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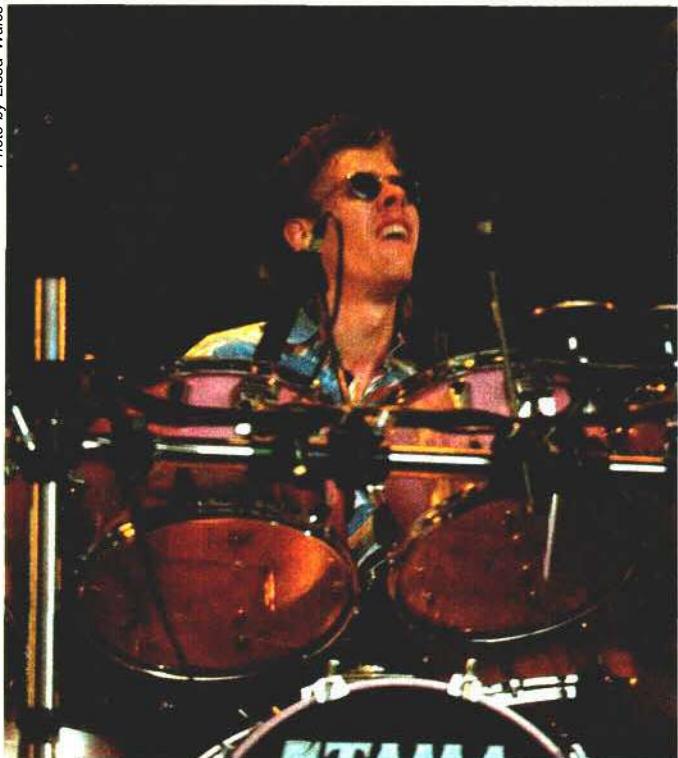
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PHIL GOULD

In addition to drumming with Level 42, Phil Gould also is a songwriter and lyricist for the group, which helps him fit his drums into the total picture.

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After paying years of dues with such artists as Herbie Mann, Ray Barretto, Gato Barbieri, and the Brecker Bros., Richie Morales is getting wide exposure with Spyro Gyra.

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CHICK WEBB

Although he died at the age of 33, Chick Webb had a lasting impact on jazz drumming, and was idolized by such notables as Gene Krupa and Buddy Rich.

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EDITOR'S OVERVIEW



Mail Problems

If you're a subscriber to *Modern Drummer*, you are certainly entitled to good service with a minimum of hassles. Of course, there are those inevitable occasions when things can go astray. Let's take a look at some of the problems and determine what we can do about them.

Number one on the list is the problem of unreceived magazines. If you've missed a copy, the first thing you should do is write or call our Circulation Department. One of our people will be happy to make certain that you're on our mailing list and that we have your correct address. We'll then reship the issue that failed to arrive—no questions asked! If the next few copies also fail to appear in your mailbox, alert our office once again. Also, check with your local Postmaster, and inform him of the problem. File a complaint if you must. With all due respect to the Postal Service, periodicals have been known to get lifted from the mail system by unscrupulous individuals.

What if you receive a damaged copy of the magazine? Every copy of *Modern Drummer* leaves our printing plant in perfect condition and in wrappers as a safeguard against damage. In the majority of cases, it's during their journey through the mail that magazines get wet, torn, folded, or even shredded at the corners. Should this occur, send the damaged copy to our home office, and we'll send you a clean copy. Here again, should it occur on a consistent basis, be sure to let your Postmaster know about it. If he can't locate the cause of the problem in his office, chances are he'll check it out at other offices along the mailing route.

Let's glance at a couple of other problems that can arise—for example, a change of address. First and foremost, remember that an address change

should be sent to us as soon as possible. Keep in mind that we're generally working three months in advance, so we really need to have your new address on file as early as you can get it to us. Also, be sure to tell us if your subscription does not get forwarded to your new address, assuming you've given us ample notice. We'll reship whatever copies you may have missed to your new address. However, if the Postal Service returns two or more consecutive issues to us with "address unknown," there will be a break in your subscription service until we receive your new address. We can't send you *Modern Drummer* if we don't know where you are!

There's one other little item that can be confusing for subscribers, and that's renewal time. The primary complaint comes from people who tell us they've renewed their subscription, but received another renewal notice. All this means is that your payment and our next renewal notice have crossed in the mail. Simply ignore the renewal letter. Remitting your renewal promptly is the best way to avoid further reminders. Of course, there's always the slim possibility that your payment could be lost in the mail. If a significant amount of time has elapsed and you continue to receive renewal letters after you've sent payment, be sure to notify our Circulation Department.

We strongly believe that *MD* subscribers should receive efficient service. You have every right to expect it from us, and we both have every right to expect it from the Postal Service. If you're getting anything short of that, with no satisfaction from any of the above alternatives, then write directly to me at *Modern Drummer*. I'll do my best to investigate the matter personally.

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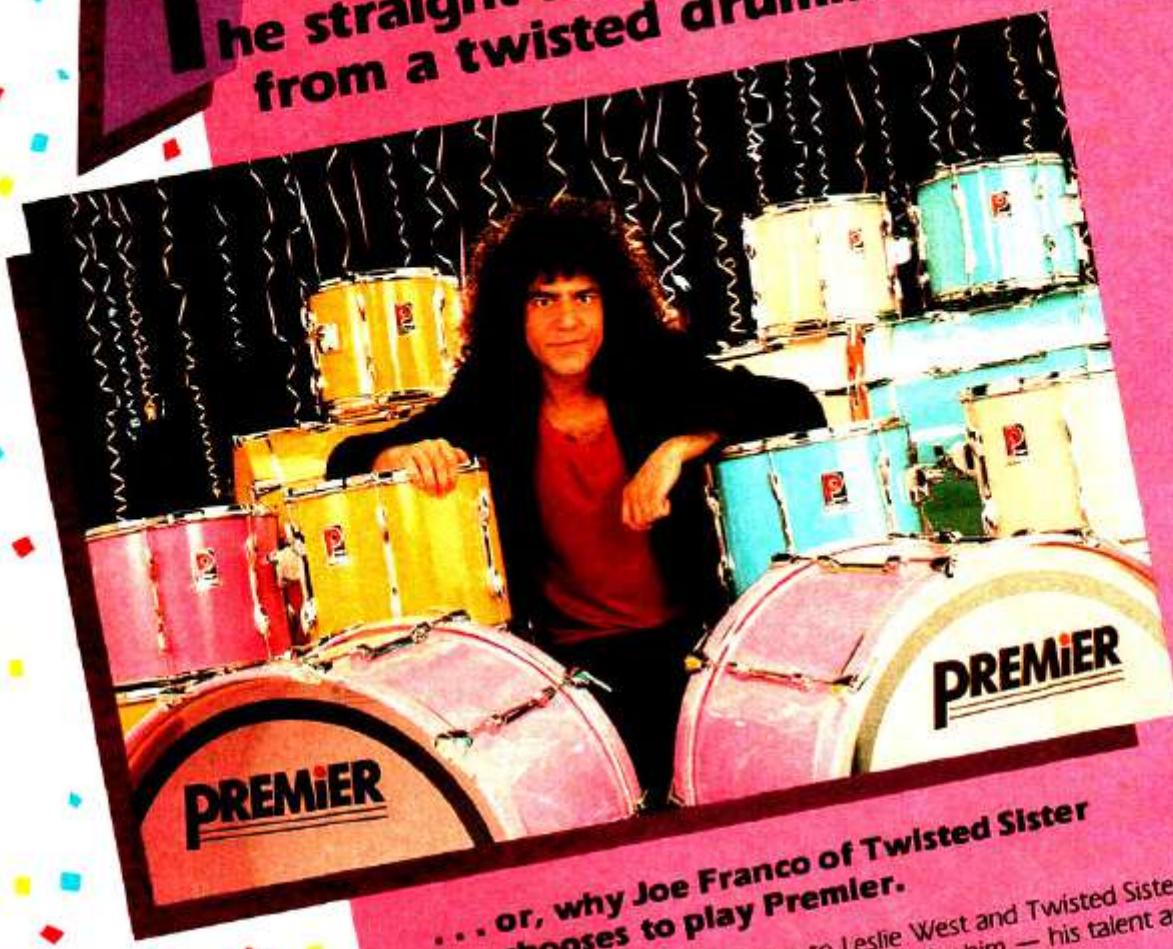
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READERS' PLATFORM

CLARIFICATION FROM PAUL

I feel I have to clarify two things in my interview published in the October issue of *MD*. First, the implication that I feel the records we do today are not artistic couldn't be farther from my true feelings. Due to the technological back flips we go through these days making some records, many artistic nuances are often consumed by the desire for perfection. The perfect combination results from using what we've learned technologically to create what we feel. Thus, artistry is enhanced. The technology has opened incredible new doors for us all to be *more* creative with! Just don't forget to be *tasteful*. That's my point.

Secondly: Yes, I do feel sorry for teenagers starting with a set of acoustic drums and trying to figure out how to recreate all these new sounds. I am asked every day, "What should I get?" It's a tough question, because this [electronic] stuff is expensive! So is everything else, right? So what! It's just another step on the way to your goals. Maybe [you should] start with last year's used gear that someone else had to move on from. It's a great way to learn the gear at half the cost. Then, move up as you can. This new gear is always changing and being updated. It will never end.

The important thing is, if you believe in yourself and are honest with yourself—as you must be to succeed in any endeavor—you can find a way. Go for it!

Paul Leim
Thousand Oaks CA

UPSET WITH COBHAM

I recently attended a clinic featuring Billy Cobham, given in a local retail store. The clinic was well attended, including many

young drummers—some of whom were probably seeing their first such event. As the presentation progressed, Mr. Cobham demonstrated many of the techniques he uses, including some wondrously clever sticking patterns and rhythms. I have no complaint with this portion of the show.

However, during the general question period, Mr. Cobham committed an error which cannot be excused. The question concerned ways to find a good teacher. While answering the question, Mr. Cobham made a sneering crack, the essence of which was, "You know teachers. If they could play, they would be out doing so."

What stupid rubbish! Mr. Cobham's comment implies that there are no good drum teachers; that no teachers are honest; that no teachers know the slightest thing about professional performing; and that he—Cobham—has somehow acquired a thorough knowledge of the teaching field. Unfortunately, I suspect that some of the younger, more impressionable drummers may have interpreted this stupid crack to mean that finding a good teacher is hopeless.

Further in the question period, Mr. Cobham made a similar crack regarding authors of instruction books. Again, he implied that, if the authors could play, they would not be writing books. This is more stupid than the first shot! Writing books is a serious business, and a very risky one. Authors invest hundreds of hours in their efforts, thoughtfully working through their estimate of a thorough presentation. Publishers risk large sums of money in the hope that their efforts will find approval among students and teachers. And all Mr. Cobham has to say is that authors don't know anything about per-

forming—while simultaneously praising George Stone's fine book on stick control.

Billy Cobham has deliberately insulted an entire profession. To whom does he refer? Is it the many teachers in colleges and universities? Is it the huge number of private teachers who struggle mightily to help youngsters acquire the skills they seek? Is it the authors and publishers who take that high risk? Worst of all, does Mr. Cobham not see that there are some who prefer teaching to full-time performing? Perhaps he cannot understand that people differ in their preferences, some being more excited by the work of teaching than performing.

I do not question Billy Cobham's motives, or his credentials as a performer. He is a true master of his art, and as such, he is an inspiration. He [in turn] should not automatically question my motives or my credentials as a teacher—especially in such an offhand, sneering manner. I acknowledge that there are problems. Most drum instruction books are not very useful. However, some are truly excellent. And yes, I am certain there are some poor teachers. There are similar problems of quality in every field.

Mr. Cobham is not the only culprit in this. I have heard many similar comments through the past few years. Manufacturers and retail stores spend considerable sums to present these fine performers, and the workshops are of considerable value. I wonder whether such hostile attitudes benefit the sponsors. I wonder whether some of those young drummers in the audience decided that they don't need the thoughtful guidance of a dedicated teacher, and I wonder whether they made that decision simply because Billy Cobham could not

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me say it. But I really love 'em. Tell 'em that the bass drum just kicks ass . . . can
you say that?" Yea. We can say that.

Ever since Max Weinberg interviewed former Band drummer Levon Helm for his book, *The Big Beat (Conversations With Rock's Great Drummers)* (Contemporary, 1984), he knew they were destined to play together some day. "We hit it off right away," said the E Street Band drummer. "We connected musically and talked about doing something together."

That was in 1983. A year later, Weinberg embarked on the worldwide "Born In The U.S.A." tour with Bruce Springsteen and the rest of the E Street Band, while Helm helped re-form the Band and hit the road, too. The plans the two drummers made to perform together went on the back burner.

But in the summer of '87, Weinberg happened to be in Woodstock, New York, Helm's hometown. He decided to pay him a visit. "It was a spur-of-the-moment thing," continued Weinberg. "I was lucky I caught him home. We renewed our friendship and once again talked about playing together."

A month later, Weinberg got a call from Helm. "He said he wanted to do something totally different musically. He wanted

Photo by Debra L. Rothenberg



to stretch out a bit, and he asked me if I'd be interested in playing with his band, the All-Stars. I said yes right away."

Max made it back to Woodstock for a few rehearsals, played a small benefit there with the band, and appeared with Helm and the rest of the All-Stars at the Lone Star Cafe in New York City. But the big show occurred last August at the Stone Pony in Asbury Park. It was an easy sellout, and it featured not only the two drummers, who complemented each other as if they'd been playing together for years, but also an appearance

by Springsteen.

"For me to play with Levon is a thrill and an honor," said Weinberg. "This is definitely something I always wanted to do. I think we sound real good together. What we have is a hard-driving blues band."

"It's a fine, fine situation," added Helm. "Max is one of the top drummers I know. His style is very schooled, yet he can kick the drums around. He's a wise player."

"My style is looser. When the two of us play, it's like playing catch. I'll hold down homeplate, and he'll do some fancy footwork. Then he'll do

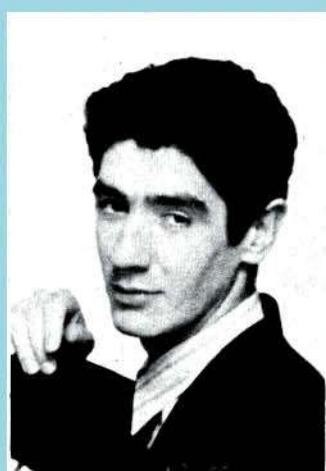
the same for me, and I'll step out a little."

There are plans for Weinberg and Helm's All-Stars, which includes local Woodstock musicians, to continue performing together, providing Springsteen doesn't call the E Street Band together to tour or record in the near future. As Helm says, "We're not locked into anything. We'll play some good music. We'll have a good time doing it, too. And hopefully, so will everyone else. That's what this band is really all about—having a good time."

Robert Santelli

The innate funkiness in the sounds of the blue-eyed-soul band Simply Red is partly attributed to the vibrant rhythms of drummer Chris Joyce. On this year's *Men And Women* LP—the follow-up to 1986's breakthrough album *Picture Book*—Joyce displays a natural affinity for funk-and R&B-style playing, especially evident on the groove-oriented Sly Stone classic "Let Me Have It All." Having grown up in Manchester, England—a city where the Motown sound was as popular as The Beatles—Chris was exposed to American R&B music, and later funk, at an early age.

"I've been into R&B since I was five or six," Joyce points out. "That was the music that was played on the radio all the time in England back in the '60s. Then, as I started getting into me teens, I became aware



of other music like reggae, which I began to get heavily into, as well as artists like Captain Beefheart, The Velvet Underground, and Funkadelic. It was quite a mixed bag to say the least."

During the years that Joyce gigged in local bands, he was

able to apply his varied tastes in the unconventional groups he was involved in, such as Pink Military, Pete Wiley, Durutti Column, and The Mothmen. While in Durutti Column during the late '70s, he worked with bass player Tony Bowers, with whom Chris co-formed the Mothmen, and who today is a bandmate in Simply Red.

The working situation within Simply Red encourages input from its collective members, according to Chris, with Mick Hucknall—the group's principal songwriter—coming up with the chords for a song, while the rest of the band works up the arrangement around that chordal structure. Joyce says that knowing what will work for the band not only comes from being on the road and playing together assiduously over the last couple of

years, but also from the "melting pot" of influences that Simply Red assimilates into its music. "Our background is a lot of soul music, I suppose," states Chris, "but that's one aspect of it. We also listen to a lot of jazz and reggae, and African music as well. There are so many things that we take our influences from that we don't want to put ourselves into one sort of category."

After years of playing in highly acclaimed but rather obscure musical projects, Chris welcomes the permanency that an internationally successful group like Simply Red would seem to provide. "I wouldn't want to get into the whole session situation," he comments, "and I don't want to be in a transient band. With Simply Red, we see ourselves being around awhile."

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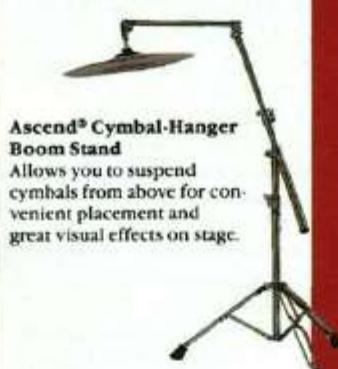
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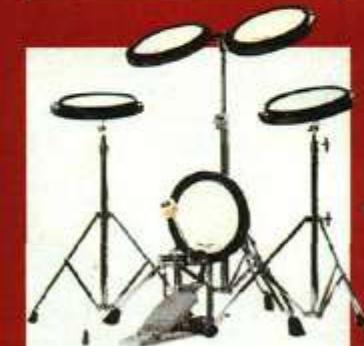
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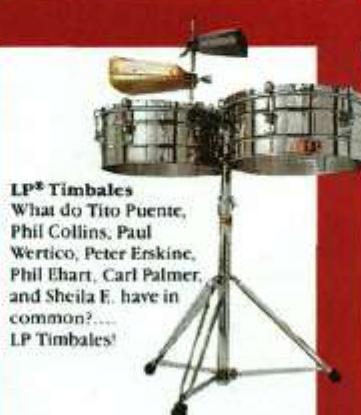
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If you caught the Showtime special *The Rock & Roll Summit Celebrational Fourth Of July Interdependence Day*, then you saw the Doobie Brothers reunion in Russia with nearly all previous personnel. Southern Pacific's **Keith Knudsen** and John McFee had a prior Fourth of July commitment, as did Michael McDonald, although they were part of the ten prior concerts the Doobies did domestically.

The preparation for the reunion concerts was intense. "At first, there was a feeling of anxiety over the unknown," says original Doobie drummer **John Hartman**. "You try to put the ego in the pocket and the memories in place. Of course, there was a lot of anxiety about things that happened in the past—fights on the road,

disagreements, opinions that clashed—but it finally came together. The first rehearsal was in San Francisco with the old band—Tom Johnston, Patrick Simmons, **Michael Hossack**, Tiran Porter, and me. Then we got together with everyone in Los Angeles. All the guitar players had to work out parts, all the vocal parts had to be worked out, and of course, the four drummers had to work things out. The percussion section was Keith Knudsen, **Chet McCracken**, Michael Hossack, and I on drums, with **Bobby LaKind** on percussion. It was a lot of work, but we had the best time we have ever had in this group.

"As for how we worked the drums, we basically stuck to a dual arrangement where Michael and I would do certain songs, Keith and I would do

certain songs, and Keith and Chet would do certain songs. From time to time, like on 'China Grove,' all four of us would do the same song.

"There's a way of thinking when you're playing dual drummers. You have to know the personality you're playing with. For years, I played with Michael Hossack. After a while, I knew what he was going to play and when he was going to play it. He got to know my style and what I was going to do. When we play together, we trade off. He does a fill, then I do a fill, and then I let him do the next one. On some songs we do fills together, on some songs he'll do all the fills while I'll maintain the ride, and on some songs we'll reverse that. After Michael left, I did the same thing with Keith, and Keith

and I got that rapport together. The added thing with Keith was that he sang, so that had to be compensated for. There were some things he would do while he was singing that would offset his playing a little bit. After I left, McCracken and Knudsen did the same thing. It took two and a half weeks of rehearsal, and then it all fell into place. It was amazing.

"The other amazing thing was the 40-foot-long drum riser. And I have to give Walt Johnston amazing credit because he, almost single-handedly, put the drum section together. For this tour, he donated four brand-new Pearl sets. It was the most impressive thing you've ever seen."

—Robyn Flans

Jay Schellen in the studio with Hurricane working on the band's second Enigma release. **Dony Wynn** was recently in Milan recording *Heavy Nova* with Robert Palmer. Wynn can also be heard on B.J. Nelson's EMI debut. **Gary Durret** on Baxter Robertson's new Atlantic release. **Craig Krampf** recently programmed a new-age jazz LP for Marcelleno & Navarro, and did some tech work on Neil Diamond's new album (which has **Ron Tutt** on drums) and the Yes 12" (**Alan White** is on the LP). Craig also worked with Cher, Lita Ford (**Myron Grombacher** is also on Lita's album), David Palmer, and Dolly Parton. **Paul Leim** is doing the Dolly Parton show. **Rod Morgenstein** is on T Lavitz's record, released earlier this year, with **Danny Gottlieb** on one track. Rod also recently recorded with

Steve Morse. **Gerry Brown** has been working with Stanley Clarke for most of the year as well as working on Clarke's upcoming album. In October, Gerry began a tour with Jennifer Rush. Drummer **Jack Mouse** and vibist **Brad Stirtz** were featured with the Janice Borla Group at the 9th Annual Chicago Jazz Festival. **Martin Hanlin** playing drums with the Silencers, a Scottish band now on RCA. Seven-year Wang Chung drummer-turned-vocalist **Darren Costin** has put together a band called Heroes with **Chuck Sabo** on drums. Former Seawind drummer **Bob Wilson** can be heard in a new RCA band, What If. Steve Ferrera in Europe with Suzanne Vega. **Josh Freese** acted and played in the ABC After School Special *The Day My Kid Went Punk*. **Brett Gould** on VFX's debut LP.

Joey Scrima, who works with Connie Stevens, is also working on a fusion-jazz album with guitarist Lewis Hutchinson. **Mark Zonder** playing with Plane English. **Clem Burke** replaced **Richie Reinhardt** in the Ramones, but left the group two weeks later. Original Ramones drummer **Marky Ramone** has rejoined the band. In addition to touring with CJSS last year, **Les Sharp** most recently toured with Chastain, replacing **Ken Mary**. **Michael Blaustone** has been in the studio with Gary Stewart, and Bob DePiero & Pat McManus, and has been touring with Wendy Waldman. **Russ Kunkel** has been touring with Dan Fogelberg. **Ricky Lawson** produced the Pointer Sisters' "Uh-uhh," which he also wrote and played bass on. He can be seen on the road with Michael Jackson. Congratulations to **Brock Avery**, who won the Boston Music Awards' Outstanding Percussionist category. He is also in the group New Man, which released its debut LP on Epic Records this past year. **Gary Ray** recently in the studio with the Graffiti Band doing tracks with Bob Dylan. **George Grantham** on the road with Steve Wariner. **Chet McCracken** on Melvyn James' LP, Terry Murphy's album, and a film called *World Gone Wild*. **Jim Harris** recording and touring with Burning Starr. **Eddie Bayers** recording with Conway Twitty, Patty Loveless, Ethel & The Shameless Hussies, Stephanie Simone, Dobie Gray, the McCarter sisters, and Ricky Van Shelton. Larry Klein is currently recording with Night Shift. Also, congratulations on Larry's marriage to Bonnie L. Cobble.

San Francisco's **George Marsh** has been keeping extremely busy for the last couple of years. George has been touring and recording with David Grisman's quartet, while also doing dates with Mose Allison in the San Francisco area. For those who might not be familiar with those two artists, it's not surprising to discover that they are both quite "out of the ordinary." George is well known

for applying his talents to projects that are high-quality—but different.

David Grisman is a mandolinist, and his quartet includes acoustic bass, and acoustic and electric guitar—along with George on drumset and percussion. Is it jazz . . . pop . . . country? As George puts it: "It's 'Dawg' music. Dawg is a term David created to describe his sound. What it means to me is that there are jazz tunes

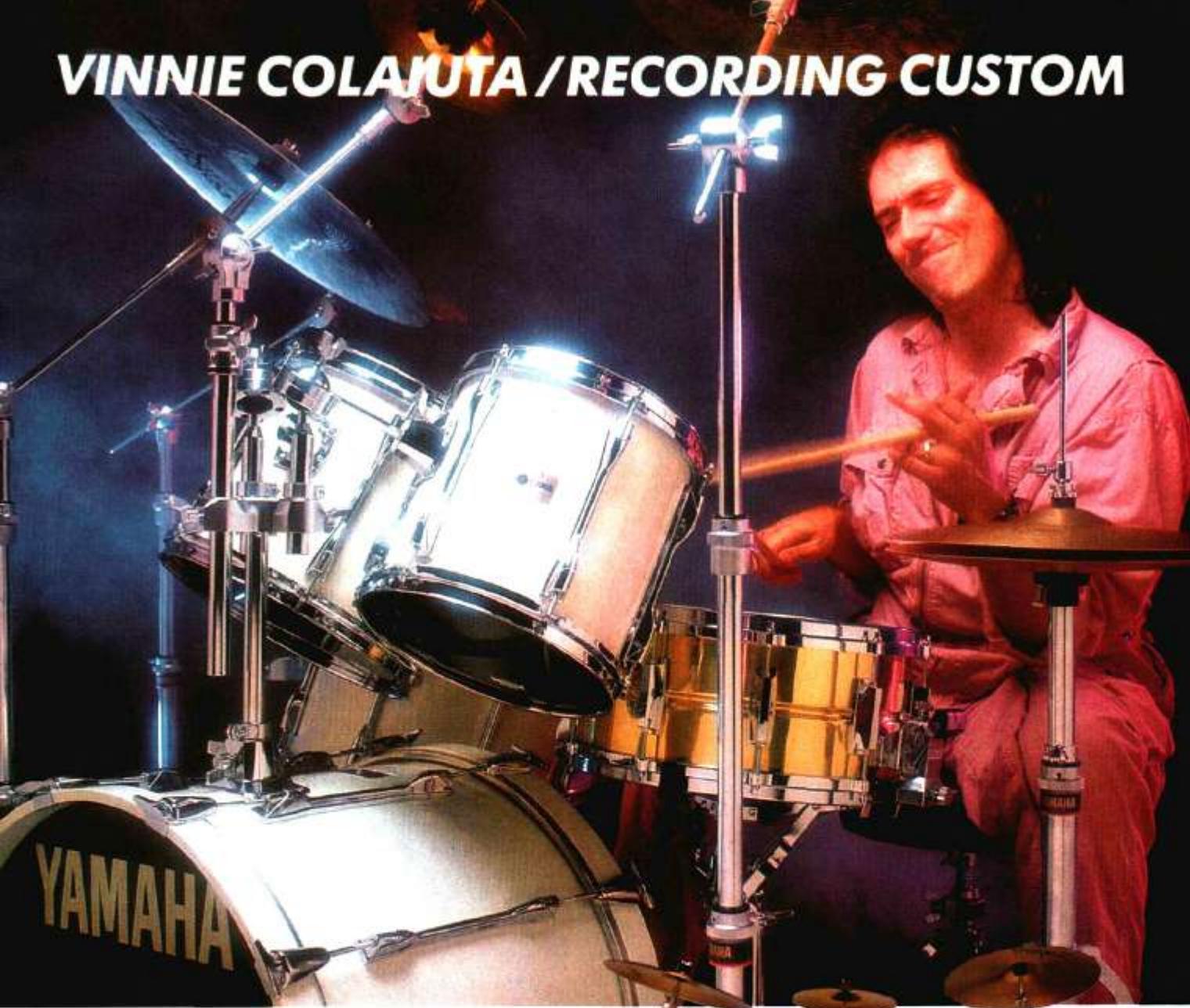
played the way jazz tunes would be played, funk tunes played the way funk tunes would be played, calypsos the way calypsos would be played, bluegrass. . . . You get the idea. And it's all in the context of a chamber group."

George has been touring extensively with Grisman, playing jazz clubs and outdoor festivals. One aspect of the group that George finds interesting is that the band is always

"different" in whatever context the festival might be. "A lot of times, we'll play bluegrass festivals, and then we'll turn around and do something like a recent arts festival in Baltimore, which was primarily jazz. At the bluegrass festivals we're different because we play jazz, and at the jazz festivals we're different because we play bluegrass. But everywhere we've played, the reaction has been very positive. The main

continued on page 79

VINNIE COLAIUTA / RECORDING CUSTOM

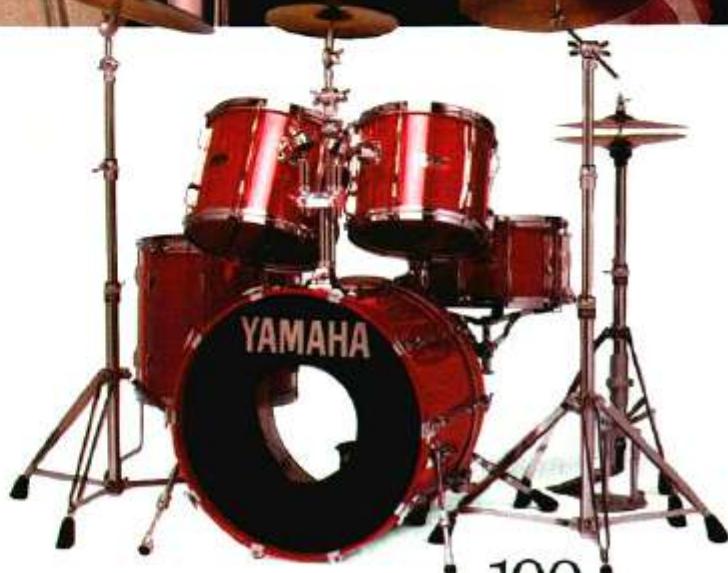


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STAN LYNCH

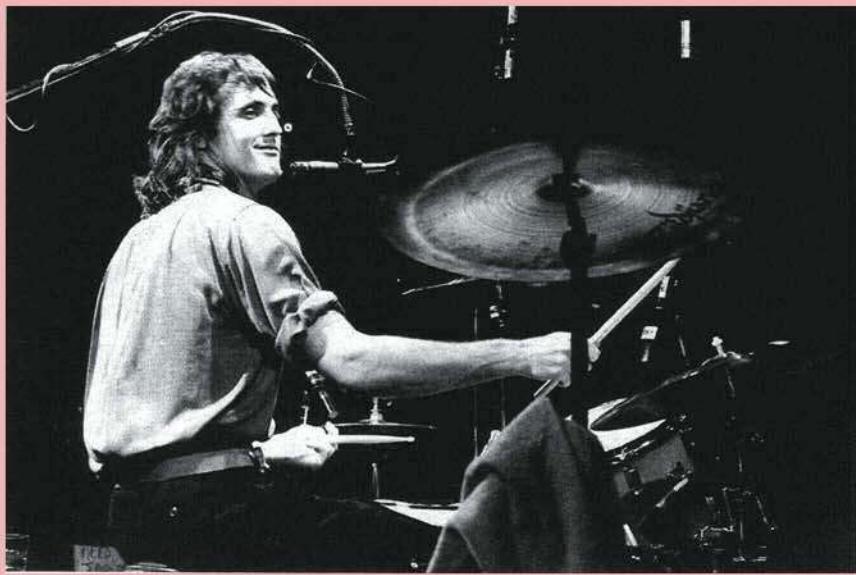


Photo by Robert Matheu

Q. I recently got to see you in concert at Saratoga Performing Arts Center, and you impressed me as the most tasteful timekeeper a band could ever ask for. My question is: What size and make of cymbals do you use? I'm especially interested in the swish or China-type to your right. That particular cymbal sounded fantastic. Was it riveted?

Michael Lomaestro, Jr.
Syracuse NY

A. First, I'd really like to thank you for saying how much you enjoyed my timekeeping, because that's exactly how I see myself. In *The Heartbreakers*. The cymbals I used on that tour were Zildjian Brilliants. My ride was a 22", my hi-hats were 14" New Beats,

the crash over the hi-hat was a 14" thin, the crash to my left was an 18" medium, and the cymbal to my right—the one you were particularly interested in—was a 22" swish. It was not riveted. The cymbals were miked with AKG overhead mic's.

It's important for drummers to realize that a touring drummer's "sound" is not a result of any one thing. It's a team effort between a lot of people. In my case, my "cymbal sound" is the result of the people at Zildjian making good cymbals; it's the work of our soundman, Ed Wynn; and it's the maintenance efforts of my drum tech, David Hoskot. I'm certainly not responsible for it all myself.

SCOTT ROCKENFIELD

Q. I saw Queensryche's performance in New York recently, and your playing totally blew me away! I would like to know your current drum setup, because it could not be seen behind the arch-like "sculpture" in front of your drums. Also, how were you able to perfectly duplicate the awesome sound that your drums had on the *Rage For Order* album? Finally, you play a very unusual beat in the song "The Whisper." I believe that it is some sort of polyrhythm, like 6/4 over 4/4 time. Is this correct?

