hometown of Seymour, Indiana), and for Kenny to taste big-city life, he had to drive three hours to get to either Boston or New York.

But Stockbridge did have one very important musical asset: The town is located next to Tanglewood, which is the summer home of the Boston Symphony Orchestra. There, Kenny had the chance to meet and study with Arthur Press and Vic Firth. When it was time for college, Kenny enrolled at the University of Massachusetts as a music major, but after studying with George Gaber at the Aspen Music Festival the following summer, Kenny decided to continue his studies with Gaber at Indiana University—thus becoming a Hoosier.

After graduating from I.U. with a bachelor's degree in music performance and an I.U. Performer's Certificate, Kenny went first to Boston to study with Alan Dawson, and then to New York to study with Gary Chester, but ultimately went back to Indiana and joined a fusion band. After three years with that group, Kenny was considering moving back to New York to try his luck there, but a chance meeting in a restaurant led to the John Cougar Mellencamp gig.

Today, the Mellencamp band lives, records, and generally operates out of Indiana, and the state figures very much in the band's identity. Is this a sign that bands can now make it from anywhere in the country, rather than having to go to New York or L.A.? "The bottom line is this," Kenny says. "If you have good material, it's just as easy—or just as hard—for people from the Midwest to get tapes to someone in L.A. as it is for people in L.A. to get tapes to someone in L.A. It's just that, if you happen to live in L.A., you can maybe drive downtown to see those people, and if you're from the Midwest, you might have to fly. But even if you live in L.A., if you don't know someone, you don't have any better chance of getting your tapes heard by a record company than someone does who lives in Florida.

"There's a beauty about all of these bands coming from different places," Kenny continues. "These people sound different coming from cities other than New York or L.A. Music is a reflection of culture and environment. Listen to the song 'Scarecrow'; I'm sure that people in New York are concerned about the farming situation, but how many of them see a scarecrow standing out in the middle of a cornfield every day when they drive to work? By the same token, we don't see the things that are going on in New York. So the music coming out of Bloomington, Indiana, is going to be different than the music coming out of New York. I think that can be very interesting.

"At this point, living in Bloomington is a great advantage. We've made it, so we

don't have to be anywhere else. It's a great town and a wonderful place to raise a family. It's a college town—the university has about 30,000 students—and I think it's a really healthy environment. Also, it's kind of cool for a rock band not to be seen too much. People start wondering, 'Who are these guys from the Midwest? What do they do out there?' You don't get caught up in the same kind of scene that everybody else is involved in; you create your own scene."

That all sounds fine for an established band, but what about for an individual musician? "Good point," Kenny says. "Right now I'm in the John Cougar Mellencamp band, so I belong in Bloomington. But if I wasn't in that band, I would be in New York or L.A.—unless I joined another band that was located in a specific place. Here's the thing: When I was in L.A. doing the Brian Setzer record, I was running into all sorts of people who wanted me to work on various projects with them. Those things could all be done if I lived there, but they might think twice about flying me in from Bloomington. Let's face it: There are plenty of good drummers who can do a great job; I feel that anybody can be replaced. There's no reason to fly a drummer in unless there's really a big budget or the people involved just happen to be friends. So for that kind of work, you have to go to where the work is. Of course, John has his own studio now, and people can rent it. If I happen to be there and they want to use me, fine."

Mellencamp isn't the only one to have a studio; Kenny now has a small studio of his own, located in his home. "I'm trying to write some songs," Kenny says. "I don't know where it's going to take me, but I think it will help me have more input when I'm with a band. And if I write a song that someone wants to record—great! That gives me more credibility and more diversity. So I built my home studio to develop that aspect. I think that every musician should try to write music. It helps complete your musical education and your understanding of other instruments and music."

Having his own studio paid off in another way, too. "After I started recording myself," he explains, "I gained so much knowledge and understanding about what's going on in the studio. It really helped me have more input and be more involved with my sound. On the earlier albums, I usually said, 'You're the engineer; I'm the drummer. I'll just play, because that's the only thing I know.' But on the last album, the engineer could ask my opinion, and I knew enough to be able to say, 'I think we need to do this.' The more input you can have, the more valuable you are in any situation.

"That brings up a point that I've been thinking about lately," Kenny continues, "which is the longevity of a rock 'n' roll

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drummer. How long can I do this? Right now, I have a 'sound.' But maybe the time will come when no one wants to use that sound anymore; it will be washed up. That's why it's important to keep growing. Another thing is that I spent years playing classical music and jazz, and in a matter of two records, I was typecast as a rock 'n' roll drummer. Rod Morgenstein came to one of our concerts once, and afterwards he came back and said, 'You sounded great, but if only those people in the audience knew about all the other stuff you can do.' But that's the situation with most musicians; you never get to play everything you know. I think that I will be able to play music for the rest of my life, because I try to do different things and throw myself into different musical situations.

"Right now, I love being a rock drummer, but I'm concerned for a couple of reasons. Physically, I play so hard. It's part of my sound, but I wonder how my body will

be able to deal with this later on. We're doing a two-and-a-half-hour show, and that takes a lot out of you. I wonder if I'll be able to go out there ten years from now and hit the drums the way I hit them now. My mind wants to do it, but my body will be going through changes, and that can affect the mind.

"I'm really trying to pay attention to my mind. Everyone knows that you've got to take care of your body, but I don't think that people take care of their minds enough. If you want to develop your body, you exercise it. If you want to develop your single-stroke roll, you exercise that. If you want to develop your speed around the tom-toms, you exercise that. The mind is the same way. If you want to learn to write, you write and write, and you keep writing until you get stronger at it. If you want to develop a positive attitude, you have to work on that, too. It won't just happen.

"So I'm looking more and more into

working on my mind. There are many ways to do it: You can be religious; you can meditate; you can study philosophy: Whatever it is that keeps you together, you need to do it, just like you practice drums. I was always bumping into walls. I would wonder why I couldn't get myself focused in certain ways. It was because I wasn't doing anything about it. The mind is like a muscle, and it needs exercise. It's like football; you need to build yourself up so that, if somebody hits you, you can take it. People can hit you mentally, too, so you've got to be able to deal with it. People get tired and exasperated, and they snap at each other. But there are things you can do to have a better understanding of the people around you and to keep yourself happy, which in turn, makes people around you happy. You get back what you dish out.

"That's where I'm heading now, because when I feel happy, I play happy. When I'm angry, I play angry. I want to sound happy. I have a lot of joy inside me, and when it flows, it's great. But for some reason, I have a way of shutting it off when I get depressed or bummed out. I want to be as happy as I can all the time, so that other people can feel it from me and maybe be influenced by it."

Developing A Basic Beat continued from page 21

To lift the song up a little in the releases at the end of the verses, I switched from the hi-hat to the ride cymbal. Then, for the chorus, I needed something special, but it still had to be related to the basic beat. So I combined the ideas from the verse and release sections by playing two measures on the ride cymbal, two measures on the hi-hat, and finally four measures on the ride cymbal. I also added some basic fills and some activity on the bell of the ride cymbal to lift the chorus even more than the releases. But throughout all of this, I was still working around the same basic beat.

The image shows four systems of musical notation for a drum set. Each system consists of a bass line (left) and a drum line (right). The drum line uses various symbols: a circle with a vertical line for the snare, a circle with a vertical line and a horizontal line for the hi-hat, and a circle with a vertical line and a horizontal line and a flag for the ride cymbal. The notation includes eighth notes, quarter notes, and rests, with some notes marked with accents (>). The systems illustrate different rhythmic patterns and fills.

Every song has a certain characteristic—or personality—that remains consistent throughout the song. One of the strongest characteristics is the beat, so I always try to determine the characteristic beat first and then develop variations of that beat that will help make the song groove more and hopefully inspire the other musicians without disturbing the personality of the song.

Slightly Offbeat continued from page 42

DRUM TRIVIA ANSWERS

1. Buddy Rich was born (A) in Brooklyn, New York, in 1917.
2. The French grip is (C) a modification of the matched grip, in which the thumbs are facing upward.
3. A duplet is (B) two equal notes played in the same time value as three like notes.
4. The term *alla breve* is more commonly referred to as (B) cut time.
5. Ringo Starr's real name is (C) Richard Starkey.
- 6.

The image shows a sequence of musical notation for a flamacue. It consists of a single line of music with eight notes. Below the notes are the letters 'L', 'R', 'L', 'R', 'L', 'L', 'R', 'L', indicating the hand used to play each note.

This is a (A) flamacue.

7. Some great drummers have also been composers. Match the drummer with his composition.

Max Roach/"Freedom Now Suite"

Louie Bellson/"Skin Deep"

Billy Cobham/"Stratus"

8. The drummer who played on Miles Davis' classic 1959 album, *Kind Of Blue*, was (B) Jimmy Cobb.

9. Match the '60s rock drummer with the brand and color of set he was primarily associated with:

Ringo Starr/Black oyster-pearl Ludwig

Dave Clark/Red-sparkle Rogers

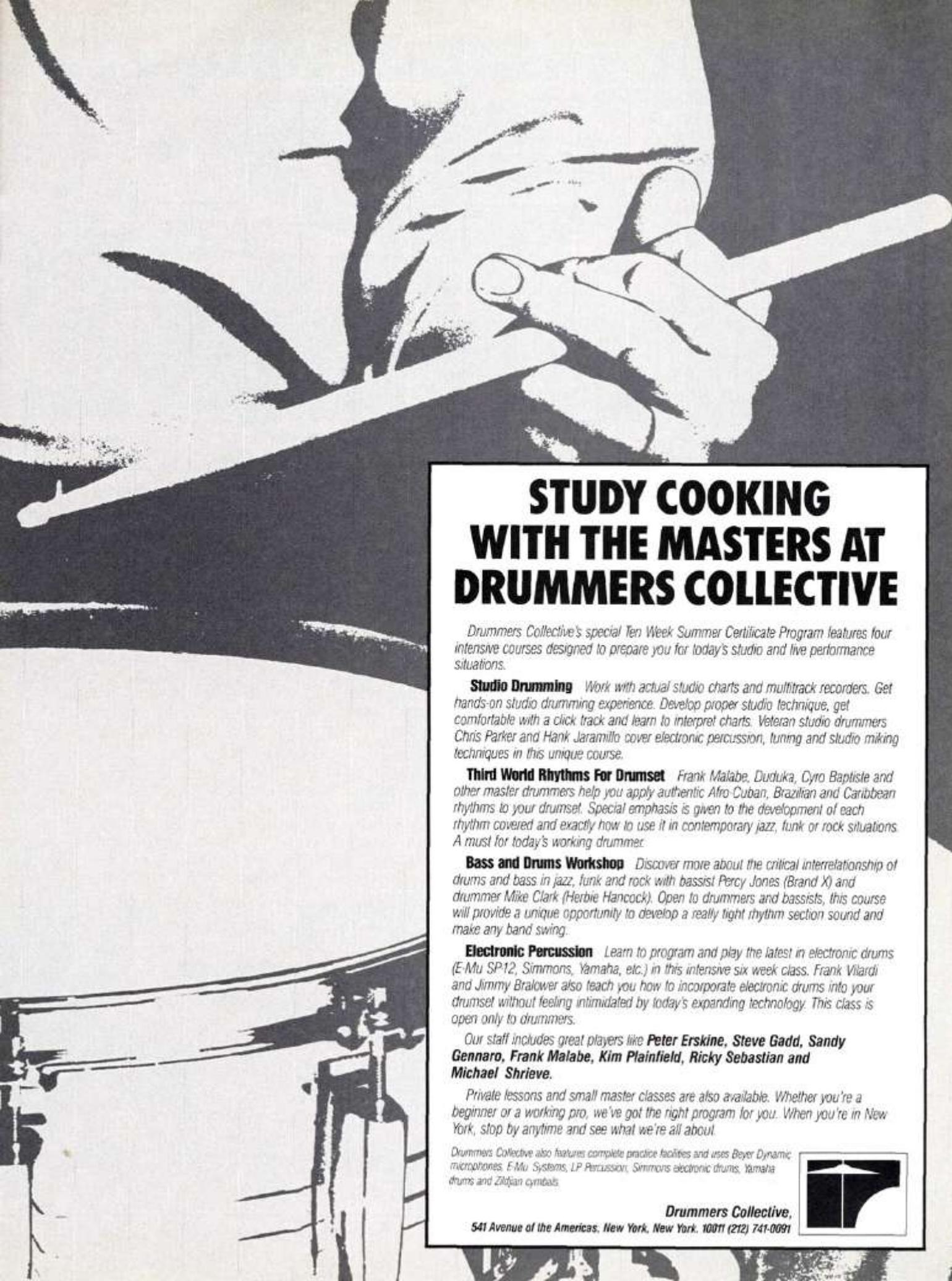
Ginger Baker/Silver-sparkle Ludwig

10. Pick up notes are (A) the opening notes of a verse or song, notated in an incomplete measure, and leading into the first regular measure.

SCORING: 7-10 correct: *Rhythm ace.*

4-6 correct: *In tempo.*

1-3 correct: *Back to the practice pad.*



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The Drummer As Leader: Part 2 by Simon Goodwin

Last time, we discussed various organizational and financial responsibilities you might face as the leader of a band. This time, we'll talk about some other financial considerations, including extra money due you for your extra work as leader. We'll also take a look at your onstage responsibilities.

The Leader's Due

Ever since doing a season in the Middle East—when it was discovered that the bandleader was taking approximately nine times as much as other members of the band, as well as cheating us out of a food allowance we were supposed to be receiving—I have been very cynical about bandleaders who make themselves rich at the expense of musicians. So when I started leading, I was full of ideals about how it was going to be a cooperative band with myself as manager and spokesman. If there was an amount of money left over from a payment that wasn't divisible among the people on the gig, I would keep it for "administrative expenses." After a while, I began to see how stupid I was being; my expenses were not being covered, and the actual work that I was doing

on administration was going unpaid. On top of this, I was involved in a certain amount of capital expenditure from which the whole band was benefiting—but which meant that I was actually working unpaid for a few months, while the other people were receiving money as usual. During this period, I also made the interesting discovery that, while people are prepared for you to take more money as the leader, they won't give you an easier ride if you don't. If somebody needs continual reminding about things like punctuality or being improperly dressed, the fact that the bandleader isn't making any more money than the other members are won't make the offender any more conscientious. What I eventually did was to wait until I had negotiated a raise for the band, and then (with their knowledge) start taking a greater proportion of the extra money. This meant that I didn't have to cut back what the other members had been getting. They got a raise as well, but it was smaller than mine.

I mentioned capital expenditure just now. This means money that you have to pay out, in order to be in a position to make money. In the case of a band, capital expenditures usually refer to clothes and equipment—the largest single item being the P.A. system. In some ways, becoming a bandleader is rather like growing up: As well as there being constraints upon you to act responsibly, you can no longer spend all your money on yourself. That bit of extra money that might have gone on a new cymbal now needs to be spent on a new microphone, or more galling still, you might not be able to buy a new drumkit because you must get a new P.A. Everybody has come up against the controversy of whether a band's P.A. system should be jointly owned or be the property of one member. The disadvantages of having a jointly owned P.A. are many: What happens if somebody leaves? Is the departing member bought out, and if so, how is his or her share of the current value assessed? Does an incoming replacement member have to buy in? It can all get very complicated. The only disadvantages of having one person own the P.A. are that that person has to pay for it and also make sure that the other people who are using it treat it well. If you are lucky enough to have somebody else in the band (perhaps the singer) who owns a P.A. system, there is another possible problem. Ownership of an individually owned, but communally used, item might imply that this should be reflected in the amount of money the owner receives. This can cause hard feelings if the keyboard player says, "Why

should the singer get more for owning the P.A.? My keyboards are worth more than the P.A. I should get more, too!"

As a general rule, it is better to keep extra payments limited to the bandleader, even if this does involve you in a great deal of initial expense. The exception I would make is for transportation. People who use their vehicles for transporting other people and their equipment to gigs should be paid something for the use of the vehicles, as well as the basic cost of the gas. Most drummers will be sensitive to this point. Ownership of a fair-sized vehicle is usually a necessity for drummers, and we often seem to be "used" by other people.

It is reasonable that regular members of a band should own their band uniforms rather than having them supplied by the leader, but if you use anything special (i.e., a particular design of shirt), it is a good idea to have one or two spares in your possession. These can be loaned to extra band members or subs when necessary, and they are also a hedge against band members who travel to gigs in their stage clothes and will, if the occasion arises, change two tires on their cars in them. Trying to buy replacements a few months after a set of clothes has first been purchased can be impossible.

Sheet music can be another major expense. Different bands depend on this to different extents. One problem about being a drummer/leader is that you can't just copy out some chord charts for other people and play the melody yourself, as lead instrument players can do. At some stage in the band's preparations, someone has got to come up with the basic melodic and harmonic structures for all the material you do. This either comes straight out of people's heads, they sit down and learn it from recordings, or they have it in written form. I have found that the best way of introducing new material (when it comes to combining efficiency with economy) is to buy a piano/vocal arrangement, and get the guitarist and bass player to write their own chord charts (and sometimes transpositions, if the key of the piece is wrong for people's vocal ranges).

Before we leave the subject of money, remember to always keep receipts for everything you spend money on in connection with the band (including telephone bills), because you can offset all expenses against the tax you have to pay.

Performance

Your band is on stage. Are you happy with the configuration of the musicians? Is the lighting right? Is the sound/volume correct? As a sideman, you might have

continued on next page



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played in situations where various things were not to your liking. As leader, getting them changed is up to you. It is your responsibility to make sure that all the factors combine to help your band perform at its best, in order to make the best possible impression. Unfortunately, even if conditions are against you, the audience is unlikely to be sufficiently discerning to take that into account. They will blame *you* for your bad performance, and not the club manager who has made you play on a long, narrow stage, which forces you to play strung out in a line so that you can neither see nor hear each other well.

If you play from a set program, the order of events during your performance will be quite clear. In this case, you can sit back and enjoy concentrating on your playing just like any other drummer. However, the chances are that you are playing for dancing and you will need to adapt your program to suit the mood of the audience. This is one of the most underrated jobs that a bandleader has to do! However good the music you play is, it must be played at the correct psychological time, or it will not be appreciated. So now what you are faced with is playing the drums (with all the physical and mental effort that requires), *and* watching the audience to decide whether the next number you give them should be more of the same or something different (and if so, what). Having made this decision, you must communi-

cate it to the rest of the band. I have found that the most obvious method for doing this is to shout myself hoarse. There aren't actually many alternatives. It would be possible to get a system that would allow the musicians to hear their leader's voice through earpieces. I have been informed that one could rig something up so that a headset mic' could be switched over from the P.A. (for announcements or vocals) to the earpiece system and back with a footswitch. I haven't yet tried this for myself. The cost would be an important factor here, but it's worth looking into.

Happiness, in this situation, is plenty of lists—preferably long ones. As long as you know that your band has a repertoire to cover all likely eventualities, and that you have enough material to be able to keep playing without drying up or having to repeat yourselves, you can feel relaxed and confident. You must make sure that everybody who is using written music or word sheets has them numbered and in order. Music should be arranged in sections so that you can turn forward to the next number, and it will be similar to the last. It can be helpful to have the different types of music in different colored files that can be opened up and leafed through like books. The leader can then call out the next song by number, or by color (for the file) and number. This should happen during the preceding song, so that all the band members can start turning to the new tune as

soon as they are able. If you wait until one number has finished to let the band know what the next one will be, you can find that the dancers have left the floor by the time you start playing again. It is essential in this situation that there be no arguing. If someone doesn't want to do a particular number, he or she must mention this *before* the performance, not when this number is called. Not only do pauses for debate slow down the pace of the performance, but they look extremely amateurish.

Always try to communicate with the other members of the band in a positive way. Avoid giving people the "evil eye." Not only does this make them ill at ease and likely to tense up, but it also makes them more likely to be waiting for *you* to make a mistake—which isn't pleasant. I would go further and suggest that, when musicians come off stage feeling depressed because of certain mistakes or a generally bad gig, you should try to reassure them that it wasn't as bad as they think. This is to get them going home in a positive frame of mind. The problems can then be ironed out at the next rehearsal, when everyone is relaxed about them.

Conclusion

A drummer must always be aware of the band as a whole, and must see the drums and the drumming as part of the total aural and visual concept. A *drummer/leader* must also think about the business and logistics before and after the gig, and the programming of material, the general sound level, and quality during it. In this situation, you are spreading yourself more thinly, and if you are not careful, the standard of your own playing can drop. In the same way that money often needs to be spent on things other than drum equipment, so the time that you might spend practicing, or maintaining your equipment, often needs to be spent in different ways. Although my band tries to allow a minimum of two hours to set up in a different room, I have sat down to play the drumkit and found that various things were not tightened up or positioned properly. I had set up my kit in a hurry, with my mind on other things, and then spent hours fiddling with the P.A. In many ways, on a purely musical level, I would rather be the drummer in someone else's band.

However, as the various jobs become more routine and you get all the problems ironed out, there is a great deal of satisfaction in knowing that you have put the whole thing together—knowing that this group of individuals is there as a band, pleasing the audience, all because of you. I sometimes find organizing a big drag, but at least I know that, when I am doing it, it will be done properly (and if it isn't, I've only myself to blame). I now know just what all bandleaders go through, and I understand why most of them are a bit strange!



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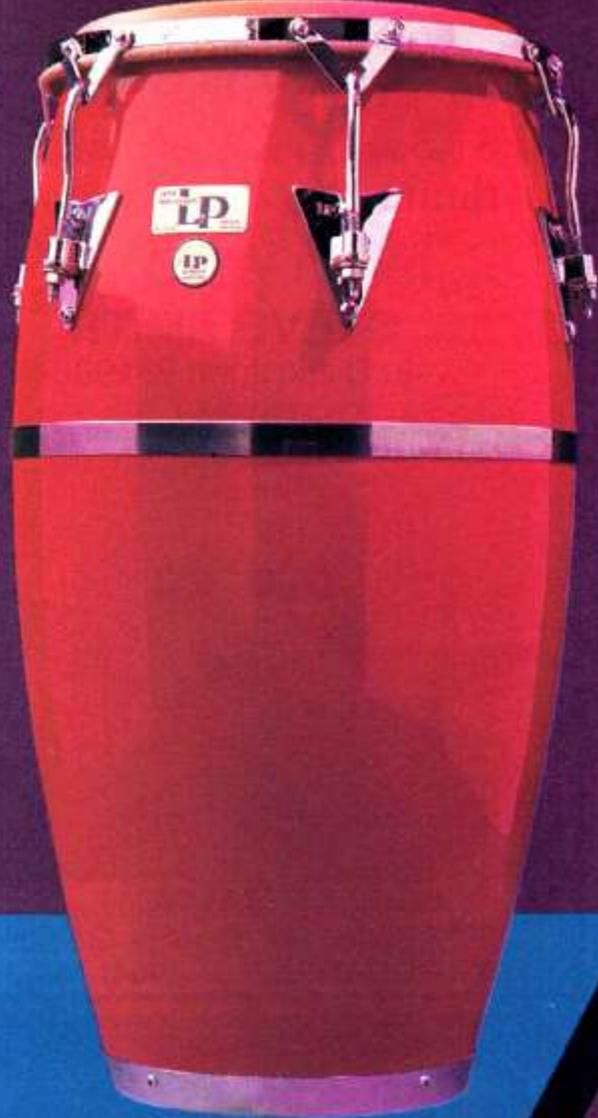
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You definitely play at a different dynamic level. Acoustic piano and vibes are very different from synthesizers and electric guitar.

JW: Do you find that it's difficult to maintain that crucial level of intensity if the gig is less than edifying?

AN: I don't care what the context is. Regardless of the gig, you still have to make the music the paramount ideal. Maybe you have to play a cha-cha. Well, play it to death; make everybody feel good. I think that, whatever the context is, you should just do it the best you can.

JW: It seems that you're getting a lot of different kinds of jobs, though they're all pretty much in the jazz idiom. Do you enjoy the diversity, or is that just the nature of the free-lance jazz scene?

AN: I do like being involved in a lot of different contexts. I don't get called for the type of gig that someone like Steve Gadd would get called for. That seems to be another kind of scene altogether. Here in New York City, things really seem to be very cliquish. There are the people who do studio work, and who also get out and play. But the amount of people who do that could be counted on one hand. Then, there are the people who always work the clubs. There are the more R&B kind of gigs and the more straight-ahead jazz gigs. I've been called for a variety of situations. I like doing backbeat music; I think that's a lot of fun. But I don't get called a lot for doing that. Maybe I've been typed. That's something that happens in New York City, where you have so many musicians. If you were in a smaller town, they'd call you for anything, but in New York, there are so many people who do things well, and some do things better than others.

I really like playing in a lot of different situations, because each one affords me the opportunity to play a different way. As time goes on, I hope that I'm developing my own voice on the instrument. You hear Miles and you know it's him in a few notes. You hear Louis Armstrong—*bam*, that's him. You can hear when it's Tony Williams. I'm trying to assimilate my different influences, and I hope I'm starting to be who I am. I steal from everybody, and then, hopefully, it ends up being me.

JW: There was a good sense of rapport in the Scofield trio. What was the history of that?

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AN: We started in late '79 or early '80. I know John had always wanted to play with Swallow, because they'd known each other from Berklee and through Gary Burton. The funny thing about John is that we both come from the same area of Connecticut. I was in a band with some kids, and their older brother had a band with John. A friend of mine took lessons with him. But I never really met him until '76 in New York.

I lived on 26th Street, and he had some friends on 26th. One time I was playing over at their pad, just jamming. He came over and we played. I guess it felt good. From that point on, we got to know each other. We'd gone to Europe twice as a quartet with Hal Galper, one time with Stafford James, and another time with Wayne Dockery. And then John decided that he wanted to do this thing with Swallow. So we said, "Well, let's try something and see what happens."

Something special happens when you are in a group. There's a spirit and a unity that happens. You develop intimacy and a trust. We had that same kind of feeling in Dave Liebman's group. It just doesn't happen when you're out there free-lancing with different people.

JW: I know that, for John, the trio was something of a refuge from the fusion music that had first thrust him into acclaim—the Billy Cobham stint. Where were you at stylistically at that time? Were you pretty much a die-hard jazz drummer?

AN: Yeah, I'd say that was my first love. I love all kinds of music, but I found the most satisfaction and challenge involved in playing jazz. Here was a chance to be in a situation with electric guitar, electric bass . . . It was like a power trio, but at the same time, we were playing changes. We had some great times. I don't regret any of it.

JW: To back up, let's get into your musical weaning. How did you first encounter music and drumming?

AN: My parents were involved in the arts, so I got encouragement from them. I started playing drums when I was about four and a half. I had an older cousin who had a drumset, and I would always watch him. One time he was going out at night, and he said to me, "Now don't play the drums while I'm gone." As soon as he left the house, I put a stack of 45s on, played along with them, and broke a drumhead. I don't know how I did this, being five years old at the time. When he came home, I remember he said he had to get a new head, which cost something like \$5.00. When you're five years old, you've never even *seen* that much money. I thought, "Oh my God, what's going to happen? This is so much money." [laughs]

I didn't get a drumset until I was about 12. I studied piano for five years. When I got the drums, I gave up piano, which I now really regret. At the same time, it gave me an increased knowledge in terms of melody and reading. I didn't take drum lessons for a year or two. Then I decided, for myself, that I wanted to be involved in studying drums. So I learned the vocabulary of drums—the rudiments and things like that. I studied with a local teacher in Connecticut. I played with some rock bands that consisted of friends of mine.

JW: So up to this time, the fare was pretty much rock music?

AN: I was listening to rock 'n' roll, but at home, my parents always listened to classical music. My drums were downstairs and there was a speaker set up down there. So I would wind up playing my drums to Beethoven. At that time, it was pretty much playing with records and friends. I was playing blues, Mitch Ryder, and Jimi Hendrix.

I remember when Tony Williams' band Lifetime was making the rounds, with John McLaughlin on guitar and Larry Young on organ. I saw them at the Capitol Theater in Porchester, Connecticut. Tony had a little, bright-yellow drumset, and this cat played more in ten seconds than I'd heard anybody play up until that time. He flabbergasted me. I said, "Wow." I started listening to Miles, Trane, and the whole bit.

I studied up in Connecticut with a teacher, who said, "I think you ought to go into New York City, and check it out." I came down, and studied with Joe Cusatis and Charli Persip. I was jamming around a lot with people, but I was never in the high school band. The way it was set up, the people in the band from the year before had first dibs on getting in. Somehow I missed out. The big

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band, too, was playing Glenn Miller charts, and I was into listening to 'Trane. I'd go in the band room, and they'd be talking about Maynard and Boots Randolph. So in a way, that wasn't my element, but I was still a little bitter.

My parents said, "Are you sure you want to go into music? Can you make a living at it?" You know, parents are always worried about that kind of thing. So I went up to Emerson College in Boston to study communications, thinking that I could hang out around Berklee and find some cats to play with. But it didn't really pan out, so I came home after a year and did the local circuit for a while. Finally, I said to myself, "I'm going to New York."

I moved to New York in 1975 and went to City College for music. I met a lot of people who were up in Boston at the same time as I was, but I didn't know where they were—Scofield, Steve Slagle, Joe Lovano. I couldn't fight it. Music was gnawing at me. New York City is really the place. I had to get here. Although Connecticut is only an hour away, it's very different. New York's got an energy unlike anywhere else in the world, and I needed that stimulation. I didn't want to be a big fish in a little pond. I needed to be in a place that would kick my ass.

I stayed at home for a long time, just practicing. I would go out to different clubs and listen. I wasn't even thinking about playing with anybody. A place called the Tin Palace had a jam session with a great cat named Monty Waters. So one day, I sat in with Monty, who was doing a lot of playing with Joe Lee Wilson, the singer. He said, "Hey man, I've got this gig. Do you want to do it?" I said, "Sure, man." I was missing school to do these gigs, because I just wanted to play. I also got to play with Albert Dailey, who was one of the unheralded greats on piano. I learned so much from him. And people like Wilbur Ware would come in with Hank Mobley.

Then I was playing with this pianist, Nina Sheldon, at the Village Gate, opposite people like Freddie Hubbard, Dizzy Gillespie, and Sonny Rollins. I got to meet all these different guys and their drummers. That was a great learning experience. At the same time, I was haunting all the clubs and listening. I learned so much by just sitting in the corner behind the drums at the Vanguard.

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Through John Scofield, I got a gig in Washington, D.C., with Dave Liebman, who dug my playing, I guess. He taught me a lot of stuff, too, because he could play drums pretty well. He's worked with Al Foster in Miles' band, and he'd worked with Elvin Jones for a long time. Then, John got his chance to go to Europe and asked me if I wanted to go. So at that point, I stopped going to school. I couldn't see turning down a chance to do what I was going to school to learn to do.

JW: Was your move to New York a sort of inevitability? Did you set your sights on doing that even as a teenager?

AN: I never said to myself when I was in high school, "I'm going to become a musician." It was just something I didn't have any control over. The desire was so innate that it couldn't be squelched.

JW: For a young drummer considering going that route, how would you characterize the scene now as opposed to when you first came here?

AN: I think it's changed a bit, because when I came into town, there were more jam sessions around, where you could go out, play, and meet people. I don't know if there are that many opportunities anymore. I don't know where you go out and meet other musicians of your age.

Now, there are a lot more schools going on, where people are learning, and there are opportunities to play. But there's nothing like being out there on the street. There's that combination of knowledge you have to have. There are people who are school smart and people who are street smart. In this day and age, I'd say you've got to have a combination of both to get over. If you're a hot-shot player first coming to New York City, you've got real delusions if you think you're going to take everybody by storm. You've got to wait your turn. Nobody's going to let the new kid on the block come in and take over.

Now, there are so many proficient young musicians coming up that I wouldn't know how to do it again. If you're coming to New York fresh out of school, make sure you've got some bread and are able to be cool for a while. Maybe you'll have to do some club dates or a day gig for a while. The percentage of young, good musicians is increasing and the situations for working are decreasing. I don't want to sound like a pessimist, but it's getting increasingly more difficult. I'm lucky in a sense that I'm not really involved in that much commercial work, so I'm not threatened by the drum machine taking my gig.

JW: I don't think you could get a machine to do what you do.

AN: I hope not. At this point anyway, a machine is never going to be able to react. A machine can never be spontaneous. As long as people will be out there wanting to hear live music, there will be the opportunity for me to work. There is nothing like being there when something is really happening. I don't have anything against that electronic stuff. Lord knows, if I could afford it, I'd stock up on a *DMX*, a Simmons set, and a *LinnDrum*. But as it is, I don't get calls for that kind of thing. Still, I like to stay open-minded about it.

JW: One of the disturbing aspects of the electronic revolution is the loss of the physical muscle involved so crucially in playing drums. Do you find that a problem?

AN: As technology progresses, they're developing means for the electronic drums to be more touch sensitive. But as a musician on any instrument, you spend years trying to develop your sound. Here's a machine that you hit, and no matter who you are, it's going to sound the same. The great thing about natural instruments is that you could get ten different people, give them the same drumset and cymbals, and they're all going to sound different because of the way they hit the instruments. It has nothing to do with tuning, but just how you hit.

The thing about drum machines is that a machine has never lived a life. We all have to go through experiences in our lives, and that makes us who we are. A machine cannot relive those experiences. When you're playing an instrument, you're expressing your ideas. Along with the process of expressing those ideas comes who you are and what you've had to deal with in your life. A machine never had to work in a coal mine, paint houses, pump gas, or whatever. Just the same, I have no negative feelings about somebody who

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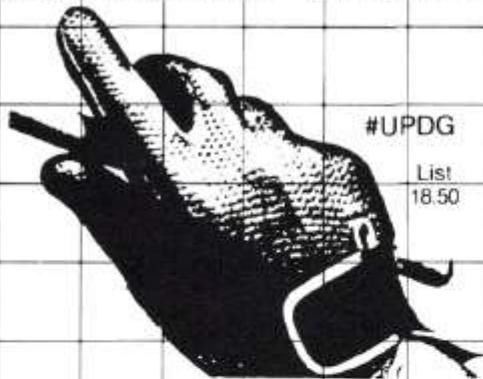
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wants to use machines. That's cool.

JW: What is your equipment setup at present?

AN: Ah, the nuts-and-bolts question. I've always used Zildjian cymbals, both Avedis, K's and the old K's. I really like the dark sound. I've been using Gretsch drums pretty much. I've had the same drumset for about 15 years.

The snare drum I use is a 5 x 14 Gretsch, but it was modified by the Professional Percussion Center, when they were still in business, and converted to basically what a *Radio King* is, having extended snares. I put Slingerland rims on it, too, which are thinner and lighter than the Gretsch die-cast rims. I wanted the snare drum to have a little more pop and snap to it. It brightened up the sound.

I've got an 18" bass drum, 12" tom, and a 14" floor tom. I also have 13" and 16" toms that I use once in a while. But seeing that I have to move my stuff around town, I try to do the most with the least.

I like to be able to ride on any of my cymbals, so I usually use a 20" or 22" ride, and usually a 17" or 18" crash. In my ride, I usually have two or three rivets. I like that sound. Sometimes I use a flat cymbal, and I use a Chinese cymbal now and then. But usually when I'm out there on the road, I just use two cymbals and 13" hi-hats—a K on top and a Brilliant A on the bottom. I try to vary my sound by my attack on the instrument.

I've also got an old Gretsch snare that Mel Lewis gave me. In addition, I've got a drumset that used to belong to Charlie Smith, who played with Bird, Dizzy, Ella, Billy Taylor, and Erroll Garner. They're '50s Slingerland drums, with that champagne-sparkle finish.

I'm a firm believer in wooden drums. I like the warmth. I generally use *Ambassadors* on the top and either clear *Ambassadors* or clear *Diplomats* on the bottom, because I like the sound to ring—an open sound. I used to use calf heads on the bass drum and on the snare, too, but with playing in Gil's band—all the electricity, man—calf can't stand up to Con Edison. So now I use *Fiberskyn* on the bass and an *Ambassador* on the snare.

JW: How do you approach tuning? Is it just an intuitive thing, or do you have a formula?