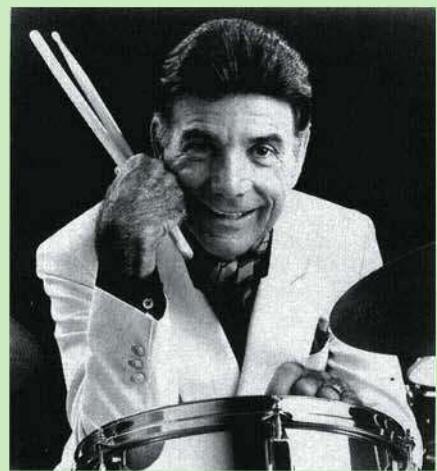
S. O'Connell
Brooklyn NY

A. At the time you heard me, my kit was all Ludwig drums. The sizes were

13", 14", and 18" power toms, two 22" kick drums, and a 6 1/2" deep metal snare. I also had four Simmons pads. I was using all black Paiste Colorsound cymbals at the time in a wide range of sizes. I'm now using Tama drums in the same sizes with a couple of added toms, and Paiste 3000 cymbals, since we're back in the studio.

As far as getting the sound from the record goes, that was just a combination of spending a lot of time with our soundman and using the Simmons pads. I had an SDS7 brain that was completely modified for me, with all of my own sounds off the record sampled into it. The pads triggered the sampled sounds. The acoustic drums were just mixed up and were not triggering any electronics. Their sound

LOUIE BELLSON



Q. I saw a show of yours recently with Pearl Bailey, and I was completely mind-boggled by your four-stick technique. Could you please tell me how you hold the sticks to get such incredible control? While you're at it, what kind of a setup are you using now, including drum sizes and cymbals?

Geoff Peterson
Fargo ND

A. The four-stick idea came about while I was studying mallets in Chicago with Tommy Thomas and Roy Knapp. It is based on the Musser grip. One stick is held stationary, and the other is movable—almost like holding chopsticks. To develop the grip yourself, I recommend that you study the Musser grip from a mallet book.

I'm currently using all Remo drums and hardware, in the top-of-the-line Encore series. I use two 24" bass drums, a 5x14 snare drum, 9x13 and 16x16 toms, 14" and 16" RotoToms, and a set of small concert toms. My cymbals are by Zildjian, and include 14" hi-hats, a 21" Rock ride, 18" and 17" crashes, an 18" Ping ride with three rivets, and a 22" China Boy high with rivets.

was a matter of choosing heads, tuning, and doing a lot of pre-production work with our soundman to get the best possible sound.

In regard to the beat in "The Whisper," I've never really stopped to analyze it. I generally come up with these beats as the songs are being put together by the band and just find what fits the music. However, after going back and listening to the tune, I think your analysis of the polyrhythm is correct!

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BILL BRUFORD



SLY DUNBAR

BILL BRUFORD ON THE SDS9

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SLY DUNBAR ON THE MTX9
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IT'S QUESTIONABLE

Editor's note: In the September 1987 issue of MD, William F. Ludwig, Jr., stated that the popularity of the Ludwig logo on the front heads of bass drums came as a direct result of its appearance on Ringo Starr's drums with the Beatles in 1964. Many of our readers took issue with that, pointing out that the logo had appeared in the company's advertisements—featuring Joe Morello—earlier in the '60s. Especially alert readers cited the photo of Joe that appeared in MD's interview with him in the November 1986 issue. The shot in question dates from the late '50s, and shows Joe (along with an elephant), seated behind a kit clearly displaying a Ludwig logo. This apparent contradiction to Mr. Ludwig's narrative was brought to his attention, and he has offered the following clarification.

"In my article, I stated that 1964 was the year of the introduction of bass drum head manufacturers' logos. It may have been earlier. The fact is that we, as well as other drum manufacturers, customarily added our company's logo to display drumsets used at conventions and to the sets of prominent professional drummers for advertising purposes. My statement pinpointing the year as 1964 applied to the commercial application of printed logos to bass drum heads as a general practice.

"Yes, logos were painted (and the key word here is 'painted') on bass drum heads as early as the early 1920s. We once advertised the legendary Buddy Rich—at the tender age of four or five years as 'Traps, The Drum Wonder'—and added our name at the bottom of the bass drum head. That name was painted by hand.

"Through the years, drummers often painted their names or their groups' names on heads. We had painters on our staff for that purpose. But it was not until the Beatles boom in the early '60s that a demand developed for production decals to be affixed to production runs of drums and drum outfits. Your readers have correctly identified Joe Morello as an earlier example of the application of the company's name. Joe appeared in the 1961 issue of the Ludwig Drummer. But again, the logo was added by my promotional department to that one drumset. It took the extra push of the Ringo Starr endorsement to galvanize us into action and cause us to order mass-produced paper logos with glued backing: decals!"

Q. I'm a freshman in high school, and have been playing drums for about two and a half years. For two of those years, I was playing single bass but have since switched to double bass. My problem is that my left foot is not as fast as my right. Is this normal for beginners on double bass? Is there some kind of exercise or special technique that would help my problem?

J.L.
Cato WI

A. Your problem is quite normal and quite understandable. You've been working your right foot on the bass drum for over two years. Your left foot needs time and practice in order to "catch up."

There are two ways to approach this "catch-up" process, and you should employ them both. You need to do some work with the left foot independently from the right, in order to maximize its development (in terms of speed, strength, endurance, etc.). You haven't been playing so long that your left foot is too "locked in" to just playing hi-hat. Now would be a good time to work on a few simple single-bass patterns—exactly as you have been doing up to now with your right foot—but using only the left foot on the bass drum. This is strictly an exercise to develop power and agility in your left foot.

On the other hand, you also need to work on the coordination of both feet together, in order to create smooth double-bass patterns. Start by playing simple "sticking" patterns—such as rudiments or exercises from Stone's Stick Control—using your feet instead of your hands. Don't play anything else; just concentrate on developing fluidity with your feet. Start slow and easy; don't be in a hurry to develop speed. Coordination and even playing are much more important at the outset. Speed will come naturally as your agility and endurance improve.

Once you feel that you have good control over both feet, it's time to work on complete drumkit exercises. MD has run any number of articles on double-bass drumming. In addition, there are several books out on the subject. Notable titles are Joe Franco's Double Bass Drumming and Carmine Appice's Realistic Feet. Concentrate on making all the patterns you play sound smooth and even, so that there is not an obvious "change" from what is played on the top of the kit to what is played on the bass drums. It should all sound fluid and musical.

Be sure to combine all of this with a good deal of listening to drummers noted for their double-bass work. These would include progressive rock drummers like Neil Peart, Rod Morgenstein, Terry Bozzio, Steve Smith, Simon Phillips, and Billy Cobham, and hard rock/metal drummers like Alex Van Halen, Tommy Aldridge, Carmine Appice, Gregg Bissonette, and Nicko McBrain.

Q. I recently bought a Tama Power Tower rack setup for my eight-piece kit, along with cymbal and microphone attachments. I'm wondering if Tama or any other manufacturer has come up with any cases or bags to carry all of this stuff in. The tubes are too long for regular stand cases, and it would be nice to have an organized packing system for everything.

M.B.
Sedalia MO

A. At this writing, Tama does not offer a special bag or case for the Power Tower rack system. However, the company has come up with something to make the system a bit more portable. That is Tama's new J9 coupling. This is simply an expansion clamp device that fits inside the tubing of the rack components. With the use of the J9, long pieces of pipe can be cut in half for easy portability, but rejoined—with "memory lock" positioning and complete one-piece strength and structural integrity—when it comes time to set up the kit. The resulting, shorter pieces of the rack will fit into most large trap cases or bags.

Beato Musical Products does offer a sizable hardware bag, and Pearl offers a bag designed to carry its own rack system. It might be possible that one or the other of these bags would suit your needs without cutting down the sizes of your component rack sections.

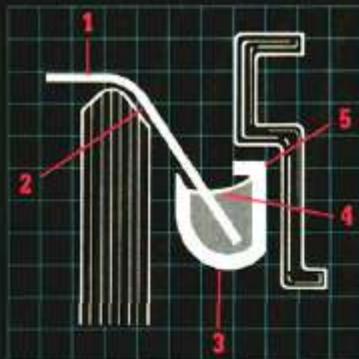
Q. While in Heidelberg, Germany, I bought a set of Paiste 2002 cymbals. I soon discovered that four of the cymbals are stamped "Made in West Germany" instead of the usual "Made in Switzerland." As I've never seen any other Paiste cymbals like this, at first I thought they were counterfeit. However, after careful playing, I dropped that idea. I've asked many dealers, and they say that Paiste cymbals are made only in Switzerland. I assume these cymbals are real Paistes—but are they? Do they have any collector's value?

J.C.
Los Angeles CA

A. According to a spokesman for Paiste, "The company has always had two production sites: one in Germany and one in Switzerland. Due to the degree of control Paiste has over its production, the individual models from each factory are the same with respect to sound, quality, and craftsmanship. The only difference is the stamp of origin. In Europe, a mix of cymbals from both production sites has always been sold to various countries. Thus, a European drummer would not be surprised to find either. For some years now, the same is true for the U.S.A."

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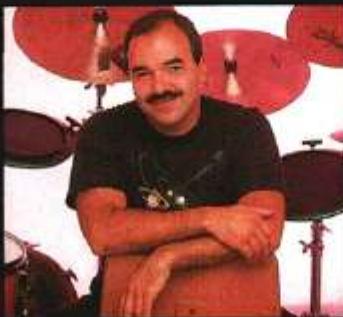
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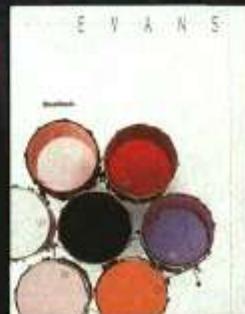
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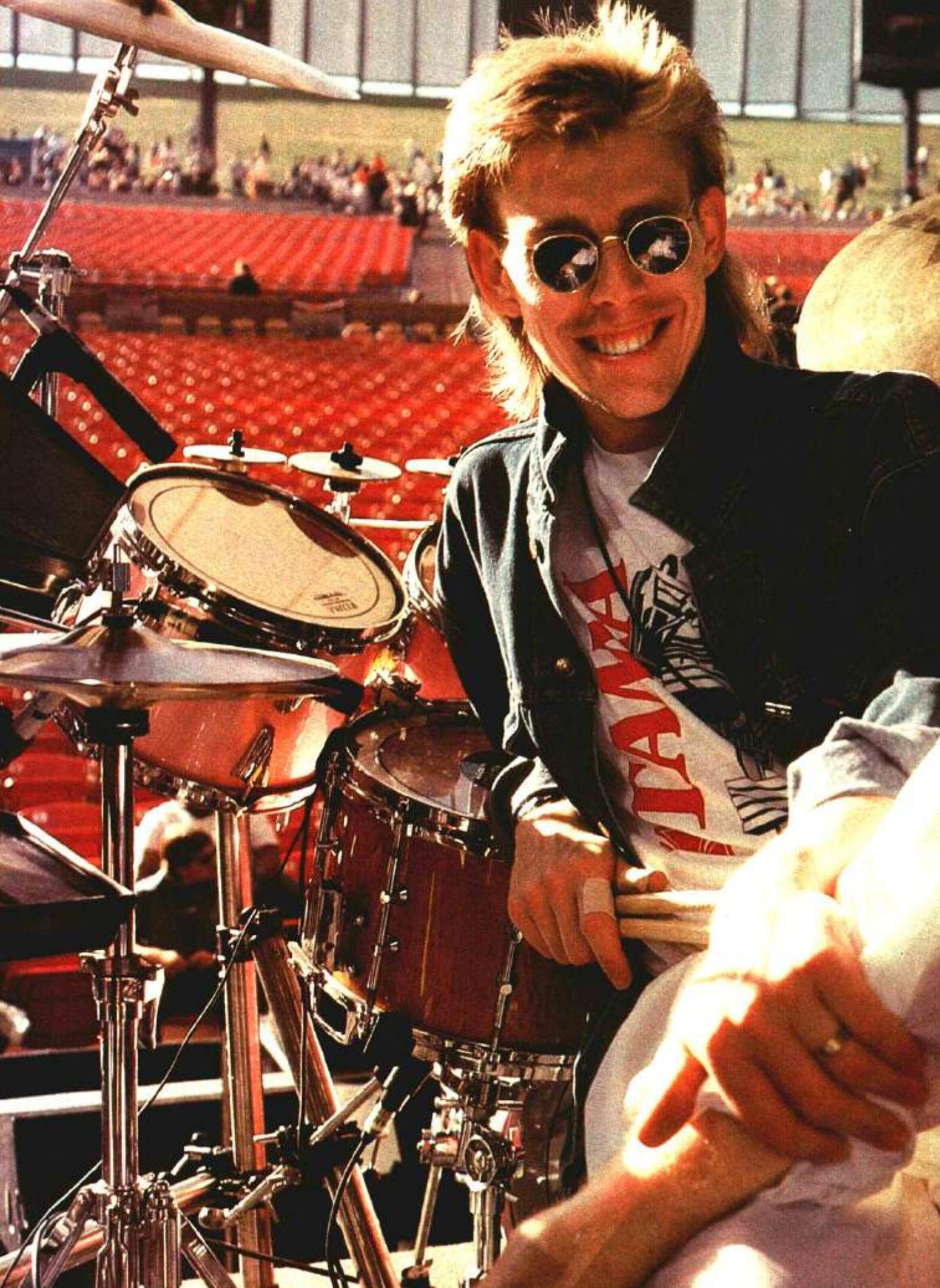


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Being one of today's most respected drummers, Omar has compiled a list of credits that reads like a Who's Who in the music business. Equally at home in either the studio or on the road, it's easy to see why he is considered one of the very best, a true player's player that will settle for nothing less than excellence, from himself and his drums. So what kind of drums does Omar play? The answer is obvious . . .





by
Simon
Goodwin

Photo by Lissa Wales

Phil Gould

We are walking around the block from Phil's hotel to the concert hall. A car slows as it passes us, and some girls in it say, "Is it? Is it?" in loud voices. Phil says quietly, "Yes, it is." The car has pulled away by this time, but the girls' question didn't need an answer.

It was rhetorical anyway. "It's the glasses" I say rather unnecessarily. Phil explains that he wears them for medical reasons and not as a trademark, but you can't ignore them. It is mildly disconcerting talking to someone who is wearing mirror lenses. What you see are two small reflections of yourself, and you know that behind them there are unseen eyes looking back at you—or are there? It is easy to imagine that somebody who wears such things might be, on the one hand, an



aggressive poseur, or on the other hand, diffident and withdrawn. Phil is neither of these things. He is a quiet, gentle sort of guy who is also highly intelligent and highly articulate. He is also the drummer in Level 42.

I mention that last point because Phil said to me, "I admire people like Billy Cobham, Omar Hakim, and Vinnie Colaiuta, but I don't aspire to be like that. If anybody wants to hear a drummer pushing forward the edges of what's possible on the instrument, then that person shouldn't come to hear me play. It's a mistake to come to hear me purely as a drummer, because I'm a songwriter and lyricist as well; it's all part of the process. It's all part of getting the idea across to people, whether it's a melody, a groove, a chord progression, an atmosphere, or a lyric. I don't wish to be seen as a drummers' drummer. I like to talk about any single aspect of music, but always in the context of the whole thing. If I'm talking about toms and cymbals and things, I like it to be in the context of the music. I'm not trying to apologize for this, and I don't want to appear modest or anything like that. I just think that too many drummers detach themselves from what is really important. Right. So Phil is the drummer in Level 42, and for anybody who is aware of the high musical standards within that band, these are credentials enough."

There was a spate of musical bands who began to get exposure on independent record labels in the late '70s and early '80s in Britain. This, in many ways, represented a musical backlash against the anti-music values of punk, which was then in its death throes. Of all the emergent bands from that period, Level 42 is the one that has lasted and progressed in terms of creativity and success. That success really arrived in 1985, after five years of hard work. Three of the band's members: Phil, his elder brother Boon (guitar), and the virtuoso bass player, lead singer, and focal point for the band Mark King come from the Isle of Wight; they were joined by Londoner Mike Lindup on keyboards and vocals. That is the band, although there is a "fifth member," Wally Badarou, who is involved in the writing and arranging and plays synths on Level 42's records. Also, the band is currently augmented on stage by singer Annie McCaig and sax player Krys Mach.

Phil's drumming is often quoted as being a prime example of the "laid-back" approach, which so many musicians would like to have from their drummers but often don't get. But if anybody thinks that this style of playing can be boring, I would urge that person to see Phil at work. There is an economy in his playing. He co-wrote most of the songs and knows exactly what is required for each of them. The sounds he produces are clear and musical. There are also interesting sparks of originality in his use of crotolas, electronics, and the remote hi-hat. Phil has developed a technique for playing both his standard hi-hat and cable-hat simultaneously with his left foot, while riding on both of them and bringing a hand across for the snare drum backbeat, but as with everything Phil does, this is for the sake of the music, not for the sake of demonstrating dexterity.

As is so often the case, the interview with Phil covered more ground than there is space to reproduce here. He told me about the struggle he had when, as a lyricist, he was torn between the desire to put across the conservationist message that he strongly believes in and the need to produce lyrics that everybody else felt more comfortable with. He mentioned the time when Mike strained his larynx and couldn't sing, so rather than cancel a date, Annie sang Mike's parts, and Phil (who these days doesn't sing on stage) sang Annie's (high) parts. This was something he took in his stride, because he knew the songs from a writer's viewpoint. Then there was the time that a large, heavy bolt from the lighting rig about 30 feet above his head fell and landed on his floor tom. It says something for the strength of Pinstripes that it bounced off, but if it had been Phil's head. . . Yet another occupational hazard of being a rock star.

PG: I'm at a point now that is very different from where I thought I'd be when I left the Isle of Wight to come to London. I had different ambitions. I really wanted to be a serious musician and arranger—something like Deodato. Having grown up, musically, in the post *Bitches Brew* era, with the Mahavishnu Orchestra and all the jazz fusion of the mid-'70s, I was infected with a basic seriousness about music. I felt that you really should learn all you could learn. It wasn't until I went to The Royal Academy of Music, in London, that I realized I couldn't be taught. I was a self-taught player, and I found that I didn't trust teachers. I rebelled against the whole thing, which may have been rather stupid, but I wanted to find things out for myself. The best teachers allow their pupils to discover things. They don't just ram it down their throats. I didn't want to have a textbook way of expressing myself. I wanted the freedom to do it my way.

SG: But doesn't the training give you the

'IF THE MUSIC ISN'T GROOVING, THE DIFFERENCE IN A DRUM SOUND ISN'T GOING TO HELP IT.'



technique and vocabulary to express your ideas?

PG: Of course it does. Wynton Marsalis said that the *greatest* musicians always have the best technique, like Louis Armstrong or Miles Davis. There is the creativity combined with the ability to put it across. But I used to identify with pop music as well as jazz. I was always interested in songwriting and lyrics. I believe that people will remember you for what you say, rather than the way you say it. Stewart Copeland isn't the greatest drummer ever, but he will be remembered for being Stewart Copeland. Lenny White probably doesn't have the greatest technique in the world, but he is a *great* drummer because he sounds like himself. That's what I wanted to do—be myself.

SG: Did you pass the audition for The Royal Academy as a self-taught percussionist?

PG: Well, I had reached Grade Five on piano, but I had only had six months of percussion lessons. I had part-time lessons at The Guildhall School of Music. I only had *one* lesson on timps. My teacher, Bob Howes, made me aware that what's important in these situations is to present yourself to the examiners in a certain way. So I learned the first half of each piece *immaculately* and the second half rather sketchily, because Bob said that they always stop you halfway through, [laughs] I saw the examination report, and they were giving me B plusses and A's. And I was thinking, "How can they give me such good marks, when there are all these kids who have been doing youth orchestras and stuff like that for ten years or more?" It's presentation and probably making them think that there is the potential there to be developed, but I realized that the standard isn't so high after all. That made me disillusioned.

SG: Did you gravitate towards specializing in drumkit after becoming disenchanted with The Royal Academy and its classical/"no drumkits" policy?

PG: No, it had been important to me since I was 15. The seminal thing was when I picked up the *Fragile* album by Yes. There was a picture of Bill Bruford sitting behind a gold Ludwig kit. The snare drum was flat, and the tom-toms were almost flat. I didn't know much about it at the

time. I'm not sure whether I even knew what a snare drum was, but I could *see myself* in there somehow. It was in my mind for about a year that I wanted to be a drummer, and then my brother formed his first band. They wanted a drummer, and I put my hand up. My mother bought me a second-hand Olympic kit, and that was it! Within the first week, I was beginning to see my life mapped out before me.

It was a folk-rock band, so that was my first influence. I started listening to Fairport Convention, and my first drum hero was Dave Mattacks. I learned a lot from listening to him. For instance, I tried to work out how he got that snare drum sound. I had a 4 1/2" *Royal Ace*, and I kept tightening it up, but I could never get that *top* that he seemed to be getting. Then I realized that he was playing across the rim as well as hitting the head. That was my first major breakthrough. The next stage was hearing the Mahavishnu Orchestra for the first time. Getting into Billy Cobham was a life-changing experience. The first really good drumkit I had was a Ludwig *Vistalite*, which I bought from Drum City in 1973. At that time, the first copies of *Spectrum* had started to appear, and all the drummers were talking about Billy. There was a picture on the cover of this big black guy with a clear kit; it was as if the space age had arrived. I played that album every day for six months. As far as anybody can do anything *new* on an instrument, I think that Cobham was doing it at that time with the drums. It had a far-reaching effect; it started to change everybody's attitude towards the drums.

It was good for me and for a lot of people of my generation, because there was this thing "jazz," which so many of us had kept at a distance, but *he* had come from jazz. So after getting heavily into people like Cobham and McLaughlin, I began to explore the lineage: through Miles



Davis, Charlie Parker, and even as far back as Louis Armstrong. It was good to open the door. Too often people try to segregate music.

SG: A lot of the people you have mentioned are front-line players, not drummers. Does this indicate that you were interested in the whole musical style, rather than just drumming tradition?

PG: Yes, it was the overall effect of the music. I was impressed with drummers, and I bought everything that Cobham put out. Then I heard "Big Nick" by Tony Williams' Lifetime. It was madness on the drums, but it was so musical. Listening to Tony Williams taught me more about being musical on the drums than anything that had gone before. He always seemed to be in total harmony with the other musicians. If he had a low-key bass player, he'd move out a bit more. If the bass player was moving around, he'd cool off. Drums are a fantastic instrument, but they aren't something you should deal with in isolation. There are great soloists, and there is a lot you *can* do with drums outside the group situation, but I don't particularly identify with that. I don't see the point in doing clinics or going to see clinics, because I don't want to see drums put in that light.

When I was listening to people like Charlie Parker and John Coltrane, I was listening to the melodic and harmonic structures and asking myself, "Why the hell are they playing those things? Why?" It wasn't enough just to sit there and let it sweep over me. I wanted to understand what it was all about. Drummers can be such a weird breed sometimes. You know that old joke: "How many drummers does it take to change a light bulb? One to do it, and four to talk about how much better Steve Gadd would have done it." There are so many drummers who like to sit around checking out other people's chops, but they don't *really* hear things musically. They are not aware of the chord changes, the key of the song, or anything. I think it's a mistake to enter music on that basis. You have to think musically. When I was playing in semipro bands in the mid-'70s, I found that the gap between what I was playing and what I was listening to was so great that I decided that I had to learn to be what I wanted to become. It was then that I started working on piano Grades, studying for "A" Level music, and thinking about going to music college in London.

SG: But having achieved that goal, you didn't see it through.

PG: Well, as we were saying earlier, right or wrong, I decided that the sort of musical education that I'd become involved in wasn't really for me, and I had a burning desire to actually get out there and play.

SG: Which brings us to Level 42.

PG: Yes. You see I first met Mark around 1975. We both lived on the Isle of Wight, and he was a drummer, too. There was a time when we were playing in the same band—two drummers. Then for some time, we found our paths crossing: I'd be in a gig and leave, and he'd take over, or he'd be in a gig and leave, and I'd take over. There was a bit of rivalry, but a close friendship grew up. We played together in '77 for a Greenpeace benefit concert with myself on drums, and Boon and Mark switching between guitar and bass. We didn't get much of a response, but it was the first time that that lineup was used. In 1978, we all moved up to London for different reasons: I

went to college, Mark worked in a music shop, and Boon went up to find work playing. After about two years of trying to find our way in, or what we thought was in, we began to realize that we were the only people we could communicate with. At the end of '79, we started jamming together, and Mike Lindup got involved. There were quite a few independent record labels springing up around that time, so I got the owner of one to come and hear us. He agreed to put up the money for our first record, and I left college to concentrate on the band.

SG: It seems that, if Mike hadn't appeared when he did, you might have become the keyboard player and Mark could have been the drummer.

PG: It was a strange situation. Mark was a drummer who became a bass player and started singing. Mike was a percussion student; that's how we met! My brother Boon was a bass and sax player who became a guitarist. And although I loved drums and percussion, I still had visions of myself on stage behind a grand piano. I wanted to be Keith Jarrett. We were all slightly reluctant in our roles. I started writing lyrics one day, because nobody else wanted to. But there was that chemistry between us; it's hard to define.

SG: How did the style evolve initially?

PG: That's just the way it was. Someone else called us a jazz/funk band. We were jamming and writing songs together, and the style was that of four particular individuals coming together in that situation.

SG: What about the musical relationship with Mark? You have played together as drummers, but he has become something of a monster bass player.

PG: He is a great natural musician. When we used to do percussion things together, I always used to do the top line. For instance, we'd be doing a thing with RotoToms, and he'd use two large RotoToms and a floor tom while I'd play the higher stuff. We did this on the *Official Secrets* album for M—just two drummers and a click track. Everything else went on afterwards. The roles in Level 42 can change, because Mark will be filling every eight bars, like a drummer, so I can find myself doing what the bass player does: just locking things together. Some of the stuff is played with bass and snare drum together—four on the floor, or just one bass drum beat instead of a pattern, because there's not a lot of room for much else. There's a lot of syncopation in the top-line stuff as well, so the drummer in the band has to lay it down. It is restricting sometimes, but we share the same rhythmic concepts and we enjoy playing together. I wouldn't do what he does on bass if I were a bass player, and he wouldn't do the things I do on drums if he were a drummer, but it works the way it is. He could play with a tighter drummer like Steve Ferrone or a more technical drummer like Omar Hakim, but there's something about the way I play that



lets him do what he does. It's something to do with letting people have enough space to do what they want to do.

I believe in *the groove*. There is a clear progression from African music to jazz. If you listen to West African music, you can see the lineage—the way they went to America and picked up the trumpet and piano instead of the kora and djembe. Jazz, like African music, is all about repeated cycles—the groove. It's like life: repeated rhythms always turning around. It's not one idea followed by the next idea. I think that the groove is a more essential aspect of music than the harmony. Rhythm is the driving force. That's where you can lock in with other musicians.

SG: Coming to the subject of your own playing: I notice that you sometimes play left-hand ride on the hi-hat and sometimes right. There must be situations in which you favor one over the other.

PG: When I play left-hand lead on the hi-hat, it is usually something straight: 8ths or 16ths. When I play with the right hand across, it's usually because I'm looking for certain effects. For instance, in "Hot Water," I do a pattern that involves playing groups of three 16th notes, but the cymbals are open on the middle note of each group. I can't get the same effect with the left hand, so I cross over. Whether I'm playing on the hi-hat with sticks or not, I nearly always have my foot moving on the pedal. This gives a metronomic effect, and it also keeps the cymbals opening and closing slightly. I'm not a left-handed drummer, but sometimes it makes more sense to play that way.

SG: When you do fills from a left-hand lead, you still lead off with the right.

PG: I haven't analyzed it. I've purposely tried not to do that. I can come out of a fill with either hand. I might want to play a crash on my right, or on my left, or maybe both together. Not a lot of thought goes into it. You just go for certain effects. Sometimes you hear things and you think, "How did he do that? How did he get that sound? How did he get out of that?" You think about it and work it out. Then you program your body, and you forget about it. Your body remembers, and when you're playing, it just comes out. It's like being "on line"—being a computer. You press the button, and the information flows freely.

SG: So did you, at some time, program yourself to lead with either hand, or did you, as a self-taught drummer, just fall into the habit of playing ambidextrously?

PG: I'm definitely right-handed, but I think that people who can't play left-hand lead are probably just telling themselves they can't do it. I said that I am self-taught, but I did have three lessons in the first week to start me off. I had been trying to work out the drum part on "Alright Now" by Free, and I found that it was easier not to cross my arms, but to play the hi-hat with my left hand and the snare drum with my right. But then the drum teacher came along and said, "Look, you are right-handed, and on a right-handed kit, you've got to play like this!" It wasn't until I heard Cobham, about a year later, that I realized that there *are no rules*—no restrictions. I kept going back to that in my mind, but I wasn't strong enough to do it. When we started touring with the band about six years ago, I found that I was playing very simple drum parts that had developed in the studio. We

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Gould's Grooves

The following examples are a brief sampling of Phil Gould's playing. His drumming is an excellent example of tasteful, solid-groove playing, which always complements the music.

The first example is from Level 42's *WorldMachine* album (Polygram 827 487-1). The song is "Physical Presence," and on this song, Phil's use of upbeat accents on the hi-hat makes this groove dance.

The second example is again from *WorldMachine*, and the song is "Good Man In A Storm." During the B section of the tune, Phil plays the following pattern. Notice how he opens the hi-hat on each beat.

The next example, from *WorldMachine*, is "Lying Still." Phil plays this beat during the keyboard solo section.

The following example is from Level 42's most recent release, *Running In The Family* (Polygram 831 593-2). The song is "Lessons In Love," and during the chorus, Phil opens the hi-hat in an interesting place.

The last example is also on *Running In The Family*, from the tune "Children Say." During the verse, the pattern is simple, but during the chorus, a syncopated, two-bar phrase is played.

RICHIE M

SURE, Spyro Gyra has had a few chart hits, but rarely do bands with "a few chart hits" maintain a devoted concert following for 11 years. After an exhausting Sunday double-header at the Tarrytown Music Hall in New York State that brought the enkindled crowds to their feet, Richie Morales reflects, "Of course, having a gold record early in a band's career, as Spyro did, really helps get your foot in the door. But what really built the base was relentless touring—campaign after campaign. And Spyro really knows how to communicate with its concert audience."

After many personnel changes, Spyro is now touring with what is, without a doubt, its best lineup yet: Jay Beckenstein on sax, Tom Schuman on keyboards, Julio Fernandez on guitar, Roberto Vally on bass, and an enviable percussion section—Richie on drums, Manolo Badrena on percussion, and Dave Samuels on mallets. Live, this unit is far more fiery than anything previously put on vinyl. With Spyro's new album, *Stories Without Words*, the band has attempted to capture some of that live spontaneity in the studio.

Since joining Spyro Gyra in 1984, Richie has enhanced the group with the vibrant, energetic drumming that he fostered with artists such as The Brecker Brothers, Terumasa Hino, Gato Barbieri, Ray Barretto, and Herbie Mann. His authoritative in-the-pocket funk and smoldering jazz playing have added a soulful edge to the group's clean grooves. And of course, Richie's talents in tandem with teammate Manolo Badrena make for some honest island feel when it comes to Latin rhythms. Latin grooves have always been a prime spice in Spyro's music, but more importantly, it was Richie's versatility that truly landed him a gig with the group three years ago. In fact, Richie consciously resists the image of "Latin background equals a Latin player," stressing that it is a dangerous music-business pigeonhole. "Given the widespread use of Latin rhythms in pop music," he explains, "there are still surprisingly few—at least on the East Coast—Latin drummers who have crossed over into the mainstream of work, whether it be jingles, touring, or recording. It seems that, if you have a Spanish surname or an accent, people figure, 'Well, he just plays timbales or is a bongo player.' You get bagged and sometimes won't be considered for certain kinds of work. Given the strength of the Latin community in New York, I find it surprising that there aren't more of us doing this kind of thing. I know quite a few Hispanic drummers who are capable of doing the work."

When Spyro is not "relentlessly touring," Richie free-lances with major jazz figures, including Ronnie Cuber and the Mike Stern/Bob Berg Quintet. Currently, he can be heard on the soundtrack of *House Of Games*, a film written and directed by David Mamet. As a member of Spyro Gyra, whose records are placed in the pop charts as well as in the jazz charts, and as a drummer whose background spans jazz, rock, pop, funk, blues, and Latin, Richie sets a positive example for the abolishment of the very concept of crossover. Richie himself never needed to "cross over"; his diverse talents had long ago dissolved those boundaries. Anyone with ears can hear that this drummer's sound is one hot melting pot.

JP: Following up on the ethnic issue: Can you pinpoint an example of when that issue held you back at some point—where you may have been edged out of a gig?

RM: I auditioned for one name jazz saxophone player, and the management told me, "Uh . . . er . . . I don't know how to say

this exactly, but . . . are you black? We really want a black drummer." By the same token, there are white guys who want to play R&B music, and they might not get the gig. It's just indicative of our society. You also get pigeonholed not just from an ethnic point of view, but also stylistically: "Well, he's a jazz drummer, or he plays funk and Latin, so maybe he can't do the heavy backbeat stuff." People just want to bag you in any way. That's funny because—hey—I've done country & western gigs. The whole image routine in the entertainment business is funny. Before I was in Spyro, the group was hired for a concert by the black student union of a university because the people liked the music. But when they realized all these white guys were in the group, they canceled. The music had obviously transcended the preconceptions these people had.

JP: When you were growing up in the Bronx, that area was teeming with musical influences.

RM: The Gonzalez brothers—Andy and Jerry—were students at the junior high school that I attended. They later formed a group called the Fort Apache Band, which became a leading exponent of the kind of Latin jazz that combined the most traditional elements of Afro-Cuban rhythms and bebop. Andy played bass, and Jerry played congas and trumpet. Seeing them was a strong musical experience for me. They played at a school assembly talent show when I was in the seventh grade. The music had a profound effect on me, because I was just beginning to get involved in drums.