AN: I primarily get the bottom head at a pitch that I like. You first of all make sure that the head is in tune with itself. There's usually a range in a drum where you can't go lower or higher than a certain tuning. I try to get the drums to speak. I used to try to tune the toms a fourth apart or sometimes a fifth. As long as I hear the drum having a certain resonance and quality of sound that make me feel good, I lay with that. I like to get as long a tone as possible. I guess I like legato sounds. People come up and say, "Oh man, an 18" bass drum, and it sounds so good." It's all in the way you tune it.

JW: Stickwise, what do you like?

AN: I like a wood-tipped stick. They don't hold up as long; the bead usually deteriorates a lot faster. But I find that, because wood is not as dense as plastic, you get a warmer sound on the cymbal. I'm playing a lot of jazz, so the time continuum is coming off the cymbal. They're a little bigger than a 7A and a little smaller than a 5A.

JW: Do you foresee a time in the near future when you'd like to be more out front—to take the role of leader?

AN: I wonder myself when it will happen. For me to want to put my name out front, it will have to be something I feel very strongly about presenting. I wouldn't want just to go out, do something, and have it be the same old thing. If it's going to be that, I'd rather have somebody else's name out front, and I'd rather be a sideman. At this point, I enjoy being a sideman. I'm very glad to have the opportunity to play with the various people I work with. And there are a lot more people I'd love to work with, too.

JW: Does anybody in particular come to mind?

AN: Of course, everybody would love to play with Miles. I'm not different. Wayne Shorter is great. I love his music. He's really got something special. Herbie Hancock—if I mention people, there will be others that I'm going to forget—Freddie Hubbard, Woody Shaw. I'd like to play with everybody to see what I could do.

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SCALE															
PATTERN	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
STEP	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
METER	GO														
TRACK	PATTERN			PARTS			MODE								
6	106			A			15								
TRACK PLAY															

PATTERN

CLEAR SCALE LAST STEP INST/METRO

CLEAR BACK FWD LAST MEAS

TRACK

MODE

PLAY

STOP

TEMPO/MEAS

MIDI

PATTERN GROUP

A B C

1 2 3

TRACK NUMBER

LEVEL

DOWN UP

TEMPO

VOLUME

START/STOP

LOW CONGA

HI CONGA

TIMBALE

LOW COWBELL

HI COWBELL

HAND CLAP

CRASH CYMBAL

RIDE CYMBAL

LEVEL

CONT

1 1

2 2

3 3

4 4

5 5

6 6

7 7

8 8

MANUAL PLAY

SHIFT

BASS DRUM

SHARE DRUM

LOW TOM

MID TOM

HI TOM

RIM SHOT

CLOSED HI-HAT

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SHIFT

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10 0

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13 DEL

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Phrasing Concepts: Part

Three-Note Groupings

Here's a concept that can help you with your fills and solos. It involves organizing your musical phrases in a mathematical way. To start with, check out the following accent pattern:

Notice that the accents are spaced every three notes. Being that we're dealing with 16th notes and three doesn't divide evenly into 16, there are four three-note groups and one four-note grouping.

Now, consider the concept of assigning stickings for the different groupings and then switching them around in every possible position. In this case, with four three-note groupings and one four-note grouping, there are five combinations: 3-3-3-3-4, 3-3-3-4-3, 3-3-4-3-3, 3-4-3-3-3, and 4-3-3-3-3. If RLL is the sticking for each three-note grouping and RLRL for the four-note grouping, the following five phrasings are formed:

By dividing the four-note grouping (RLRL) into two two-note groupings (RL, RL), the following ten phrasings are formed:

1

by Joe Franco



R L R L L R L L R L L R L L L
2 - 3 - 3 - 3 - 2 - 3



R L R L L R L L R L R L L R L L
2 - 3 - 3 - 2 - 3 - 3

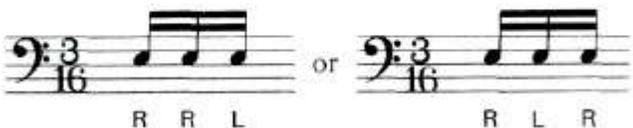


R L R L L R L R L L R L L R L L
2 - 3 - 2 - 3 - 3 - 3

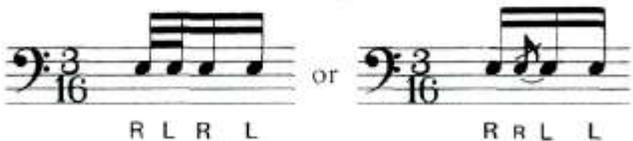
To feel the polyrhythmic effect that is created when playing three-note groupings of 16th notes, try playing these phrasings with quarter notes on the bass drum. This might be tough at first (since the right foot will tend to play together with the right hand), but this will help develop a sense of where each grouping falls within the measure.

Try applying these phrasings as one-bar fills, voicing and accenting them in different ways. For example, the RLL sticking sounds good with each Right accented on descending toms and the Lefts as ghost notes on the snare.

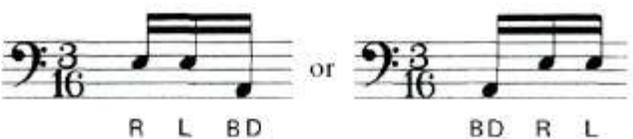
Once you're familiar with these phrasings, substitute other three-note groupings. Here are a few suggestions.



Or embellished stickings such as:



Or even try hand-foot combinations such as:



There are many combinations here, and I'm sure you'll come up with others. In the next issue, the same concept will be applied to five-note groupings.

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English continued from page 29

but it sounds as if you were thinking about it beforehand.

JE: Dayle had the accident right at the end of my time with Wings. It was a long time between the accident and the Joe English Band. I took one year off, played for a couple of years with Sea Level, and then started my own band. My conversion to Christianity came through seeing God heal my wife. A lot of people thought my wife and I were crazy anyway, but when everybody saw her healed, they got real quiet and walked away.

SF: Is it true that Dayle had been cured by a faith healer?

JE: No. She was just at a prayer meeting with some Christians. My wife accepted the Lord. The people around her were led by God to pray that He'd heal her. It was that simple. It wasn't a special place. The people weren't dressed in any special way. They were just regular folks, but God had a plan. Up until that point, I had thought that all of that stuff was just a bunch of baloney. But when it hits that close to home, and three hours beforehand your wife is in bed, she can't walk, and she's addicted to codeine, and then you come home and she's running up and down the stairs, completely healed—then that's enough. I quickly came to believe that there was something other than Joe English and what he was doing.

SF: I'm glad you set the record straight. I was under the impression that you were unhappy with Wings, that Dayle then had her accident and was healed, and that prompted you to form the Joe English Band.

JE: No. And it wasn't that I was really unhappy with Wings. I was more unhappy with myself and what was going on in my life. When the accident happened, it was just time to move on. It wasn't a choice of leaving Wings to go with Sea Level. I left Wings and didn't do anything for a year. Then, I knew Chuck Leavell, the keyboard player with Sea Level, and I had to start playing again.

I was playing drums like a truck driver. Nothing *against* truck drivers, but my chops were down. My last year with Wings was a situation where I did a lot of waiting but not a lot of playing. I just didn't get inspired to practice in my London apartment, so my chops started to slide. Then I took one year off, with the exception of playing a few club dates with some friends. The guys in Sea Level had been playing together constantly for two years when I went to work for them, and they were playing instrumentals and progressive music. And there I was with my chops down 98%. I had to soak in hot water after playing with them the first week. But it was great. It was do or die: Get your chops back together or go pick strawberries. I did get my chops back together, and it felt really good to work with people who were playing that kind of music.

After Wings was over, I had learned how to play pretty simple. I learned that playing simple and putting good things in certain spots is an art in itself, just like being able to play all over the place at any time is special, too. It took me six months to get my act back together. I did three albums with Sea Level: *On The Edge*, *Ballroom*, and *Long Walk Off A Short Pier*. *On The Edge* was my favorite and then *Ballroom*. Sea Level was the world's greatest unknown band. We had followers in different parts of the country, but for the most part, people's reaction was, "Who's that?" When they heard the band, they'd be completely blown away. It was a great band of great musicians.

SF: Did you have a definite format in mind when you started the Joe English Band?

JE: I wanted keyboards and the basic rhythm section, but I ended up with two guitars, keyboards, bass, and drums. I just prayed a lot and asked the Lord to help me put the band together. It's a little different, after working for somebody else, to pinch myself and say, "Okay, I'm the boss. I'm the guy whose running this thing now." I was always a follower. Now all of a sudden I'm the leader, which takes work, concentration, and the understanding of other people's needs and not your own all the time.

Lights In The World was recorded in Nashville with studio musicians. George Cocchini, one of the guitarists I played with when I was 14 years old, came down, played on the album, and ended up in the band.

SF: John Rosasco contributed quite a bit. Why didn't he become a band member?

JE: He wanted to pursue his writing/producing, and you can't do that if you're in a

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band. He's real funky—a real good keyboard player and writer, who went way beyond the call of duty. He did everything he could to make me happy with the songs. **SF:** Was *Lights In The World* a reflection of your musical ideas?

JE: I like many different styles of music. I would be happy to have a soul band that did rock versions of James Brown tunes.

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And on the other hand, I'm a frustrated three-piece-heavy-rock-with-stacks-of-Marshalls musician. I'm serious; I've always wanted to do that.

SF: Then why not play music along the lines of groups like Barnabas and the REZ Band?

JE: I guess I don't get around people who write like that. I'd like to have the double bass drums—even though I don't *play* double bass drums—but just a big kit, three musicians, and we'd just blast and do some fast-moving stuff. It doesn't have to be Neanderthal music, but music that falls somewhere between Alan Holdsworth and Jimi Hendrix.

SF: *Press On* was your third album. It

seemed like the first true Joe English Band album, because there was musical input from all of the band members.

JE: Yeah, it was a band album. Our latest album, *What You Need*, is the only thing I've ever recorded with this band that I would play for any of my musician friends. I won't play any of the other albums. They're trash. I won't play any of the Wings albums. When I was doing that stuff, I never played it for anybody. I never listened to it.

SF: *What You Need* is so different from your other English Band albums. Is it more along the musical lines of what you have always wanted?

JE: Maybe not. But I will still listen to it at home and not think that I don't ever want to hear it again. However, some people like the other English Band albums better. **SF:** *What You Need* strikes me as being less relaxed than your other albums. Did losing Tim Smith and John Lawry throw a wrench into the making of that album?

JE: No. They had been gone a long time. We had a great time recording it. Between *Press On* and *What You Need*, we put out a live album, which meant we hadn't been in the studio in almost two years. That hurt us a little. *What You Need* was the three of us: George Cocchini, Paul Brannon, and myself. One saving grace was that our producer was the A&R man for the record company. We knew that, when he was done producing the album, he was going to sell it. But we just had a great time. We spent a lot of time with the drum sounds, and on the end of "Joy Of The Lord," we rocked out. I wanted to extend the end so that the guitar player and I could really blow, but we faded it. Still, that's the kind of energy I want to get on tape for people to hear, so that they'll say, "Hey, the guy can play," and not, "All he's doing is playing 2 and 4."

SF: In your drumming with all of the groups you've recorded with, you seem to be very conscious of the lyrics or the melody line.

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JE: That goes back to the Jam Factory. We had a trombone player named Earl Ford, who was a hardcore jazzier. He really taught me about paying attention to the melody, and listening to and following the soloist. My playing is a combination of that and sitting in the pocket. A lot of drummers who can follow a soloist and play all over don't know how to play in the pocket. You should be able to follow the melody, follow the soloist, and then be able to lay back and play a backbeat. You can't *just* play backbeat and not go outside; you can't *just* go outside and not play backbeat. You have to be well-rounded.

SF: Have you always been able to do that?

JE: Yeah. I guess that's why people said I played a little different. I just didn't sit in one place, and I had to keep myself musically stimulated. I couldn't just sit back there and be a robot either. I never play the same thing twice, even if I'm doing a session. I'll play real close, but I just can't play the same thing over and over. I've got to have some spontaneous creativity.

SF: Have you always had the ability to keep good time?

JE: I've gotten better over the years. Now I'm singing *and* playing. It's a killer. A long time ago, I used to play drums and sing, and I sang background on some things in Wings, but I hadn't done it in years. I have to simplify when I'm singing melody lines that are going in one direction, while the beat is going somewhere else. That in itself is a time improver. When you're singing and playing, it's like a built-in clock.

I never went in to record a tune and thought, "I guess I'd better play simple, because I have to sing." I guess it's a blessing in disguise. If you listen, from the first album to the third album, I've gotten looser. I'm real loose when I play on other people's stuff. I tell my band, "Let's make believe it's not our baby." If it's your kid, you're so careful. "Don't fall. Don't hurt yourself."

SF: Up until *What You Need*, in which you used electronic drums and drum machines, your acoustic drums always had such a nice, deep, open sound.

JE: I use double heads. Depending on my mood, I'll use *Ambassador* clear on the top and *Diplomat* clear on the bottom, or *Emperor* clear on top and *Ambassador*

clear on the bottom. I like the response and sound of double heads. I don't like drums that sound too dead, and I try to tune for the occasion. I like the sound of playing a drum that's real deep and fat, but I don't like playing on a drum that feels like you're playing on a piece of wet cardboard. I like to play a double stroke and work out a little bit on the snare drum. At one time in my career, I had my drums tuned so low that they sounded wonderful, but all you could play was *duh-duh-duh-duh-duh*. It was just like hitting garbage cans with pillows attached to them. I got fed up with it. People said that I needed that fat sound. I said, "I don't need anything. I'm going to do what I want to do." Now my snare drum is

tight. So what if it sounds fat on the record? That's done in the studio. I'll tune it that way, but live I've got to have a nice, crisp, tight snare drum and double heads on the tom-toms. I need that response. That's the joy of playing. I don't want to make playing a burden. Playing is the one thing I look forward to. And I go back and forth between using a double-headed bass drum with a small hole cut in the front head, and using no front head at all.

SF: You have used many different brands and sizes of drum equipment over the course of your career.

JE: I started out with a top-of-the-line, Burgundy Sparkle Gretsch kit that my mother bought. Those drums were terrific.

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I sold them when I was a kid for a drumset that I thought was a better color! Then I played Camco, because Jim Gordon played Camco drums with Delaney & Bonnie. My set was made in Oaklawn, Illinois, and they were good drums before they were sold.

When I went on tour with McCartney, I had just been hanging out with Jaimo, so I bought a mini-Gretsch drumset with a 20" bass drum, 8x12 and 14x14 tom-toms, and a 6 1/2 x 14 Ludwig chrome snare. I used Zildjian cymbals, but I don't know what sizes they were. I used a lot of different snare drums in the studio with Wings, and I used a Pearl drumset that I bought at Frank Ippolito's Drum Shop in New York City. I mostly used either a 6 1/2 x 14 or a 5x14 Ludwig *Supraphonic* snare drum, and they sounded great. Plus, we had a lot of time to mess with them.

I got my endorsement with Tama when I was with Sea Level. Right now I'm using Tama *Artstar* drums with the Black Piano finish. I use Tama *Techstar* pads through a *LinnDrum*. With the different chips, it sounds wonderful.

SF: Are the touring accommodations with the English Band different than they were with Wings?

JE: When I got my own band, the touring arrangements went progressively backwards, from a jet with Wings, to a bus with Sea Level, and now I'm using my van. But I believe in what I'm doing, and in what I'm talking and singing about: Jesus Christ. At first, a lot of people thought, "Well, Joe's got religion. He's crazy. He went nuts." But when they come to see the band play, they think, "Hey, he doesn't look any different. He's not flipped out. He's just singing about something that he really believes in."

SF: What avenues of promotion are open to Christian recording artists?

JE: Christian bookstores, K-Mart—some Christian labels are getting major labels to distribute some of their artists. Word Records, the label I'm with, is working with A&M Records. They distribute Amy Grant's records and she's sold a lot of records. She's outdrawing some secular acts. It's a freak in Christian music to sell that many records. You'll find Amy

Grant's records in the stores with Kenny Loggins records, for example. I walk into the A&P, and I hear Amy Grant's music played right after the Stones. She's in the real world. Her music is being played in every major city in the country, and she's a strong Christian. Her album is out, and people are buying it. That's what I want to be doing. I want to go out and play for the masses. Amy Grant has broken the ice. I hear her on the major rock stations every hour.

SF: But which of Amy Grant's songs are you hearing on the major rock stations? Are they songs about Jesus?

JE: She's not saying "Jesus" every five minutes. The hit song was "Love Will Find A Way," which was actually a good tune.

SF: Would it be safe to say that the secular media, for the most part, won't touch Christian groups?

JE: I don't see many of them doing it. I've heard that the REZ Band has a video on MTV. That's good. We've had our albums reviewed in *Billboard*. But in the Christian business we've got to ask, "How do you judge success?" Is it how much money you make? There were people in the Bible who walked and spread the Gospel about Jesus Christ, and they were stoned and beaten for doing it. You're not supposed to sit around and grumble about a lot of things.

SF: True, but it isn't biblically wrong to earn a decent living, or to want to.

JE: Coming from working in Wings, I'm in a strange place. We're touring, playing concerts, and people are finding out about Jesus. Before I was with Wings, I wasn't doing anything like this. I was shoveling horse manure. When I think that it could be better, I think that there are a lot of people who would give their left arm just to be doing what we're doing now. Then there's the other side. If somebody like Kenny Loggins called and wanted me to join his band and tour, I'd have to sit down and think about it seriously. I'm not going to go out there talking about supporting your local Satan worshippers, killing your mother, or something. Really, I thank God that I'm doing what I'm doing, but in the music business, if you're a musician/Christian, they say, "Hey, you'd better play Christian music." What is this?

Instrumental music is one thing and music with lyrics is another.

When I took the Wings gig, I think I completely changed the direction that I was going in. I don't know where I was going, but I think I was headed towards playing music that wouldn't have gotten a lot of work. I didn't care what people thought about what I was playing. I believed enough in myself—and this sounds really selfish—that I just reached a point where there really weren't any musical boundaries. I'd try anything. It seems like I made a turn and started playing a lot of commercial pop. I look back at all of the different things I've played, and it's not much of a musical challenge. It's a musical challenge to keep a tight groove, but . . .

SF: In the Old Testament, Moses commissioned an artist named Bezalel to build God's Temple. I have an article in which the author lists six characteristics of Bezalel that he feels all Christian artists should have: to be filled with the Spirit of God, to have talent, intelligence, knowledge, craftsmanship, and the inspiration to teach.

JE: That's nice. You can't disagree with that. I've been on this kick of excellence. God wants things excellent. We're trying to get exposure in the secular market. That market is used to hearing really good music all the time, so we have to be really good. I think God wants us to be excellent. I don't think He wants amateur, small-time junk.

SF: A preacher named Rowland Hill once asked, "Why should the devil have all the good tunes?"

JE: Right. Back home, my wife sings in the choir and my sister-in-law plays piano at my little church. My wife asked me to come down and help them. I said, "I'm going to come down there, and tell you if it's not right or if it's out of tune." And I told them that the only way they were going to be good was to practice. I said, "God wants you excellent." If you're going to play, sing, or do *anything* for people, then you'd better practice and make it perfect, because that's what He wants. People know when it's out of tune. People know when it's an inferior recording. We're not just playing for people who don't buy anything other than Christian records. Come on! The eyes of the world are upon us. The recording industry is not some special animal. If we were a Christian company making Christian televisions, and that's how we were judged, we had better make a TV as good as Sony or Mitsubishi, or the public wouldn't buy it. Why shouldn't the recording business be the same way? Do the best you can.



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by Joe Morello

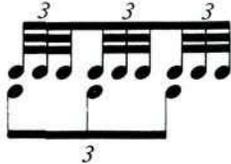
Table Of Time

This month's *Strictly Technique* features an excerpt from Joe Morello's book *Master Studies*, published by Modern Drummer Publications.

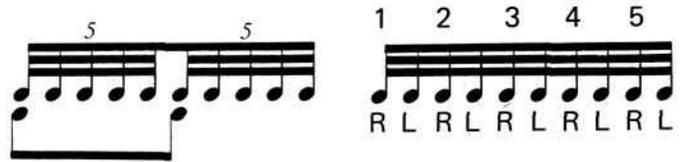
This will help your development of the single-stroke roll, and also help you develop the ability to play various subdivisions evenly. At first, you should accent the first note of each rhythmic grouping, as indicated. As proficiency increases, eliminate the accents.

Start the exercises slowly, at a metronome marking of about 53. As your technique and speed develop, increase the tempo setting on the metronome. Eventually, you should play this exercise at a marking of about 100. But start it slowly at first, making sure all the notes are even. Playing this smoothly and evenly is more important than playing it at a fast tempo. And *do* practice this with a metronome.

Following are some suggestions to help you play the larger groupings. *Nine*—This is based on the 8th-note triplet. Think of dividing an 8th-note triplet into triplets.



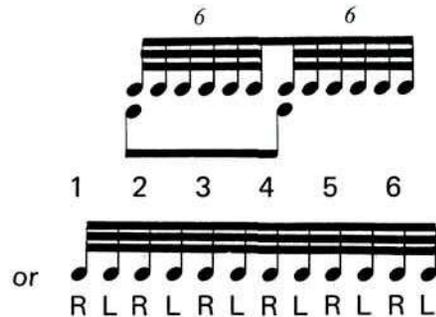
Ten—Based on the group of five. Play a five on each 8th-note beat, or think of playing a five grouping with the right hand, and filling in with the left.



Eleven—This does not subdivide equally, but at first it might help you to count as shown.



Twelve—Play a six grouping on each 8th-note count, or think of playing a six with the right hand while filling in with the left.



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The image displays 12 staves of musical notation, each containing four measures of a rhythmic exercise. The exercises are as follows:

- Staff 1: Four measures of quarter notes with accents.
- Staff 2: Four measures of eighth notes in groups of three, with accents and a bracket labeled '3'.
- Staff 3: Four measures of eighth notes in groups of five, with accents and a bracket labeled '5'.
- Staff 4: Four measures of eighth notes in groups of six, with accents and a bracket labeled '6'.
- Staff 5: Four measures of eighth notes in groups of seven, with accents and a bracket labeled '7'.
- Staff 6: Four measures of eighth notes in groups of eight, with accents and a bracket labeled '8'.
- Staff 7: Four measures of eighth notes in groups of nine, with accents and a bracket labeled '9'.
- Staff 8: Four measures of eighth notes in groups of ten, with accents and a bracket labeled '10'.
- Staff 9: Four measures of eighth notes in groups of eleven, with accents and a bracket labeled '11'.
- Staff 10: Four measures of eighth notes in groups of twelve, with accents and a bracket labeled '12'.

In next month's *Jazz Drummers Workshop*, Pete Magadini will apply these concepts of polyrhythmic clusters to soloing on the drumset.



Chart Reading:

In the last article in this series (March 1986 issue), we looked at a chart that contained two variations of the same figure—a crash written off the beat. In my closing paragraph, I stated that "it is vital to count at all times, so that the figure is played precisely the first time and every time." In this article, I will deal with a series of exercises designed to sharpen your counting skills.

Figure A shows a two-bar phrase that includes a crash written off the beat. The four steps numbered below should be applied to the phrase one at a time as you practice. They begin simply, but each successive step grows harder with increasingly difficult independence requirements. Begin slowly with a swing feel, and then gradually increase the tempo. Interpret the figure with a jazz 8th-note (triplet) feel instead of the traditional straight 8th-note feel.

Figure A: Counting Exercises



- (1) Count out loud.
- (2) Continue counting and add your hi-hat on counts 2 and 4.
- (3) Continue the counting procedure along with the hi-hat pattern, and add a set-off note and crash.
- (4) Add swing time on the ride cymbal.

Figure A shows a crash on the syllable "UH" of beat 4 in the first bar. The object of step number one is to sing the figure accurately *before* you play it on your drumset. Count the two-bar phrase in a normal tone of voice, and "accent" the figure by simply saying it louder. For example, one-two-three-four-UH-one-two-three-four. Repeat at various tempos until you are comfortable with this procedure.

Step number two begins to involve your drumset. Continue the same counting procedure, and add your hi-hat on beats 2 and 4, using a rocking motion. Rocking combines the motion of your heel and toe to give you a good sound (a tight "chick") and also improve your time. Your left foot functions as a metronome by playing each beat of the measure with either your heel or your toe. Press the pedal down with your toe on beats 2 and 4, and simultaneously lift your heel approximately two inches. Drop your heel on beats 1 and 3 to create a "rocking" motion.

Figure B illustrates the counting procedure and hi-hat pattern. The letters H and T are written below to signify "heel" and "toe." Repeat at various tempos until you are comfortable with this procedure.

Figure B: Rocking Hi-Hat



Step number three combines every aspect of your playing, with the exception of time. For the first time, you are asked to play the figure as well as count it. Combining your counting, hi-hat pattern, and crash will present more of an independence problem than either of the previous examples. Keep your left stick poised over the snare drum and your right stick over the crash cymbal. (Left-handers simply reverse this sticking.) This will allow for a quick response, and eliminate any possible delay involved in raising and lowering your hands. The result is increased accuracy in executing the figure.

Begin the counting procedure established in step number two. As you count beat 4 in the first measure, play a stroke on the snare drum with your left hand. This will function as a set-off note and state the beat clearly. As you count the "UH" of beat 4, strike your crash cymbal and bass drum simultaneously. Use your right hand on the cymbal, and allow the cymbal to ring as you count the remainder of the phrase. Figure C shows how your counting, set-off, and crash should be combined. Repeat at various tempos until you are comfortable with this procedure.

Figure C: Set-Off And Crash



Step number four is the easiest of all. Simply add the standard swing cymbal pattern to the existing procedure. The right hand will now have the dual responsibility of playing time and the crash. When you crash, your right hand should stop playing time on the ride cymbal long enough to strike the crash cymbal. Let the crash cymbal ring for the full value of the dotted-quarter note before beginning time again on the ride cymbal. Figure D shows how counting, set-off, crash, and time should be combined to play the entire figure properly. Repeat at various tempos until you are comfortable with this procedure.

Figure D: Entire Figure

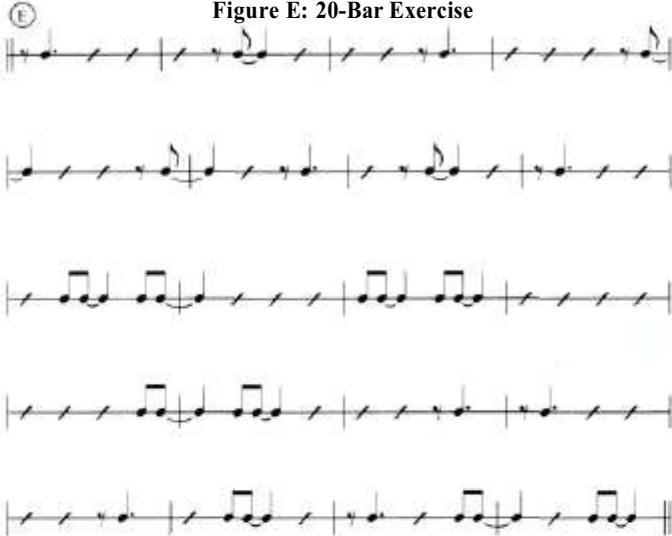


Once you have mastered the procedure outlined so far, you may apply each step in Figure E in the following ways: (1) to each measure, (2) to a combination of any two consecutive measures, (3) to a combination of any four consecutive measures, and (4) to the whole exercise.

by Gil Graham

Part 4

Figure E: 20-Bar Exercise



In my next article in this series, I will discuss the use of fills to set up the figures we have examined so far. We will also look at figures that involve other note values besides dotted quarters.

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Perry continued from page 33

ical technique. He is just thinking by parts and about what sounds good.

JP: Programmers only need to think in parts, not limbs.

DP: That's right. It's beautiful, but it poses a real problem to me when I have to learn it. I had to sort it out, make a compilation of the program, and try to represent the best aspects of the parts in something playable by one human being. Then we came to the decision that it wasn't going to be possible to represent fully some of the things from his solo album and *Under Wraps* by drums alone.

So, we decided to use a tape that would allow us to use part drum machine and part live drums. We put on tape the bits that I wouldn't be playing—the auxiliary bits on the top or bottom—and I played the main body of the part. Sometimes that would involve my playing Simmons and I would be the auxiliary, playing sounds and effects on top. I enjoy working with the machine. It's a challenge to play with it live, keep the whole band together, and really be locked in with it. Most of the show is still live drums, though.

JP: Most people in the States, including myself, are not familiar with your band, Dragon. What are your current projects with that group?

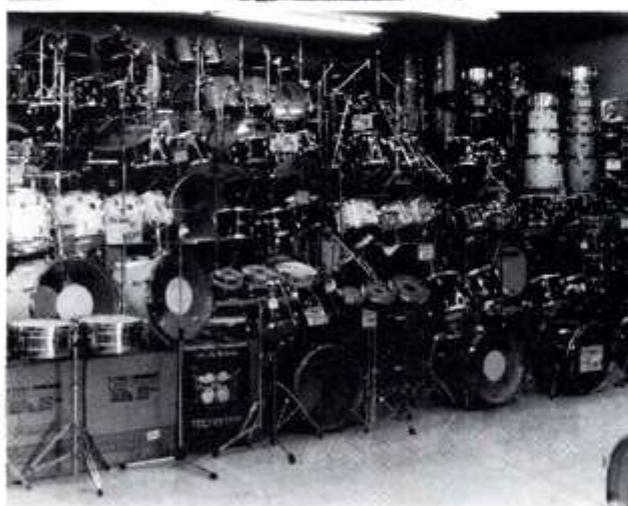
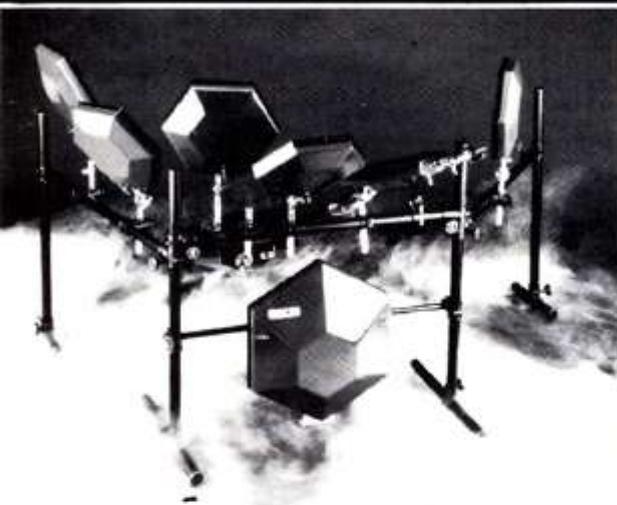
DP: Dragon is hugely popular down in Australia. I honestly didn't know who the group was until I got there. I did a single and a tour with Dragon. There will be more live dates, and we will start a new album after the Tull tour is over. That group is 180 degrees different from Jethro Tull. The music is more straight pop and rock, and I love that, too. My role is a bit simpler, but it is a very big role because the drums are a very dominant feature of the group. The songs are fantastic, and the singer is great. I love playing with both Tull and Dragon, because they are very different and I enjoy the discipline involved with each. The musicianship in Dragon is just as good as Tull, but it's a different format. It exposes a different aspect of my playing.

Some people who saw me with Jethro Tull might have thought I wasn't capable of playing the straight-ahead type of rock. Although, the way I play with Tull is perhaps more straight-ahead than some of the previous drummers. In certain sections, I want to play in a more direct way, and with other parts, there is quite a bit of very active—dare I say busy—playing because I get to play two bass drums.

JP: One obvious question comes to mind. You play with one band based in London and one in Australia. You live in Califor-

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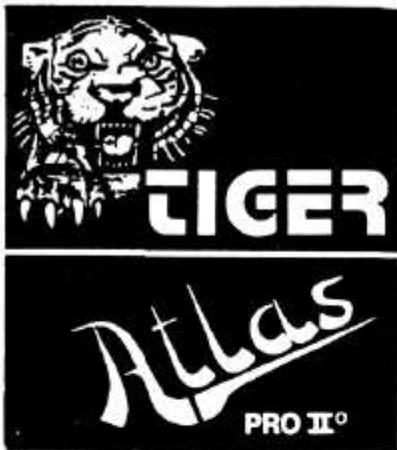
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nia and are often in New York. How on earth do you do it?

DP: Yes, that does present a real logistical problem. The last year has been musically incredible, and I feel very lucky to be playing in not only one, but two great bands. But it has taken a toll on my domestic life, because I've rarely been home. It would have been impossible for me to be doing what I've done in the last year if I was married, because I spent all summer in England and rehearsed with Tull, then did a world tour with that group, and then went to Australia to play with Dragon. I got on the plane to join Tull on my 30th birthday, which is an auspicious date.

JP: Approaching the Tull audition must have been tough. You were filling big shoes, and your competition was heavy—including some major names. Tull welcomes creativity, but at the same time, the group has a very definite pre-established concept. Did you strike a balance between playing your own style and keeping in mind the former Tull drummers?

DP: I wanted to get or lose the gig on my own merits as a drummer, as opposed to trying to play it like anybody else. So I went in there and tried to play as honestly as I could. If Ian didn't like the way I played, then at least it wouldn't be as if he didn't like my interpretation of Barriemore or Clive or anyone. My personality as a drummer fits in very well with the music—and as a person, too.

JP: How has working with Tull changed your drumming?

DP: One thing it has helped is my confidence to be able to go out in front of 10- to 20-thousand people a night and take a drum solo. Before that, I was always a reasonable soloist, although Lord knows, I have a long way to go. On the Tull tour, I keep a ledger full of things that I write down on what to practice. On the road, they set aside a little practice room for me backstage with a drum machine, headphones, a practice drumset, and reading material. It all goes in there every night. David Hutchinson, my drum tech, sets it up, and sometimes I will play right up to the gig. I try to stay abreast of ideas that come to me—especially things I want to work on with the two bass drums.

It wasn't until I was with Tull that I was actually *encouraged* to use them. Sometimes I would use two bass drums in Maxus, and the other members would turn around and yell, "What the hell's going on back there!" They heard this rumble like the subway coming through, [laughs] I always loved the bottom-end color that the two bass drums add and some of the

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options you have available that you don't have with one. I put off using two bass drums for many years, because I said, "I'm going to get one bass drum together first." Then I thought, "Wait a minute, I'll be 65 when I decide I've got one bass drum together!" When I went into double bass drum sections with Tull, the other members would say, "Why don't you play 16th notes or some little figure there." That was surprising, because nobody turned around and eyed me. There is so much I am still trying to sort out on the double bass drums—like being able to start patterns with either foot.

JP: When did you decide to work the two bass drums into your style?

DP: The first time was with Lou Reed. The first time I played with Lou was a live concert at which I was subbing for another drummer. I had four hours to learn 19 songs, and I had never played double bass on a live show before. I don't know what ever possessed me to take two bass drums to the concert. Anyway, Lou gave me a solo in the middle. Not only did he give me a solo, but he pointed to the bass drums and yelled, "He's got two of them!" I didn't really know what I was doing. I was just letting my left foot wander on that left bass drum.

When we got on stage, not only was it three times louder than the actual rehearsal, but some of the songs were in different keys. I wrote tons of notes about each song. Actually, it was a great concert. I was on edge for the two and a half hours of real intense playing, and I had a great time. The band was fantastic. Lou liked me, and he asked me to do *The Blue Mask* album and, subsequently, the movie soundtrack for *Get Crazy*.

JP: I enjoy the way you incorporate your double-bass notes in between the tom notes on certain fills. Did you rudimentally work up some of these hand/foot licks?

DP: I haven't sat down and practiced rudiments just with my feet like I would my hands. But I practice rudiments combined between my hands and my feet. I use a lot of six-stroke rolls, paradiddles, double strokes, or ruffs with the bass drums. I will incorporate that where it is a part of a figure. That's something that I developed not so much consciously, as just from practicing and trying to incorporate the bass drums. I enjoy trying to make the balance so that it's not all top end—so that I have the low-end color.

I've been working with odd groupings over something steady on the bottom, and then stopping the top and playing the bottom or vice versa. Sometimes I practice

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16ths on the bass drums, and play groups of five or seven on top of that. I will sometimes work on getting my feet to imitate my hands, but it takes a longer time for your feet, obviously. The feeling of your left foot going from your left hi-hat to the left bass drum pedal is a very different feeling. It took me a long time to work it up so that it didn't sound like I was falling down a flight of stairs when I played two bass drums. You try to get even on both bass drums, but you get tripped up because your left foot is used to the faster action of a hi-hat. Often, if I want to play really fast, I will play with my heels down because I can get more control that way, but I lose

volume. I usually play heel up and toe down. I have my pedals very tight. People are often surprised at how tight they are. I couldn't get out some of those fast bits if my pedals were loose, because I have tried to do that on two bass drums and I'm hopeless.