JP: Did that assembly influence you to start studying?

RM: Actually, the atmosphere in my home influenced me even before that. My father has an interest in choral music and was in the All-City Choir when he was in high school. And there were always lots of different kinds of records in the house: Joe Williams, Sinatra, Sarah Vaughan, as well as classical. I remember hearing these from my earliest years. Also, my mother is a very creative person. Basically, music and books were seen as very positive things in my household. And of course, being from a Hispanic background, there was lots of Latin music in the house. My first memory of percussion was a Tito Puente record called *Puente And Percussion*. I had an Italian uncle who loved Latin music, and he was always tapping out rhythms with knives, forks, and pencils. Around the time the Beatles came out, he gave me a Remo pad and a pair of sticks. That was the beginning.

JP: Were the Beatles also an influence?

RM: Yes, as they influenced anybody from my generation. In fact, I was studying my little book and learning my "mama-daddies," paradiddles, and so forth. My friends would ask, "Why are you playing those kinds of drums? You should be playing timbales and congas; that's what's happening." But at the time, that was not what I was interested in, and I didn't see any champagne-sparkle drumsets up on the Latin bandstands, [laughs]

JP: When did you actually start performing?

RM: I moved to Chicago with my family when I was around 13. There were a lot of little combos in the private school I went to. I was the new kid in class. They had a school fair, and when the band was taking a break—I knew the drummer—I just snuck up there and started wailing on the set. Everybody said, "Wow! This new kid can do something!"

My schoolmate's father was a very prominent radio personality in Chicago. Even now, you hear his voice-overs on ads such as *Taster's Choice* and *Levis*.

C O M M U N I C A T I O N

ORALESS

by Jeff Potter



ICATIION

"WHEN THE AUDIENCE IS PAYING \$15 TO \$20 TO SEE YOUR SHOW, YOU HAVE GOT TO COMMUNICATE."

JP: Are you speaking of Ken Nordine?

RM: Yes. His sons had a group together, and they invited me to join. We played dances at the high school, and got better and better until Ken started using us on his jingles. He would tell us, "Just play. Jam and don't worry about it." We vamped on funk or R&B grooves for the jingle backgrounds. We played primarily on radio spots; some were regional, but we did some nationals also. There I was, 15 or 16, getting checks for doing jingles! At that time, I wasn't seriously entertaining any professional ambition; I wasn't so driven that I knew this was what I was going to be. But it was the '60s. It was an angry time, and music fit in perfectly with the counterculture. And I had hair out to here. [gestures high above his head]

In school, we formed a ten-piece band called Sun. Partly through Mr. Nordine's connections, and partly because the band was pretty good and big horn bands were in their heyday, we started getting opening-act slots at all the major venues in the Chicago area. We opened for major rock groups, such as Ten Years After, Mountain, Cactus, and Steppenwolf. It was amazing, so naturally I thought, "There's no sweat to this; I just started playing, and already I'm at this level. This must be the music business; it's happening!" The dues and the reality of what this business is about didn't hit me until some years later.

Sun broke up, and another group, Ned, developed from that. We toured on the road and did a lot more opening acts for groups like Sly Stone and The James Gang. Then we went out to L.A. to seek our fortune and got horribly ripped off by a manager. I had gone on the road with this group instead of going to college, much to the dismay of my parents. But they encouraged me, and we struck a deal; I would travel with Ned for a while and then go to college. So I came home from the Ned tour amazingly worse for wear—sick, strung out, starving, and very jaded. I went to the University of Michigan and left my drums at home, not intending to get involved in music. I did meet some local players, but I was mainly hitting the books, studying comparative literature. The school of music at Michigan told me that I didn't have the neces-

sary formal training or credentials to get in. So I continued in school, was an honor student, and I went back home to get a summer job between college years. Then I got a call from my friends in Ned. They had re-formed and had gotten a record deal with Capricorn records in Macon, Georgia, which was then the home of southern rock—the Allman Brothers and that whole scene. Naturally, I dropped what I was doing and ran down there.

The band lived outside of Macon in rural Georgia, and it was a horrible experience. But we rubbed shoulders with Jai Johanny Johanson, Butch Trucks, Chuck Leavell, and groups like the Marshall Tucker Band, who were also new on the label. The record got released after a long time [*Ned*, Capricorn, 1971], and I never got paid for the date. It's almost an impossible record to find. The music was in the vein of Poco or Loggins & Messina with a slightly more urban feel. It was something being around that whole scene at that time and jamming with all those musicians, but it was also hard—strictly hand-to-mouth living.

So I returned to Ann Arbor, planning to get back into the University of Michigan, and sling hamburgers or whatever in the meantime. While I was there, I met Chris Brubeck, who was a student in the music school. He had a group, New Heavenly Blue, on RCA. We had two groups going that I played with. One was the Sky King Blues Band, and then I gradually slid into New Heavenly Blue, who used two drummers for a while. I had registered at school and was just about ready to get right back into the curriculum, but then I fell in with these guys and they were working!

JP: Obviously, music was a constant calling you couldn't deny. Was it your association with Chris that led to your touring with New Heavenly Blue as a part of the "Two Generations Of Brubeck" concerts?

RM: Right. I played double drums with New Heavenly Blue on tour. Paul Desmond and Gerry Mulligan were on the bill, and Alan Dawson was playing with Dave. During this tour, the importance of rudiments and independent coordination dawned on me—the possibilities for expressiveness on the drumset if you develop your technique. I couldn't read music at the time, although we were

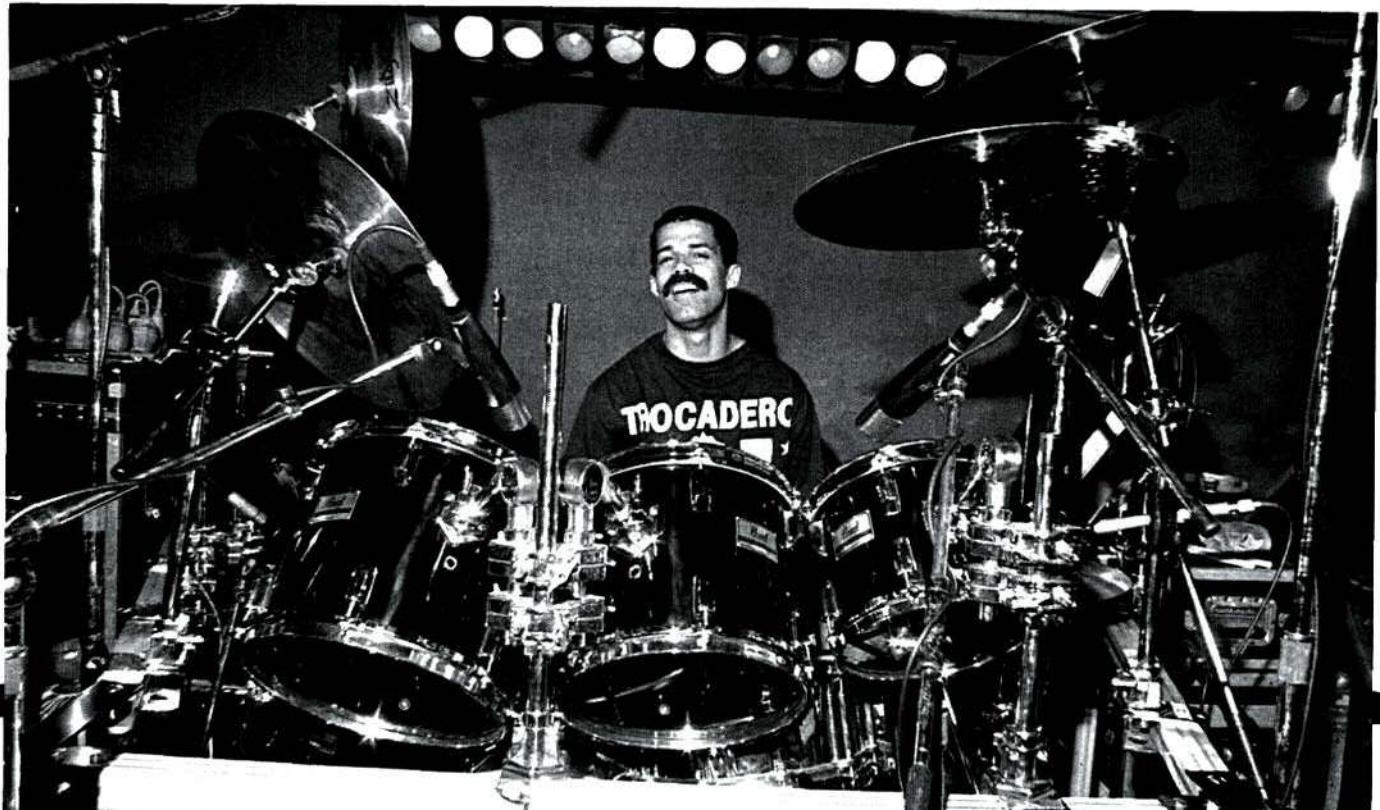


Photo by Rick Malkin

playing tunes like "Blue Rondo a la Turk."

JP: And that's the cut you played on the *Two Generations Of Brubeck* record [Atlantic, 1973].

RM: Yes. Around 1974, I returned to New York to cut a record with Sky King [*Secret Sauce*, CBS 1975]. We had the Tower Of Power horns on one cut, and Cissy Houston sang background. We also used Latin percussion, because although I had been playing funk and rock, my cultural background was naturally coming out in the music. So Lee Pastora joined us on congas on some cuts. Sky King gave me the experience with odd-time signatures that I needed for later fusion work.

JP: That record didn't take you far, unfortunately.

RM: No. But there was a lot of money spent on the group, and we did get a second album out of the deal. That's how I met the Brecker Brothers. Randy Brecker was the producer, and Bob James was the executive producer. Michael Brecker and Don Grolnick played on it, but unfortunately, the record was shelved. Sky King broke up, and from 1976 to 1978, I free-lanced and did the things that New York drummers do: I played weddings, club dates, played for strippers, scuffled, collected unemployment—whatever there was to do. Along the way, I was meeting musicians. Through Barry Finnerty, I met Ray Barretto, and by making a pest of myself, I finally got an audition with Ray. Ray was trying to do a crossover fusion thing at the time. He'd had so much success in the salsa scene, but he's essentially a bebopper. I got into Ray's band, and we worked around the New York area and recorded for Atlantic [*Can You Feel It?*, 1977]. That's where I began to get my Latin chops together and apply traditional Latin rhythms—Mozambique, guaguancó, and so forth—to the drumset.

At that time, I also picked up funk/fusion gigs around town, including dates with Michal Urbaniak. Kenny Kirkland and Marcus Miller were in the group. I worked with Michal doing festivals and clubs on and off for a couple of years. In 1978, I also got an audition with Gato Barbieri. His audition was a classic cattle call. I walked in, and every musician who had auditioned or was about to audition was sitting on the couch in the studio. It was like *High Noon*: Just walk in and do it. I got the job and told everybody that I was going on tour for two months in the summer—which he promptly canceled on one week's notice. That was a really bad summer and a music-business lesson hard learned: Never tell anybody what you're doing until it's happening. As a result, I didn't work because everybody thought I was already booked. Gato's band was my main gig for a while, and it was a fantastic group. Our first tour was a month opening for George Benson. We traveled around Europe and the States quite a bit; Gato had a lot of drawing power, so we worked frequently.

All during this time, I was also regularly calling Randy Brecker, in order to stay in touch and let him know that I was interested should there ever be an opening in his band, because that was the music I really wanted to play. Whenever I got wind that his band was in the studio, I would call and ask permission to go down to the dates. So I got to see Chris Parker work, Gadd play on "Squids," and Lenny White play on "Tabula Rasa."

JP: It must have prepared you for what those leaders wanted from drummers in the studio.

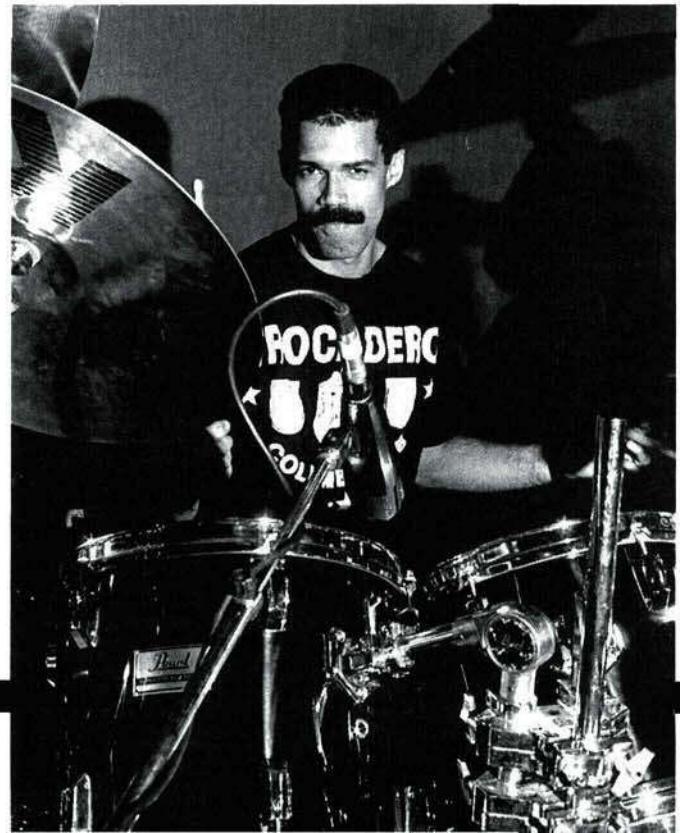
RM: Yes, but it also showed me how much I needed to learn! Getting to hear all the cats—Will Lee, Don Grolnick, Steve Khan, Hiram Bullock—and seeing those classic takes was an education. Around this time, 7th Avenue South also opened, and that was the place to work in Manhattan for the free-lance fusion/funk scene. I was one of a handful of drummers that seemed to be working there



a lot, along with others like Buddy Williams and Brian Brake. I worked there with Michal Urbaniak, The Jorge Dalto group, and Denny Morouse. The first time I played with Denny, I was subbing for Steve Jordan. Anthony Jackson was on bass, and Steve Khan was on guitar. I went up totally cold and I rushed like a bandit, but I guess my feel was happening because everybody liked me. Will Lee sat in that night and wanted to know who this new kid was. I'll never forget it, because he helped me pack my drums up after the gig.

When I played 7th Avenue, Michael and Randy Brecker would occasionally wander in to check people out. And of course, I was still relentless with Randy; I just kept calling and calling. When the Brecker Brothers did perform at 7th Avenue, they would use Steve Ferrone or Jordan. Finally, Mike said to me one day, "I would really like to play with you sometime." I said, "What? I know I'm really low on the list, and there are a lot of guys you have to get to before you get around to me." He said, "Not really." So I said, "Of course, I would love it." A few weeks later, in the fall of '79, he called me to play. I rehearsed with them and was totally frightened—quaking in my boots. Neil Jason was on bass, Don Grolnick

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CHICK WEBB

by Burt Korall

KEY drummers have made meaningful changes in jazz and heightened its expressiveness. By altering concepts of time and rhythm—sometimes radically—they enrich the music and make it more meaningful. Artists of vision keep coming along. Each decade has one or two who push music into the future.

Baby Dodds helped consolidate the discoveries of early drummers while adding significant concepts and inventions of his own. Other supremely talented drummers brought a sense of creativity and more than a little of themselves to the music.

Zutty Singleton, Buddy Rich, Gene Krupa, Dave Tough, Kenny Clarke, Max Roach, Art Blakey, Elvin Jones, Tony Williams, and certainly Chick Webb, the giant of the 1930s, modernized drumming, paralleling experimentation within the music and anticipating what would happen in the years to come. They made possible continuing vitality and adventure in the rhythm section. Because of them and others, the drummer, that central source of pulsation and color, became increasingly important in jazz.

Webb turned things upside down in the Depression-ridden 1930s. He was the guy everyone went to hear and to watch. A truly dynamic figure, he deeply influenced musicians and excited fans. He surprised both and made *them* feel.

He redefined ideas concerning rhythms and syncopation. He brought rudimentary/military drumming into a highly compatible relationship with straight-ahead, swinging jazz. With the help of his great instincts, he made playing with a big band—his primary vehicle—a craft filled with artful subtleties. Calling on his unusual facility and combining it with a super talent, Webb moved jazz drumming along as no one had before him. He created an entirely new view of what drums were all

about in a jazz context.

Gene Krupa, who always spoke of Webb with deep feeling bordering on reverence, once told me: "I found direction when I first heard Chick. He changed everything around for me, not long after I came to New York. Why? He thought in an original way and knew exactly what to do, particularly in a big band. He had *style!* But there was so much beyond style. Chick had drive and ingenuity and magnetism that drew drummers by the dozens to where he was working. All of us in that 'learnin' groove' in the 1930s were enlightened by him."

"He represented true hipness," Buddy Rich said. "His playing was original, different, completely his own."

Allen Paley, an exceptionally promising, young drummer in the late 1930s who gave up playing in 1940 because of illness, has particularly vivid memories of Webb. A New Yorker, he made the scene at Harlem's Savoy Ballroom several times a week whenever the little drummer was the attraction. Braving the crowds in the turbulent dance palace, he planted himself in front of the band and took it all in.

Harlem was hot back then. And the Savoy provided a lot of the heat. Musicians, jazz fans, dancers, and the curious gathered there. The music shouted and whispered, pulsated and throbbed. Its message was easy to grasp. Speaking boldly of good times, it quickly made its way into your consciousness.

At the heart of things was Chick Webb. So much a part of the Savoy ambience, the drummer, his musicians, and singer Ella Fitzgerald helped make the place a magnet.

Paley stood right next to Chick Webb's bass drum, night after night. The band blasted, making the stand (60 feet, from end to end, with room for four bands)

vibrate. Webb, a whirlwind, totally captivated him.

Paley: "Chick was a god. What he did was totally unbelievable. His huge 14" by 28" bass drum obscured him. The guy was so small and, in some ways, fragile looking. He couldn't have been more than four feet tall. I wondered: 'How is he going to reach his cymbals, tom-toms, and the bass drum?' But it was no problem for him. He had strong wrists, long arms, huge hands, long fingers and legs. Only his torso was short and relatively undeveloped. Sitting up high, he'd lean over the set and hit or softly touch the various drums, cymbals, and other accessories, almost without moving. Sometimes he'd stand up and play.

"His illness and deformity—Chick was a hunchback—didn't affect his playing. All he knew was that when he heard music he played. He couldn't read a thing. Untrained, he learned by playing, listening, and allowing his great talent to grow.

"The man was one of a kind. There won't be another like him again. I've heard an awful lot of drummers. But he was the best natural player I ever came across. Fast, clean, flawless, he played like a machine gun . . . but with enormous feeling and understanding of what the band was trying to do. It was almost barbaric the way he drove that band. He'd hold the sticks—7As, very thin—by the butt and use them just like whips.

"When he played a break, it was here and gone. You couldn't get hold of it. But the way he tied in the band—oh, you had to be there! The breaks could become quite complicated. Yet everything fit—each piece. His comments worked as drum patterns and as MUSIC. And they seemed almost custom-made. Chick created with the sense of perfection you associate with a master cabinetmaker. You know, I never

THE TOTAL EXPERIENCE

EBB

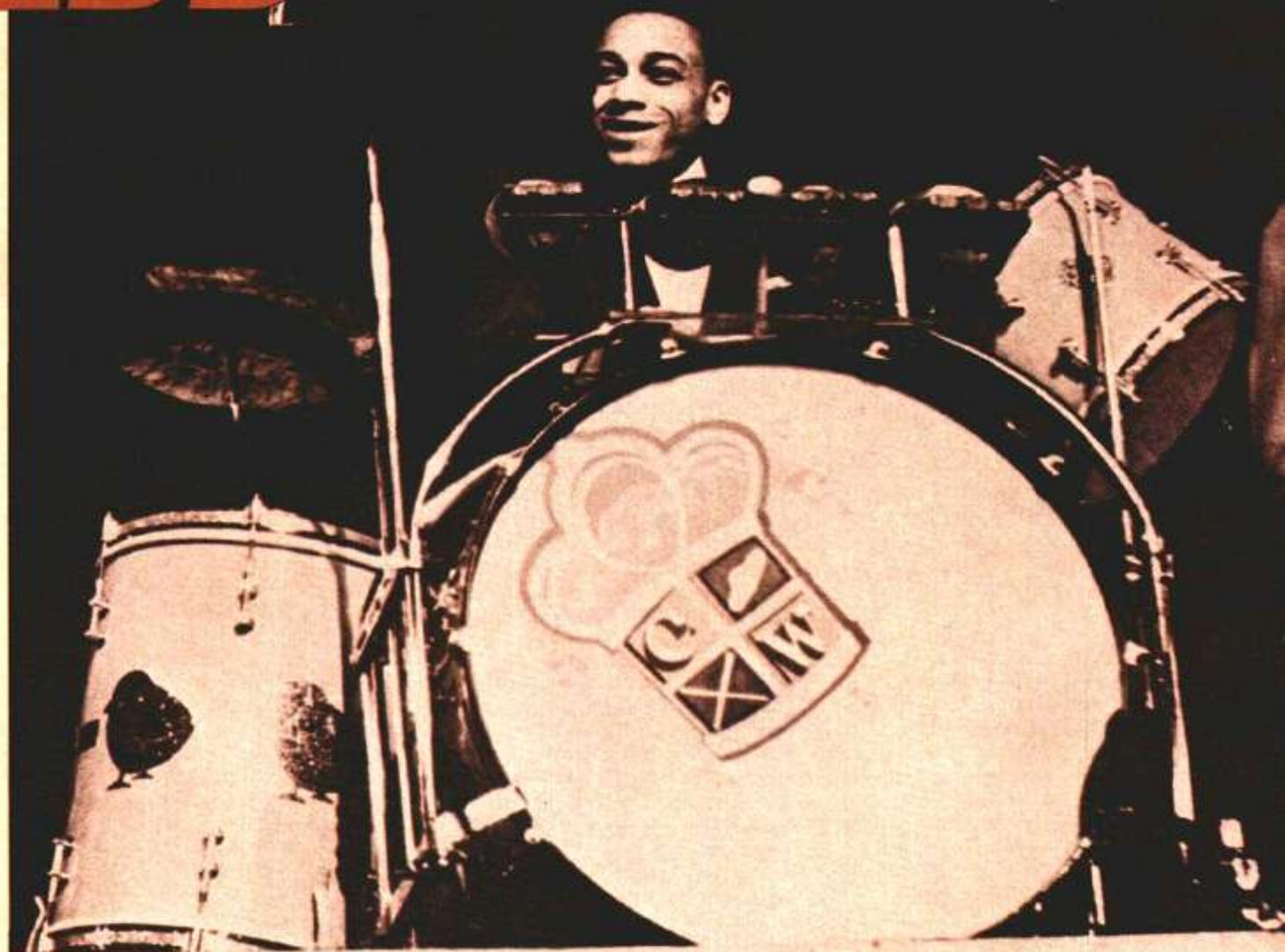


Photo Courtesy of Rutgers Institute of Jazz Studies

NCE ON DRUMS



Photo Courtesy of Rutgers Institute of Jazz Studies

A 1937 jam session with Chick Webb on drums, Benny Goodman on clarinet, and Joe Bushkin on piano. Drummer George Wetling is standing next to Goodman on the left, and critic Helen Oakley Dance is the second woman to the right of Goodman.

heard him play a bad break or solo.

"What he did was the beginning of the bebop thing. Instead of putting together a bunch of beats on the tom-toms, as many of the jazz drummers were doing in those years, he functioned in a more musical way, using drums to create rhythm and melody. Chick was the forerunner of what we began hearing on a broad scale five and ten years later.

"He used to play off the cowbell a lot. He'd break things up, developing ideas off the cowbell, the cymbals, the tom-toms. The way he cut the thing up, using the snare as his basic instrument, it would get so disjointed many of us would shake our heads, knowing we could never fully unravel what he played. But for all their 'mystery,' his performances had logic to them.

"When I think of him—and I often do—the word 'explosive' comes to mind. He released energy in an almost violent way. His work in support of the band was so strong and aggressive; his solos—they were fantastically syncopated explosions.

"The best of the drummers who came to the Savoy to sit in couldn't compare with Chick. Big Sid Catlett? Nothing next to the

little man. Krupa? He was a salesman; he played a lot of beats. If Krupa lived four lifetimes, he couldn't play drum breaks the way Chick did."

Artie Shaw: "One night—oh, it must have been 'round midnight—I was walking up Lenox, near 140th Street, on my way to Pod and Jerry's to play with Willie 'The Lion' Smith, the great pianist. I heard this band really blowing! What a surprise! There were no bands around town like that. The only band that came close in that period was the one led by Fletcher Henderson.

"I just had to go into the place where all this great music was being made. I bought a ticket and went up the stairs. As I moved into the Savoy Ballroom, the music hit me head on. It didn't take me long to find out it was Chick Webb's band. I selected a spot near the drums. And things got even better. God, the sound Chick got out of those drums. What he did almost blew me away. He performed with such power and originality. You know, Chick so completely captured my attention, musically, I didn't realize he was so small and a hunchback until he stood up after the first set!

"Unlike most people, Chick realized

that drums are a *musical* instrument. He knew that, unless drums are treated in a musical way, they're terrible—a burden to the other players.

"Like my great friend Davey Tough, Chick tuned his drums beautifully. And he had great taste and ears. He must have *heard* really well because what he played was extremely apropos to what was going on. He seemed to *sense* so much.

"I realize he had no training. But that can be very good. Not being tied down to formal techniques can free you. If you learn by playing on the job, there is no necessity of divesting yourself of various preconceptions that come with study. It's the same in jazz with any instrument.

"What I'm trying to say is that no studying can be a positive thing in some cases. It depends on how much drive and need a person has. If we're talking about someone with the kind of motivation that Chick obviously had, there is no necessity for study. It can be an impediment for people who *really* want to play."

Andy Kirk: "My band worked opposite Chick at the Savoy several times. That was the only place to get to the heart of what he did. I'd often stand out on the floor after my set and watch him. During an evening, he'd get some wonderful things going with the dancers. He could translate into percussive terms what they were doing out there. He caught everything the dancers did, tricks and all. It was like a little show in itself.

"And he'd swing that band! Everything was definite—every accent. The whole band was him, really. Being a sickly little fellow, I don't know where he got the energy. But he played boldly. All his strength was in his music."

Buddy Rich: "Until the mid-1930s, I had never been anyplace where jazz was played. I was in another world, a world called show business that really had nothing to do with music. I lived in Brooklyn with my family when I was becoming involved with jazz. On a Wednesday night in '35, a bunch of my friends took me to the Apollo Theater on 125th Street in Harlem for the amateur night thing. That was the first time I dug Chick Webb.

"He was the total experience on drums. He played everything well. A little later, about the time I joined Joe Marsala at the Hickory House in 1937, I went up to the Savoy to check him out again. What I remember most distinctly was that he was different and individual—not like Cozy Cole or Jimmie Crawford or any of the other cats. Even his set was different. He

had cymbals on those gooseneck holders, the trap table, a special seat and pedals made specifically for him because he was so small.

"Chick was hell on the up-tempos. He kept the time firm and exciting, tapping out an even 4/4 on the bass drum. That was *something* in the 1930s. Most of the guys downtown could hardly make two beats to the bar; they were into the Chicago style—Dixieland.

"Chick set an example. He was hip, sharp, swinging. You know, only about a half-dozen of the top drummers since then, including today's so-called 'great' drummers, have anything resembling what he had. If he were alive now, I think most drummers would be running around trying to figure out why they decided to play drums. That's how good he was!

"As a soloist, Chick had no equal at that time. He would play four- and eight-bar breaks that made great sense. And he could stretch out, too, and say things that remained with you. It's difficult to describe his style and exactly what he did. One thing is certain, though; he was a marvelous big band, swing drummer. Gene [Krupa] got to the heart of the matter when he said, after the Goodman-Webb band battle at the Savoy in '37: 'I've never been cut by a better man.'

"But Chick wasn't perfect. Though fast and terribly talented, he didn't have a stable, well-rounded technique. He was like a pitcher who can throw a ball 100 miles an hour but doesn't have the discipline to win all the time. Chick's dexterity and speed didn't work for him as well as they might have. They didn't always take him where he wanted to go. A drummer as natural and gifted as Chick should have been able to exercise a bit more control over what he played."

Chick Webb's love affair with drums and rhythm began at age three. It progressively grew in intensity and terminated only with his death. Because the little drummer responded so strongly to music and brought so much of himself to it, the need to play was always there.

It was a night and day concern he shared with a number of his contemporaries. Often, playing displaced such basic necessities as eating and sleeping.

Eddie Barefield: "Chick played all the time until he died. He never had to lay around and just do the thing on weekends. And that goes for all the musicians back in those days. Everyone was always on the go. When we weren't on the job, we were moving around whatever town it happened

to be, looking for action. Each place had its good players, and the sense of challenge always was there. Guys from that period, like Chick, Roy, Jo, Pres, Ben [Webster], learned from experience—the best teacher."

Chick Webb shared his competitiveness and enthusiasm. It was part of him as a youngster. He played on pots and pans, garbage cans, and porch railings in his native Baltimore, long before earning enough money by selling newspapers (reportedly \$103) to buy a secondhand set of drums. Many years later, Louis Schultz, a policeman assigned to duty at Webb's funeral in his hometown, remembered that as a kid "little Chick" favored drumming on iron porch railings and marble stoops in front of local row houses.

Webb was encouraged by his family to drum in the hope it would strengthen him. He had grown increasingly frail following the tragic back injury that left him deformed. Drums gave him an interest and a means to build his body.

In truth, drums were his salvation. They not only provided a profession, an outlet for his musical talent, and a means to reach a larger world; they made possible a most meaningful life. More than that, Webb's focus on drums and music enabled him to rise above the difficulties of chronic illness and pain that were particularly intense in his last years.

Richard Gehman: "Not much is known about his father; his grandfather, a porter in a downtown Baltimore shoe store, was the dominant influence in his life. For his mother moved back into her father's house when the boy was very small.

"The other kids called him 'Chick' because of his size, and the name stuck. ... At nine, he had to go to work to help support the family. ... By the time he was 12, he had his drums; he banged away

at them for hours in the front room of his grandfather's house, and once or twice the police came. Presently, he worked out a series of drum solos that got him work as a featured attraction with local jazz bands." [Richard Gehman, "The Chick Webb Legend," *Saga*, April 1962.]

Stanley Dance: "Trick drumming came naturally to him, and passersby rewarded him generously when he performed on the streets. From there, he graduated to weekend gigs with little bands. His first regular job was with the Jazzola Band that worked the excursion boats on Chesapeake Bay. Here he began a lifelong friendship with guitarist John Truehart, who was his senior by three or four years. In times ahead, they shared prosperity and hardship together, and were never separated except by illness." [Stanley Dance, liner essay, *Chick Webb: A Legend (Volume I: 1929-36)*, Decca DL 9222.]

Webb and Truehart moved to New York in 1924. They roomed together in Harlem, the center of everything for the black player. Harlem was a mixing bowl, inhabited by the great, the near great, and those on lower rungs of the ladder. Moving in fast company with other enthusiastic young musicians, including Duke Ellington, Sonny Greer, Coleman Hawkins, and Bobby Stark, 17-year-old Webb learned the folkways of the New York scene.

It was a bit of a scuffle getting started. New York makes great demands on young musicians—and always did. Big time, established players need proof that a new kid deserves to be in their company. The jam session generally was the place in the 1920s and 1930s where a musician showed whether he belonged or not.

Webb made the session scene and filled in for other drummers on jobs whenever

continued on page 90



Chick Webb (center) and his band

Photo Courtesy of Rutgers Institute of Jazz Studies

Personal RELAT

The Difficulties Involved In Having A Career As A Musician While Maintaining A Marriage

SCENE I

(Phone rings)

Bobby: Hello?

Oh, hi. Great!

When do we leave?

Okay, I'll be there.

Bye, Mable, pack my suitcases. I leave in two days.

SCENE II

Mable: What do you mean we only have two months together this year?

SCENE III

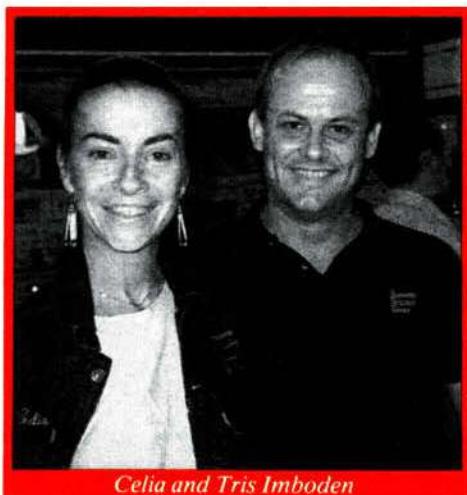
Mable: Bobby Blank's room please. Bobby, what's all that noise? I can barely hear you.

Bobby: A couple of the guys are having a party in here. Frankly, I was fast asleep.

SCENE IV

Mable: Bobby Blank's room please.

Bobby: Hi honey.



Celia and Tris Imboden

Mable: Hi.
Bobby: How come you called?
We just talked last night.
Mable: No particular reason. What're you doing?

Bobby: Not a lot. Just resting before the gig and. . .

Mable: Don't you know what day it is?
Bobby: Uh, of course. Happy anniversary, honey.

Mable: That was last week. Today's my birthday.

SCENE V

Mable: He didn't tell you he had a wife?

SCENE VI

Bobby: Quit your job. I want you to come on the road for a few days.

SCENE VII

Bobby: This place sure looks different. What do you mean we moved?

SCENE VIII

Bobby: Take that dress back. The tour was canceled.

SCENE IX

Bobby: Mable, honest, I didn't notice she was gorgeous. I know I smiled at her, but I wanted the gig.

SCENE X

Mable: Ever since you built a studio downstairs, I never see you.

SCENE XI

Mable: Don't be disrespectful Bobby,

Jr.; that's your father you're talking to.
Bobby, Jr.: It is?

While I don't mean to minimize the seriousness of the subject matter, I am certain there isn't one musician (or spouse) who can't relate to one or more of the above scenarios. They're called professional perils—hazards of the trade—and there isn't a player who doesn't experience them at one time or another.

In the nine years I've been interviewing musicians, the themes that come up most consistently (besides the music) are the difficulty that exists in carrying on a successful, fulfilling relationship, and achieving a balance between career and personal life. Those seem to be the goals for most people, no matter what their work, but for the ambitious, career-minded individuals who do not leave their work at the office, it is a little trickier. To take that a step further, a career in music presents one with a set of obstacles and variables that do not exist in the nonmusic world. For example, you can say that traveling salesmen are on the road a lot, too, but does the average traveling salesman also come in contact with huge numbers of the opposite sex every day? You can say that people in offices come in contact with temptation as well, and that would also be true. But that's nothing like the temptations offered to a musician out on the road.

Although there are female players, in all of the couples I spoke with, the male was the player, so for the sake of conformity in this article, I will presume the wife to be the nonmusician. I want to thank Steve and Susan Smith, Craig and Susie Krampf, Tris and Celia Imboden, Paul and Jeanie Leim, Rod and Michele Morgenstein, Tommy Wells and Carolyn Brada, Danny Gottlieb, and A.J. Pero for their open participation on a sensitive subject.

Having a successful relationship is a challenge no matter who you are or what you do for a living, but artistic people encounter unique situations and have a little different make-up than the non-artistic. It is no secret that creative people are more obsessive creatures who tend to have a difficult time turning their work on and off. Most creative people are consumed by their art and take it everywhere they go.

IONSHIPS

Consequently, their ability to concentrate on the situation at hand is not always 100%.

"I remember an interview with John Coltrane, who was asked what he did in his leisure time," says Danny Gottlieb, who is single. "Coltrane said that he hadn't had any leisure time in 15 years, and if he did, he'd probably lie on the beach and think about music. You've got to find someone who will put up with that, which is kind of a selfish thing. You're always giving the career top priority."

So wives of players must be satisfied with the number-two position, with making a good deal of compromises, and with working around the musician's erratic schedules. They must also deal with the many insecurities of the profession, such as the inconstant financial situation, the infamous groupies, and being with someone who demands complete focus. In fact, one of the problems wives often encounter is being pushed so far into the background that they've lost their identities. Not many women enjoy being introduced as "so-and-so's wife," but more often than not, that's how it is.

"I don't have my own identity," Susie Krampf complains. "I get so sick of that. I realize that people need to identify you, but it got so bad that I found myself introducing myself as Craig's wife. Now I just introduce myself as Susie. I used to laugh at women who would go through an identity crisis and ask themselves, 'Who am I?' But getting married right out of high school, I went through it. Now I've come to a point in my life where I've started to realize how cool I am," she laughs. "I don't want to sound cocky, but after talking to other people in the same situation, I think I'm unusual to be able to do that. Now, instead of thinking, 'Gee, I'm not doing this and I'm not doing that,' I think, 'Yeah, but look at what I *am* doing.' "

For some couples, the needed balance is for the wife to take care of the home front and be flexible enough to spend the musician's time off with him, for in this very consuming business, it's definitely quality of time and not quantity of time. For other couples, it's important that both individuals have careers for a healthy, satisfying life together. Certainly it varies with the

people, but the underlying consideration is how these two people figure out their individual roles in a relationship together, given the demands of the music business.

It is a complex predicament, but obviously one with great benefits. We're all happiest in our careers when our relationships are running smoothly, but like anything worth obtaining, it takes a great deal of work and maintenance.

For Rod and Michele Morgenstein, who have been together on and off since the eighth grade, communication has always been the key. "We really are best friends," says Michele. "We love to hang out together, while I find that, in a lot of relationships, the guys like to hang out with their buddies. Rod and I are buddies, and everything else just follows." Michele has her own career as well as sharing with Rod a business venture called Bamo which produces educational audio and video cassettes. "I have maintained my own independence as far as going to school, being

involved in a lot of different activities, and having my own life are concerned, but Rod and I really share a lot in his career as well."

Carolyn Brada also stresses the friendship in her marriage to Tommy Wells. "I think we have a wonderful relationship, because we have fun together. He's terribly witty and makes me laugh a lot. We're sort of like two friends rooming together. I think we try to use each other as we pursue our separate courses and make it through life together as separate people in a joint effort," says Carolyn, who adds with a laugh, "One of the benefits of being married to a musician, of course, is that I've been able to go to concerts free for all these years, get free T-shirts, and meet the people I get to meet."

Seriously, though, the many benefits of a music-industry marriage should not be overlooked or taken for granted. Just as there are unique problems, there are unique benefits. Success and fame are glo-

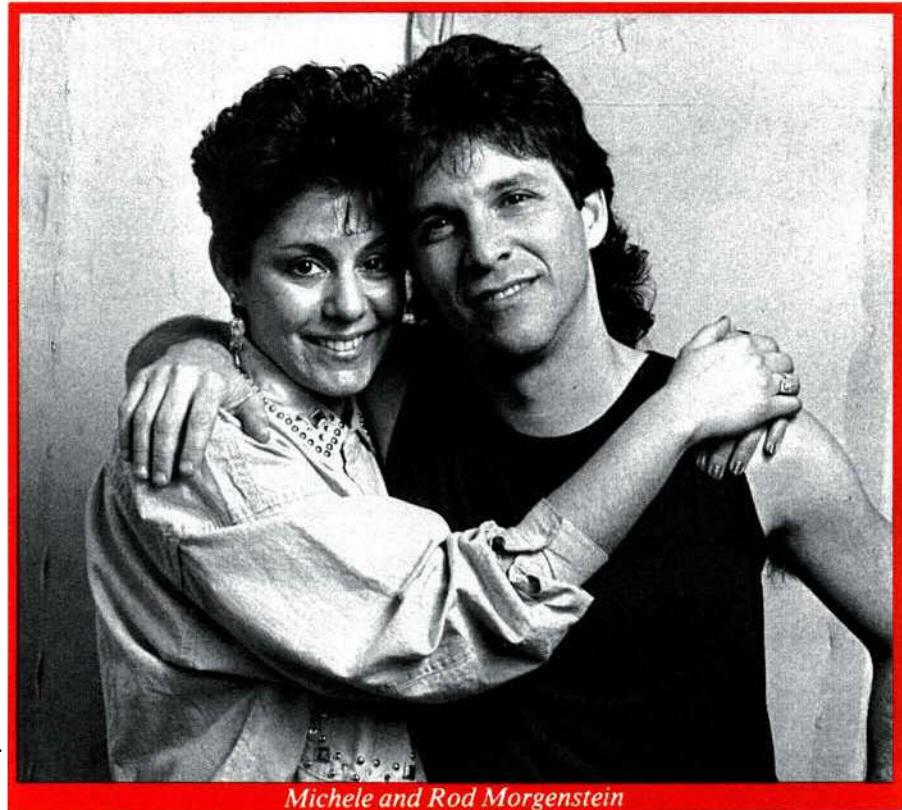
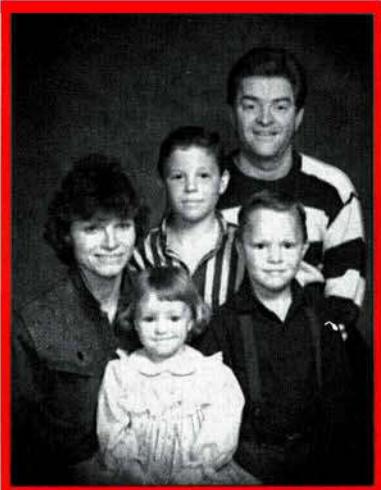


Photo by Rick Malkin

Michele and Rod Morgenstein



Jeanie and Paul Leim and Family

rious, money can be plentiful, and opportunities for extensive travel can exist. It can be an exciting and bountiful life. This article's emphasis, however, is on the obstacles that the business presents to people trying to have a successful relationship. We must be careful, though, not to put exclusive blame on the music industry. While the creative person has a unique make-up, that does not excuse certain behavior or give license to certain actions.

"Being a musician might make having a relationship more difficult," concedes Steve Smith, "but I personally think that some people use it as an excuse: 'I have to do this and I have to do that.' Speaking for myself, sometimes it's an excuse for not trying to face the problems and work them out. People say, 'We can't stay together, because it's getting in the way of my musicianship—my art.' "

Steve and Susan Smith could have used that as an excuse when the going got rough after Journey's *Frontiers* tour, but their sense of family kept them fighting for the marriage that is now going on its seventh year.

"We almost got divorced, which is when we started therapy," Susan admits. "I think underneath all of this, Steve and I

equally have the desire to be together, have a family, and live a normal life within the madness. We had a real deep spiritual connection all along, although it got pretty tarnished. Steve and I were both willing to go into therapy, though, and we had a great therapist. Therapy is a great way to sit in a room and really face yourself, and I think it can be a benefit for anyone. We both wanted to change, and we weren't afraid to give up rock 'n' roll and all that power and ego trip that happens when you're in a position of being famous. That was no longer of value to us. When something is no longer of value, and you're suddenly faced with losing something that is of value, you can change real fast.

"What unfolded to us through therapy was that almost 100% of the way he's a musician—the care, the discipline, the love, and the process by which he developed his musicianship—could apply to being a father and a husband. I think he was afraid that putting a lot of time and energy into his family would take away from being a musician. This was a fear that kept us apart a lot. We would get real close and spend time together, and then this fear and paranoia would enter into it. He had to recognize that he made a real choice to be with a woman who wanted to have a family and a monogamous marriage. He had to recognize that, in order to become a full person, being a father and husband were essential pieces of his pie. In other words, the Steve who plays live gigs, Steve the writer, Steve the bandleader, Steve the husband, and Steve the father are all equal facets of his personality."

For Steve, the difficult part was accepting that all those pieces went into his own personal pie. He argues that the problem didn't come down to his being a musician as much as it had to do with his perceptions of what a relationship was. "In the early stages of our relationship when we were laying our groundwork, and trying to figure out who we were as individuals in the relationship and then how the relationship was going to work, I don't believe that being on the road made it that much more

difficult for me," Steve says. "It would have been difficult whether I had been on the road or not, because I had certain personal things to work through as far as being a partner in a relationship was concerned. On the road or at home, those things would have been exactly the same."

"One of the most important factors I've found is communication. That means being able to hear what the other person is saying—not interpreting it, but really hearing it—and being able to express myself clearly to the other person. Then we have the ability to solve our problems, and with that ability, we're set. If you can't solve your little problems, then you have a major problem."

While the beginning difficulties in the Smith marriage stemmed from personal ideas of what a relationship entails, it wasn't long before the marriage was nearly destroyed by "living in the fast lane," as Susan recalls. "Being part of a major rock band puts you in an incredibly spoiled atmosphere, where managers and roadies take care of everything for you. It affects you. I don't think we were as affected as I've seen other people become, because I was kind of resisting it, even though I was involved with it. But it was difficult to have a moralistic, monogamous relationship. The standards by which we lived our lives changed dramatically in rock 'n' roll, and it was a difficult place to maintain a realistic life-style."

Then, once Steve was off the road, the couple had to learn how to respect each other's space in the home. "We'd have fights," Susan remembers. " 'You should spend time with the family.' 'No, I've got to practice.' 'You're going away too much.' 'This is my life.' That struggle never goes away. It's always something two people have to work on. The sad thing is when you start resenting the musician for practicing and loving music, and he's resenting you for constantly complaining about it. Then you're no longer supporting each other. The musician wants to feel that he has a loving and supportive spouse, and the woman wants to feel as though she is loved equally as well as the music."

"The musician shouldn't hold all the power to delegate when and where he's going to be with the family. That family time can be so easily taken away is a total injustice. When there are plans to go away for the weekend and all of a sudden he's got a gig, what can you do? Maybe once or twice it's okay, but face it, it happens every day in a musician's world. After a year and a half of living with that, it gets very hard. I can't constantly have something taken away from me. It would get to the point where Steve would get a gig, I would cringe and feel a knot in my stomach, and I could no longer be supportive. It's a terrible conflict."

"We've found ways of dealing with that," Steve explains. "We both have to



Susie and Craig Krampf

compromise. Now, there are times I mark on the calendar where I won't accept gigs. I violate that rule sometimes when someone calls and offers me something that I can't say no to, but I always ask Susan about it. It's gotten to where I see that's the right thing to do. I have to treat her with equal respect. I'm not the person with all the power just because I'm the musician. She has equal power."

"You don't know what it feels like to have him come to me and say, 'Can I do this?'" adds Susan. "Every Sunday is family day in our home. If I say, 'No, we've planned something today that's really important,' he's not going to resent me for it. That is a gift that came from heaven above, and it saved our lives. Nine times out often, I'll say, 'Go ahead and do the gig,' but when people call for gigs, we sit down with a calendar. The end of August was my father's birthday, and we planned a trip to Las Vegas with the whole family. I lived for that experience. Things came up, but Steve worked around them. Someone wanted him to do a clinic on Saturday during our trip, because that person said he couldn't have clinics on Monday. Lo and behold, when Steve said he couldn't do it, the clinic was changed to Monday. That saves our marriage."

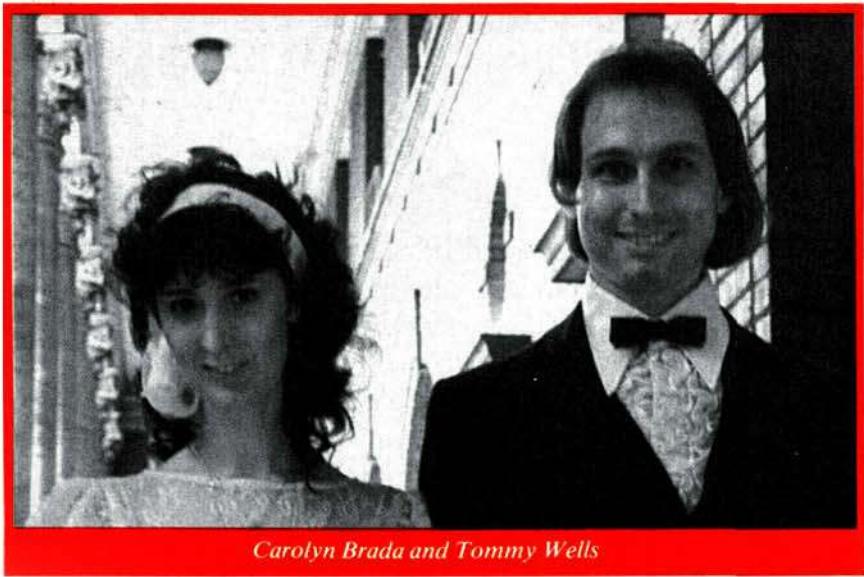
On the other hand, Susan must respect Steve's needs as well. "He works at home, and I'd be able to waltz into his studio at any time and stop him from working. So I can't go into the studio unless it's an emergency, just like he can't work on a Sunday. We've started to learn how not to abuse the power we have."

While Steve and Susan have worked with each other on many of the common issues through therapy, other couples have encountered the same problems with similar or different viewpoints and solutions. While Steve says traveling was not their problem, it is certainly one of the most prevalent difficulties in a relationship, for if the actual separation is not a problem, the distance makes it difficult for two people to iron out any other differences they may have encountered in their relationship.

The Road Monster

"One thing about the road is that absence makes the heart grow fonder," Tris Imboden says. "But it's lousy being away from Celia that long. The road certainly tests the relationship by fire. I think lack of trust is what breaks up most relationships, whether you're in the music business or not. But that's particularly true in the music business. Playing with Kenny Loggins, the majority of the audience is female, so I'm sure Celia's had to deal with that."

"I trust him," Celia responds. "I know that I don't have anything to worry about, period. There's nobody else out there for me or for him."



Carolyn Brada and Tommy Wells

Michele Morgenstern agrees: "I don't care if the person is out on the road or comes home every night. If the trust is not there, it's just not there. When I tell people what Rod does for a living, the first question anybody asks is, 'How do you deal with groupies and other women?' After the first year, I simply said, 'Look, if I want to be in this relationship, I can't think about it.' It was literally just me making a conscious decision."

For most couples who are separated because of their work, the phone provides the necessary lifeline of communication. "I had decided after about a year or two that, if a lot of our relationship was going to be over the phone, we would talk every single day, regardless of the phone bills," says Michele, who points out that money was certainly scarce in those days. "It's really important to talk about the little things that happen during the day, as trivial as they might be, so we have always communicated about everything that has gone on on the road. We always had this thing of, 'Any funny stories today?' Being on the road, there's always something fun to share."

"We talk on the phone just about every night," Tris Imboden agrees. "Our accountant screams at us because our phone bills are so high, but what are you going to do? To me, it's not worth the money you save by calling twice a week."

"Then you're going to talk longer anyway to make up for the time," Celia points out. "I just need to hear her voice," Tris continues. "It's kind of scary leaving your wife alone in Los Angeles. Celia is a beautiful woman, and I just have to know she's okay every day."

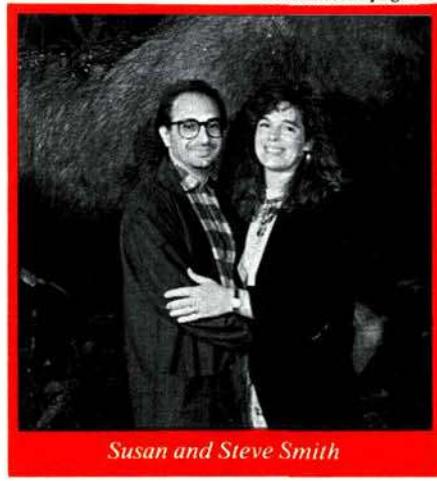
Interestingly enough, few realize that it isn't just the spouse at home who is worrying about the musician on the road; the person away worries about his loved one as well. Contrary to popular belief, it isn't all roses on the road. "I think it's worse for

Tris. I'm at home, but he's in a different hotel room every day," Celia says.

"When you're home, you're always concerned with going back out on the road, and when you're on the road, you're always concerned about whether things are going to be the same when you go home," says A.J. Pero, who has recently gone through a divorce. "Nine times out of ten, they're not. Every time I'd come off the road, things had changed—attitudes from friends, family, and my wife. They have a certain way of living, and you have a certain way of living. If you're gone for three, four, or five months, they get used to that way of living. When you come home, you either have to get used to their way or they have to get used to your way. It's tough being away for a long time, because so much happens when you're away. If there are any problems, the only thing you can do is talk on the phone, and that just doesn't do it. When there are problems, it's hard to stay emotionally up. People see musicians smiling in all the magazines, but it's not really like that."

Michele Morgenstern can see both sides of it. "The first year," she explains, "I had

continued on page 110



Susan and Steve Smith

If you've ever wished for a chance to meet and discuss music with a *leading* rock drummer... one of the most experienced studio and stage professionals in the business... this clinic tour is for you! The Paiste Cymbal Company is proud to present Nicko McBrain, drummer of Iron Maiden, up-close-and-personal. This very special clinic tour will be conducted in conjunction with fine music stores throughout the United States... so look below for the location nearest you and call or, better yet, stop in for details.

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Dales Drum Shop

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Little Neck, February 5
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CONNECTICUT

Wethersfield, February 8
Creative Music

MICHIGAN

Fraser, February 11
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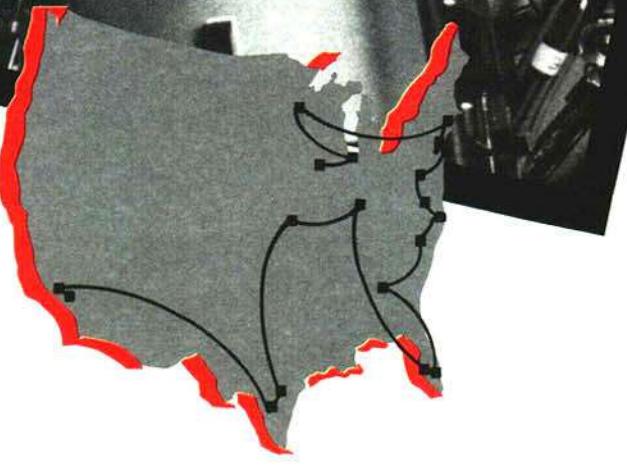
Chicago, February 12
Guitar Center—North

WISCONSIN

West Allis, February 13
Daryl Stuermer Music
Madison, February 14
Ward/Brodt Music Co.

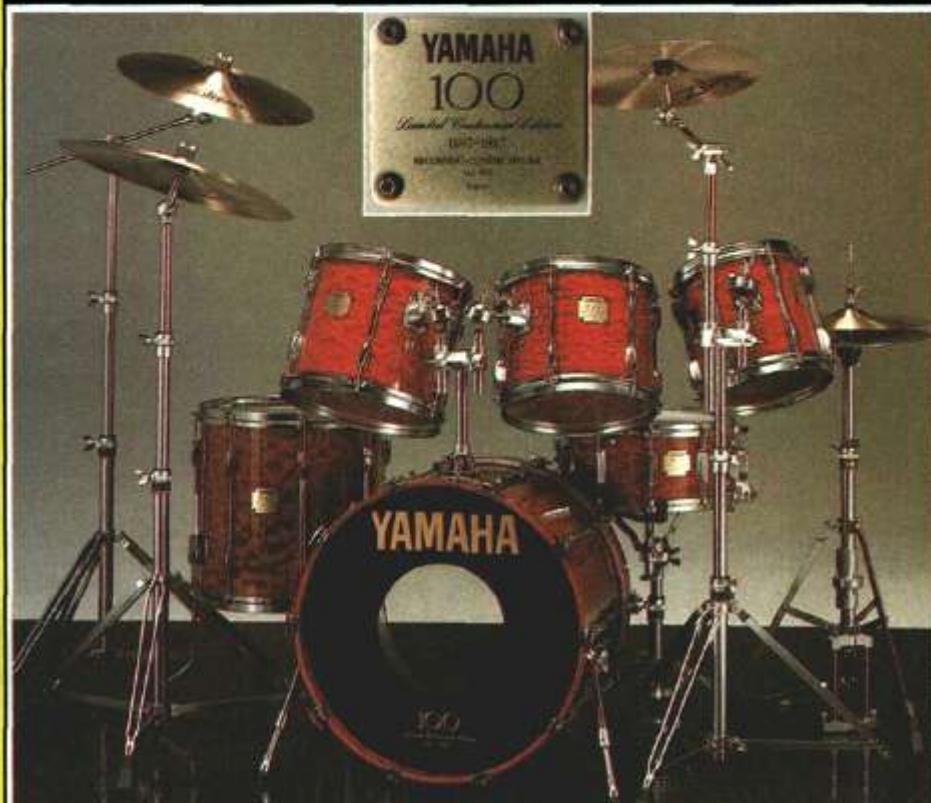
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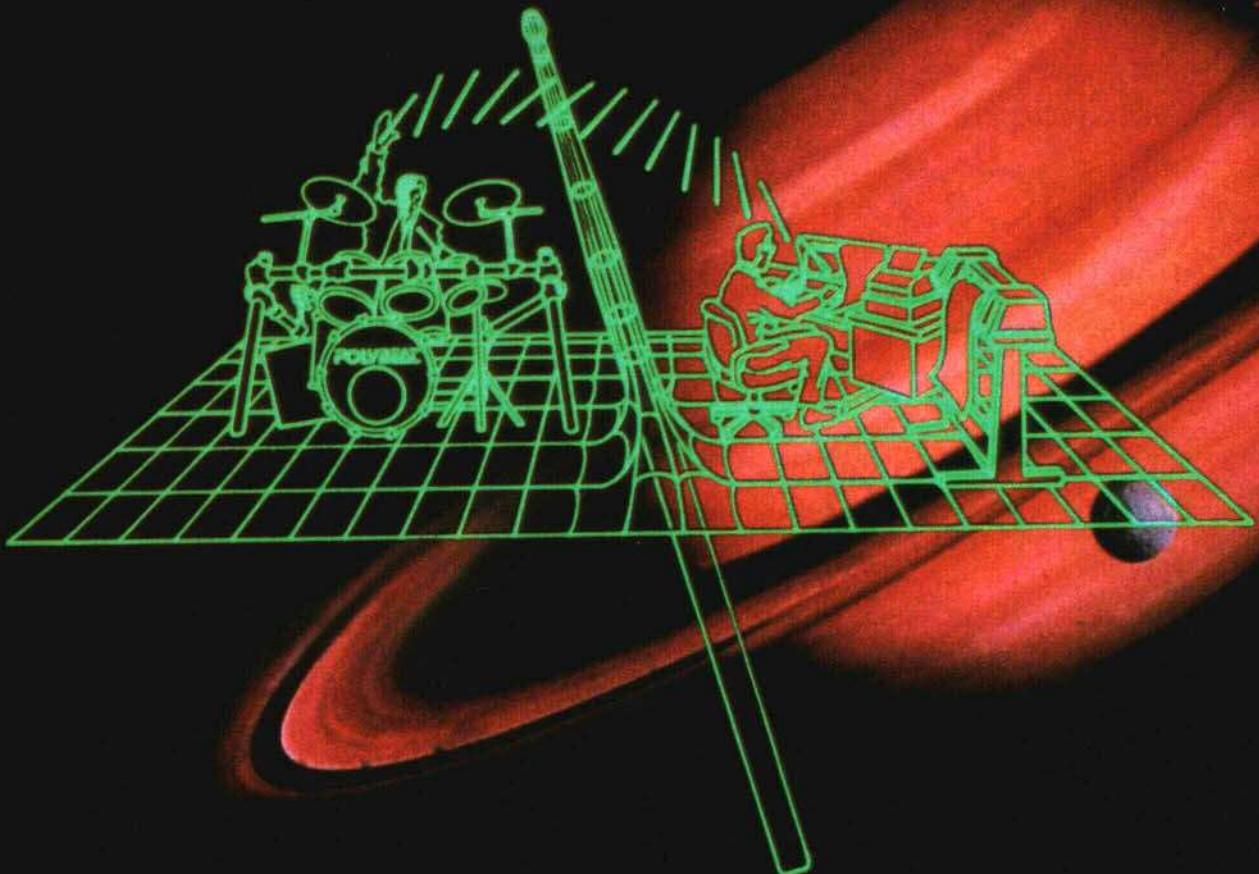
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Name the drummer who once made a solo album titled *Blues For Dracula*.

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- 1) Submit postcards only; be sure to include your name, address, and telephone number.
- 2) Your entry must be postmarked by February 1, 1988.
- 3) You may enter as many times as you wish. All entries must be mailed individually.
- 4) Winners will be notified by telephone. Prizes will be shipped promptly, direct from the manufacturer.
- 5) Previous Modern Drummer contest winners are ineligible.
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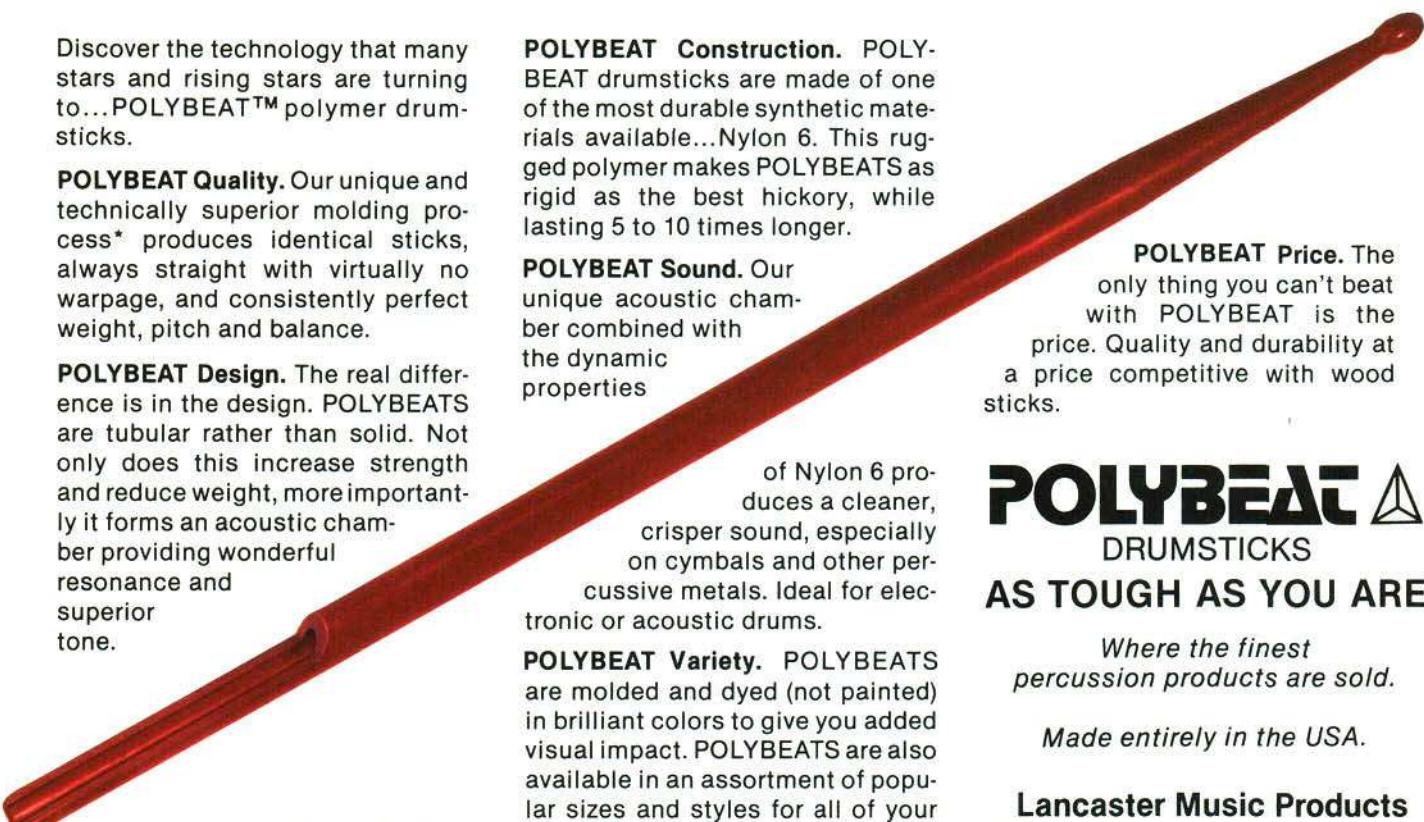
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Studio-Ready Drums

by Craig Krampf

My Uncle Ally used to say, "You need the right tools to do a job properly." As drummers, I guess we could view our hands, our feet, and our minds as tools, but our most basic tool is really our *drumset*.

In the studio, your drums are under a microscope. *Everything* shows up. You have to go in knowing that your set is studio-ready, or it could prove disastrous in terms of wasted time, money, and damage to your reputation. Your tools have to be right to do the job properly.

To help in our discussion this month, I thought it would be a good idea to talk with Paul Jamieson, a good friend and one of the most famous studio drum suppliers. Paul's drums have been used by various drummers with artists such as Heart, Huey Lewis & The News, Warren Zevon, Neil Young, and most recently on the *LaBamba* soundtrack. Paul's drums are ordered by so many people, because everyone knows they're studio-ready and will always sound great. That's the key. Paul had just returned from Toronto, where he'd been helping Nick Mason prepare for the Pink Floyd tour. Paul has about 15 sets that are always ready to go into the studio and a snare drum collection that would make any drummer drool with envy. On his bedroom wall, on specially built racks, you can feast your eyes on an assortment of *Radio Kings*, Gretsch *Gladstones*, vintage *Black Beauty* snares, and Leedy drums. I asked him what he looks for in a recording drum and how he gets it ready for a session.

"I start with a quality drum and usually stay with the lacquer finishes. They seem to respond better than drums with a plastic coating or wrap on them. I strip all the hardware off and get the drum down to the bare shell. I check the bearing edge to make sure that it comes in direct contact with the head. If it doesn't, I work on the edge with various gauge sandpapers, until there are no dips, burrs, or waves that can affect the resonance or tuning. I discard all the stuff that really doesn't need to be there—namely all the internal muffling."

I've felt this same way myself for quite some time. Internal mufflers *restrict* normal head movement and dampen the drum in a manner that produces weird overtones. Anything on or in the shell that can be a possible source of rattles or noise should be avoided. External muffling such as tape, paper towels, or clamp-on mufflers offer a better and more natural type of muffling.

I recently heard something very interesting from Lee Sklar, the brilliant bass

player and session great. He had just returned from an album project in New York, and told me that the engineer had the drummer strip the drums down to the bare shells. By striking the shell, they found the resonant pitch of each shell and charted it. When they rebuilt the drums, they tuned the heads to the corresponding pitch. He said that the improvement was *awesome*. I'm really anxious to try this myself, because it actually sounds quite logical.