JP: You mentioned that you play straighter than some of the previous Tull drummers. How do you perceive the drummer's role in the current Tull?

DP: The drummer is the traffic cop in the band. I have to negotiate all these things that are going on. That's always what I'm listening for—to see if I can make the music feel good. In music such as Tull's, that is one of the greatest challenges: to make all the diverse elements come together. Between various odd times, there are a lot of metric changes going by and there are a lot of different feels. There are even a few bits where there are two different times going on simultaneously. In that sense, I approach it more as an American R&B player, in terms of trying to glue sections together rather than always playing *over* them, the way a lot of progressive rock players do.

JP: It is interesting to find a band with such commercial success get away with so many rhythmic changes and odd meters. It's funny that even one of Tull's few AM singles, "Living In The Past," is in five. Tull's music manages to glue it together in such a way that average listeners wouldn't necessarily know that the meters are complex.

DP: You're right. The trick there is to make the music seem seamless. There is a song in the Tull set called "Black Sunday" from the *A* album. It starts in 6/4, and it goes through some bars of 3/8, 4/4, 7/8, and 9/8—all over the place. And we used to watch the audience *clap!* It was so funny, because they would be clapping through the bar, and all of a sudden, they were on the upbeat. Sometimes they didn't realize it. They would *keep* clapping on the upbeat, and we would be on the downbeat. Then eventually, we would turn around again, and there would be odd bars flying by, and people would still be clapping. We have had girls come up to the front and *dance* to this stuff. I don't know where they were feeling "one."

Some of the beauty of Tull's music lies in the fact that it is not academically conceived. The music grows out of phrasing, and it's a very soulful approach. In some cases, the members of Tull didn't actually know what the meter on some parts was. I would ask them what time a section was in and they hadn't thought about it. Some-

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times they would be counting the same thing in different ways. Once, when I asked them about "Black Sunday," we discovered that one guy was counting two bars of 8/8, while another was counting one bar of nine and one bar of seven.

The Mahavishnu Orchestra was very special in that way. Its music was very

organically conceived. When I studied with Billy Cobham, I asked him what time "Vital Transformation" was in, and he didn't actually know, until he tried to explain it to me, that it was in 9/8.

JP: Once you have analyzed a complex part by metric divisions, do you find that it helps to throw that away and go back to the phrase itself?

DP: Oh, yeah. After a while, I just stop counting. But on the tour, there were still sections on some new bits on which I had to count. If I wrote a chart, I would try to get away from the paper as soon as possible. After I learn it initially, I do strive to remove the intellectual approach, internalize the music, and just play it.

JP: As complex as Tull's music is, they didn't give you charts?

DP: No, I made my own. On Bette Midler's tour, I found I got very locked in on having the music there all the time and it was very hard to shut the book, even though I knew the music well. Knowing that the book was there became a crutch.

I actually enjoy the challenge of reading music. This weekend, I will be playing with Peter Allen, and there is no way that I can memorize his book for now. He has long bits and orchestra bits. I can enjoy playing while reading, and it doesn't inhibit me. I suppose, if Frank Zappa had me sight-read "The Black Page," I would have a little bit of difficulty. My sight reading is not at *that* level, but I am a reasonably good reader who is able to *interpret* what I see.

JP: Tull's music covers a broad spectrum of textures. You use quite a full setup on stage to handle that.

DP: I use Pearl drums. I have an endorsement with that company, but I had used Pearl long before that. I also have an endorsement with Paiste cymbals, Drum Workshop pedals, Remo, Dragon Drums [acrylic only], Pro-Mark, and RIMS. On the toms, I use the RIMS suspension system, which helps increase the resonance. You can play the drum lightly, and that makes a huge difference to me. I don't think I will ever go back to conventional mounts. I can play light or hard, and get a

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I use an 8 x 14 maple snare in the center, and off to the left of my hi-hat, I use a free-floating 6 1/2 x 14 Pearl brass snare drum for a bright sound. Above my 34" gong, I've had my Simmons bass drum pad suspended, which triggers a gong sound from the Simmons *SDS7*. It also triggers various other effects. In order for the *SDS7* to read my acoustic drums, I use an *MX1* triggering unit, and *Detonator* contact mic's are fixed right under the bearing edge of the 13", 14", and 16" toms. The 8" wood snare drum and two bass drums have *Detonators* as well. The bass drums are split into one channel of the Simmons, so that I can play double bass with the Simmons sound. I also use an Oberheim *DMX* drum machine for tempo reference and soloing over. Then, the Simmons, *DMX*, both acoustic bass drums and acoustic snares, the sequenced and taped bits, plus Ian's vocals, flute, and guitars all go into the H & H 12-channel mixer, which I control so I can mix a good part of my overall sound. I also wear headphones for clarity for a good part of the show.

JP: Tell me about the Simmons kit that you play standing up.

DP: I use a set of four Simmons pads. One is the bass drum, one is the snare, two toms, and the "Chinaman's hat" Simmons cymbal, along with 16" and 18" Paiste *Rude* cymbals.

JP: You don't use a bass foot-operated pad on that set. How do you work in the bass drum parts, and why did you choose to stand?

DP: The right-side pad is used for the bass drum sound, and I play it with sticks. The band thought standing would be interesting, visually speaking. Standing up while playing has a more commanding look, and for most of the show, the audience might not see me behind my acoustic kit. It was a bit strange at first, because I had to play all my bass drum patterns with my right hand

and play the other parts in between. But there are parts where a drum machine is going and I'm doubling parts. So it isn't as if I must have the bass drum part going all the time.

I am starting to experiment with the Simmons, using my foot as the snare drum pad and the snare pad as a bass drum. Just because your hands and feet are where they are, there's no reason that they have to be relegated to the traditional application of hands and feet.

As far as other equipment goes, I use Drum Workshop pedals, which I think are the best. I have been playing them for about ten years. My heads are Remo clear *Ambassadors*, top and bottom on all the

toms, and a coated *Ambassador* or *Pin-stripe* on the snare drums. I don't use any muffling on any of the heads. I use the Drum Workshop double pedal when I play on a single bass drum. It's great because engineers often give you a hard time when you bring in two bass drums.

JP: Do you trigger by *Detonators* in the studio also?

DP: If I am going to put Simmons on in the

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studio, I will usually do it as an overdub, or I will trigger from the tape into the *MXI* and into the Simmons.

JP: A moment ago you mentioned Bette Midler. Her gig is a real challenge for a drummer. She covers so many musical bases.

DP: It was, of course, very different from Tull, in that I played a very supportive role. It was very challenging, because we covered bases from '40s-type swing, to '50s rock, to funk, contemporary rock, jazz ballads, rock ballads, and Broadway show-style playing. The band was about 13 pieces and fantastic. The big band arrangements were the most fun to play: "In The Mood," "Boogie Woogie Bugle Boy."

She is very demanding and particular about what she wants—especially from the drums. That was good, because it made all of us conscientious about our jobs.

JP: You talked to me earlier about your extensive free-lance work in New York—a period when you rarely had a rest.

DP: There were days when I played between ten and 16 hours every day, seven days a week for weeks on end without a day off. I can remember going through periods like that—doing a jingle in the morning, a session and rehearsal in the afternoon, and then a gig: four totally different things in a day. There were many nights when I would sleep only three or four hours. I don't know how I did that. I don't think I could go back to doing it now. So now with Tull and Dragon, along with various free-lance projects, I am grateful for having a platform in which to expose my playing. But I would still like to have a couple of months just to practice and sort out all the things that I have thought about.

JP: How has reaching this major goal of yours affected your approach to music?

DP: To really play something that is special has given me a renewed responsibility to my instrument. The audiences are very attentive. They really *listen* to the band. It meant as much for me to play with Tull as it meant to some of those kids who waited for a couple of months to see the band. I really tried hard to stretch beyond what I would normally do.

For instance, when playing with Peter Allen, there's a certain thing that is expected of me and I will do it. Now with Tull, there is a level of musicianship that is expected of you, but there is also the next level of reaching for something more. You're *allowed* to do that on the Tull gig. There is a lot of room to go forward in Tull.

That has carried over day to day, and made me want to practice even harder to be a better musician and drummer, so that the next time I go out there, I will really give them something to listen to. A lot of people say, "Wow, it must feel great to have 'made it.'" But I never think of it that way. For all of these past years, I have been working as a professional musician. It's just that a lot of people didn't know about me.

If anything, rather than feeling a sense of relief, I feel a bit more pressure to come up with something that is special. Now that I have been given the privilege of having a position in which people will listen to what I play—or even what I have to say [*gestures to my tape recorder*—I want to do something that merits that attention.

Nine out of ten times when I play, I walk away thinking, "I could have done a bit better than that." But every now and then, the door opens a little bit and this other-world force takes over. Then, the playing comes effortlessly, growing from the music, and I think to myself, "*Tu* is what I work for."

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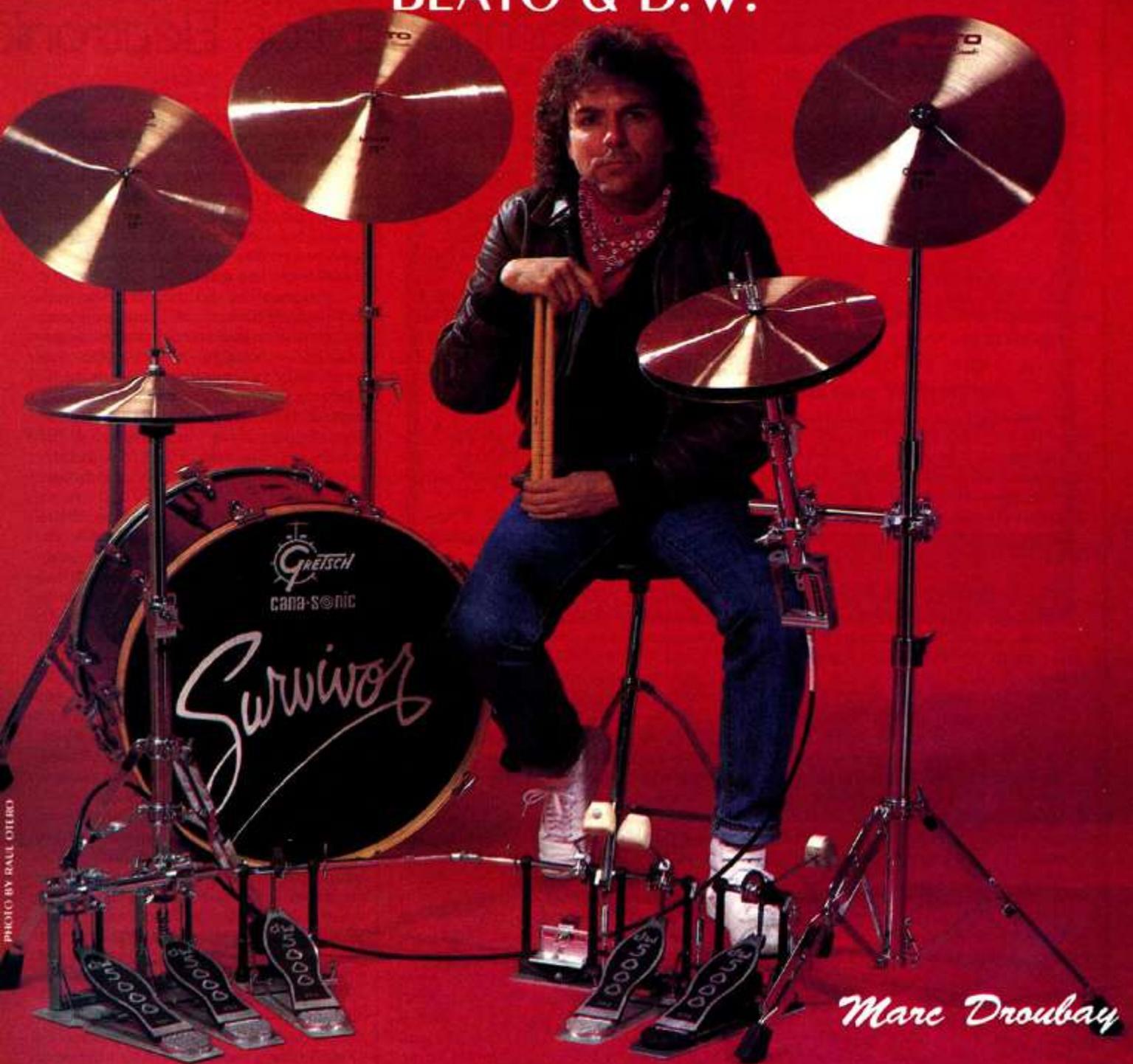
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Basic Programming For Electronic

In the new age of electronics, it is important that drummers understand the sound capabilities of today's technology. In order to achieve the full spectrum of sound that is possible with various sets, you must be familiar with the uses of each sound-control function on modern electronic drums. Each control affects a different part of the sound. Some controls are independent; others depend on the setting of related sound controls. The best way to understand the sound capabilities fully is to experiment and find the sounds that you like.

Definitions

In order to give you a better understanding of the way each control knob affects the overall sound, I'm going to give a brief explanation of the purpose for the sound controls most commonly used on today's electronic drums.

Pitch. The pitch adjusts the fundamental tone, altering it higher or lower.

Bend. Bend determines the degree of pitch variance. When a sound is triggered, the bend allows the sound to sweep up, down, or not at all. This function is very important to the overall characteristics of a sound.

Decay. The time taken for the sound to fade is determined by the decay knob. Decay gives a drummer the ability to customize a drum sound for specific types of songs. Longer sounds are better suited for slower songs where you have more room. By shortening the tone, you get a more percussive sound, which will give a cleaner drum sound. Be careful when adjusting the decay. If a tom sound is too long, the drums will run together and will have no separation.

Noise/Tone Balance. The noise/tone balance allows the drummer to control the noise-to-tone ratio on each sound.

Click. The click adjusts the level of initial attack in a sound. When searching for a good sound, the click is one of the most important factors. The click is designed to simulate a stick striking a drumhead. Mostly, this will not sound very good when played alone, but when mixed in with other instruments, it gives you the cutting edge necessary for your drums to have a clean sound. This will help to eliminate your sounds running together and will give your drums good definition.

Noise Pitch. The noise pitch adjusts the fundamental tone of the noise higher or lower. It also alters the overall brightness of a sound. This function comes in handy when tailoring a sound to a specific playing

situation.

Noise Decay. The length of the noise is determined by the noise decay knob. For example, when adding attack to a tom or bass drum sound, short noise gives the most suitable sound.

Level. Most of today's electronic drums have an onboard level control. Individual level controls will give independent control over each drum in a set. This function can be used to boost the volume on any specific drum when extra gain is needed. The main output gives control over the volume of the complete set right from the control board. Stereo-level controls offer the ability to run the drums right or left for great stereo effects.

Filter Sweep. The filter sweep allows the sound to get brighter in response to the velocity with which the trigger pad is struck.

Filter Pitch. The overall brightness of the drum sound is controlled by the filter pitch.

Click Level. The click level adjusts the volume of the click in the initial attack of the sound.

Overtone. The overtone function is designed to help achieve a double-headed acoustic drum sound. This produces resonance and harmonics common in acoustic drums.

Run Time. Run time is commonly found in units that have run generators. A run generator is a function that causes a sound to change pitch to a lower pitch each time the pad is struck. The run time adjusts how long a sound changes pitch before returning to its original starting pitch.

Run Amount. The run amount is another function found on most units equipped with run generators. The run amount determines how much the pitch changes while the run generator is on.

Sensitivity. Pad sensitivity is very important when programming an electronic drumset. If the sensitivity is turned up too much, you lose dynamic range, and also risk false triggering. To prevent a doubling effect, keep your sensitivity down. It is important to find a setting that is comfortable for your style of playing. Heavy hitters should keep the sensitivity low. This will give true triggering and a good dynamic range.

Experimenting

When you are ready to experiment with programming, begin by adjusting the pitch, decay, and noise/tone balance controls. These three functions adjust the primary characteristics of a sound. So when

trying to achieve a specific sound, ask yourself the following questions: Does the sound I want have a high or low pitch? How long should the sound be? How much noise does the sound need? After adjusting these primary functions, you should have a sound that approximates what you are looking for. Now, use other sound control functions to fine tune that sound to find *exactly* what you want.

If you are trying to achieve a sound similar to that of an acoustic drum, you must understand the characteristics of an acoustic drum and what functions on electronic drums help you simulate these sounds. When an acoustic drum is struck, the sound is very bright for its initial attack. The later part of the sound is much duller as it decays. The *Filter Pitch* adjusts electronic drums to simulate this sound characteristic.

The drumhead on an acoustic drum stretches as it is struck. This causes the pitch of the drum to be a little higher during the initial part of the sound. As the sound decays, the drum returns to its standard pitch, which is slightly lower than that of the attack sound. The *Bend* control on an electronic drum brain is designed to produce a sound similar to the slight change in pitch of an acoustic drum. On most units, the sound will bend more or less according to the velocity with which the trigger pad is struck. This is the same effect as you get when an acoustic drum is hit at different dynamic levels.

The length of the sound produced by an acoustic drum depends primarily on the head size and tension, and the amount of dampening on the drum. Every drummer has his or her own idea of what a good acoustic drum sound is. The *Decay* control on electronic drums allows drummers to tailor the sound to the specific needs of any musical situation, according to their taste.

When an acoustic drum is struck, a sharp attack is heard. This is caused by the stick striking the plastic drumhead. The *Click* function is the control on electronic drums that simulates the attack on an acoustic drum. There is a variety of control functions used on modern electronic drum units. In addition to the standard click function, many units contain *Click Level* and *Click Pitch*. This will give you the capability to customize the actual attack sound to give even more exact simulation of a drumstick on a drumhead.