When Paul rebuilds his drums, certain other precautions are taken. "All the lugs are packed with cotton. You can't have any spring noise under a microphone." When I asked about the springless lugs, he claimed that he doesn't run across them too often because his sets are older, but when he does, he even packs these, to kill any unwanted noise.

Paul also has strong feelings about tom holders and bass drum spurs. "I use the RIMS system on all my toms, and they're all on floor stands. I don't want *anything* on or in the shell, like tomholders or spurs that can kill a lot of sound."

Like I suggested last month, Paul feels the same about using fresh, new drumheads. "I can't begin to tell you the number of times I've been called in because of drum sound problems in the studio, and have found heads that were three or four years old. The drummer was waiting for the head to break before replacing it. Remo must *love* me! I go through about 200 heads a month for all of my sets."

When I asked about the type of heads, Paul replied, "I'm in the rental business, and I'll put on whatever the drummer, engineer, or producer requests. But it usually comes down to clear or coated *Ambassadors*—medium weight—on the top, and clear *Diplomats* on the bottom. The bass is an *Ambassador*, and the snares can vary depending upon what kind of a session it is. But normally, it's an *Ambassador* of some sort."

On the subject of snare drums, Paul claims that people have their favorites. "Ron Nevison always asks me for these five particular snare drums. He knows those five drums will cover just about any sound that's required for a particular song."

I usually carry six to nine snare drums to sessions. I've always maintained that a drum loves to *live* in a certain place. You can tune a drum only so much, and then it starts to dislike it. When a producer says, "I need a fatter snare. Would you mind tuning it down a bit?" I'll usually respond

with, "I have a drum that sounds better down there. Would you like to hear it?" It's a lot less hassle, and it doesn't take as long to put up the snare drum that's required for the job.

I have an old Sonor rosewood 6 1/2 x 14, which I call my "Al Green" snare. It's like a low tom with snares on it. It's the only drum I have that likes a *Super Fiberskyn II*. That drum loves to live down low—and it's a killer! It's on "Runnin' Alone" on the Steve Perry *Street Talk* album, if you'd like to check it out.

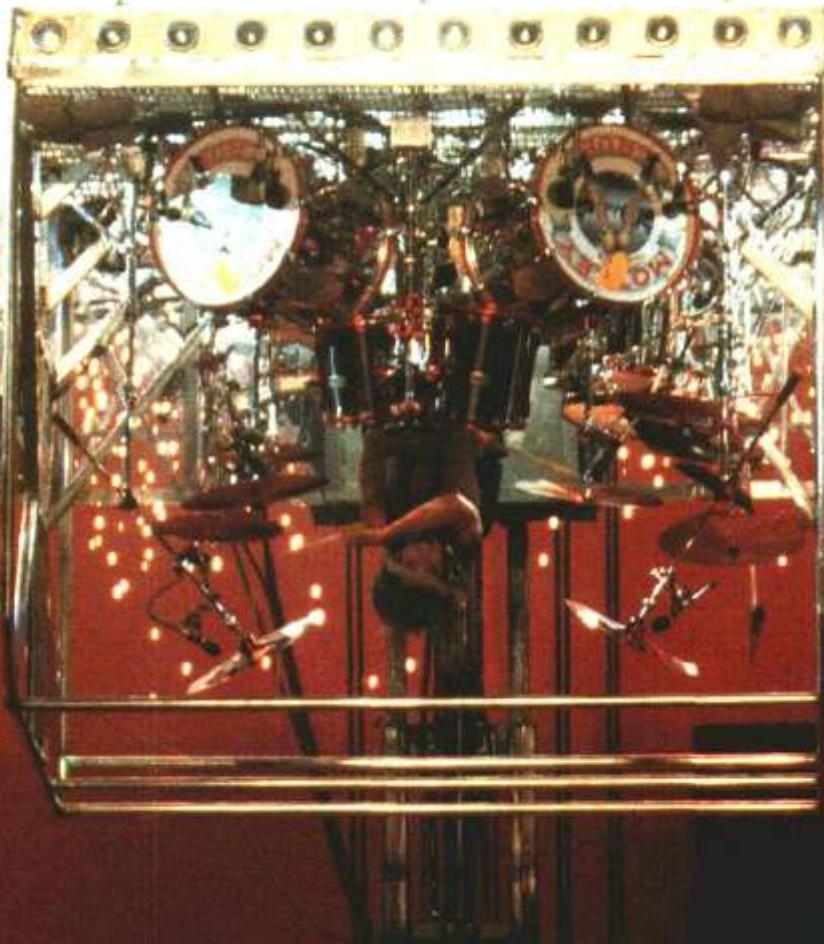
My main rock snare for over ten years is a plain, metal Rogers *Super Ten*. That drum loves it in the upper range, and it rings great with a clear *CS Black Dot*. An engineer friend of mine named Niko Bolas says that I tune it until the name "Remo" stretches on the head. I used it on "Only The Lonely" and most of the other Motels cuts.

I recently took delivery of a new Tama *Artstar II*, and the snares Tama sent are also killers. The carbon fiber snare has been used on the most cuts, and it's quite a distinctive-sounding drum. You can hear it on "Twistin' The Night Away" by Rod Stewart from the *Innerspace* soundtrack.

Tuning is a very subjective thing. The method that I relayed earlier from Lee Sklar is one of the most concrete formulas I've heard in years. Jamieson says he always starts with the top head, tuning as you would tighten the nuts on a tire, one across from the other. "I get it tuned to a comfortable pitch for that size drum, and then tune the bottom head slightly tighter—maybe a half step higher in pitch."

I try to set my toms in intervals of thirds. A quick reference, without checking a piano, is if I can play "In The Mood" on my toms. The best way to describe the tuning between my top and bottom head is that, when I tweak the bottom head, the drum will just come *alive* in volume and tone—when it's right!

If I know I have to change heads or make some minor repairs, I'll get to the studio at least an hour and a half before we're supposed to work on the drum sound. I always feel proud when a new producer sets aside two or more hours for a drum sound, and we get it down in half an hour or less. I love to hear things like, "This is the easiest set I've ever mixed." The point is that my tools are *always* studio-ready, so that I can get on with the more important job of making music.



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Getting The Most From Your Snare Drum

I like to think of the snare drum as sort of the heart of a drumkit. A good-sounding snare is mandatory for a good overall drumkit sound and helps to define a drummer's personal sound. Knowing what snare sound works for a particular song or type of music is certainly a skill worth acquiring.

Snare drums are also a source of much frustration for many of us. Sometimes, it seems impossible to get rid of sympathetic buzzes. Other times, despite all your efforts to tune it, your snare drum sounds "boxy." In most cases, some simple adjustments or some minor repairs will correct these problems. I rarely find a snare that can't be made to sound pretty good with some work.

Just to make sure we're speaking the same language, when I refer to "snare" or "snare wires," I mean the wires that lie against the bottom head. When I say "throw-off," I'm referring to the mechanism on the shell that lifts the snares off the head. The "butt end" is the stationary piece that holds the other end of the snares. I only mention these things because so many people confuse terms. Many people call the throw-off the "strainer." That's not incorrect, but let's just use one designation to avoid confusion.

Examining Components

Snare wires. Snare wires should be flat and in good shape. Take the snares off the drum, and lay them on a table or other level surface. Check to see that each individual wire lies flat. Sometimes a wire or two will get "sprung" out of shape. When this occurs, drummers often just cut the offending wires off—and this will get you through a gig or two. But you're much better off starting with a new snare set. Also, make sure the snares don't have a twist. When they're lying on a flat surface (or even when on the drum in the "off" position), it's easy to see if there is a twist to the overall unit. The solid metal or plastic pieces at each end of the wires in which the wires are fastened should also lie flat.

If you have any doubts about the condition of your snares, replace them. For most types of playing, 18- or 20-strand sizes seem to be the most popular and practical. My personal choice has always been Slingerland *Snappy* snares, because they're not too heavily chrome-plated and aren't too bright-sounding. Unfortunately, they don't seem to be readily available anymore. Yamaha and Tama both

make pretty good snare wires. I find snares that attach to the drum by plastic strips (instead of more traditional string) are nice, because they tend to lie very flat in the snare bed. If your throw-off is the type that won't accept these strips (some only have holes for tying the string), you might try to find some plastic-coated computer wire. I don't know why it's called "computer wire," but it's a very thin, braided cable that's very strong and will not break. If you can't find it at a drumshop, try an electronics supply store. I find it a better solution to broken strings than the thick cord some people use.

When you put the snare set back on the drum, make sure you have it centered properly. There should be an equal distance between each end of the snare and the edge of the drum when the throw-off is "on" and the snares are tightened up in playing position. This may seem obvious, but it's very important. One of my complaints with some of the cheaper snare sets is that they're too long and come too close to the edge of the drum. "Traditional-style" snares for a 14" drum should be about 13" long.

Most drum companies today make a more complex snare system using longer snares (Ludwig's *Super Sensitive*, Slingerland's *T.D.R.*, and other parallel-action types). The idea of this system is that the snare wires extend past the edge of the shell and are supported by a metal guide (or plastic on Yamaha's "O" series) that extends out from the shell on either side. These setups work well only when adjusted just right so that the snares lie absolutely flat against the head. The important thing is the height of these guides relative to the bottom edge of the shell. There is almost no snare bed with this type of setup.

If you have this type of snare mechanism, make sure that the snare guides are in the right position so that your snare wires lie flat—making contact with the head all the way across the drum—and are snug against the edge of the shell. A lot of drummers have problems getting and keeping a good sound with this snare system, although it's been around since the old *Radio King* days. I often get requests to change these setups over to a simpler throw-off-and-butt-end style—especially on older drums. In the next column, I'll go into that changeover process. (That will also be a good opportunity to show you how to plug holes in a wood shell and how

to cut a new snare bed.)

Regardless of which snare mechanism you have on your drum, keep in mind that snares don't last forever. Check them once in a while, and replace them when necessary.

Snare side heads. Another thing to keep in mind is that, although you'll rarely break a bottom head (or "snare side" head) on a snare drum, they do wear out. After a good deal of playing, the head loses its elasticity and helps create that "boxy" sound we are all familiar with. As a rule, you might change the bottom head along with every third batter head.

Other Factors

Muffling. I actually prefer to use as little muffling as possible on snare drums. However, a little muffling is often required—especially when the drum is tuned low. Many people use those mylar rings that lie on top of the batter head. Others use rings they've cut themselves out of old drumheads. These things really are quick and effective. My only objection to them is that they kill some of what I call the "good ring" in the drum as well as the buzz. I prefer to use a little folded piece of paper towel stuck on the head with duct tape. Touch your thumb and index finger lightly to the head at different points around the shell while striking the drum. You want to find the spot that kills the buzz without killing the sound completely. Then place your muffling pad there.

Tuning. If your snares are in good shape and you have a fresh snare side head on the drum, you should be able to experiment with different degrees of tension between the top and bottom heads, and with the tightness of the snares, until you find a combination that is pleasing. Much of the pitch or depth of a snare drum actually comes from the bottom head. If you want a deep sound, try tuning the bottom head lower than the top. Tighten the snares just enough so that they don't rattle. This works well for a fat backbeat.

If you want a crisp sound or need more sensitivity for tight rolls, you'll have to tune the bottom head tighter. You might also try a thin bottom head, such as a *Diplomat* Snare Side Head. Generally, a shallow shell depth, such as 5 1/2", will give a quicker response and more sensitivity than a deeper shell. As always, the key to success is to experiment and find what works for you.

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CLEAR CUT

by Hank Jaramillo

Beware Of The Simple Drum Chart

MUSIC KEY

Here we have a jingle chart that is unusual because the arranger wrote it to be played as written. Usually, a drummer expects to enhance an arrangement with his or her creative input. From my long association with the arranger of this piece, Bernie Hoffer, I usually expect to play his charts pretty much as written. He is a keyboard player and a great arranger, and he enjoys writing drum parts that can be played note for note.

This date was especially true to form due to the fact that I had to play it exactly as written. This chart is very deceptive, because at first glance, it appears to be very simple. Beware of the simple-looking drum chart. It can be treacherous.

While playing through this chart, I found myself stumbling at bar 11 (after repeating the pattern from bar nine). This was not a reading problem. I have been reading music for 37 years. I can read

anything. The problem is the tempo. It was derived from an eight-frame click that translates to 180 beats-per-minute. This tempo spells trouble when you have to play what is written at bar number nine and keep it going for 15 bars.

If you have trouble with this pattern at 180-beats-per minute, I have a simple solution for you. You must open the hi-hat on beat 2 at the exact moment that you play the snare drum and bass drum. Remember that precision is the answer. If your hands and feet are not in sync, you may get through only one or two bars before you fall apart. The same applies to closing the hi-hat. It must be closed in precise synchronization with the bass drum on beat 1. Do this, and I guarantee that you will be able to play this pattern at the right tempo. Remember that your role as the drummer is to be the "Rock of Gibraltar" while reading and interpreting the chart in front of you.

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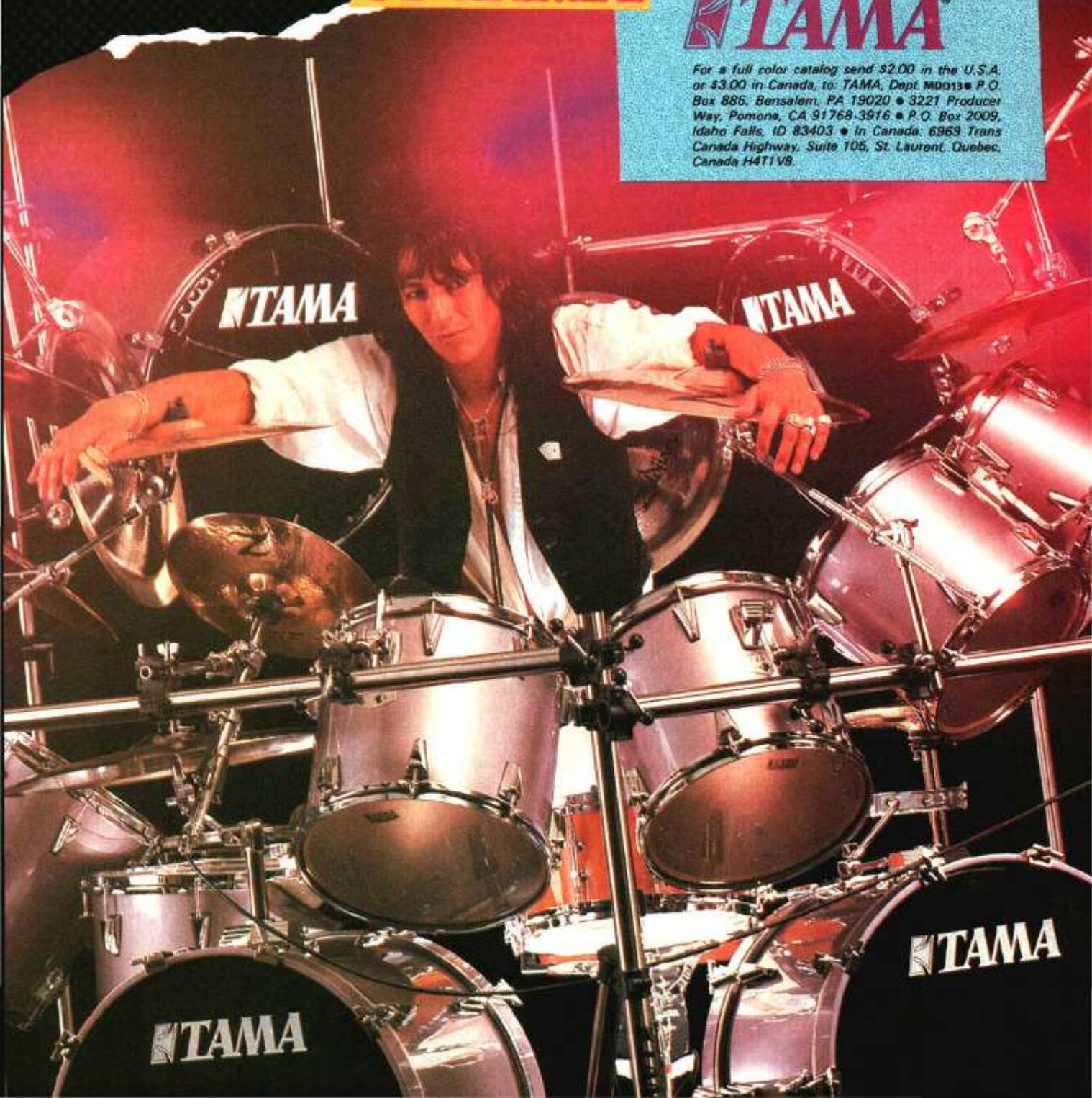
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England's Phil Seamen

by Simon Goodwin

Wednesday, October 11, 1972: We were two young drummers in London for the day. My friend had an audition in the afternoon, and I went along for moral support and to help with the drums. In the evening, we had to make a choice: head for home or go to a pub where Phil Seamen was playing. The decision wasn't easy. We had had a busy day, and we were tired and hungry. Not only that, but we had seen Phil before and we reckoned we would see him again. However, we went to see Phil.

He played very well that evening. The sensitivity he employed and the excitement he generated made an impression on me. I was thinking about Phil and his playing for the next few days. In fact, I was still thinking about him when I played my gig three days later, and I almost certainly made a few dancers nearly trip over their feet by trying to play a few Phil Seamen "licks." On the way home from that gig, I turned on the car radio, and there was a drum solo. I turned it up. When the music stopped, the announcer said, "That was Phil Seamen, who died yesterday." I had to stop the car. Not only did I feel numb, but my eyes were full of tears.

I'm sure that my reaction to the news of Phil's death was shared by numerous other people who didn't know him personally, but only as a performer. There was a great sense of loss. He was only 46 years old. He might have lived and played for *decades* after that, but now he was gone and all that talent was gone as well.

Phil's career probably suffered too many ups and down for him to have been *up* long enough to really qualify for the title of "star," but he had a considerable

following made up of three groups of people: There were the musicians and the knowledgeable jazz fans who knew what Phil was doing and could understand and appreciate it. There were the people (amongst whom I would include myself, at the time) who didn't understand it all but were influenced by those in the first group, whose opinions they respected. Then, there was a third group. These people were not particularly interested in the musician, but in the *character*. A character in any branch of entertainment will attract attention in the same way that a first-class sportsman who has a reputation for eccentric behavior will attract viewers who don't usually follow that sport. Phil played a really bad solo just before a break one night, but as he left the stand, the audience applauded him to the rafters. Phil walked over to fellow drummer Trevor Tomkins and said, "They don't come to see me. They come to see England's greatest junkie!"

England's greatest junkie he might well have been, but he was also England's greatest jazz drummer. The problem was that he was almost a caricature of what certain people expected him to be like: the gaunt face, the short haircut, the '50s suits often worn with a roll-neck sweater that never quite looked tidy, the stooping gait, the eyes closed for much of the time while he was playing, and above all, the infamous "habit," which was no secret. All this helped to give him the image of what Trevor Tomkins summed up as, "the bad novelist's impression of the epitome of a jazz drummer." And all this was before you even stopped to consider that the man was a genius.

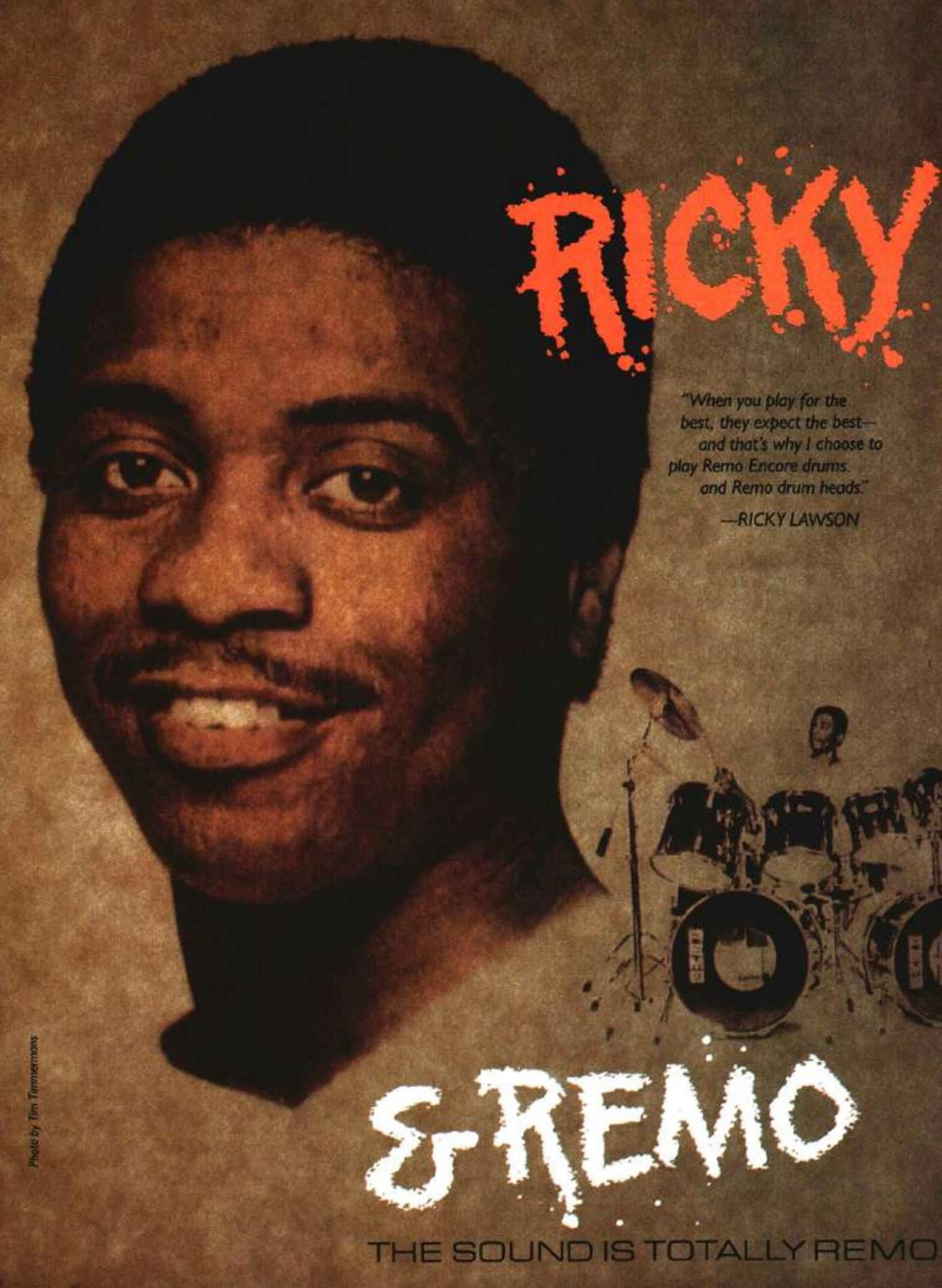
It's easy to imagine that great improvisers are born rather than made, but Phil, for all his natural ability, paid his dues just like anybody else. It seems that he had quite a lot of encouragement from his parents; he actually started playing at the age of six. As a teenager, he played in a local dance band whose annual high spot was the mayor's ball for which they got paid just under one dollar per man.

Back in the late '40s and early '50s, when Phil was making a name for himself in the

dance bands of the day, jazz was much more prominent in the repertoire of those bands than it is for bands who play for dancing today. Phil started out at the tail end of the big band era, and although he was later known mainly as the small-group player, it was as a big band drummer that he first made his reputation. The high spot of his big band career was with the Jack Parnell Orchestra. Jack Parnell was also a drummer, and while fronting his own band, the man Jack chose to have behind the drums was young Phil Seamen. The climax of a performance by the band was when the two drummers would play a duet, or a "battle" as it was seen by the public. Brian Blain (now editor of the British Musician's Union journal), writing in *Cream* magazine soon after Phil's death said, "In my prissy jazz fan's way, this was the part of the evening I liked least and it was this image of Phil Seamen, playing to the crowd, revelling in being the notorious big bad *jazzman*, which stuck with me for years, even after I got to know him and began to find out that his approach to music was in fact deeply serious."

Phil moved out from the relative security of a band with commercial success, and started moving in circles in which the attitude towards jazz was uncompromising. During the mid-'50s, he played with bands led by Ronnie Scott and Tubby Hayes, and his reputation as a player enabled him to get some lucrative employment in the studios. One of the high spots of his career must have been when, in 1958, he played in the pit for the London production of *West Side Story*. It's a notoriously difficult show to play, and when it first came to London, it was breaking new ground. The top jazz musicians in the orchestra were playing alongside top symphonic musicians, and the drumkit player needed to have an extremely high standard of improvisational ability as well as a high standard of reading.

Allan Fry was the percussionist who played alongside Phil. Although from an orchestral background, Allan was no stranger to jazz. "Phil was a nice man and a great player," he said. "We became great friends, despite our different stand-



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ards and backgrounds. Some sections of the show were based on percussive choreography, which would involve Phil playing solos. So many drummers in those days seemed to base their breaks on rudiments, but not Phil. He would be playing rhythmic and melodic patterns. I could always follow a *theme* in his playing. He took this sort of thing to a higher elevation. I had never heard anybody do anything like it, and that includes the Americans."

The London production of *West Side Story* was a great success. Leonard Bernstein saw it and was thrilled with the high standard of the London orchestra, and by the excitement created by Phil and Allan in

particular. But even in this structured and regimented situation, Phil's individualism and eccentricity showed through on occasion, to the extent that you can't help wondering how he was able to keep the job. Allan Fry told how Phil would actually stand up and shout at members of the audience if he thought they were making too much noise coughing or unwrapping sweets. There was a conductor of the show with whom Phil shared a mutual antipathy. "At one time," said Allan, "every tempo set by that conductor was nullified by Phil. He would fight him just to needle him. Fortunately, he didn't fight me; I was able to take the tempos back."

Phil grew up enjoying the records of Count Basie, Benny Goodman, and Jimmy Lunceford, and the British bands with which he started to play professionally owed a great deal stylistically to the American swing bands. But it was the new American jazz of the late '40s and early '50s that touched his soul and influenced not only his approach to music, but his approach to life.

Kenny Clarke, the father of bop drumming, was one drummer in particular whom Phil was known to admire. The fact that Phil's musical heart was in the same place as Kenny's is illustrated by the fact that, after Kenny started living in Europe, Phil was always his first call to sub. Trevor Tomkins told me, "He liked his jazz to swing. It was the timing—that essence of *feel*—that Phil loved in Kenny's playing. He was not very keen on what he called 'brain music,' but sometimes he would turn around and surprise you. There's an album he made in 1960 with Joe Harriot called *Free Form*, on which Phil's playing sounds so good that he was obviously enjoying the music. He sounded great with a big band, too. There was never any question of him being restricted by style."

His hands moving over the drums with the independence of a player steeped in the bebop spirit, Phil would be playing the *music*—not just the rhythms. Never a man to sit back and coast, he wasn't a drummer to use technical tricks either. This attitude was very noticeable in his solos. Using only four drums, Phil would get so much light and shade that you never wondered how much more interesting he might have sounded with more. He could change the direction of his hands while moving around the kit with consummate ease. The sound was everything. There was never any question of him playing the drum that happened to be under his hand, or moving around in a logical sequence for its own sake. Flurries of notes came from Phil's tom-toms. Yes, he was playing paradiddles, triplets, and flam triplets, but they were only a means to an end. Rudiments don't automatically sound like that. Playing sometimes with hands crossed or sometimes using crossovers on those two toms, he was getting the effect of an African drum section playing a hemiola rhythm.

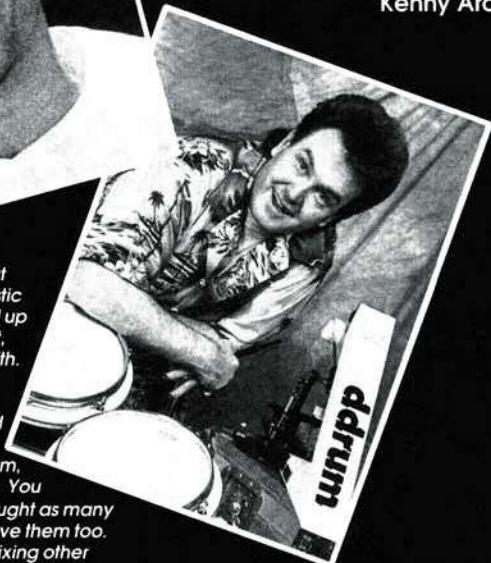
Ivor Arbiter's company owned Drum City in London, and Ivor knew most of the top drummers. "There were lots of excellent technical players around, and Phil was up there with the best of them. The strange thing was that, when he played, to me, he just didn't look right. He was one of the few people around using matched grip, but that wasn't it. He had a lopsided appearance when he played! But believe me, he could do what the others did *and more!*" Trevor Tomkins summed up Phil's unconventional approach: "He was a *natural* player. He was a studied musician as far as his influences were concerned, but his

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school of learning was the actual playing. He was his own man."

Probably the most well-known drummer to benefit from Phil's teaching was Ginger Baker. These two shared an interest in African rhythms, and the possibilities of incorporating them into jazz and rock drumming. In 1969, Phil became a member of Ginger Baker's Airforce. Ginger was able to present Phil to a new audience who would otherwise not have heard him. Phil and Ginger remained firm friends and appeared together on subsequent occasions.

During the '60s, Phil played with a number of visiting American jazz artists, both at Ronnie Scott's Club in London and on tour. It would be pleasant to report that they were all knocked out by his playing. Many were, but a few were not. There was a saxophonist who resented Phil, possibly because he felt upstaged by him. And there was a trumpet player who was openly contemptuous of Phil's playing. Trevor Tomkins saw this happen. "The trouble was that Phil was playing badly. He just couldn't handle the fast tempos. Criticism was justified, although not in front of the audience. I saw him play during the last ten years of his life, and as time went by, the number of bad nights increased. That's the tragedy; he wasn't always up to his usually great standard."

Phil could have made a very good living playing in London studios. But he probably didn't want that, and as the recording industry became more high powered in the '60s and Phil became less reliable, the producers became less and less willing to take a risk with him. He had the misfortune to be English at a time when English jazz musicians were considered to be the poor relations. If he had gone to America, it might have been a different story, but America was closed to him just as the London studios were. There was always work playing jazz in clubs and pubs, and occasional broadcasts. However, not only had he devoted his life to playing a music for which there was a limited following, but his unreliability made him a bad risk. If he made the gig, his playing could be wonderful—or less than adequate.

I remember hearing the late Tubby Hayes (saxophonist, vibist, and long-time musical associate of Phil) saying on the radio that Phil had looked like death for so long, and yet continued to live, that everybody imagined him to be indestructible. Allan Fry told me that Phil would warn other people against the use of drugs. But he was a role model for younger musicians, and there was always a danger that what he

did was stronger than what he said. Perhaps Phil showed that drugs, rather than enhancing musical creativity, can in the long run destroy the mind from whence the creativity springs, and the body with which it is expressed. However, everything that Phil did was part of being Phil, and if any aspect had been different, the balance would have been different.

A few weeks after his death, I saw his drums in Drum City. I remember a notice saying they were Phil Seamen's drums, but I can't remember whether they were for sale or just on display. I sometimes wonder what happened to those drums. They might have been taken and used by some-

body, or they might be being kept somewhere as a memento, perhaps to appear someday in a jazz museum. But without the musician to play them, the drums are, of course, no more than a collection of wood, metal, and plastic. Phil Seamen was an artist, an individual, and a master. What he produced in the way of music came from the soul. The instrument was only the medium. Fortunately, some of his work exists on record. That is how he should be remembered.

The author would like to thank Brian Blain, Trevor Tomkins, Ivor Arbiter, and Allan Fry for their kind help in the preparation of this article.