Using electronic drums to achieve unique percussion sounds is the goal of many of today's percussionists. With most electronic drum units, Latin percussion

by Tracy Hoelt

Drums

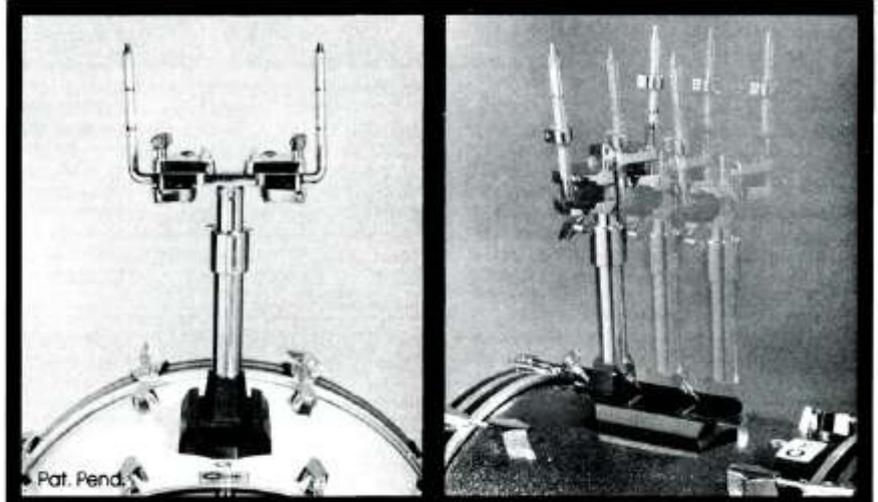
sounds can be programmed in.

To achieve conga or bongo sounds, you must adjust the controls to the proper sound settings. A conga/bongo sound generally has little or no noise, a medium length of sound, no bend in pitch, obvious overtones, and a rich sound characteristic. To achieve these sounds, set your *Noise/Tone Balance* completely to the tone only setting. The *Decay* control should be adjusted halfway or more, depending on your preference. Keep in mind the fact that congas generally have a longer, more resonant sound than bongos, due to their larger size. The *Bend* should be adjusted to where the sound does not change at all. Use any type of overtone control ("Second Skin," "Overtone," "Resonance," etc.) to its fullest capacity. After adjusting these functions, experiment with the sound to fine tune it to your preference. Then adjust the *Pitch* to achieve high- or low-pitched bongos or congas.

Unique synthesized cowbell sounds are possible with modern electronic units. Adjust the sound controls to the same adjustment as the conga/bongo settings above. Next, set the *Pitch* higher, adjust the *Decay* to a very short setting, and finally use the *Filter Pitch* control to add brightness to the sound. You can then work with this sound to achieve a multitude of short, high-pitched sounds that can be used creatively to play ride or hi-hat patterns.

With some alteration, you can also use the setting mentioned previously for conga/bongo sounds to achieve a tabla sound. To achieve this sound, simply set up the conga/bongo sound, and then turn the *Bend* control knob to achieve an upward pitch bend. By using this alteration and other slight alterations of the Latin percussion sounds, you can achieve all types of special effects.

The drum sound you get out of an electronic drumset is only as good as the way it is programmed. Creativity is the key factor needed by electronic drum users. Drummers can use the advanced technology to reproduce exact sounds heard on popular music, to get outrageous sound effects, or to have user-customized sound. No matter what type of sound an electronic drum is programmed with, it is your sound. It should be practical for your specific musical applications as well as your personal preference. There is no limit with electronics. It is not an exact science, so express yourself by using the technology to its fullest extent.



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LISTENERS' GUIDE

Chad Wackerman

Q. For readers who'd like to listen to albums that most represent your drumming, which ones would you recommend?

Album	Artist	Label	Catalog #
Metal Fatigue	Allan Holdsworth & IOU	Enigma	72002-1
Road Games	Allan Holdsworth & IOU	Warner Bros.	23959-1B
Them Or Us	Frank Zappa	Barking Pumpkin	SVBO 74200
Zappa Volume I	Frank Zappa with the London Symphony Orchestra	Barking Pumpkin	FW 38820
The Man From Utopia	Frank Zappa	Barking Pumpkin	FW 38403
Ship Arriving Too Late To Save A Drowning Witch	Frank Zappa	Barking Pumpkin	FW 38066
Thing Fish	Frank Zappa	Barking Pumpkin	SKCO 74201



Q. Which records do you listen to most for inspiration?

Album	Artist	Drummer	Label	Catalog #
Believe It 8:30	Lifetime Weather Report	Tony Williams	Columbia	PC33836
Baby Snakes (Soundtrack)	Frank Zappa	Peter Erskine	Columbia ARC	PC 2 36030
Shut Up And Play Yer Guitar	Frank Zappa	Terry Bozzio	Barking Pumpkin	BPR 1115
The Village	Frank Zappa	Vinnie Colaiuta	Barking Pumpkin	BPR 1111
Vanguard Sessions	Bill Evans	Paul Motian	Milestone	47002
Four And More	Miles Davis	Tony Williams	Columbia	PC 9253
Synchronicity	Police	Stewart Copeland	A&M	SP 3735
Face Value	Phil Collins	Phil Collins	Atlantic	16029
Back To Oakland	Tower of Power	David Garibaldi	Warner Bros.	BS 2749

Gil Moore

Q. For readers who'd like to listen to albums that most represent your drumming, which ones would you recommend?

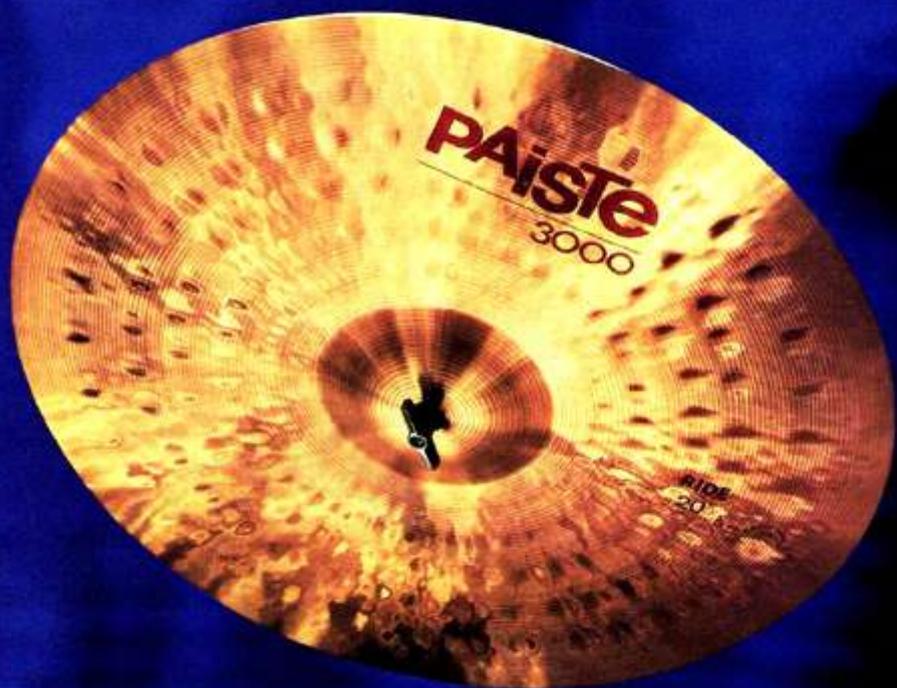
Album	Artist	Label	Catalog #
Thunder 7	Triumph	MCA	5537
Never Surrender	Triumph	MCA	5543
Allied Forces	Triumph	MCA	5542
Progressions Of Power	Triumph	MCA	37268
Stages	Triumph	MCA	2-8020
Just A Game	Triumph	MCA	37267
Rock 'N' Roll Machine	Triumph	MCA	37269



Photo by Michael S. Jachies

Q. Which records do you listen to most for inspiration?

Album	Artist	Drummer	Label	Catalog #
Presence	Led Zeppelin	John Bonham	Swan	SS 8416
Houses Of The Holy	Led Zeppelin	John Bonham	Atlantic	SD 19130
Led Zeppelin IV	Led Zeppelin	John Bonham	Atlantic	AS 19129
Ready An' Willing	Whitesnake	Ian Paice	Mirage	WTG 19276
Wired	Jeff Beck	Narada Michael Walden and Richard Bailey	Epic	PE 33849
The Inner Mounting Flame	Mahavishnu Orchestra	Billy Cobham	Columbia	PC 31067
Introducing. . .	Larry Coryell & 11th House	Alphonse Mouzon	Vanguard	VSD 79342
BBA	Beck, Bogert and Appice	Carmine Appice	Epic	PE 32140
2112	Rush	Neil Peart	Mercury	1079
Unsung Heroes	The Dregs	Rod Morgenstein	Arista	AL 9548
Whitesnake	David Coverdale	Simon Phillips	Attic	LAT 1026



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PAiSTE dealer or write: PAiSTE AMERICA, Inc.,
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**ART BLAKEY
JAZZ IN AMERICA**

Sony
Video LP series
Time: 55 minutes
Price: \$29.95 (VMS/Beta)

To many drummers, especially younger players coming up today, Art Blakey is more of a legendary name from the past, rather than an active drummer. Make no mistake, Art Blakey is a master drummer who is playing with as much vitality today as he ever has. This video is proof of that.

This taping is a live performance that features Blakey & The Jazz Messengers from about four years ago, when the group consisted of "unknowns" Donald Brown (piano), Charles Frambrough (bass), Bill Pierce (sax), Branford Marsalis (sax), and Wynton Marsalis (trumpet). Since this taping, these players have made names for themselves, and this video reveals talent that, at times, is breathtaking. (Hearing Wynton blow is worth the price of this video alone!) Blakey is the heart that drives these talented young individuals, and his energy and relentless enthusiasm on the drums is unparalleled.

The compositions on this video range from hard bop to Latin to ballads, and through it all, Blakey makes each feel right. Included in this video is a brief interview with Blakey that reveals a little bit about the man behind the drums, which is

informative and interesting. There is valuable musical information and entertainment here, and it should not be missed.

— William F. Miller

MR. DRUMS: BUDDY RICH AND HIS BAND

LIVE ON KING STREET IN SAN FRANCISCO
Sony Video LP

Bogue/Reber Productions
Time: 55 minutes
Price: \$29.95 (VHS/Beta)

The long-awaited debut of Buddy and his band on video has happened, and fans are likely to flip over this romping eight-tune set. Buddy's youthful organization, looking here more like a rehearsal band of IBM junior executives than the superb musicians they are, handles the exceptionally fine arrangements with finesse and precision. There's also some outstanding solo work by Steve Marcus on tenor and young Paul Phillips on trumpet. Inspired by a rather receptive live audience, the band wails its way through "One O'Clock Jump" and "No Exit," both by pianist/arranger Bill Cunliffe, and Bill Holman's winning arrangement of "Norwegian Wood." This nicely balanced set also includes Cunliffe's sensitive treatment of "Sophisticated Lady," and wraps up with Bill Reddie's "Channel One Suite," a true tour de force for Buddy and the boys.

Live On King Street is a high-tech video production utilizing digital audio. It was produced at the new King Street Studios Soundstage, a 30,000-square-foot, state-of-the-art audio/video complex. Seven cameras were used to capture the action, and the final editing is slick and polished. The producers even went so far as to construct a clear, Plexiglas drum riser that provides some unique camera angles from beneath the drums, enabling us to marvel at the footwork, along with everything else Buddy has going. If there are any flaws at all in this otherwise excellent project, they're with the production, not the music. The lighting is occasionally poor, which is strange considering that 160 lights were used, and the trombone solos somehow get buried in the mix. But most surprising was someone's poor decision to run the closing credits directly over the final, blazing moments of B.R.'s solo on "Channel One." Yikes!

Despite this, there's never any doubt of Buddy's ongoing ability to propel a big band and his oftentimes uncredited musical sensitivity. For the most part, this is Buddy maintaining a low profile, allowing his soloists to stretch out and the band's ensemble sections to roar. Of course, we also have the Buddy who can kick figures like no one we know, and drop in those ever-amazing fills that tend to blur the vision. *King Street* offers Buddy at his very best, working the band and making his

presence felt at exactly the right moments. This video is highly recommended for anyone who gets chills at the sound of a tight band playing solid charts, and for drummers who want an opportunity to study the work of a big band virtuoso over and over again.

— Mark Hurley

**MEL LEWIS
JAZZ AT THE SMITHSONIAN**

Sony
Video LP series
Time: 55 minutes
Price: \$29.95 (VHS/Beta)

My original intention was to begin this review by explaining that this was a performance video, rather than another of those "educational" videos that keep turning up. But then I recalled something that I heard Mel Lewis say once when someone asked him if he did any teaching. "Yeah," Mel replied. "I teach every Monday night at the Village Vanguard." Mel was not being flip; generally speaking, one can learn more about drumming by attending a live performance of a good band than by going to a drum clinic, which often ends up being merely a chops display. So, perhaps this is an educational video after all.

This concert was recorded in 1983 at the Smithsonian Institution in Washington, D.C., and it is a fairly good representation of what Mel Lewis & The Jazz Orchestra are all about. They only perform four tunes in a nearly hour-long set, but that gives the soloists plenty of blowing room, and it's that emphasis on improvisation that makes the Lewis group one of the most genuine jazz big bands in existence.

In a short interview that also appears on the tape, Mel discusses his philosophies about drumming, one of which is that he prefers to support the band from underneath, rather than being the person on top who is pulling the band along behind him. That attitude is evident throughout this video, as Mel switches back and forth between giving the big band the support it needs when all 17 members are playing together, and providing individual support for each of the different soloists. And when Mel takes his own solo, the result is exactly as he describes it at the beginning of the tape: "Like a saxophone solo—not a lot to look at, but something musical."

Since the Mel Lewis Jazz Orchestra is not a road band, this video will give a lot of people the opportunity to see and hear what has been going on at the Village Vanguard on Monday nights for 20 years now. The band looks a little more formal here than they do at the Vanguard (here they're on risers, and they're even wearing uniforms!), but the mellow swing is as relaxed as ever. In an age where jazz groups such as this have trouble even getting a record out, Sony is to be congratulated for releasing this video of a truly unique drummer and his equally unique Jazz Orchestra.

— Rick Mattingly

BEGINNING DRUM CHART READING

by Gil Graham
Percussion Associate
Berklee College of Music

Beginning Drum Chart Reading was written specifically for the chart reading lab at Berklee College of Music and teaches you how to interpret figures in a musical and creative fashion. It explains reading principles and gives you:

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13 Winthrop St., Winchester, MA 01890



**MAX ROACH
JAZZ IN AMERICA**

Sony
Video 45 series

Time: 19 minutes

Price: \$29.95 (VHS/Beta)

This two-tune video was recorded live at Washington, D.C.'s Blues Alley in 1981, and features Roach on drums, Calvin Hill on bass, Cecil Bridgewater on trumpet, and Odean Pope on tenor sax. The tunes, "Effie" and "Six Bits Blues," are mainstream swing, and no one handles that style better than Roach. While a solo from Max would have been nice, the lack of one should not lead one to think that this tape would not be of interest to drummers, because what it does provide is an excellent lesson on how to accompany (which is what drummers have to do at least 95% of the time, anyway). Roach maintains a good balance between inspiring the soloists and accompanying them; his presence is always felt, but he never intrudes on someone else's solo space.

Max Roach is certainly one of the most important drummers of this century, and it is nice that he is being documented on video. This tape is a nice complement to the D.C.I.-distributed *Max Roach In Session* and *Max Roach In Concert* videos.

— Richard Egart

**HENRY ADLER
HANDDEVELOPMENTTECHNIQUE**

Paraddiddle Productions

Route 4, Box 269

Pound Ridge, New York 10576

Time: 104 minutes

Price: \$59.95

Henry Adler may be one of the most famous drum instructors in the business, with former students including Buddy Rich, Louie Bellson, Roy Burns, Dave Tough, Sonny Igoe, and countless others. In this video, which is meant to be an educational tool and not "flashy" entertainment, Mr. Adler explains the fundamentals of his approach to hand development. He progresses from one point to the next, in a clear and thorough way.

The video is divided into seven sections, which include Correct Grip And Turn, How To Make An Accent, Single Stroke, Double Stroke, Flams, Compound Strokes, and a final section containing general practice exercises. As previously mentioned, each section is explained and demonstrated by Mr. Adler. Then a student is brought in, and Mr. Adler works with the student on the concepts discussed. These sections should be very helpful to teachers as well as students.

With this video, Mr. Adler has come up with a very good educational vehicle that can be of benefit to beginners just starting out, or intermediate-level students wanting to understand better what their hands are doing. With 104 minutes of discussion, demonstration, and learning, this video provides a wealth of information.

— William F. Miller

PRACTICE CAN BE DANGEROUS TO THE HEALTH OF YOUR DRUMMING TALENT!

I'm Stanley Spector and my students are among the most successful drummers throughout America and the Free World. But I would like to talk about you.



You say you have an idea you'd like to express. You say you're unable to accomplish it because you lack technique. You say you practice technique every day expecting that with effort and time it will help you to express that idea. Is such an expectation justified?

First, please tell me what you mean by an idea? I understand an idea to be an aspect of knowledge. Since knowledge is always of the past, an idea must also be of the past. If I'm happy with my drumming it is because I'm happy now in the present. I don't need an idea about either my drumming or my being happy. But if I'm not happy, I may think back to the past when I was happy about my drumming, and when I do that I do have an idea about my drumming and being happy with it. Unfortunately the idea can in no way help me to play the drums happily now. The more I attempt to practice and capture the ideas of past memories, the more I remain welded to the past.

Second, tell me what you mean by a technique? Yes, technique is the means of expressing an idea. But can technique ever be your technique? Is not technique either a copy of another drummer along with his idea, or is it something that is alleged to be a technique that you learn out of a method book? In either case it will be something you repeat endlessly. That being the case, is not technique itself always something of the past?

Do you remember your goal? Your goal was to produce a performance involving improvisation that is spontaneous, free, and totally in the present. But yet you are approaching it through practice, ideas, and techniques which are entirely and totally of the past. If you were not already so far down this path of confusion and frustration, the situation would be hilarious.

What many consider to be a solution to this uncertainty, puzzlement, and confusion is actually when you perform the past and pretend it is the present. When you are already up to your nostrils and

about to go down for the third time it is a small matter that your solution violates fact, reality, and logic. If you continue following such a path your practice and study is based upon nothing but pretence and ignorance.

Fear is the reason you have practiced yourself into such a corner. You are nobody today but want to be somebody tomorrow. You like music and drumming. Others have become somebody through it. Perhaps you too may become somebody through it. The inside information has always been: study long, practice hard and you'll eventually become somebody. The reason for practice is the fear that today you are nobody. And the amazing thing above all else is that you have or are now actually paying a private teacher or a college of music to perpetuate the confusion and the fear.

Practice, technique, and ideas are not things which you thought up or discovered by yourself. They have been imposed on you through conformity, cultural conditioning, and brainwashing. In fact, they are so cleverly imposed that you yourself eventually come to believe that practice, technique, and ideas are things that you actually did think up for your own good.

My home study course on cassettes is designed to help the drummer with natural ability to stay in contact with his talent, or to help him get back to it if he has been misdirected. Further, it will help the individual drummer to see through the cultural brainwashing, so he may free himself from it.

The most talented, creative, mature, and ambitious drummers throughout America and the Free World are learning an entirely new way and attitude in their daily study at the drum set. The astonishing news is that such an electrified study through our drum set home study course on cassettes is more personal than sitting in the same room with the conventional teacher. How can you qualify? Fill out the enclosed coupon.

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BEGINNING DRUM CHART

READING

by Gil Graham

Publ: Gil Graham Enterprises

13 Winthrop St.

Winchester, Ma. 01890

Price: \$12.00

This 103-page book is a step-by-step guide to understanding drum charts. It uses music notation and written text to explain and illustrate the possible ways of interpreting drum parts. The book was written for the student who possesses "moderate skills" with basic knowledge of reading and should also have "mastered basic time feels" (swing, bossa nova, samba, rock).

Section one begins with an illustration and explanation of a typical drum chart, i.e., rehearsal letters, repeats, endings, coda, etc. The author discusses musical form (AABA) and "Jazz eighths." Musical exercises of one bar, four bars, and eight bars are given to help the student develop the independent coordination needed to continue with the concept of this book. The section ends with a 28-bar exercise in chart form. The author starts the student thinking about long and short sounds by playing short notes (8ths) on snare drum and longer notes (quarters) on bass drum. Section two deals with tied 8th notes, which are played with the bass drum. There are 12 one-bar exercises and a longer exercise in chart form to help with this concept.

The book progresses through the common types of notation that are prevalent in drum parts. It presents a thorough examination of how to set up the band, using single notes and longer fills. The longer fills are illustrated using one drum and drum-to-drum combinations. The student is urged to create rhythms of his or her own, and to improvise on the given rhythms.

Bossa nova, samba, and mambo rhythms are presented in sections five through seven. The student is directed to replay all preceding charts using Latin (straight 8th) interpretation.

Section ten contains nine drum parts from standard jazz and pop tunes. The section also discusses cued notes, and gives playing exercises with quarter- and 8th-note combinations.

Section eleven deals with 16th-note figures for use when playing funk or ballads. Section twelve gets into the interpretation of lead sheets and how they differ from an actual drum chart. There are musical examples containing melodic and harmonic parts.

The author summarizes the book with nine drum charts, which the student uses to apply the previously learned techniques. There is a glossary of musical terms and a list of suggested readings. This book should answer many questions about chart reading, as well as provide the student with some interesting playing techniques.

— Glenn Weber

AN ELEMENTARY APPROACH TO THE DRUMSET

by Chuck Kerrigan

Publ: Centerstream

Box 5052

Fullerton, CA 92635

(Dist: Hal Leonard)

Price: \$15.95 (book and cassette)

Perhaps one of the main reasons why so many drummers are unable to read drumset music is that, for many years, the drumset wasn't taught the way other instruments were taught. In the "old days," if you went to your local music store to sign up for drum lessons, chances are you would be told that it was customary to start out with just a snare drum and that you could add the other instruments later. So you would learn all of the rhythms and techniques on that one drum, and if you did well enough, you would then be permitted to learn some "beats" on the full kit. To this day, there are a lot of players who can read single-line music pretty well, but reading something that involves notation for an entire kit

throws them.

The solution to this problem would be to teach the drumset as a single instrument, which is exactly what Kerrigan does in this book. The first page of exercises is the same thing that you would find in any beginning text: quarter notes on the snare drum. But the next page splits the same notes and rhythms between snare and small tom, the page after that uses snare and floor tom, and that is followed by snare, small tom, and floor tom together. By the end of the quarter-note section, the student is playing etudes that utilize snare, small tom, floor tom, bass drum, hi-hat, and ride cymbal. The book follows the same format with the 8th notes, triplets, and 16th notes. As far as I'm concerned, this is how drumset should be taught. For some reason, drummers have always been at a disadvantage when it comes to reading, and yet, the potential challenges are no greater than those that a pianist or guitarist would encounter. It's just a matter of learning to do it, and the best way is to do it from day one. (But for those who have already played awhile, don't despair. Kerrigan's book would be useful for you, too. In fact, I showed the quarter-note etudes to a couple of fairly decent players, and although they had trouble with the multiple-line reading at first, by starting at the beginning and working up to it, they caught on pretty fast.)

The book also contains a section of Basic Dance Beats, including rock, country, jazz, Latin, and other rhythms. Although this section does not go into depth, it provides a good overview of basic drumset beats and could easily be used right along with the reading chapters. One other nice feature of the book is that, right from the start, Kerrigan uses a variety of time signatures. The accompanying cassette tape could be useful for hearing how the etudes and dance rhythms should sound, especially if one were using this book without the guidance of a teacher (but one is advised to work with a teacher). Overall, this is a very logical approach to learning to play the drumset and read drumset music. Someone should have written this book years ago.

—Rick Mattingly

CREATIVE COORDINATION FOR THE PERFORMING DRUMMER

by Keith Copeland

Publ: Carl Fischer, Inc.

62 Cooper Square

New York, NY 10003

Price: \$8.95

This book is one of the best publications to cross my desk in some time. Noted drummer Keith Copeland packs more valuable drumming information into 60 pages than some authors do in six books! To quote the author, "This book provides a progressive system of study in all phases of drumset performance. The material has been organized into seven sections which focus on basic problems that confront the drummer." The seven sections mentioned are Slow To Medium Tempo Swing, Bossa Nova Clave, Funk & Fusion, Samba Rhythms, Up Tempo Swing, Cuban Rhythms, and Half-time Swing. Each of these sections begins with a brief explanation as to the goal of the section, and then the well thought-out exercises begin. The exercises range in difficulty from simple to complex. There are also photographs of specific technical questions a student of this book might have. The student will find that these exercises are not just rhythms for technique building, but "hip" sounding patterns that work great on the drums.

The last two sections of the book are particularly of interest. The "Gallery Of Greats" section contains photos and brief descriptions of some of the legends of drumming, which is excellent. Finally, an extensive discography is listed according to style, relating back to the seven chapters of the book. If a player wants to hear examples of samba rhythms or half-time swing, the discography is there with many choices to check out. This book succeeds at any level. Be sure to add this to your study materials.

— William F. Miller

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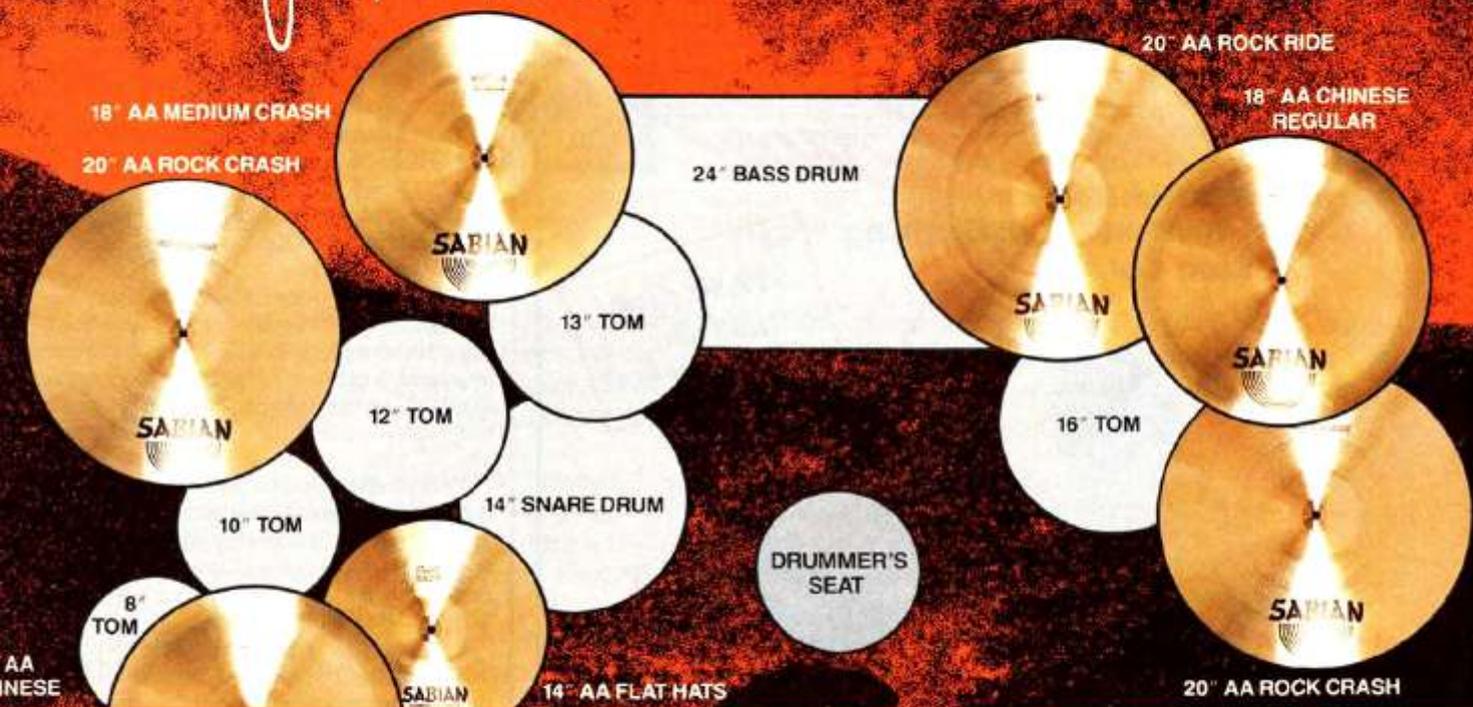
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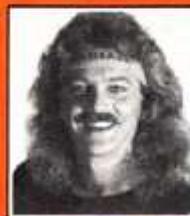
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Consumer Poll Results

by Bob Saydlowski, Jr.

In the January '86 issue, all MD readers were invited to participate in a special *Consumer Poll*, voting for the top companies and products in six different categories. Well, the ballots are in, the votes have been counted, and here are the winners (plus their percentage of votes earned):

1. MOST INNOVATIVE COMPANY

- Acoustic drums: TAMA (35%)
- Cymbals: PAISTE (58%)
- Electronic drums: SIMMONS (84%)
- Accessory: LATIN PERCUSSION (23%)

2. BEST QUALITY AND CRAFTSMANSHIP

- Acoustic drums: SONOR (31%)
- Cymbals: ZILDJIAN (67%)
- Electronic drums: SIMMONS (78%)
- Accessory: LATIN PERCUSSION (21%)

3. MOST CONSUMER/SERVICE-ORIENTED

- Acoustic drums: LUDWIG (24%)
- Cymbals: ZILDJIAN (61%)
- Electronic drums: SIMMONS (75%)
- Accessory: DRUM WORKSHOP,

LATIN PERCUSSION (tie) (23% each)

4. MOST INTERESTING AD/MARKETING CAMPAIGN

PRO-MARK: "Not Yet Famous Drummer" (12%)

5. MOST NEEDED PRODUCT

PEARL DRUM RACK (11%)

6. MOST INNOVATIVE AND INFLUENTIAL PRODUCT

SIMMONS SDS5 (40%)

The largest number of nominees were submitted for Most Interesting Ad and Most Needed Product (45 and 38, respectively). Even the magazine you're reading right now received some nominations in various categories!

Simmons seems to be the word on everyone's lips these days, as that company won four categories and received the largest percentage of votes in those sections. Ballot comments included "continuous improvement of sounds," "most programmable sets to date," "immediately responded to player complaints about pad surfaces," "first electronics that could be effectively played as a set," "digital chips and sampling," and "forced 'traditional' companies to offer electronic lines." (I

found it interesting that, in the final category, some readers remembered the Synare products, voting them most influential.)

Tama's win for innovative drum company was evidenced by various voter comments: "Touch-Lock hardware, Multi-Clamp," "Artstar line, Octobans, Gong Bass, custom finishes," "seem to have the most practical, yet progressive developments," "several product lines at various price levels," "excellent hardware (the leader!)," and "ten years ago, they were just catching on; now look where they are!"

The words *Colorsound* and *Rude* kept cropping up for Paiste, as well as: "constantly willing to try new things," "diversity and quality of sound," "many specialty products," "extensive sound development/expansion," and "*Rudes* were the most innovative cymbal of the '80s."

Voters seemed to be taken with the Latin Percussion (now LP Music Group) vast array of products: "they come out with so much to help the all-around percussionist," "everything they make is useful," and "tremendous variety!"

In winning for quality and service, Zildjian received the following comments: "treats you like family," "very concerned about the consumer," "easy replacement of flawed equipment," "the perfect marriage of hand-craftsmanship and technology!" "good representatives who answer your questions," "consistency in sound," and "Zildjian quality has stood the test of time."

Ludwig's service win included these ballot comments: "excellent response to complaints and suggestions," "very interested in you as a person," "800 numbers made available to consumers," and "for years they've had clinics and educational materials."

"Small enough and involved enough to care," "willingness to help the customer," and "broken pedal piece was immediately replaced, free of charge" were some of the reasons why voters nominated Drum Workshop to win the service category.

Pro-Mark's ad "gave lesser-known drummers and students a chance to have their pictures in a national magazine." And as Most Needed Product, Pearl's Rack "helps tremendously in setup and teardown," in addition to providing "looks, convenience, and durability."

Thanks to all who responded to the Consumer Poll. I wonder if the next ten years will make for a total change in the standings. Let's try it again in 1996!

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Modern Drummer Magazine is the number-one rated drumming magazine in the world—and the reason is simple. **MD** is well-attuned to the needs, concerns, and desires of *you*—the contemporary drummer. No other source gives you more reliable answers to questions about drums, drummers, and drumming.

Questions like, what are the *best* buys in drums, cymbals, and accessories? What's the latest in electronic drums and drum machines? What's good in drum books, records, tapes, and video? Perhaps you'd like to learn when, where, and how to rehearse your band. What to do when boredom sets in on the job. Auditioning—what you *really* need to know. The "big break"—and how to go after it. Or how to improve your coordination, . . . move around the drumset with greater ease, . . . improve your *soloing* ability, . . . practice more productively, . . . improve your timekeeping, . . . mike your drumset correctly, . . . *make it* in the studios, . . . restore an old drum—or fix a new one! How to get the *maximum* from your equipment on a tight budget, . . . develop a truly individual style, . . . handle criticism from other band members, . . . *find out* exactly what bass players, bandleaders, vocalists, and producers really want from a drummer, . . . play better—in *any style*—and reach your true potential as a drummer.

You'll also get major articles on the most reputable drum companies in the world, for a behind-the-scenes look at the men and machines behind the products. And exclusive feature interviews with the *greatest* drummers in the world today, for revealing insights on their drumming techniques: From Neil Peart to Buddy Rich—Tony Williams to Steve Gadd.

You can get a question answered through *It's Questionable*, or talk to a favorite drummer through *Ask A Pro*. Find out who's playing where and when in *Update*, or learn the exact drum part to a recent hit with **MD's Rock Charts**. Focus in on a favorite artist's style with *Rock Perspectives*, or pick up a wealth of money-saving ideas from *Shop Talk*. From the most challenging concepts of *Rock 'N' Jazz Clinic*, to the practical advice of *Club Scene*, it's all there in every issue. From the student looking towards a professional career, to the jobbing semipro or full-time professional, *everything* you need to know is covered in **Modern Drummer Magazine**—twelve times a year.

Try a one-year subscription to **Modern Drummer**, and see for yourself how **MD** can broaden your scope, help you *play better*, and increase your stature and income in the world of drumming. And keep in mind, you'll also *save* over \$10 on the newsstand price with a subscription to **MD**. And if the magazine ever fails to live up to your expectations, simply cancel and we'll send you *your money back*!

So, mail the attached subscription card TODAY!

Ron Spagnardi
Editor

INDUSTRY HAPPENINGS

SLINGERLAND REPORT

According to Larry Rasp, president of Slingerland Drum Company, "To paraphrase Mark Twain, 'The reports of our death have been greatly exaggerated.' Our company has been going through some difficulties, and in fact, there were reports that we had closed our doors for good. But we are in full operation, manufacturing and supplying products to dealers and consumers. We want to make clear to all drummers that we are in business, and we want their business. As far as the Deagan percussion instruments go, we have temporarily suspended operations on those products, but hope to have production back under way by this summer."

SILVER STREET TO DISTRIBUTE STAND-OFF

Silver Street, Inc. (manufacturer of *Deadrings* and other products) recently announced that it has purchased the production and distribution rights to products previously sold by Hardy Technologies, Inc. (HTI). Silver Street will manufacture all of the HTI products, including the *Stand-Off* line of drum microphone mounting systems and the *Tech-Stand* line of mic' stands. For further information, contact Silver Street, Inc., P.O. Box 159, Shelby, MI 49455.

DDRUMS OPENS DIRECT SALES OFFICE

Distribution of ddrums digitally sampled electronic drums will now be handled directly from the company's new U.S. offices, according to U.S. sales manager Magnus Ahlen. All inquiries regarding the product should now be directed to ddrums, Crystalree Plaza, 1201 U.S. Highway 1, N. Palm Beach, FL 33408.

THIGPEN ENDORSES REGAL TIP BRUSHES



l. to r.: Joe Calato, Carol Calato Simon, Ed Thigpen.

Noted drummer and brush specialist Ed Thigpen recently endorsed Calato Regal Tip drum brushes. Ed, who now lives in Denmark, is best known for the years he spent with Oscar Peterson and for his work *The Sound Of Brushes* (book and cassette), which is also available through Calato.