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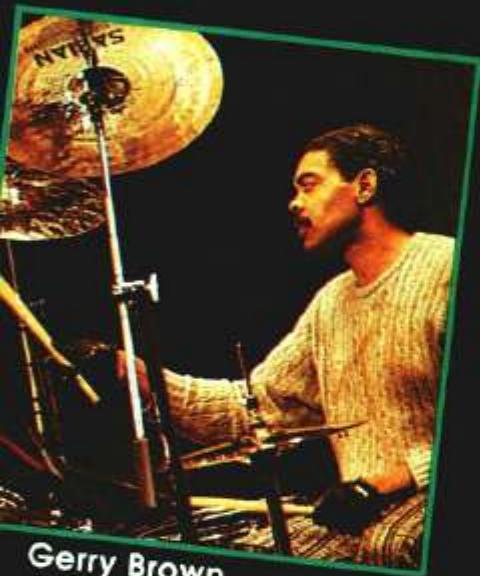


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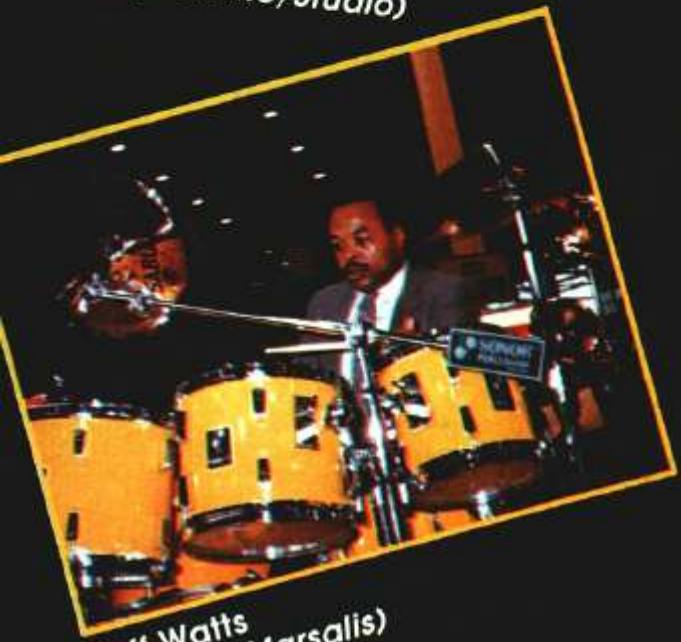


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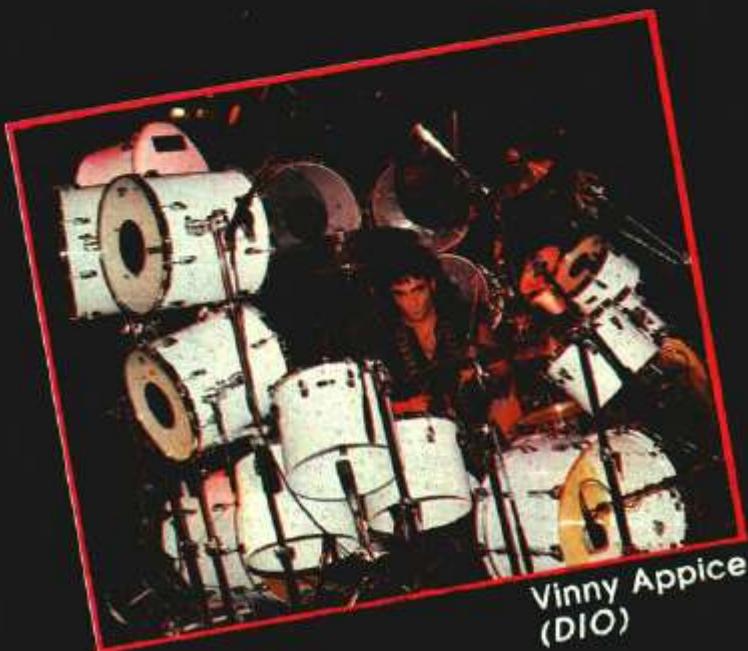


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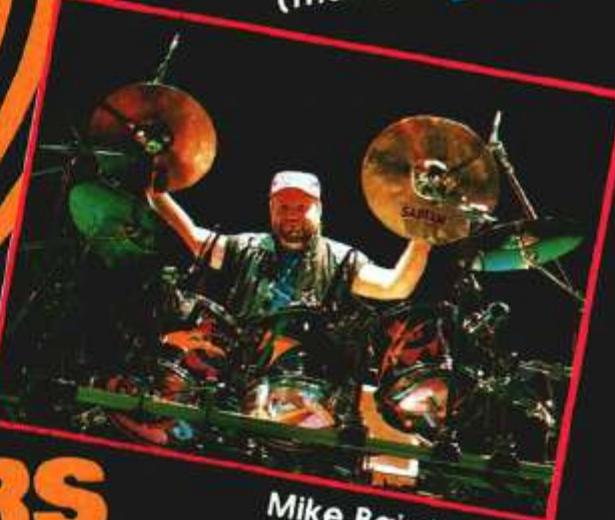


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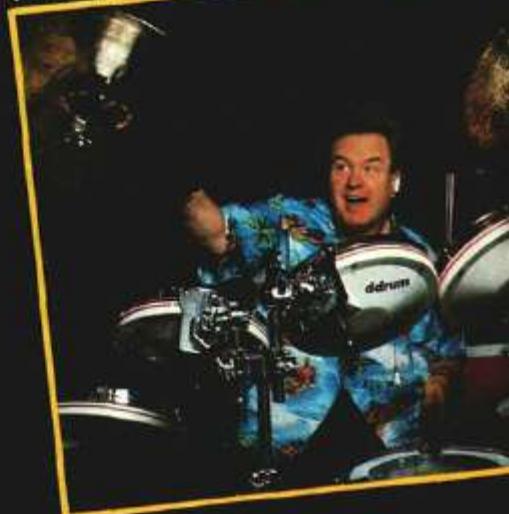
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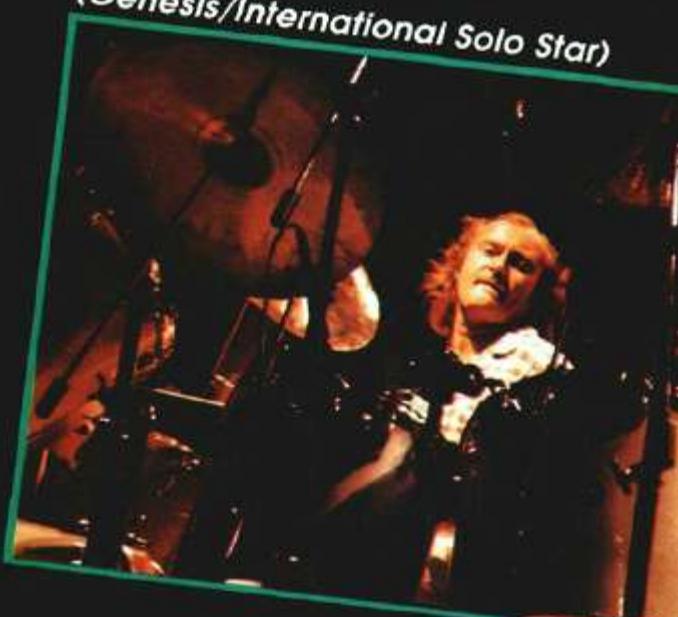
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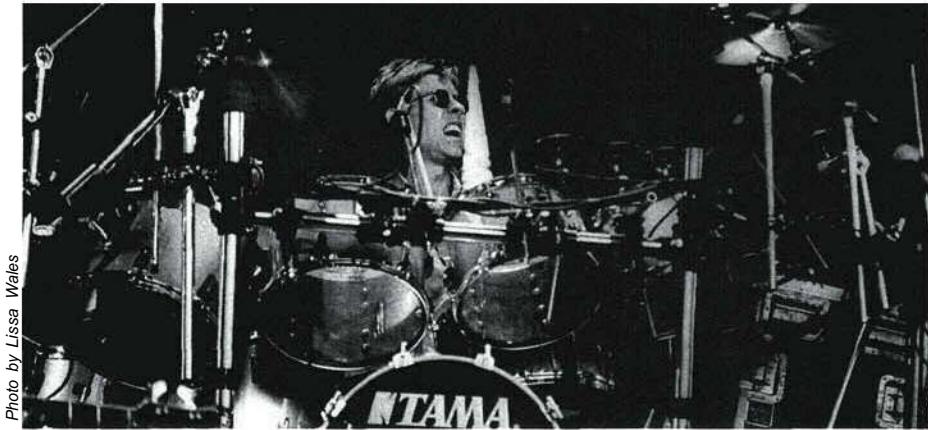


Photo by Lissa Wales

Gould continued from page 21

were writing in the studio, and it often wasn't until after we had been performing a song for a while that we would realize what could really be done with it. We weren't always getting the best out of the rhythm tracks. So there I was playing these very simple drum parts. What could be easier than playing the hi-hat with the left hand? I found that I had a lot of freedom of movement with the right hand. I could do something on a tom-tom over on the right, without having to worry about how to get back to the hi-hat.

SG: Do you still work the same way in the studio?

PG: No. Actually, it's not as much fun as it used to be. It's a more controlled environment now. It's basically down to time. We

don't have a lot of time in which to record. We did *World Machine* in five weeks and *Running In The Family* in seven, which by today's standards is quite quick. There's a lot of technology involved, usually to save time. We use sequencers and click tracks, and on the last album, we used a Linn 9000. With these kinds of restrictions, it isn't enjoyable; you're working to a specific end, trying to achieve something. You can't be spontaneous in that environment, so usually most of the creative thinking happens before we go into the studio.

SG: What did you use the Linn for?

PG: It's on "World Machine," "Lessons In Love," and "Children Say." I programmed the bass drum and snare drum parts on the Linn. Then I went out and played the hi-hat, the cymbals, and the fills

on the kit. Some people might find this surprising, but there were reasons for it. I'm not altogether happy with them, but it is expediency at work. For instance, we had eight days, at one point, to record a single, and we couldn't get a drum sound we were happy with for love or money. I'm still not sure how I feel about that, but I was able to get an interesting combination of sounds. I put a couple of snare drum sounds together and programmed that in as a basic backbeat. Then I went out and used the snare and hi-hat on the kit, and I was able to do some things with the snare that I wouldn't have been able to do if I had had to play the backbeat; I wouldn't have been able to get the same attack, because dynamically, it would have been impossible. So I get a much more interesting combination of sounds with the snare in the room and the snare on the Linn than if I had played the whole thing. The potential is there, and I'd like to get back to that sometime. I'd like to do it, *not* because we can't get a drum sound or we're short of time, but for *positive* creative reasons. Drummers have to be aware that you have to be able to play with machines. Fortunately, I don't find it a problem, although sometimes it isn't as much fun.

SG: How do you lock in with the sequencers on stage? Is there a click to bring you all in together?

PG: There is often a click. It depends on whether everything starts simultaneously.

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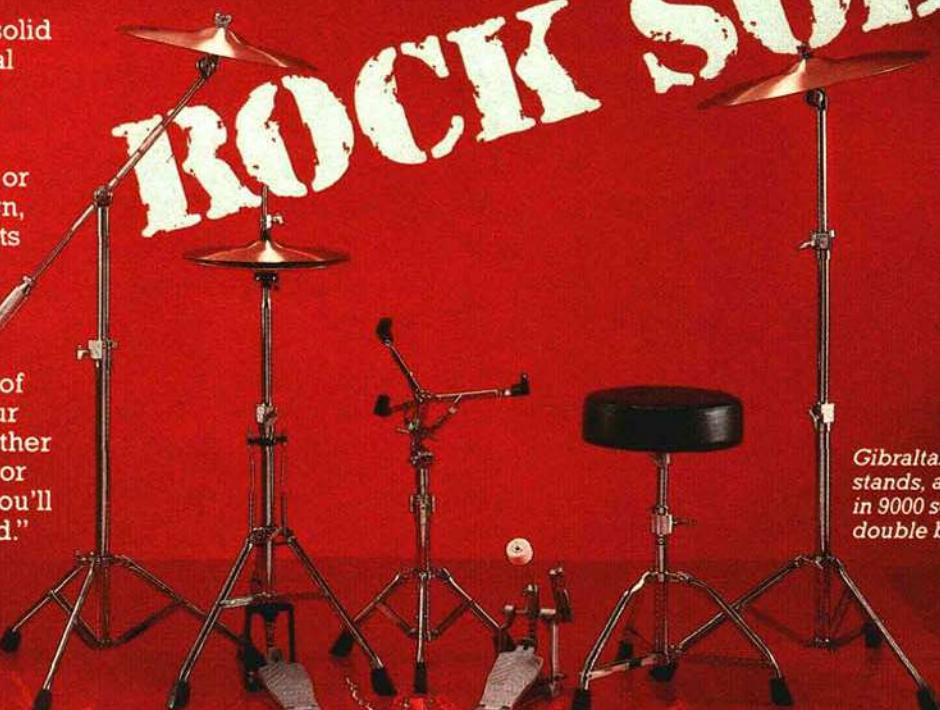
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On "The Chant Has Begun," there's no click; I count in, and Mike starts the sequencer on my count. It just starts with a riff. "Hot Water" is another one like that. SG: Your count needs to match the speed of the sequencer, doesn't it?

PG: Normally, we find that we've played a song so many times that picking up the correct tempo isn't a problem. It's a basic musical requirement anyway. I was at a Billy Cobham clinic in London in 1978, and someone actually had the audacity to ask, "How do you keep time?" A drummer actually asked that question! Time is a concept that you have to understand. It isn't something you discuss.

SG: But there must be secrets for developing it. Surely that's what the person was after.

PG: There are ways of developing your awareness of *tempo*. There were things they taught me at the Academy, like thinking of a particular piece of music that you know is at, say, 100 beats-per-minute. So you put that in your mind, and it takes you to that tempo. You can educate yourself to see so many beats-per-minute on a piece of written music and count yourself in at that tempo. I don't have that type of time, like I don't have perfect pitch, but when I have a musical idea in my head, I can always count that number in at the same tempo. Something like "The Chant Has Begun" sounds the way it does, because it is in a certain tempo and at a certain pitch. You

hear the melody in that tempo and in that pitch, so you can sing it in your head and lock into the tempo.

SG: Mike controls the sequencers, but you control the drum machine, don't you?

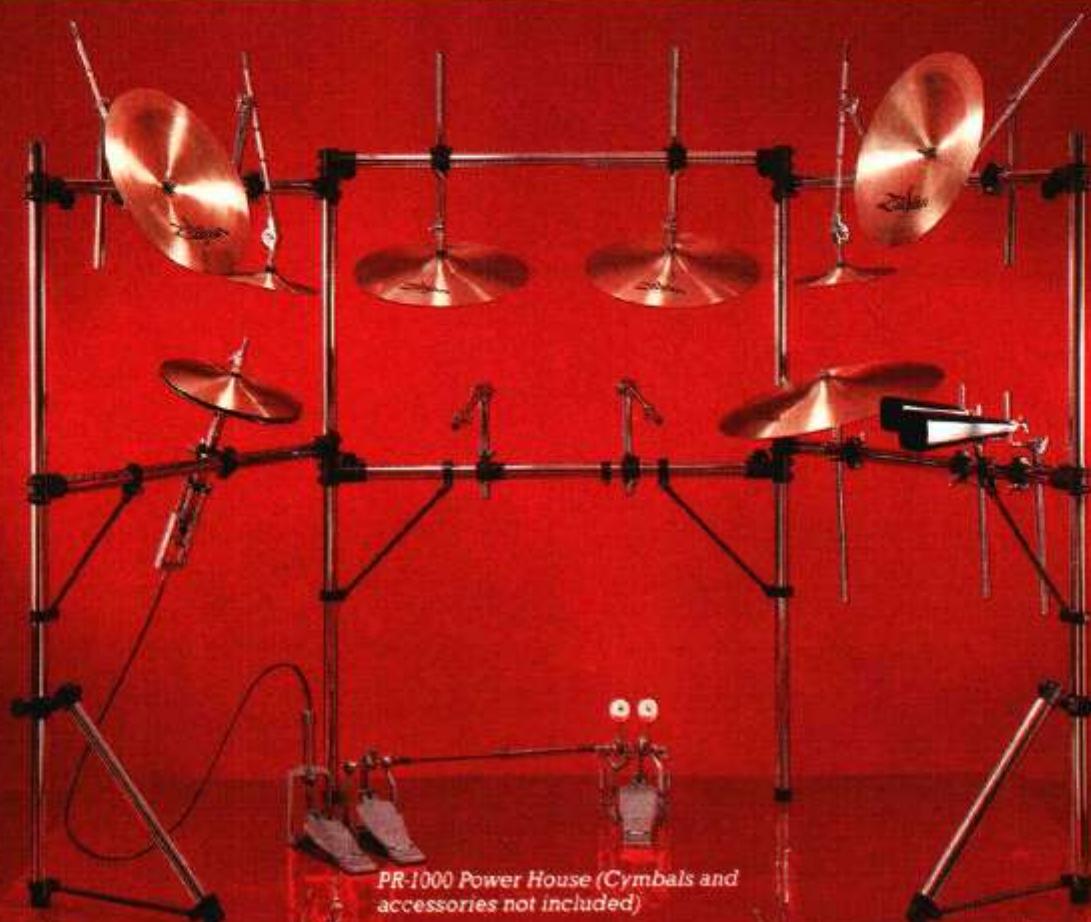
PG: Yes, in the present number we are using it for, Mike plays the first two notes. I click the sticks to bring everybody in and start the Linn with a footswitch on the downbeat. There have been problems, actually. One night it felt too slow, and I went to check the tempo button. Now, one of the major design faults on the *Linn Drum* is that the tempo is set with a knob you spin around. It isn't something you can program into it, and the slightest touch can send the tempo up or down several beats. On this occasion, I tried to adjust it, which isn't easy while I'm playing. I knocked it, and it went flying off. It's very fragile. Even the vibrations on stage affect it. You might have it set at 118, but you can watch the display and see it wavering between 118 and 119 because of the vibrations. It doesn't give you a lot of confidence.

SG: Your snare drum sound, particularly on record, seems to be much crisper than is currently fashionable.

PG: That goes back to my very early days, trying to copy Dave Mattacks' snare drum sound, which turned out to be a rimshot. In the process of doing that, I tuned my snare drum up so high that I got used to it being like that. I've always liked my snare

drum high. Over the years, it has gotten slightly lower, but I always hear snare drums up there. I have had some grief from engineers about this, because for years, the norm has been a *big* snare drum sound. Drums have suffered from a swing away from the player having control of the sound. There was a time when they would put some mic's around the kit, and it was up to the drummer to produce the sound. Then all that changed, and the drum sound became the domain of the engineer. So you would take a drum into a studio, and the engineer would use his effects on it and completely change the sound. So it didn't really matter what sound you had there to start with. Then there was the *Linn Drum* mentality: People wanted to hear real drums sounding like a Linn and have been reluctant to accept anything else.

Now, I like to think that people's ears are beginning to open up again and accept new influences. The groove isn't dictated by the fact that you've got a huge snare with a great big handclap on it. The groove depends on whether the musicians are playing music that *has* a groove. It doesn't matter if your snare drum goes "tock" or "durf." If the music isn't grooving, the difference in a drum sound isn't going to help it. You can listen to things that Prince has done recently, and a lot of the snare drum sounds are *small*, like on the old James Brown records. I've always heard it like that, so if it becomes acceptable, I'll be



KAMAN

pleased because I'll be able to tune it back up again.

SG: You have a very open, melodic type of tom-tom sound. Is that something you have always gone for?

PG: This goes back to the Cobham influence. I've always seen the tom-tom fill as a melodic statement. It should be as singable as the melody, the last piece of the solo, or the vocalist's last statement. I think that, if you think musically on any instrument, you will play musically. Take Talking Heads: Chris Franz isn't a particularly great drummer, but in the context of the ideas, his playing is musical. Anybody doing anything else in that situation

wouldn't allow the ideas to come across to people. What you get from the music is the idea. There's no overembellishment, with stuff being thrown at you that you don't really need to hear. It's as musical as hearing Miles Davis play "In A Silent Way." You could say that less is more. Having said that, I do like to hear a bit of [sings and mimes a busy tom-tom fill] sometimes. [laughs]

SG: What about your use of Simmons?

PG: Rather fragmented at the moment. In "World Machine" where we have the Linn playing a pattern that goes across the beat, I play off that on the Simmons. Mostly the ideas are based on things that happen in

the studio. I do think that the potential for Simmons is great, though. I've got the MTM on the rack and the SDE, which I haven't set up yet because I haven't had the time. But I've been reading the manual, and there are lots of things I mean to explore. A drummer can play keyboard parts, set up a pad, and play an arpeggio or hold a chord. It's going to be a big challenge to drummers in the future.

SG: Isn't this getting away from the drummer's role in music?

PG: I'm really not a purist. I think that a drummer being able to sit behind a set of drums and have access to other ways of thinking can only be a good thing. A keyboard player can play percussion sounds and vice versa. Through MIDI, I can link up to a keyboard and get sounds from that. It can only be healthy; the nature of music is changing anyway. At one time, there was resistance to the electric guitar, and even now some people won't accept an electric bass as a bona fide instrument. Any limitation that is placed on people's musical thinking is a mistake. Okay, so it's easy for people without much musical knowledge or talent to sit behind a bank of electronic equipment and make something resembling music, but you can't ever take away the quality of ideas. Whether people are using technology totally or producing all the sounds acoustically, it all comes down to the quality of their ideas. Neither good technology nor good technique can cover up the fact that you have nothing to say.

SG: Could we have a rundown of your acoustic equipment now?

PG: Right. I use Tama's Granstar series drums. The Granstar drums are normally produced in power sizes, but I specially requested mine in standard sizes. In other words, the 12" tom is 8" deep rather than 10" or 12" deep, and the other toms are of similar proportions. The head sizes on my rack toms are 11", 12", 13", and 14". The floor toms are 14" and 16". The bass drum is 16" deep by 20". The snare drum I'm using at the moment is the Artwood series, 8" maple. I have used the Bell Brass drum for a long time, which, if anything, is better for producing the top end that I like, but I am enjoying the Artwood for a change.

SG: Did you say an 11" rack tom?

PG: Yes. I used to have two 12" tom-toms, with the first of them tuned quite high. I tried a 10", but I seemed to lose something with it. So Tama offered to make me an 11", and it's a great sounding drum. It isn't so easy to get heads for it. That's the only drawback.

SG: Why do you want standard-depth drums, rather than power sizes?

PG: I like the attack with the shallower drums. I've got an Artstar kit, which is deeper. There's something about the sound that is not immediate enough. I was using a Superstar kit for six years, before Tama gave me the Artstar, and after a

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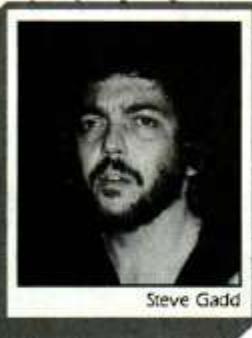
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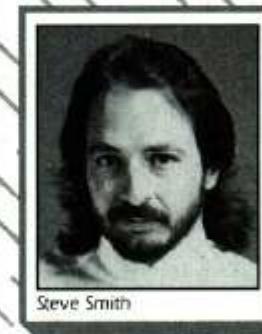
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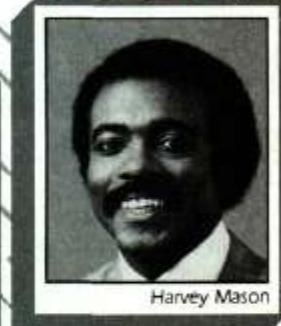
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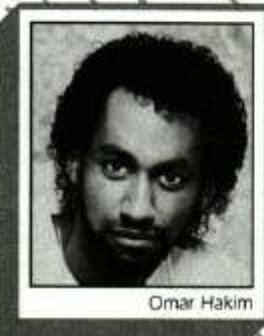
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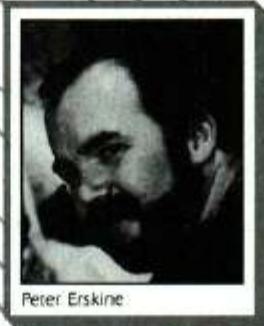
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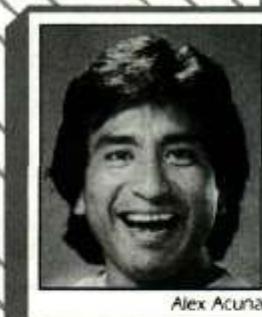
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Vinny Appice



Alex Acuna



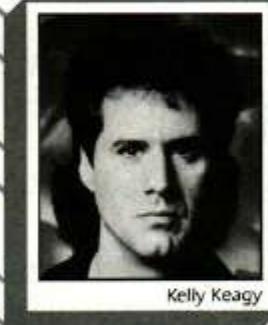
Rod Morgenstein



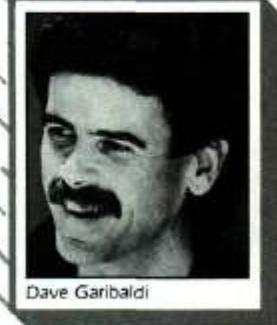
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while, I went back to the *Superstar*. I'm just used to hearing and tuning that size of drum.

SG: Tama has revamped all of its lines recently. Do you see the *Granstar* as an improvement in terms of sound quality, or is it mainly a matter of updated fittings?

PG: There is a brighter quality to the tone of the drums. I put that down to a different finish on the inside. I had to put some very hard lacquer on my *Superstar* kit to get that extra edge, but the *Granstar* has it already. The bass drum is one hell of an improvement. For me, it's the best bass drum that Tama has ever made. I've had an *Artstar* bass drum of the same size, and I've listened to drums from other manufacturers, but this one suits me best.

SG: I notice that you use a 20", when most people in your situation would use a 22" or 24".

PG: I have always seen the *snare drum* as being the center of the sound. The bass drum is a solid, tightly packed sound down there, while the snare actually occupies more space. I like the Harvey Mason type of bass drum sound: wooden, almost like someone knocking on the door. It's the immediacy again. I have actually recorded with a 24" bass drum, but I didn't like it. It's so big that it makes me feel sluggish. I'm not a muscular drummer. I don't have the physical power of some players. I don't hit particularly hard, but I like the sound to be *there* when I hit the drum. I don't want to have to wait for it.

SG: On the subject of new gadgets, I see you are using the rack system.

PG: Yes, the new *Power Tower* system. It's really good stuff. It's much more flexible than any other system that I know. You can have any setup you like with it. All the mic's and all the cymbal stands are on a rack with the toms. There's nothing on the floor except the bass, snare, hi-hat, and the stands for the rack itself. It gives the appearance of the kit much cleaner lines, but it also makes everything much easier to position. B.P., my drum tech, really appreciates it, because although it took quite a long time to set up initially, once it's there, you've got all the positions and angles already set. It's easier for the sound guys, too: The mic's can clip on in exactly the same position every time.

SG: A problem that I would expect to find when you have drums, cymbals, and mic's mounted on the same piece of metal is one of sympathetic vibrations.

PG: Yes, that could be a problem. The way we get around it is to have rubber mounts for the mic's. This negates any vibrations that go from the rack and up the shaft to the microphone. The toms are gated slightly to prevent spillage, and that helps.

SG: What mic's do you use?

PG: It's a Beyer 88 on the bass drum, AKG 414s for the crotales and bell tree, and Shure 57s for everything else.

SG: What about sticks and heads?

PG: The toms all have *Pinstripes* on top and clear *Diplomats* underneath. The snare drum has a C.S. *Pinstripe* batter and a *Diplomat* snare head, and the bass drum has a *Pinstripe* batter and a silver front head by Tama. My sticks are Pro-Mark 707, Simon Phillips model.

SG: Cymbals?

PG: All Zildjian. The hi-hat on my left has 14" *Quick Beat top* and 14" K bottom. The remote on my right has a 14" K top and 14" Z bottom. Then there is a 16" *Medium Thin* crash, a 16" *Paper Thin* crash, a 17" K, an 18" A *Heavy Crash*, a 20" K *Heavy Ride*, and an 8" splash. We've mentioned the bell tree, and the crotales are tuned to F, E-flat, and B-flat.

When I was in America, Colin Schofield of Zildjian asked Lennie DiMuzio to pick out some cymbals for me. I got some incredible K crashes and crash rides. I wouldn't use those on the road. Actually, I almost feel like locking them away; they are such wonderful sounding cymbals. It was at that point that I realized we had made an impression on people. I couldn't get a deal with anybody for love or money, for years, and when people start doing things like that for you, it must be some measure of achievement—something to be proud of. It took me back to a time when I just couldn't afford hi-hats. I'd just bought a new Ludwig kit, but for two years, I couldn't afford a decent pair of hi-hats to go with it. It's amazing that it seems like, one minute, you can't afford cymbals, new heads, or a bass drum pedal, and the next minute, people are throwing stuff at you.

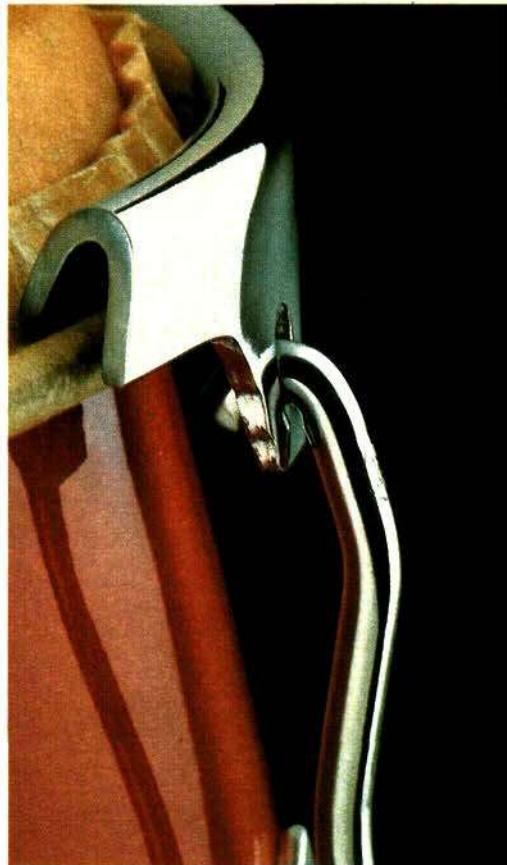
SG: It's the problem about endorsements: The companies need to give their products visibility and, therefore, credibility, but the paying customers are getting wise to the fact that, with all this stuff being given away, it pushes up the companies' overheads. So the prices in the music shops are higher. They say that half the money spent on advertising is wasted, but you can't tell which half.

PG: Some companies are a bit careless, I think; also, some drummers take liberties. They go to the warehouse and just grab everything they can. They really go for it. Also, I know people who reluctantly accept new kits when they would really be quite happy with the old. But I've had two new kits from Tama in the last seven years, which I actually think is reasonable. I've been touring during that period with the name on my kit, so there is a point at which it balances out. The product is seen and heard by so many thousands of people each night.

SG: What do you like to have in your monitors on stage?

PG: I have a Meyer bin and two Meyer wedges at the back, and a wedge on either side. I have drums through everything, so that I can get an across-the-board sound, and I don't have to have anything too

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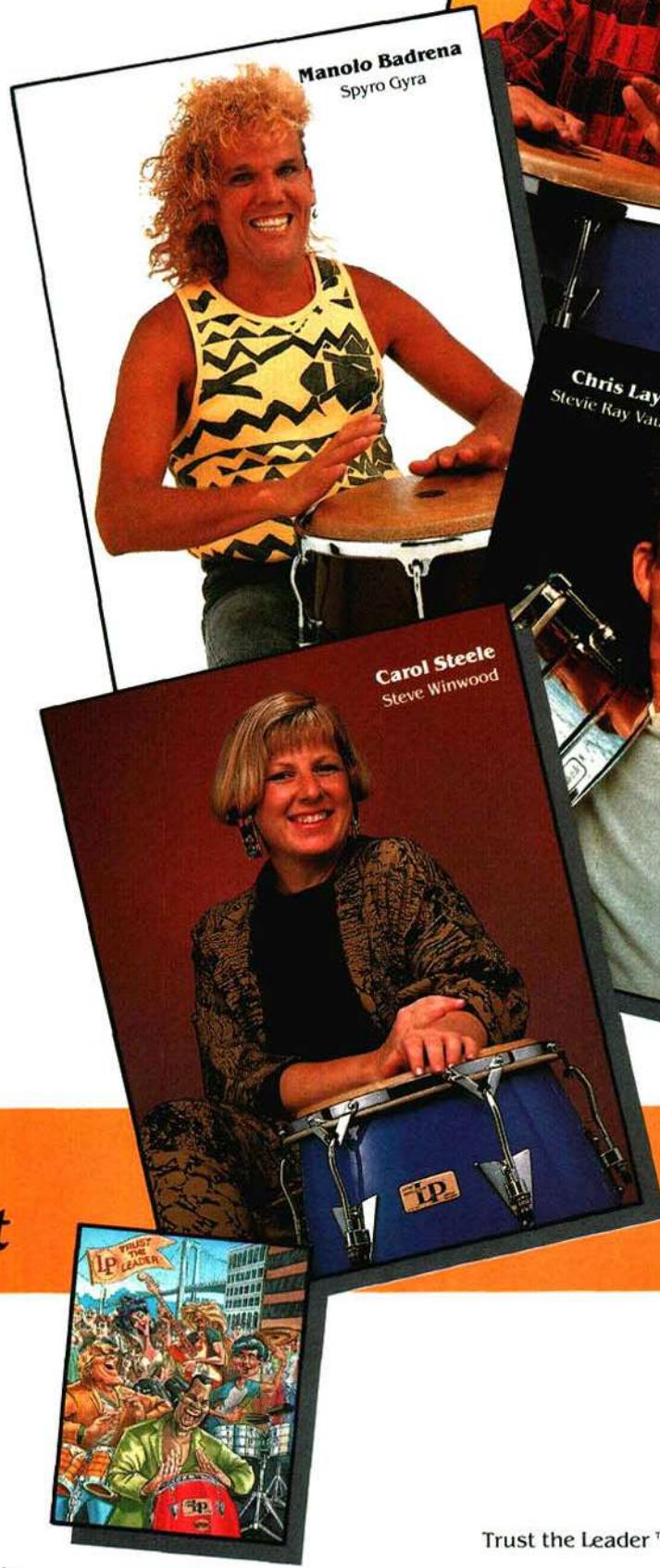
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loud. I have a spread of keyboards and sequencers and the bass in the wedges at the side. I don't have vocals, guitar, or sax. I can hear enough of them anyway, and if I have too much stuff coming through my own monitors, it can get confusing.

It's odd the way things happen with bands. As a band moves up, the situation changes. When you are playing in clubs, you might be competing with each other for the sound, but you're *hearing* each other and you're playing off each other. You can't escape from the guitar bellowing out of the back of the amp, and the bass is right here. Because of the closeness, it's easy to lock in together. But when you play

in larger places, you are more spread out, and even with all the sound equipment to help you, you hear things differently. There are occasions on stage now when I assume that Boon is going to be on that beat with the guitar chord, and I assume that Mark is hitting the bass with that bass drum beat. I sort of hear these things, but not in the way I used to. It comes down to the years of experience we have had playing together.