LES DEMERLE JAZZ DRUM SPECTACULAR



the performance in advance, but only on the afternoon of the show did the ensemble have a chance to rehearse together as a unit and to rehearse with the rest of the band. With Les acting as musical director, conductor, composer, and section leader, the various styles and influences represented by the four excellent players were fused into a surprisingly cohesive performing unit.

Drummers from throughout the New York metropolitan area assembled at Gary Smith's Brokerage club in Bellmore, Long Island on March 20 to enjoy a unique presentation created by jazz fusion artist Les DeMerle. In conjunction with his own band, Transfusion, Les had scored a series of works for four, and sometimes five, drummers. The pieces involved both ensemble and solo work by the drummers alone, along with ensemble and solo work involving the rest of the band, and ran the gamut from traditional swing, to funk, blues, and polyrhythmic syncopations in a variety of time signatures and feels.

The evening's performance was guest-hosted by *MD's* Rick Van Horn, who introduced Les and Transfusion to open the show. Then Rick brought on the evening's special guest: the legendary Jim Chapin. Jim joined the members of Transfusion for two numbers, on which he demonstrated how to groove and swing with a band, as well as displaying the jazz independence for which he is famous. Understandably popular in the New York area, which is his home, Jim received a tremendous ovation from the enthusiastic audience. Following a brief intermission, the second half of the show opened with Les conducting his "drum ensemble" through a dynamic opening which, in turn, led into the balance of the repertoire created for the evening. In addition to the syncopated ensemble work that Les had scored, each drummer had the opportunity to "stretch out" during solo spots. The performance climaxed with all five drummers performing a high-intensity fusion piece that brought the audience to its feet. Needless to say, a good time was had by all, and it is Les's hope to make this an annual event.

The drum ensemble included Les himself (sometimes playing, and sometimes conducting), along with noted Long Island teacher and author Frank Marino, Napoleon Revels-Bey (jazz artist, clinician, and veteran Broadway show drummer), Matt Miller (son of respected Long Island teacher Al Miller), and Chris Goger (well-known New Jersey drummer and teacher). Each drummer had received the music for

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NEW REMOTE HI-HAT MODELS FROM DW



Drum Workshop recently introduced two new variations on its *DW5502 Remote Hi-hat* and *DW5500 Hi-hat*. The new *DW5502 LB Remote Hi-hat*

has no tripod leg assembly and is designed to be clamped onto the *5500 T Turbo Hi-hat*. The *DW5500 T* is a complete operating hi-hat stand, with a rotating tripod and one removable leg. The pedal footboard has a base plate that acts as the third leg, facilitating the close placement of the pedal unit of the *DW5502 LB*. The result is a solid construction that allows the drummer to have one operational hi-hat in the standard position, and a second operational hi-hat anywhere else on the kit, with the pedals for both immediately adjacent to each other. For further information, contact Drum Workshop, at 2697 Lavery Ct., Unit #16, Newbury Park, CA 91320, or call (805) 499-6863.

NEW PAISTE LINES

Paiste recently introduced two new cymbal lines: the *3000* line for the professional and the *400* line for the developing drummer. The *3000* line features cymbals with an unusually broad frequency range and extra response. Specific characteristics have been designed into each model within the line, giving each cymbal an individu-

ality, without sacrificing traditional Paiste consistency.

The *400* line offers affordably priced cymbals with true sound character, in a complete product line that includes splash, crash, ride, hi-hat, and China cymbals. For further information, contact Paiste America, Inc., 460 Atlas St. Brea, CA 92621.

KORG DIGITAL DRUMS

Korg has recently introduced a pair of digital drum machines: the *DDM110 SuperDrum* and the *DDM220 SuperPercussion*. The *SuperDrum* features nine digitally recorded drumset sounds, including bass drum, snare, high and low toms, open and closed hi-hats, rimshot, hand claps, and a crash cymbal. The *SuperPercussion* delivers the percussion colors of high and low congas, timbale, high and low agogo bells, cowbell, woodblock, tambourine, and cabasa. SYNC jacks are provided to connect the two units for simultaneous operation.

Both machines will hold 32 patterns and six songs in memory. Patterns are programmable in either real or step time through the advanced control

layout and multipurpose LED display, with a resolution of up to 32nd notes. A cassette interface allows program storage on tape. Stereo outputs provide a realistic drumset mix for recording, and both units include headphone and trigger outputs, coarse and fine tempo adjustments, metronome and accent functions, and battery or AC power.

Also available from Korg is the *KMS30 MIDI Synchronizer*, which interfaces SYNC devices such as the *DDM110* and *DDM220* with MIDI equipment, and also includes a sync-to-tape function. For more information, please contact Korg USA, 89 Frost St., Westbury, NY 11590, (516) 333-9100.

SAMSON HYDRAULIC THRONE



Samson Products now offers the *DT-150 Hydraulic Throne*

with backrest. The throne is equipped with a padded backrest that is adjustable to suit the player's desired positions. The backrest can also be removed for easy storage. The seat cushion is heavily padded for extra comfort, and extends to a full 26" from the ground via the hydraulic piston action. The control lever is immediately below the seat, easily within reach of the seated player. The throne features four double-braced legs. For further information, contact Samson Products Corporation, 124 Fulton Ave., Hempstead, NY 11550, or call (516) 489-2203.

BILL SANDERS PRACTICE PAD KITS

Bill Sanders practice pad kits have long been popular in the U.K. and Europe. The kits feature rubber pads mounted on a totally adjustable frame, for excellent response and setup flexibility, and include a bass drum pad. The pads themselves feature chrome rims, and provide quiet practice with natural

stick rebound and "feel." While currently seeking U.S. distributorship, Bill Sanders is making practice pad kits available to interested U.S. drummers via direct order. For further information, contact Bill Sanders, Sandrum House, 20 Hercies Rd., Hillingdon, Middlesex, England.

NEW IMPACT PRODUCTS

Impact Industries recently announced the addition of the *Lightning* series of drum outfits to its line, along with new plastic cases for both acoustic and electronic drums. The drumkits feature deep-shell, single-headed toms, 7 x 14 snares, and deep bass drums, in five- or seven-piece configurations with a choice of two hardware packages. All drums are of high-tech fiberglass, in Impact's unique design.

Impact is also offering new, heavy-duty cases of high-im-

act, temperature- and water-resistant plastic, with double-wall protection for the top and bottom of each case. Handles are reinforced with back plates and have been tested to withstand 20,000 lift cycles. Models are available for most sizes of acoustic drums, and specially designed models have been created to accommodate many brands of electronic drums. For further information, contact Impact Industries, 333 Plumer St., Wausau, WI 54401, or call (715)842-1651.

CB700 GIBRALTER SPANNER SYSTEM

Kaman Music Distributors recently announced the introduction of the *CB700 Gibraltar Spanner System*. The system spans between drum or cymbal stands, and allows the mounting of additional acoustic or electronic drums, cymbals, and other percussion instruments without the need for additional stand bases. The system can also be used by the standing

percussionist to add such devices to existing cymbal stands. The *Gibraltar Spanner System* features include the use of quick-release adapters and memory locks on all spanners for repeated fast and exact setup, along with universal-sized adapters for use with most brands of drum equipment. For more information, contact your CB700 dealer.

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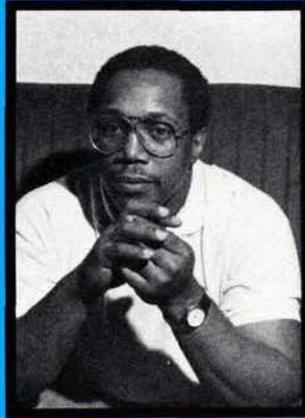


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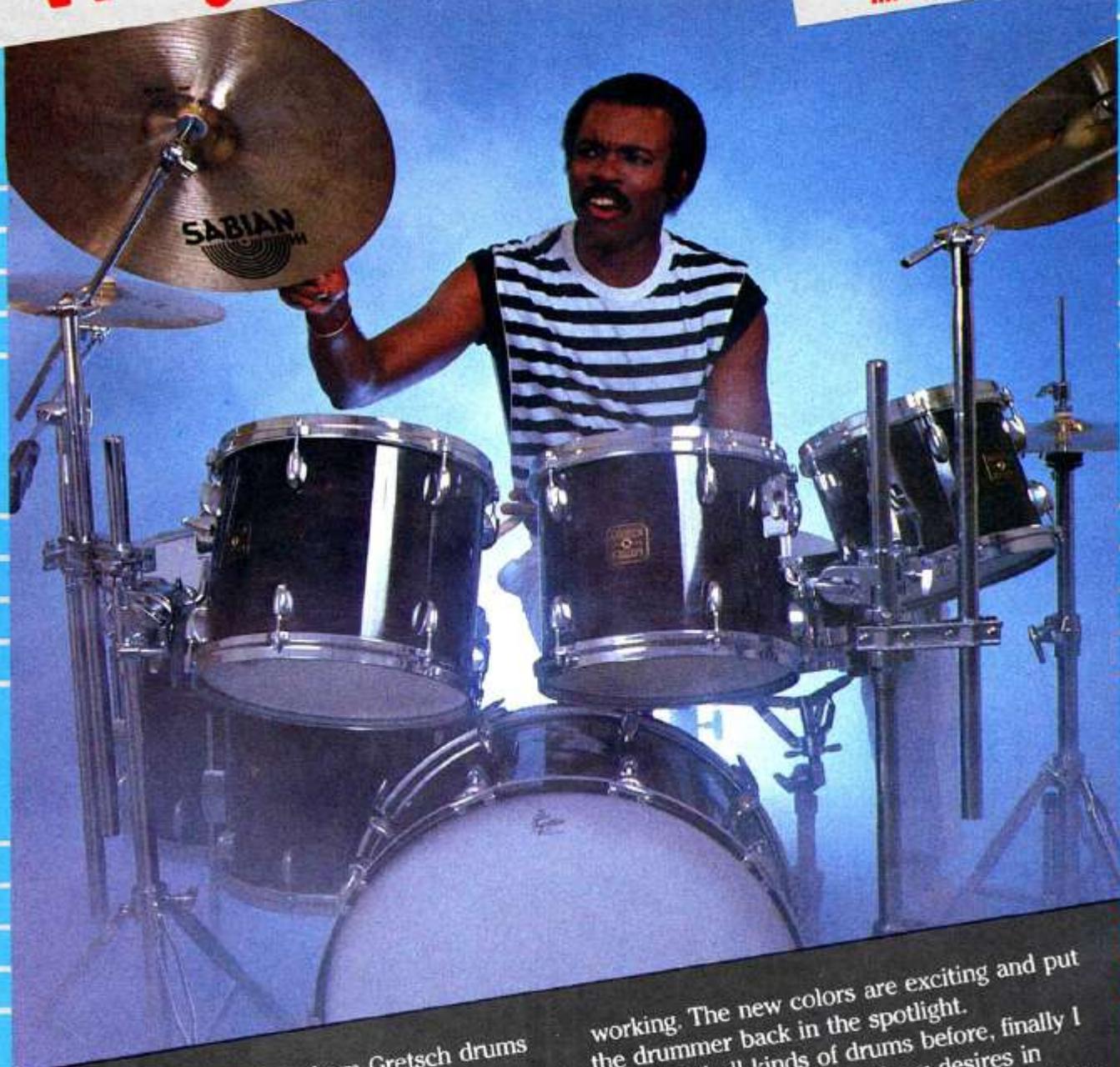
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Advertiser's Index

Action/Reaction	51
AKG Acoustics	72
Aquarian Accessories	110
Atlanta Pro Percussion	72
Beato/Drum Workshop	99
Buckaroo Cymbal Cleaner	94
C.T. Audio	89
Camber Cymbals	37
Columbia Pictures Publications	62
Corder Drum Co.	101
DC 1000	89
DCI Music Video	93
ddrum	44, 64, 80, 82, 84, 90, 92, 94, 97
D & F Products	73
Drum Connection	116
The Drum/Keyboard Shop	12, 112
Drummers Collective	4, 67
Drums Ltd./Frank's Drum Shop	61
Earth III	101
Eden Electronics	74
Electro Voice	45
Freeport Music	4
Gil Graham Enterprises	106
Gretsch Drums	Inside Back Cover
Hot Licks Productions	97
Humes & Berg Cases	80
Hybrid Cases	74
Impact	82
Imperial Creations	93
J & L Automation Systems	80
Latin Percussion	71
L. T. Lug Lock	4
Ludwig Industries	Inside Front Cover, 63
Manny's Music Store	81
Dean Markley Drum Sticks	11
Master Music Publishing	44
May EA	83
MD Back Issues	79
MD Library	105
Meinl	9
Musicians Institute	68, 95
NJ Percussion Center	84
Noble & Cooley	79
Paiste	105
Paradiddle Productions	75
Paragon Music Center	65
Pearl International	53-60, 86, 115
Percussion Center	83
Polybeat Drum Sticks	94
Precision Drum Co.	97
Premier Drums	3
Promark	85
Recording Workshop	70
Regal Tip/Calato	90
Remo	43
R.O.C. Drums	73, 90
Roland Corp U.S.	77
Rolls Music Center	75
Sabian	5, 109
Sam Ash Music Stores	92
"Set-The-Pace" Pedal Practice Pads	82
Shure Brothers	69
Simmons Electronic Drums	13
Slobeat Percussion Products	76
Sonor	113
Stanley Spector School of Drumming	107
Tama	42, 46/47
Thoroughbred Music	91
Tiger/Atlas/Ufip	92
True Line Drum Sticks	93
Universal Percussion	76
Valley Drum Shop	98
Vic Firth	50, 98
Steve Weiss Music	96
The Woodwind & The Brasswind	96
E.U. Wurlitzer	96
Yamaha	14/15
Zildjian	Outside Back Cover

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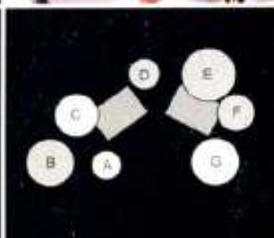
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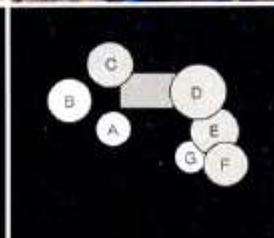
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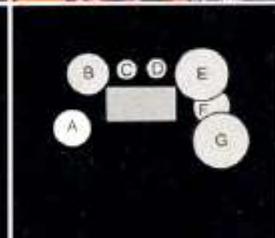
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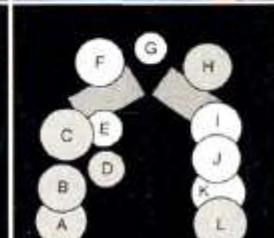
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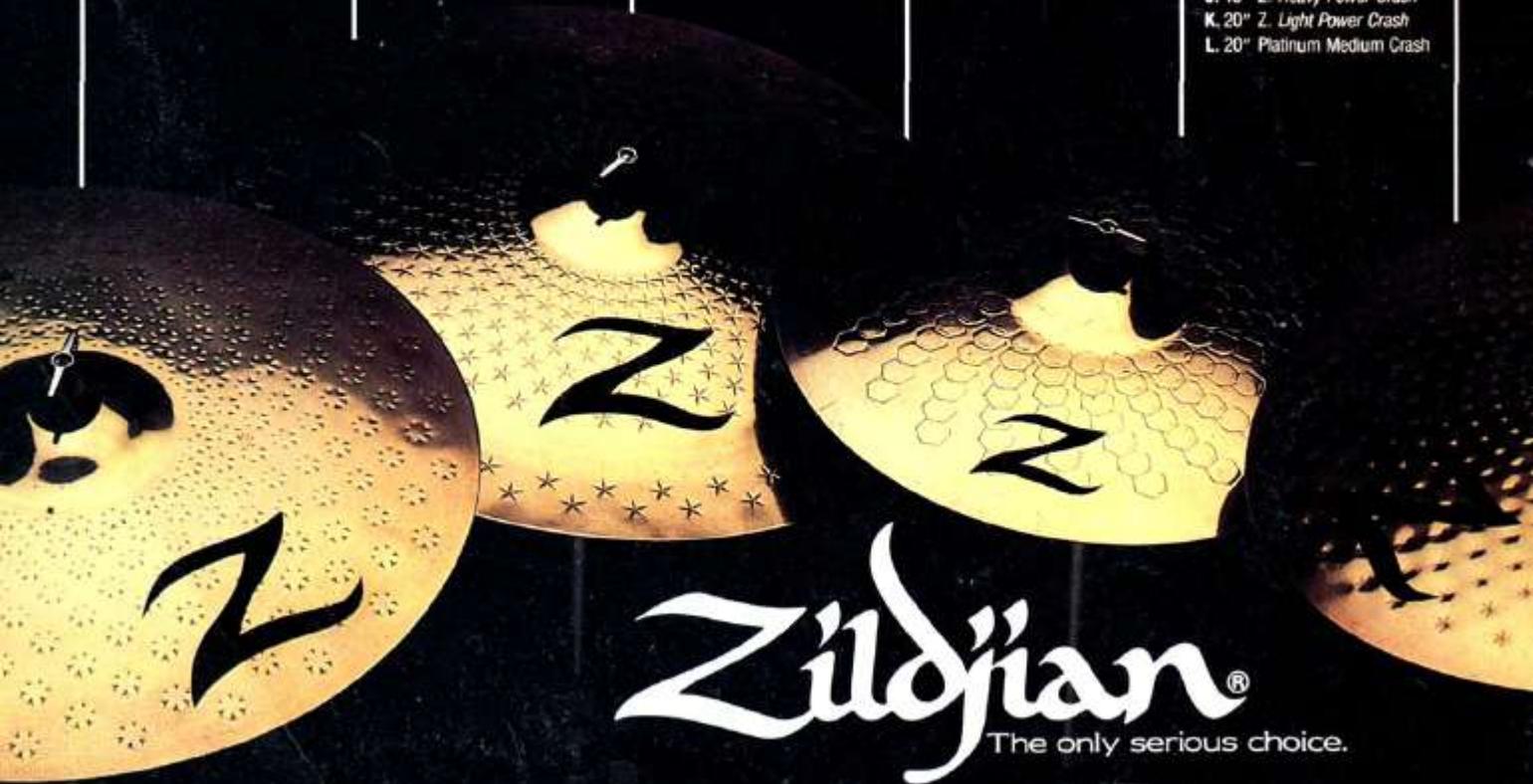
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