SG: Is keeping fit important to you?

PG: Generally, the sets keep me fit at the moment. When we get out to Europe, Nigel, our "minder," is going to get us all swimming and doing a bit of running. At

the moment, I do about 20 minutes of stretching before the show. It's some basic yoga that I've picked up. Playing the set is definitely a physical workout; I come off drenched in sweat. Before the current tour, we did about six weeks of flying about on promotional things, so we weren't in the best of physical condition before we started. It has taken a bit of time to get from practice-room chops to stage chops. That takes about twice the energy, and the muscles can tense up. I'm not a particularly powerful guy. I think that Omar Hakim and I are the two skinniest drummers in the world, [laughs]

SG: It's the second time you referred to your build, but I would say that you use a rock technique rather than a jazz technique. Are there any tricks you have found for developing this?

PG: It's stick control. The kit is all laid out so that, if I close my eyes, I know where everything is. I don't have to look where I'm hitting. I just bring the stick down. It's wrist action, but the weight of the stick is very important. That delivers the power. I hold the stick quite far back, so that I can get a lot of forward motion from the wrists. Actually seeing Omar Hakim play made me sit down and appraise myself. He's so loose. It made me realize that I had been burning off a lot of energy needlessly, when all that was required was to lift the sticks slightly higher and be more fluid in my movements.

SG: Do you think that you are, generally, able to assess your achievements and the effect that they have had on you and on other people?

PG: There was probably a time when we thought we knew more than anybody else, but now we realize that we are just one of thousands of situations that are going on all across the globe. We're just part of the picture. When you take things in that context, you get a little more humility and become more realistic. For me, making a record is a year-long process. It's all the thinking that goes into it; I'm building up ideas over the course of a year. Most of these things come into play when we get down to doing the album. I'll call on all those trains of thought and chance encounters. Then when the albums start selling two or three million instead of 300,000, it's very satisfying because you know that you are getting through to a lot more people. There are people who hear it in their cars, on the radio—not just the people who buy the record. But you have to keep the perspective that a pop record can only enter someone's life for three and a half minutes, or on and off for a summer. You are only there as part of the backdrop.

SG: I think you underestimate it. With a lot of people, it can be a driving force in their lives—certainly for periods in their lives. Like the girl who was at last night's concert is going to tonight's concert and is

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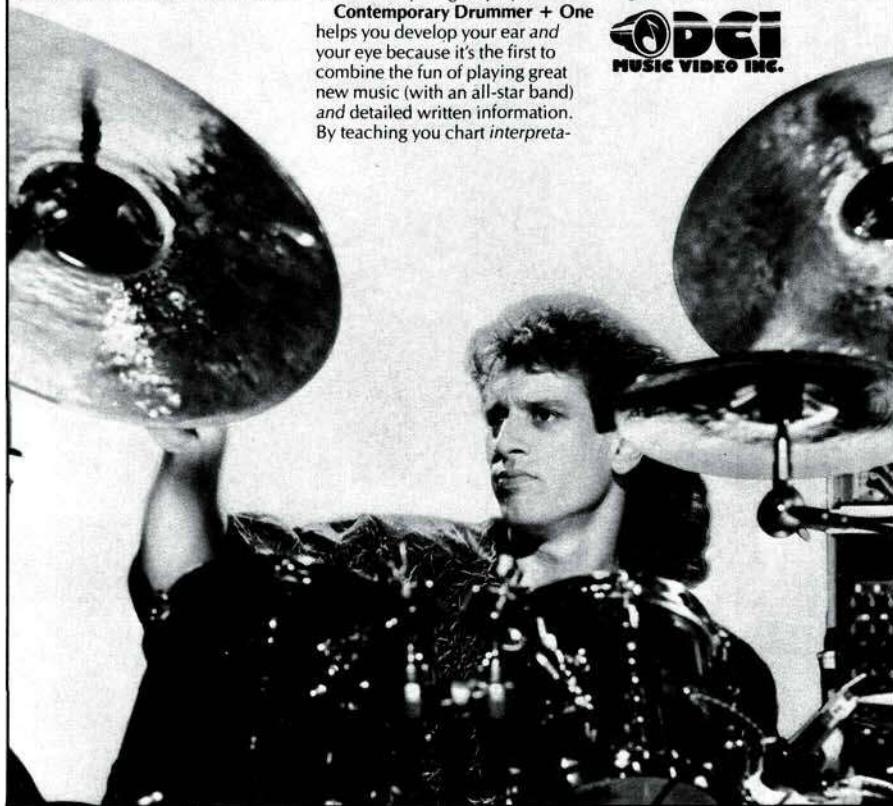
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REPORTING FROM THE ROAD: MARK SIMON ON GRANSTAR



Nothing takes it out of you and your equipment quite like a fast paced tour that criss crosses the United States and Europe several times. Just ask Mark Simon, drummer for England's hottest new Metal proponent, Grim Reaper. The band's been at it for months now promoting their latest release 'Rock You To Hell'... right at the center of it all; Tama's new Granstar drums and Power Tower System. We talked to Mark during sound check at the Capital Theater in Passaic, New Jersey.

- Tama: That's got to be one of the more inventive uses of Power Tower I've seen in a while.
- Mark: Yea... we've got it set up on two levels to accommodate all the miking as well as the drums. It works out very well.
- Tama: How about the Granstars?... they holding up for you?
- Mark: Without a doubt. I mean, this kit has gone up and down so many times... never any problems, and they sound unbelievable... you just heard for yourself, right?
- Tama: Right. They did sound very good.
- Mark: Every gig we do, I get comments from the guys behind the board on how the drum sound really cuts right through. Even before they're mixed up, they're just... well, very loud!
- Tama: How much longer does this tour run?
- Mark: Good God, I don't really know. I think till we all keel over! (laughs)
- Tama: Good luck.
- Mark: Thanks.



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spending today standing outside the stage door to catch a glimpse of you. It looms large for people like that.

PG: There are a lot of people who have an idea of what we're about or what we are as people, and it's probably far from the truth. You can go down to Italy and have thousands of kids all jumping all over the car. Why? It's the myth of the music business. There's a glossy picture of you on an album cover or in a magazine, and they think that you are something different and special. I respect that, but maybe in the course of time, they'll come to realize that we are just human beings who have something to do.

The important thing to remember is that, when you are putting out an album with messages to people of 16 or 17 who are evolving in their own way, you have to frame it in a responsible way. It's easy to use an album as a soapbox or a confessional. You can preach to the world, or you can pour your heart out. It's important to do it in such a way that people will understand that we don't have any answers; we can only raise certain questions or tell a story.

From our own point of view, we must be aware of these responsibilities as well as the commercial responsibilities to the record companies, but we must enjoy what we do. We have to believe all the way down the line that *we know* what the shit is and nobody else does, because once we have to go to other people for advice regarding the music, we are in serious trouble. We may need financial advice, and we may need to go to a designer if we want some flashy clothes for a video, but when it comes to the music, we have to take the rap for our decisions. When we go out on stage, we have to believe the way we play to be right. You can refine things so much that you refine all the joy out of your playing. It can become too robotic, and then it's just like "a job." There are some numbers that do restrict what I do on stage, and some numbers that, frankly, I don't have a lot of pleasure playing because I just have to be so aware of the sequencing, *but* it's still the best fun I ever had.



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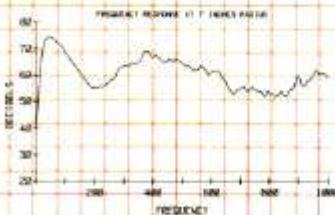
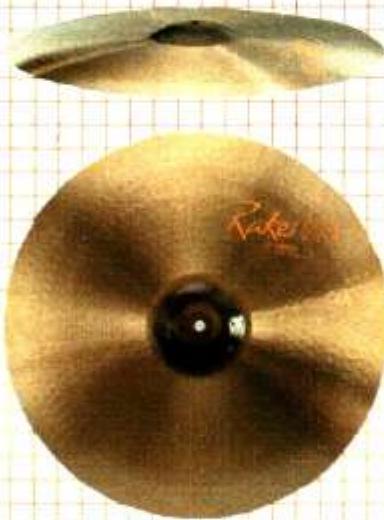
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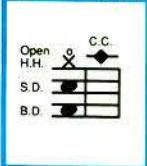
by Peter Erskine

Meeting A Piece Of Music For The First Time



Photo by Rick Malkin

MUSIC KEY



When meeting a piece of music for the first time (whether it's written or not), it is a good idea to be mindful of your manners. I think it proper etiquette for you to grab music's hand, give it a shake, look it straight in the eye, and ask, "How are you?" I don't think that you should immediately start telling it your problems. ("Hi, I'm a piece of music. My name is...")

hospital, and my mother just ran off with the dry cleaner.") Yet, how often are we guilty of musically inappropriate forwardness?

I am thinking of the many times that I have asked students to play something funky for me. And what followed would be the gosh-darnest, most complicated, and least funky beat in the world—an attempt, on the surface, to try to utilize some of the more fascinating and tricky kinds of things that David Garibaldi, Steve Gadd, or Vinnie Colaiuta can play, but without any knowledge of where the backbeat should really go, and without any awareness of a possible musical context outside of their own determined mind-set (suggesting, too, that there is a tendency, when playing the drums "solo," or alone, to do anything but that which is simple). So I then say, "Well, how about something funky?"

I pause as I write this article and glance into a mirror. I don't see the world's greatest authority on funk staring back at me (and, since the suggested domain of my articles is jazz drumming, I am not going to worry about it now). But in this age of the Renaissance drummer, it is necessary to be able to play and meet a lot of different music on its own terms (while still bringing something of ourselves to it).

So what's all this got to do with the price of drumsticks? In practical terms, you should always start off simply, with your ears wide open. That is, start by playing the best *time* that you can. And consider full well the context of your playing situation. For example, when I go into a studio, sit down behind the drums, and see that I will be playing a funk (or some kind of straight 8th-note) chart, I will start by playing the simplest of beats. Because my ears are open, and because the musical space is not all filled up by my ambitions, I can then hear what the rest of the rhythm section is trying to do—what kind of line the bassist is playing, what the rhythm guitar is doing, etc. By starting simply, I've left open the possibility that this musical friendship can go someplace. Then, I can get a little more clever or intimate if I want to. (In the case of a jingle, I probably won't.) It's the same with a piece of music that I play for the first time with any jazz group; by starting off simply, openly, and respectfully, I can then develop my relationship with the music to the fullest.

Let me give you an example of how I approached and developed a beat for a particular piece of music. The first time I played the tune "Pools" with the band Steps Ahead (written by Don Grolnick and recorded on the album *Steps Ahead*), the rehearsal went something like this: Don started to play the tune on the piano, and I could hear the open nature of the composition (particularly a bass pattern that did not begin on the downbeat of the tune or, indeed, the bars). Without a bass ostinato or continuous pattern being played, it seemed obvious that the drums should provide some sort of a "constant." In other words, the drums had to be a "cushion" for the rest of the music. My first choice for a beat was something

like this:

Sensing that the tune could use the quality of something different in terms of the drumbeat, I re-orchestrated that beat, getting more of a reggae-type feel (keeping my bass drum off the downbeats as well).

Something else was needed to develop this beat: a different hi-hat pattern. I could have played constant 16th notes on the hi-hat

but going along with the open nature of the tune, a more open pattern on the hi-hat seemed fitting.

The hi-hat became the constant, along with the bass drum (more or less). Texturally, the beat is open. Conceptually, I can add the appropriate accents wherever I want, without detracting from the timekeeping (heard on the hi-hat and, oftentimes, the bass drum on beats 2 and 4). Thus, the beat is strong but not too busy. (A good drumbeat should be as solid as a mountain, while at the same

time having the quality of sunlight or fresh air coming through it.)

The following eight bars are transcribed from "Pools," and the pattern I played on the recording had a slight variation in the hi-hat part. In the previous example, the hi-hat part is an 8th rest, followed by two 16th notes repeated. On the recording, I played an 8th note followed by two 16th notes repeated. However, I "ghosted" the 8th note and accented the 16th notes, so the overall effect was the same.

Drum notation for 8 bars, likely for a bass drum part. The notation includes various patterns such as eighth-note pairs, sixteenth-note pairs, and sixteenth-note triplets, with some rests and accents.

When in doubt, play simply and not too busy! And always listen to the bass player, whose pattern will guide your feet and hands as to what to play!

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This two-tape package is the first of its kind that I've seen and might be the answer to many requests we've received here at *MD*. It is a compilation of country and pop tunes recorded in stereo with the drums in one channel, and the rest of the band and vocals in the other channel. You simply mix the channels to suit yourself: all the way to the left to hear only the drums, all the way to the right to hear only the band, and in the middle to hear everything. The tape affords you the opportunity to play along with top professional musicians from the Nashville studio scene or to learn drum parts according to the style of Eddie Bayers (who plays drums on the tape).

As might be expected, most of the 20 songs (19 actually—the track of one listed title was missing from the tapes I received) are in the country vein, and even the non-country pop tunes are played with a Nashville feel rather than a New York or West Coast energy. However, the players are very good, the arrangements are excellent, and a serious attempt has been made on each tune to approximate the sound and style of the original. Vocalists who sound like the original artists are employed, and the overall effect is one of playing along with what might have been the rough studio demos of what later became hit records.

There are some flaws in the package. I found that the level of the recording was too low; even with my player up to full volume, I couldn't get a loud enough signal to drum along with. This is partly because the band-only signal comes into just one ear, so I didn't get the outside noise cancellation that would occur naturally if the sound had been in both ears. Also, when I panned the band and the drums together to hear the whole song in stereo, the drums were generally mixed much too high. Putting the sound into mono tended to correct this problem.

I feel that the selection of tunes is a bit dated, but I must admit that a wide variety of rhythms and beats is represented. For drummers desperately seeking a "Music Minus One" type of practicing tool in a contemporary music format, this tape package may just be the ticket. So far, I've seen only mail-order fliers for the tapes; so contact Makin' Tracks for further information and an order form.

—Rick Van Horn

VIDEO

ZILDJIAN DAY IN NEW YORK

DCI Music Video Inc.
541 Avenue Of The Americas
New York NY 10011

Time: 45 minutes
Price: \$39.95 (VHS/Beta)

Over the past few years, the Zildjian Cymbal Company has been sponsoring its "Zildjian Days" across the country, featuring performances by today's top drummers. On May 20, 1984, *Zildjian Day In New York* was held, and appearing on the impressive bill were Alex Acuna, Tommy Campbell, Vinnie Colaiuta, Billy



Cobham, and Steve Gadd. This video features edited clips from each of these artist's performances.

The video opens with Alex Acuna, who combines Latin percussion and drumset in his solo. He is then joined by some Latin percussionists in a driving Latin ensemble groove. (Watch for the dancer!) Next up is Tommy Campbell, whose solo contains some complex fusion-type grooves, good speed around the kit, and a few excellent techniques with his left foot on the hi-hat. Vinnie Colaiuta is next, joined by bassist Tim Landers. Colaiuta plays some rock grooves, some odd meters and groupings, and some fine soloing in his own unique way. Billy Cobham follows with a solo containing a wide range of dynamics, from a whisper to an explosion at a drum factory. He uses sticks, brushes, four sticks (two in each hand), and double bass in his solo. Finally, Steve Gadd performs a very "physical" solo involving Latin- and rock-influenced grooves.

The production on this video is pretty good. The sound is clear, and the camera angles are very good. All of the shots were hand held, and they really get "in close" on the performances. Every once in a while, there is an annoying shot, as the camera moves into another position (editing problems), but overall, everything is clear.

This video, in 45 minutes, contains a terrific amount of information. Each individual performer has many different ideas to offer, and by the end of the tape, you'll definitely be inspired.

—William F. Miller

SNARE DRUM RUDIMENTS

DCI Music Video, Inc.
541 Ave. Of The Americas
New York NY 10011

Time: 30 minutes
Price: \$29.95 (VHS/Beta)



This is a straightforward instructional video that clearly presents the major drum rudiments. New York studio drummer and DCI rudimental champion Pat Petrillo begins with a very brief outline of the history of rudiments—especially as they applied to military drumming. He then goes on to place the rudiments into four groups—roll, diddle, flam, and drag—and to explain and demonstrate each rudiment within each group. At the conclusion of each group, Pat demonstrates how the rudiments in that group can be combined to form musical patterns.

Each rudiment is demonstrated at slow, medium, and fast speeds, using a click track to establish the tempos. One rather annoying thing about Pat's performance of the rudiments is that he doesn't seem to relate to the click at either the slow or medium tempos; his speed increases almost immediately. (At the fast tempo, he's generally right on.) Aside from this one flaw, however, Pat's rudimental "chops" are excellent, and his explanations very clear. The musical illustrations in the accompanying booklet help to reinforce the demonstrations on the screen, graphically illustrating correct sticking and accent placement. The booklet also contains transcriptions of some rudiments that are *not* performed on the tape. Those rudiments (i.e., the 7-, 9-, 11-, 13-, and 15-stroke rolls) are simply extensions of the rudiments seen on the tape.

This video is well produced and recorded, and is an excellent tutorial on the rudiments and their musical application on the snare drum. It is highly recommended.

—Rick Van Horn

STEVE SMITH PART ONE

DCI Music Video Inc.
541 Avenue Of The Americas
New York NY 10011

Time: 55 minutes

Price: \$39.95 (VHS/Beta)



Steve Smith is no stranger to *MD* readers. Last year, he was voted the best all-around drummer in the *MD Readers Poll*, and with this video, Steve shows why he is so highly regarded. On this tape, Steve discusses his approach to rock and jazz drumming, and his ideas are original and quite helpful. Steve begins a topic with a clear explanation, followed by specific playing examples to demonstrate his points. Then, he performs a tune with his band Vital Information, where he incorporates the concepts discussed. He covers his points thoroughly, and expresses them in a way that is very motivating.

Besides his approach to rock and jazz drumming, Steve also covers some methods for developing good time and meter, practice techniques, and some creative use of drum patterns. Through it all, Steve's personable, low-key delivery helps make all of his points clear. Steve's performances on this tape with Vital Information are definitely *not* low key, and he plays five tunes with the band. These performances are worth the price of the video alone.

The production of this video is excellent. The sound is very clear throughout, and the drum sound is very good as well. The camera coverage is also well done, showing exactly what needs to be shown. Included with this tape is a 36-page booklet that has photos of Steve, as well as written musical exercises corresponding with the tape. Also, some of the beats Steve performs with Vital Information are transcribed in this booklet. Steve also performs a couple of impressive solos, where he expands on a few of his concepts. This video is highly recommended for all drummers.

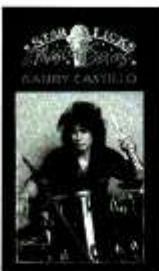
—William F. Miller

STAR LICKS MASTER SERIES: RANDY CASTILLO

Star Licks/Noma Video, Inc.
2340 Sawtelle Blvd.
Los Angeles CA 90064

Time: 45 minutes

Price: \$44.95 (VHS/Beta)



Randy Castillo is a power rock drummer, and his video is a basic primer on all the elements of power rock drumming. This is definitely *not* a general-purpose video. But for those with arena aspirations, Randy offers many excellent playing tips, along with some "tricks of the trade" that enhance a drummer's entertainment potential.

Starting out with a brief description of his equipment—big drums, heavy cymbals—Randy opens his discussion by mentioning the importance of rudiments. He uses only paradiddles when demonstrating his point on the kit, but his facility and speed between the bass drum and snare are impressive. As he moves on to demonstrate basic rock beats, he stresses the importance of feel and groove. He breaks down the simple beats into their various parts—kick, ride, snare, etc.—and demonstrates how each fits into the patterns. He also stresses the importance of practicing with a

metronome to develop solid time.

Randy's discussion of "dynamics" is actually more of a demonstration of tempo changes and accents. He does show how a dynamic change can be achieved by tightening up a previously "washy" hi-hat. But basically, in this rock format, "dynamics" still refers to "loud or louder."

Randy goes on to demonstrate double bass drum technique, solo structuring, and fills. He often illustrates his points with excerpts from parts he played with Lita Ford or Ozzy Osbourne. The accompanying booklet provides clear transcriptions of all of Randy's examples.

Randy closes the presentation with explanations of some of his showmanship "tricks," including stick twirling, mid-air cymbal crashes, stick tossing and catching, etc. He's good at these little "extras," and since they do have a place in today's arena-rock theatrics, it makes sense to have them in a video on the subject of rock performing.

The camera work on this video is quite good and includes a lot of overhead shots that allow us to see Randy's arm movements. A different camera at floor level is focused on his feet at appropriate times. I'm not partial to Randy's drum sound, but the recording is clear and undistorted. All in all, this is a solid introduction to heavy rock playing.

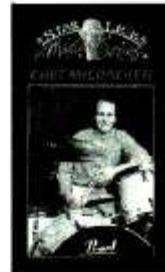
—Rick Van Horn

STAR LICKS MASTER SERIES: CHET McCRAKEN

Star Licks/Noma Video, Inc.
2340 Sawtelle Blvd.
Los Angeles CA 90064

Time: 45 minutes

Price: \$44.95 (VHS/Beta)



In this informative and entertaining video package, noted recording drummer and former Doobie Brother Chet McCracken presents a "lesson" that covers a lot of ground. Speaking informally directly to the viewer, Chet sounds neither awkward nor like a lecturer—but rather like a friendly drummer passing on some excellent tips. He mentions such subjects as how to hit the drums with authority, balance on the kit, movement around the drums, and the use of tonal colors and sound sources. He deals with rudiments as applied to the kit, grooves, working with click tracks and drum machines, and other topics of special interest to aspiring studio players. (Chet definitely speaks from a studio player's viewpoint, often making reference to "keeping producers and engineers happy." He also expresses some strong—if debatable—opinions about where to place the beat in relation to a click track.)

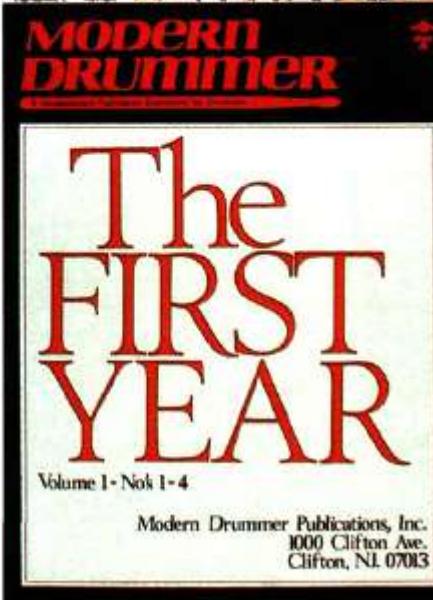
The best feature of this excellent video is that Chet demonstrates each subject first on the kit by himself, and then in a musical context with the help of Randy Strom (on the Chapman Stick). Musical formats discussed and demonstrated include shuffle feels, syncopation, odd time, and fills and soloing. A booklet accompanies the tape, giving illustrations of the basic examples and transcriptions of the musical passages. Everything is well presented and very clear (and Chet and Randy play great!).

If there is any failing in the tape's production, it might be that Chet's drums sound a bit low and muddy. (However, this may be a question of personal taste in tuning, since the sound of Chet's voice and Randy Strom's stick playing are quite clear.) Otherwise, this is one of the most interesting and enjoyable general-information videos I've seen in quite a while.

—Rick Van Horn

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Price: \$39.95 (VHS/Beta)



This is an instructional video from Paul Wertico, drummer with the Pat Metheny Group. Basically, it's a videotape of a drum clinic, with an occasional computer graphic or concert footage shot (with Metheny) thrown in to help illustrate a point. Wertico covers some very good topics.

Wertico discusses topics such as timekeeping, soloing, dynamics, and working with a band, as well as some general practice tips. Paul definitely covers these concepts extremely well, and is very open and honest about what he is trying to say. He also demonstrates most of his topics on the drums. However, there is more talking than actual playing. In an earnest attempt to cover the material completely, Wertico tends to go on a bit about each point; the video's running time of two hours could have been shortened with some proper editing. In general, though, Paul makes some extremely good points that could be helpful to most drummers.

The video does contain a few annoying technical problems. First of all, the sound quality is inconsistent. When Wertico is speaking, he is heard, but when someone in the audience asks a question, it sometimes cannot be heard clearly. Also, the drum sound is not very good: It can be difficult to hear specific things he is playing. However, even with these few technical problems, the information on this tape is very educational.

— William F. Miller



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The drum machine, being so versatile, has no trouble in providing a solid, dependable funk rhythm. In fact, given that some of these rhythms feature quite complex snare drum figures, the machine is excellent, both as a recording tool and as a teaching aid. In my teaching studios, I often program difficult funk rhythms onto the drum machine and play them back to

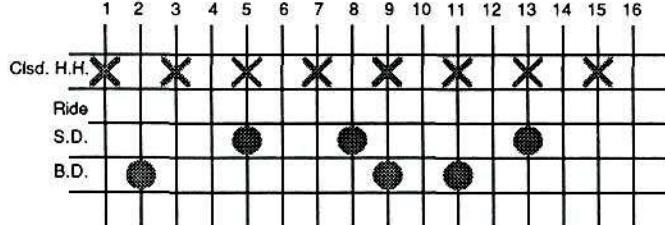
students at varying speeds, inviting the students to play along. It's incredible how fast a kit drummer can come to grips with a rhythm when it's presented in this way.

It must be remembered that, like many other styles, funk has a whole host of subdivisions, encompassing jazz-funk, fusion, etc. What I want to achieve in these pages is a general advance in your programming skill. Space doesn't allow for a detailed look at each of the offshoots of the funk style, so we'll concentrate on the main, recurring clichés that make funk what it is.

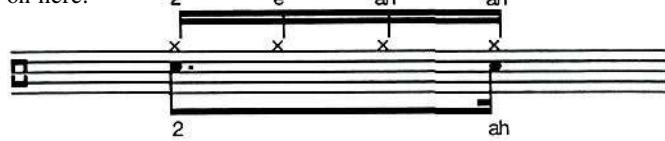
The Snare Drum

Probably the one thing that typifies a funk rhythm is the snare drum pattern, or more specifically, a certain portion of it. Quantize your machine to 1/16, and program in the following rhythm.

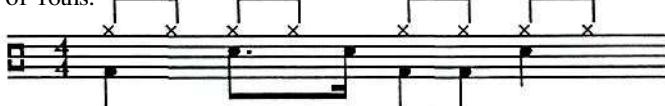
Pattern one



You'll probably have heard something very similar to this on numerous rhythm tracks. Concentrate on listening to the position of the second snare drum beat of the pattern. It falls *between* two hi-hat beats. It's worth examining this in isolation, in standard musical notation, to gain a better understanding of what's going on here.



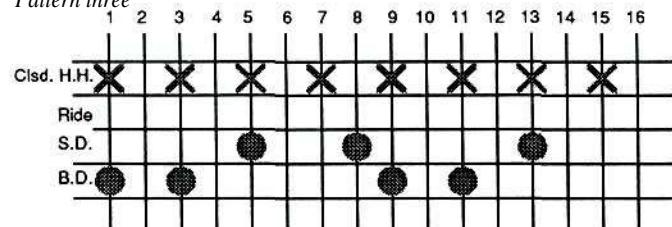
Underneath the group of four 16ths is the "funky snare" figure. The beats occur on the first and last portions of the 16th group. I count this "2 e an ah," with the "2" and the syllable "ah" occurring where the snare drum beats fall. If we take a look at the rhythm that I presented to you in pattern one—this time in standard notation—you can see the concept more clearly. The only difference being that the accompanying hi-hat beats are 8ths, instead of 16ths.



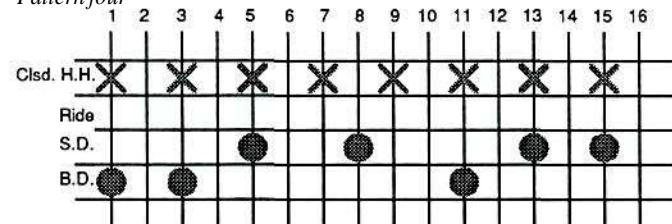
Almost every funk pattern utilizes this particular figure in some way or another. When you come across a rhythm of this type, it's

very important to quantize your machine to 1/16—even though the basic hi-hat pattern revolves around 8th notes. This is because the snare drum figure discussed relies on 16th notes to place it between the hi-hat pulses. Here are several more useful patterns to further illustrate this principle.

Pattern three

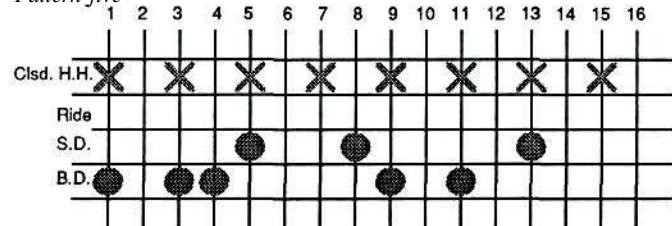


Pattern four



The bass drum pattern can become more complicated if a "busier" feel to the rhythm is required, again using 16ths against the basic 8th-note feel.

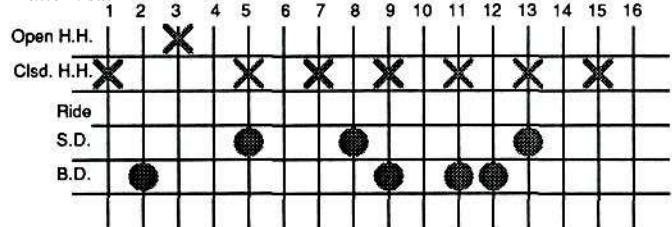
Pattern five



Open Hi-Hat

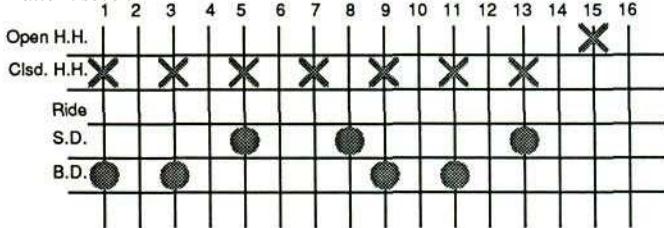
Most drum machines feature this programming option in addition to the standard "click" of the closed hi-hat. Its addition in patterns can make a surprising difference to the feel of the rhythms, as well as providing extra interest and variation. The following three patterns provide you with some ideas. Notice that the open and closed hi-hats are never programmed on the same beat, since this would be a physical impossibility for any "real" drummer.

Pattern six

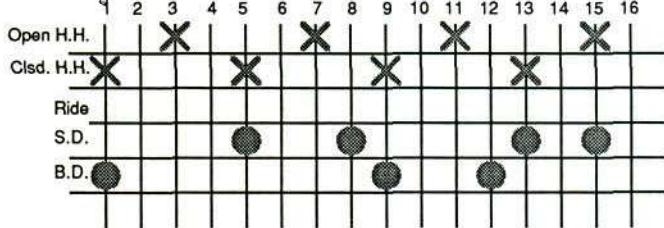


by Clive Brooks

Pattern seven



Pattern eight



Hopefully, I've provided you with the beginnings of a machine funk library to make your programming more authentic in this particular direction. Although the machine can easily cope, you should avoid cluttering up your patterns with too many "frills," as this detracts from the effectiveness of the rhythms and makes the bassist's job much more difficult.



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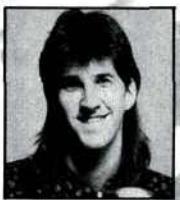
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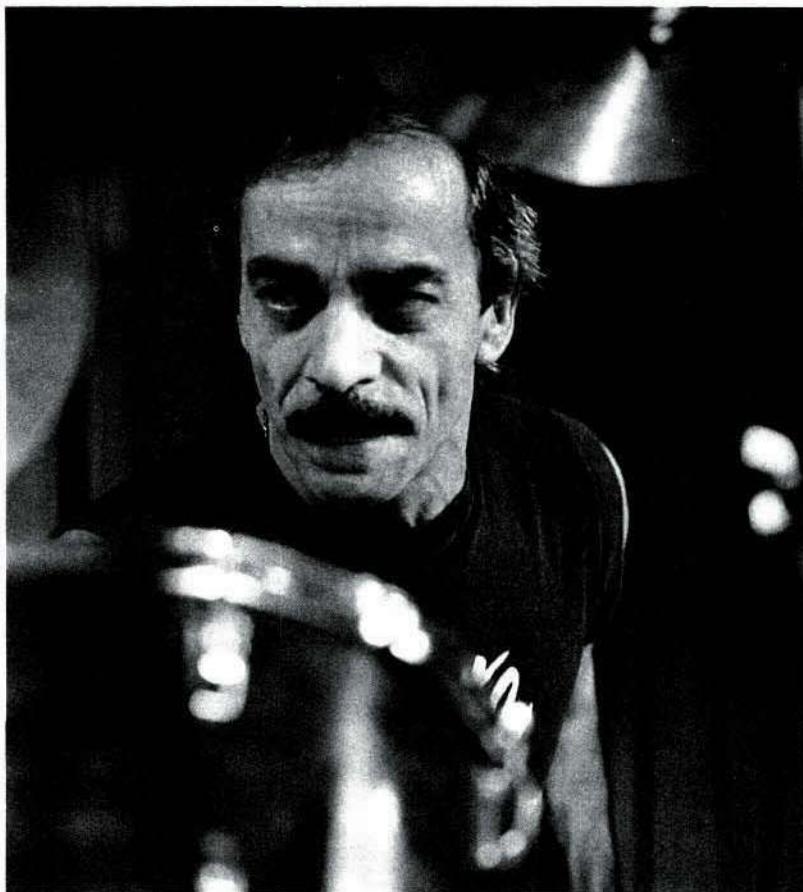


Photo by Scott Humbert

Portinho needs little introduction. Born in Brazil, he moved to the States in the early '70s after many years as a professional drummer in Brazil and Mexico. Since arriving in the U.S., Portinho has worked with many artists, including Airto Moreira, Gato Barbieri, Harry Belafonte, Don Salvador, Paquito D'Rivera, Astrud Gilberto, Michel Camillo, and Tania Maria. Portinho is a quiet, modest man with a strong sense of integrity. Everything he plays has a statement in it, and the groove never stops.

P: I was born in the south of Brazil in a town called Rio Grande. I was about seven years old when I started to play pandeiro [tambourine] with my father at home while he was rehearsing with his group. My older brother was the percussionist for the group, and he taught me how to play. They played a type of classical samba called Chorinho, and the name of the group was "Regional do Chiquinho." The music is a little like Classical Brazilian music, but with a lot of rhythm.

When I was about ten, I did my first performance with them. That was the first time I faced the public. I was scared to death, man. [laughs] I remember it very well. It was my first live gig, and they played their usual, very fast samba, with a beat that just goes on forever. It never

stops, I was in good shape, but because I play pandeiro in an old style, where you play using the entire surface, my wrist got pretty tired after a while.

When I was about 11, I started playing in the Escola De Samba in the street with guys from the neighborhood. Now the schools are big, but back then they were smaller. When I started, I used to play in the Carnaval every year, plus the Carnaval dance parties, where you play for money. Little by little, I learned all the percussion instruments. First it was tamborim, and then when I was about 15, I started to play the other ones, like cowbell and stuff like that. The only time I ever played cuica was on a record I did for Mongo Santamaria. He asked me to play, and I told him I didn't play cuica. He said, "Come on, you can make some sounds." I made some awful sounds—more like effects, [laughs] I never played berimbau, either. That's a traditional instrument from Bahia, not used in samba, and comes originally from Africa.

CS: Is samba played all over Brazil, and has it changed a lot since you were young?

P: Samba is played all over Brazil, but the rhythms are a little different in the North than where I come from. There they play more baiao, candomblé, coco, xaxado, caterete, and frevo. And yes, it has

changed a lot since I was a kid. There are so many different types of samba, and whatever tempo you play, it is still samba. In general, samba is in 2/4 meter, with an emphasis on the upbeat. The surdo pattern has not changed a lot in traditional samba.

CS: Is there a hierarchy in the Escola De Samba so that you start out with an easy instrument, and then as you become more experienced, you progress towards being a soloist?

P: Yes, some schools, including ours, did that. I was one of the leaders of our Escola De Samba by the time I was 18. I was invited to be on the board of directors after my first Carnaval season as a percussionist. Usually, I would choose the instrument I wanted to play, and often we would switch every hour or so. In my days, the supapo [like the surdo] was the bass instrument. It is a drum very similar to a conga. It is tuned by holding it up against the fire. When it rains, forget it. [laughs] Sometimes I would play pandeiro or tamborim. Pandeiro would make you very tired though—playing for hours at a time. In addition to all the drinks, it didn't always work out too well.

I started listening to jazz in the '50s—especially Elvin Jones, Max Roach, and Art Blakey. It was very difficult to get records in Brazil during the '50s and '60s, and it is still difficult to find good jazz records there compared to here. Later, of course, came Tony Williams and those records with Miles. But you know, I didn't really start playing drums until after I finished my army duty, and I was working then both as a drummer and percussionist.

The way I got hired to play the drums was because a drummer was sick. I was the percussionist with a big band, playing big dance parties. We would play everything, you know: samba, baiao, mambos, cha-cha-cha, and American big band swing tunes. This was before rock 'n' roll. So one night the drummer got sick, and the bandleader told me that I had to play drums. I said "No, I can't do that. I only play drums in the house, when my brother isn't home." Playing drums with a big band is a big responsibility. But he insisted that I play, so I didn't have much choice. Fortunately, I knew all the breaks from having

Por

tinho

played percussion with the band, so I did not have to read music. After that, they made me the drummer of the band, and fired the other guy.

CS: Before coming to the U.S., you spent several years as a member of the Breno Sauer Group in Brazil. How did that come about?

P: I was working with a group in a night-club in Porto Alegre. One night, the Breno Sauer Quartet—with whom I had always wanted to play—called me to play percussion on a gig with them. I played with them for about a week, and then the bass player got sick. They tried to get a sub without any luck, so I told them that I could do it, because I used to pick up the bass once in a while. I wound up playing bass for the rest of the season. Later, I was called back to play drums with the group, and I played with them for 12 years after that. We did several records in Brazil, and received two awards for best instrumental records. At that time, the instrumentation was like the Modern Jazz Quartet: vibraphone, piano, bass, and drums. We did a lot of music by American jazz composers, but often dressed in a sort of samba clothing.

We played in Brazil for a long time. Then in 1966, things started to get real bad for musicians down there. I had to do all kinds of gigs to survive. We were working in nightclubs six nights a week with the Breno Sauer Group to make money. We played the same club for four years in Porto Alegre.

The man who owned the club was more like a friend than a boss, and left Saturdays open for us to take big dance gigs where we could make better money. So every Saturday, we had somebody fill in for us while we traveled, often by plane, to another city to play. On Sunday, we would travel back, and play Sunday night in the club again—often without having gotten any sleep between Saturday and Sunday. Monday was the night off, and we often tried to get some work elsewhere on that night, too. On two or three days a week, I would do TV shows during the day as well. The TV shows were usually a drag, because they involved rehearsals and still never ended up sounding good.

CS: Did you read well at that time?

P: Forget it! [laughs] I still don't read well. But anyway, we tried to leave Brazil during this time, but we were not really successful. Then in '67 came an opportunity to play in Mexico City. Another guy had gotten the contract and invited us to play with him. We did a gig with him for three months and ended up staying in the same hotel for one year. Then we started traveling around in Mexico, playing in other places. We tried to avoid having to go back to Brazil, because we were so close to the U.S. In '71 we got a break. We had a contract to play in this place right on the border of Texas, called Nuevo Laredo. It was a small club, and we played for a listening audience. A lady from Austin, Texas, heard us there, and liked the group. She asked us to come and perform in the U.S., but it took a long time. We stayed in that little town for four months. Then one day we received a phone call to come and play in the U.S. So then we had it; we were there!

Our first gig was in a hotel in San Antonio, doing dance stuff for a couple of months. Then we went back to Mexico. After a couple of months there, we received a contract to play dance music in Minneapolis for a year. This was in 1972. Very soon, we started touring around in the U.S. and Canada. We were playing all the time, with only one night a week off. Most of the music we played in this period was commercial—no Latin or anything like that, with few exceptions. After a while, we got itchy to play more of our own music, and I also started to realize that New York was the place to be. But that was not as easy as we thought. So, in 1973, after 12 years with the Breno Sauer Group, I quit and moved to New York.

CS: That must have been a big decision in your life.

P: It was, but I had to make it. In Minneapolis, I only got to play dance music. I wanted to play good, real music. I do play dances and cocktail parties here once in a while also, but it is different, and it is something I try to avoid. I try to play good music—but at the same time, we all have bills to pay.

When I first moved to New York, I knew a few musicians. I had met Charlie Rouse in Mexico, but I did not have his phone



Photo by Scott Humbert

number. I knew Airto, but I didn't want to call him right away. For a couple of months, I didn't call anybody; I just hung out, listening and trying to meet people. But then after a while, Airto discovered where I was, and he called me. "Why haven't you called me, you son of a . . . ? Aren't we friends?" "Well," I told him, "I didn't want to bother you." I went to his house, and he invited me to play in his group. This was right after Airto and Flora had recorded the *Fingers* album. I worked with them for eight months, and then left them out in California, came back here, and auditioned for Gato Barbieri's group.

CS: How did you hear of that audition?

P: When I came back from California, somebody told me that Gato was looking for me. He had lived in Italy, and had just recently moved to New York. I actually got the gig with Gato in much the same way as I got my first drum gig. I was the percussionist with Gato's band in '74. During a break in a rehearsal, I was fooling around with the drums. When Gato came back to the studio, he said, "I didn't know you play drums like that." I said, "Well, Hold you I was a drummer." So my first gig with him turned out to be as a drummer, not as a percussionist. I worked with him for almost two years, recording several albums. We also worked together for a

year in '81.

After I left Gato in '76, I worked as a free-lance musician, playing and recording with a lot of different people. I used to play with Lloyd McNeil's quartet in this club on the Lower East Side called the Tin Palace. That was the first time I played with Ron Carter. Don Salvador was the piano player. We played Brazilian jazz and more of a mixed bag. Sometimes Marcus Miller would play bass, also. At this time, I also started to get calls for more studio work. I worked with Charlie Rouse, and I did a great album with Don Salvador in '76 called *My Family*. We rehearsed for three hours, but on the album, it sounded like we had rehearsed for 30!

I had a reputation as a Brazilian jazz drummer, and most of the calls were to do those kinds of gigs. But of course, I don't play like the Brazilian cats. I used to, but I've developed my own style. Too many players sound like somebody else. I remember playing with one percussionist, whose name I will not mention. At one point, he leaned over and asked me, "Why don't you play the *real* samba?" I told him, "If that was what I wanted to play, then I might as well move back to Brazil and play dance music there. I want to play my own style, different from anybody else." He asked the question because he didn't know how to play what we were playing. He wanted to play something he

already knew. He will be playing like that for the rest of his life. Some people like the way I play, and some people don't. I like it. The people I work with like it. The most important thing for me is to play good music with good players and be able to play in my own style. I was going to add, "and be the best," but nobody can be the best, because that is a matter of individual taste. But you can be very good and unique in your own style, and sound like yourself in any kind of rhythm.

I developed my own style from listening to a lot of different musicians. Good musicians always play something that you can incorporate into your own playing—the way they phrase, how they swing in their solos. Herbie Hancock, Clifford Brown, or Oscar Peterson, for instance, are very rich in their rhythmic playing. You don't have to play like *them*, but you can take advantage of what they play. You can always learn from players with good taste.

I went to Brazil recently, and I was a little disappointed. Most of the drummers I heard had copied Steve Gadd's snare drum sound. I admire Steve Gadd a lot—he's a great drummer—but everybody should have their own sound. You have to create something else—something new.

Today, I still listen to great drummers like "Philly" Joe Jones, Elvin Jones, Tony Williams, Art Blakey, Al Foster, and Steve Gadd—just to mention a few. But I try to learn from them, rather than copying them. It's okay to take a little bit from everybody and put it together, but use it to create your own style. When I started, I did not think about this. I just listened to a lot of music, trying to figure out what I wanted my drums to sound like. Now, unless I play a commercial gig or work behind a singer who needs something specific, I will play pretty much like Portinho. CS: Do you find that you play very differently when you play with a percussionist? P: When somebody asks me that question near Tania Maria, she always says, "Portinho doesn't like to play with a percussionist." I must admit that there are very few percussionists I feel comfortable playing with. When I have to play with a percussionist with whom I don't feel comfortable, I try not to listen to him. I tell the soundman to keep the guy out of my monitor. [laughs] As long as I hear my kick, the

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bass, the piano, and the soloist, I'm okay.

Percussionists often play too mechanically. It gets boring. The same is true with bass players. I prefer a looser style; it opens things up for more free playing. I will talk with the bass player about this if the situation is right, like if we play some old-style Brazilian samba, or samba mixed with Latin and funk.

CS: You mentioned to me that in samba—as opposed to other types of Latin music—there is no clave.

P: No, not as far as I am concerned. People think that bossa nova needs a clave, like a three-two clave. To me, that is not true. The Cuban clave would be the closest one to use in samba because of its syncopation.

CS: What is your current playing situation like?

P: I am working quite a bit with Tania Maria, and I enjoy that a lot because her compositions and her playing have so much rhythmic variety in them. We play samba, rock, baiao, ballads, funk, etc. Playing with Tania really helps me develop my sense of all these different rhythms.

Working with Paquito D'Rivera is also very exciting. During Paquito's or Claudio Roditi's solos, Michel Camillo and I have created some rhythmically crazy background patterns which, in turn, have led to new arrangements in the middle of the solos. In that group, it was easy to do because we had bass players—Lincoln Goines or Sergio Branda—who could understand and handle those crazy phrases.

I am also trying to start my own group. I would like to make an instrumental record. I am trying to create something different—something new. I want to make music that people can enjoy listening to, and that we can learn from and enjoy every time we play.

CS: It seems to me that you have a strong sense of what you will and will not play.

P: Well, I have to pay my bills, and it really comes down to money. But many people won't call me for certain gigs, because they don't think I'll take them. I still take dance gigs if they pay well. People don't realize that we drummers spend so much money on transportation. Cabs only stop for us once in a while.

CS: What kind of equipment do you use?

P: Well, I have been sponsored by Paiste since 1975, and I enjoy their cymbals very much. I use two 20" Medium Bright cymbals, a 20" China cymbal on my right, two smaller crash cymbals, and 14" Sound Edge hi-hats. When it comes to drums, it's hard to say. My drums were stolen a while back, so it really depends on the situation. But I have a big Gretsch set that I use quite often.

CS: What records do you feel give the best representation of your playing?

P: I would recommend *My Family* with Don Salvador, *Come With Me* with Tania Maria, and *Explosion* with Paquito D'Rivera.

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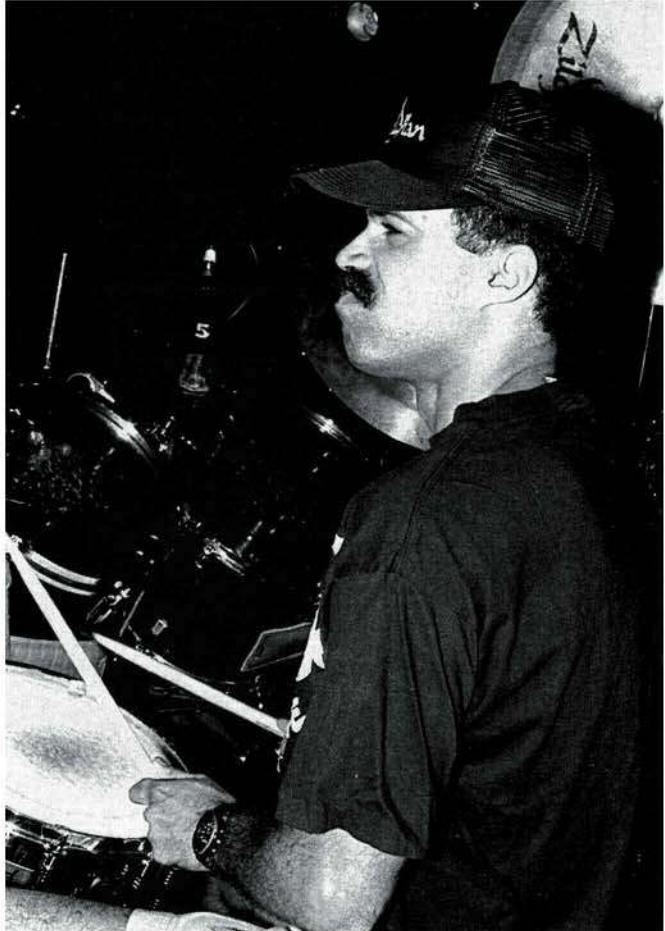


Photo by Rick Mankin

Morales continued from page 25

on keyboards, and Barry Finnerty on guitar.

JP: The *Straphangin'* album [Arista, 1981] has a reputation as one of the most true to form representations of the band.

RM: That album really captured what was happening in Manhattan at the time; it reflected a certain musical attitude. When I first played with the Breckers, they were still recording *Detente*, and *Straphangin'* was recorded much later. Steve Jordan and Gadd played on *Detente*, and I went to those dates to observe. I was hoping to get a shot on that record, but quite honestly, I wasn't ready. We played two or three times a year at 7th Avenue, and occasionally, I would play a festival with them. Gato was still my main gig at the time. Gato was using drummers like Ndugu and Billy Cobham, and the Breckers were using Terry Bozzio. So I was learning that you have to stand in line. But if I was getting aced out of these gigs, at least I was getting aced out by the best.

I was supposed to do a European tour with Gato for Festival Productions—George Wein's festival circuit. Now, the Breckers and Gato had the same management, and they called me up to see if I was interested in playing with the Breckers on a Festival Productions European tour. I said, "I would but I have this Gato tour ..." and he said, "Don't worry about that. Would you be interested for X amount of dollars?" So I agreed. Then he nailed me down for a price and said, "It's not really for sure, because the promoters over there really want Terry Bozzio because the *Heavy Metal Bebop* album had done really well in Europe." I don't think it was a reality that Terry was going to do the tour. That was just another part of my education: It was a play to keep my price down. This was months in advance. Meanwhile, I had to give a yes or no

to Gato. Finally, Festival Productions called and said, "Are you Richie Morales? There's this other Richie Morales that's playing for the Brecker Brothers, and your name is also on the Gato manifest for all these work permits. What's going on? You better make up your mind, buddy!"

JP: It's amazing that Gato's own manager set you up for the Breckers. Gato hit the roof, I assume?

RM: Oh sure. I was caught in the middle, and it was my opportunity to play with the Brecker Brothers at Montreux. I thought, "This is it; this will put me on the map!" So I broke the bad news to Gato and toured all over Europe with the Breckers. That band was such a fiery group.

JP: Did it, in fact, "put you on the map" once you returned to New York?

RM: Everyone was telling me, "Wow, you're in with the Breckers, man. This is going to do great things for you. You're going to go right into the studio, and everybody will be calling you." I did work steadily, but I still had slow periods. However, my *reputation* as a player was—I won't say fully established—but my name was out there as somebody who was hangin' with the cats. Then I did the record, which was another political scene because everyone wants to play with Randy and Michael. They're hip leaders—great musicians and great people. So the alumni wanted to be involved. The Breckers' plan going into the studio was, "Well, Rich, we'll give you a couple of cuts; different players will do different cuts, and it will be a sort of pastiche."

At this point, they were disgusted by the way they were being treated at the record company. This was the last album of the deal. On each previous album, they had their uncompromised instrumental tunes, but they also always put in a danceable funk/disco tune. But the idea of this record was, "This is really the band—the way we play. We'll go in and blow live as if it were a club, and we won't play any disco numbers." As it turned out, I rehearsed, they liked the feel, and I ended up doing the whole record. It was sad, because soon after that, the Brecker Brothers broke up. Michael was just beginning to form Steps Ahead at the time. We recorded the album Christmas week of 1980 and worked Christmas Eve. Then we did a New Year's Eve gig at 7th Avenue, which was recorded by WGBO and broadcast nationwide. Later that spring, we did our Japan tour.

Prior to the Brecker Brothers, I recorded with a highly regarded Japanese composer and pianist, Masabumi Kikuchi, who is nicknamed "Poo." Poo had played and recorded with Miles during Miles' inactive period. He is a legendary jazz figure in Japan. For his project, he called *everybody* in New York. Every drummer went for the auditions, which were like a running rehearsal that went on for months. You never knew who would be there when you showed up. The final group that was chosen for his record date included Victor Jones and me on drums, Ayib Dieng—a Senegalese percussionist—and Alyrio Lima and Arito also on percussion. There were 17 musicians playing live on this date. We recorded hours and hours of music, out of which they got two albums [*Susto*, CBS/Sony, 1980 and *One Way Traveller*, CBS/Sony, 1980]. I hooked up with Terumasa Hino on these dates.

I had actually auditioned for Hino before, when I first came back from the Brecker Brothers' Japan tour. Hino had this fantastic group with Manolo, Don Elias, Kenny Kirkland, and Tom Barney. He was going through an unbelievable amount of drummers at auditions. I went and thought that I played pretty well. He had this very intricate odd-signature feel, and I just fell into it and played it—but he didn't hire me. They went off to do a major tour

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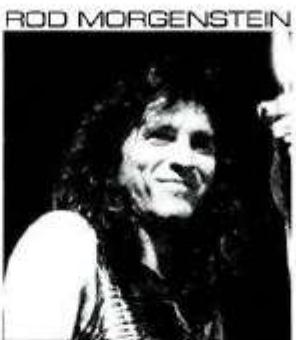
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Brecker alumni records. I also recorded with Didier Lockwood [*The Kid*, Gramavision, 1982].

After Hino, I hooked up with Herbie Mann in 1983 and worked for him for a year, including a European tour. It was educational, because Herbie has such a wealth of experience; he has played with everyone. We never really rehearsed the music; it was strictly get up on stage, and every night was like the first night—with all the positive and negative things that that implies. He was a pioneer in Latin jazz, because in the '50s, he was using Patato Valdez, Jose Mangual, Willie Bobo, and others. At the end of '83, I finished playing with him, and then for the first quarter of '84, I was at a kind of standstill.

JP: After being on the road and being part of so many steady gigs, was it difficult during that period to return to town and the scuffling of free-lancing?

RM: When you free-lance, you go through ridiculous mood swings. You're so up when you get a gig you want, the money's happening, and you're feeling fulfilled. But as soon as it is over, you're back in that depressed groove. It's hard on the people around you and the people who love you. You need a support group. I was trying to find other things in order to maintain a positive outlook and stay prepared. So I was doing a lot of practicing, shedding, and going on a fitness kick. I would get up, go right to Drummers Collective, have a cup of coffee, and wake up at the drums. I was working a bit, but the scene was getting funny for me. I had never cracked the jingle scene. I was second or third call for some accounts, but that had gone by the wayside.

The way I hooked up with Spyro goes back to '82. Even after the negative incident with Gato, he still called me back in '82 for a couple of things. We opened for Spyro at the 1982 Boston Globe Jazz Festival and later that year at the Beacon in New York, where I met Jay Beckenstein. A couple of years later when the drum chair was open, they called and invited me to audition. So I said, "Sure!" All I knew of Spyro at that time—like most people—was "Morning Dance" and "Shaker Song," which are classic numbers but weren't my cup of tea. But when *City Kids* came out, I saw that people like Steve Gadd and Eddie Gomez were on the record, and a couple of compositions in particular that were really hip caught my ear. At first, I looked at the possibility of the gig strictly from a business standpoint: I'd had some "hip" gigs, but they didn't get me that much exposure in the media. They were "musician's groups." I was gradually getting hip to the fact that it's important to have the respect of your peers, but in terms of working steady and making a living, you have to appeal to a wider base.

JP: Spyro actually has a lot more artistic freedom than a lot of contemporary pop groups.

RM: Oh, sure. In fact, when I got the gig, people told me, "You're going to have to tone down your stuff, man, because they're coming from that easy-listening groove." I knew from seeing their live shows that this wasn't the case, because they had a hard-hitting, rocking presentation. Eli Konikoff [former Spyro drummer] did not pussyfoot around when laying down the beat. He had an intense groove. So I told my friends that I didn't think that was the case, and anyway, I was going to go to the audition and play out—do what I do. If they loved it, fine; if not, then it wasn't meant to be. I played out, and they loved it and were very supportive about what I had to offer the group.

JP: Although you had freedom to play your own style, you must have had to consider that Spyro has a signature sound.

RM: I played with Spyro about a year before recording *Alternating Currents* [MCA, 1985]. When we got in the studio, I had to figure out what kind of role I needed to play. Call it nerves or whatever, but I feel I played pretty "safe" on that record. I'm not overly enamored of my performance, but there are some good moments. I had some input into Spyro from the first, but it took a while before I felt it was my gig. However, the record did well and was nominated for a Grammy.

JP: You mentioned media exposure. On one hand, the media has showered Spyro with awards; on the other hand, Spyro has been a punching bag for some critics. The most common criticism has

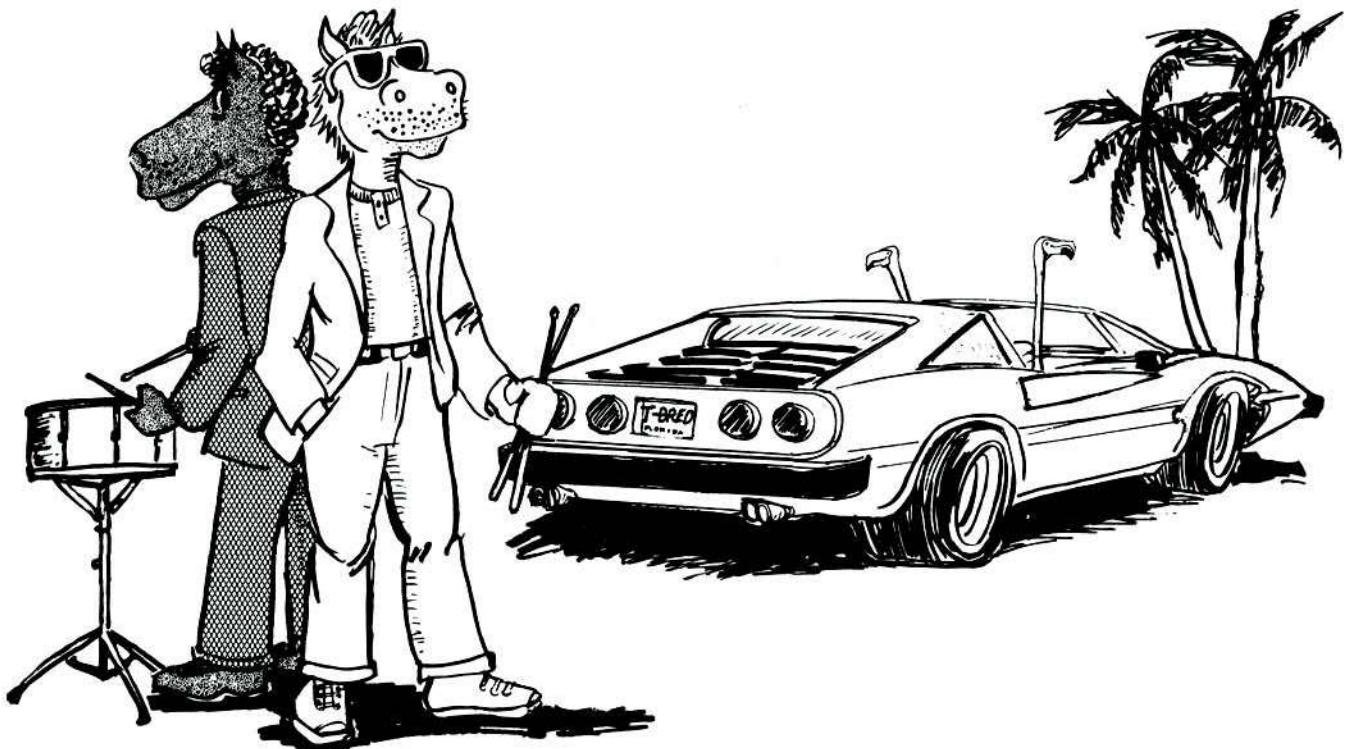
of Japan, and I felt slighted because a lot of my good buddies were in the band and I had thought that I would be in! When he came back from Japan, he called me and we went over that same hard figure, and I got the gig. Later, when we rehearsed that piece and I had gone through the trials of the damned learning that lick, he said, "Aah, I don't think I want to hear this anymore," and everyone fell over laughing. I recorded two albums with Hino: *Pyramid* [CBS/Sony, 1982] and *New York Times* [CBS/Sony, 1983]. We did quite a few big production tours in Japan. The *Pyramid* tour had a six-piece horn section, a big stage set, and beautiful clothes designed by Issei Miyake, who is a very famous Japanese clothing designer. It was first-class all the way and first-class music. Hino has the whole history of the horn at his fingertips; he is an innovator who had a lot to do with my musical growth.

JP: Back in 1980, you worked with Patrick Moraz on the album *Coexistence* [Carrere Records].

RM: His initial call to me was just to play a festival in Zurich. Patrick at this time had already been with Yes and was a member of The Moody Blues. I flew over to Geneva and rehearsed in Patrick's studio, Aquarius. It was pretty intricate techno-rock with no charts—extremely difficult because it all had to be learned by ear. Around seven months later, he called me to play on the album. He was a co-leader and producer with a Romanian pan-pipe player named Syrax. The concept of the album was to combine the earthy sound of third-world rhythms and pan-pipes with modern synth technology. The whole record had already been recorded with a drum machine but the live feel was missing, so they wanted me to lay down parts. I had worked with click tracks before, but these were sequenced percussion tracks. I would like to work with Patrick again; he is an amazing talent.

Hino remained my main gig for about three years, and I went to Japan with him often. At this time, a lot of sidemen in New York were emerging as leaders and getting their own records. So I did Barry Finnerty's first record, *New York City* [JVC, 1982], and Mark Gray's record, *Boogie Hotel* [TDK, 1982]. I like to call these

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claimed that the albums tend to be too controlled—squeaky clean. What I heard at the concert was energetic and immediate. A lot of that energy comes from the percussion section. Is it a collective goal to bring out that new fire more?

RM: Definitely. Manolo and I have been playing together for about five years in different groups. We have a very organic, telepathic hookup, and we captured that on *Stories Without Words*. Manolo did a lot of live takes rather than overdubbing percussion on this album. Jay was really after that flavor on this record. There is a rhythmic life on it that wasn't quite there on *Breakout* [MCA, 1986], because Manolo was added as a sort of afterthought on that.

It's funny, because another thing the critics have harped on is the sunshiny, optimistic melodies and lyricism of some tunes. That's because of the radio tunes that brought the group to fame. But for every one of those tunes, there have always been hard-edged tunes like "Conversations," "Lasar Material," or "Old San Juan" that never got airplay. Spyro always had a balance in its presentation, but the tunes in the lighter mold always got the airplay. No one wants to take such a left turn that we totally alienate our popular base, but I think that the group wants to stretch as far as it can. At times, we hardly share the same viewpoint of direction, but that factor helps make this particular version of Spyro what it is. I have a bias, but I think the band has never sounded better.

I know that we're not playing in the tradition of Coltrane, Miles Davis, Duke Ellington, or Monk. And I don't think that was ever the intention of the group. Everybody in the band knows the difference between that music and the music we're playing. Yet, there is a certain reactionary element within the critical establishment that is intent upon berating us at every opportunity, as if we were trying to put something over on the public due to this "contemporary jazz" label, which is merely a marketing term used so that record distributors know which bin to put the record in.

JP: When we looked at your stage kit, you mentioned that you

didn't feel it was necessary to contribute much electronics from the drums, due to the fact that there is so much electronic texture already in the group.

RM: I saw the last version of Steps Ahead, in which everybody was MIDId to the umpteenth degree. I thought it was great, but I did notice a sameness of texture and I couldn't tell one DX patch from another. To me, that was a drawback although I love the members' writing and style. The current scene is so saturated with electronic drums. It's getting to the point where you can listen to the radio and say, "That's a Roland 505; that's a DMX; those are Simmons;" or you can tell the stock patches from the custom sounds. That's a sad comment in a way. I'm somewhat of a traditionalist. In a way, I'm beginning to feel like acoustic bass players must have felt when the Fender bass came on the scene and blew them out of the water.

Plus, with Manolo in the band providing all those interesting acoustic sounds, it could be silly to stick in all these whip cracks and electronic sounds. After the show, a lot of people ask me what I'm triggering, because our soundman uses a variety of processing on my kit and gets a fantastic sound. For my ear, I don't think the electronic sound matches up to it. I'm more interested in enhancement of acoustic sounds with electronic effects than I am in playing all-out electric drums. For electronics, I use the Pearl Syncussion X with five pads and a DW bass drum trigger pad/pedal.

JP: Because of the band's latest lineup, the Latin grooves sound especially strong now.

RM: Jay has always loved Latin music. Even the earliest records involved heavy ethnic percussion. However, I felt that, when I joined the group and also when Julio Fernandez joined—he was born in Havana—we brought a more authentic feeling to that aspect of Spyro. And with Manolo in the band, it has become even more intense. We're stretching it, too. We're playing traditional rhythms, but they are not *that* orthodox.

We played at the North Sea Jazz Festival, and there was an exceptional Cuban group playing there. Of course, we were nervous because these guys *really* knew the traditional approach. But they were really knocked out by what we were doing, which was an honor. Spyro's Hispanic audience is growing due to this element in the music.

I have worked a lot at learning to incorporate the Latin thing into the drumset and play it in a semi-mainstream context like Spyro. A place where I really learned how to do that was a club in New York on 151st Street and Broadway called The Gallery. It was a freebie gig; I would make cab fare if I was lucky. Eddie Martinez, who was the keyboardist with Gato at the time, was the director. Fantastic Latin percussionists would come by: Nicky Marrero, Patato, Frankie Malabe, Steve Berrios—all masters. I was the set player, and we would play tunes like Freddie Hubbard's "Super Blue," some standards, and tunes that all these guys had done when they worked with leaders like Mongo and Ray Barretto. So I tried to fit a backbeat in with all those Mambo and Mozambique rhythms they were playing. Little by little, they showed me how to fit it in. After the gig, waiting for a cab with all my drums, I was taking my life in my hands, but that was school for me.

JP: Give me a rundown of your acoustic drums.

RM: It's a Pearl GLX Professional Series set with piano lacquer inside and out, and gripper lugs on the toms for removing the heads fast. I use the Pearl rack-mounting system, which allows the whole kit to be set up in about 20 minutes. There are 10", 12", 14", and 15" mounted toms on the rack. The bass drum is a 16 x 22, and I use a 5 1/2" free-floating copper snare. Also, I use the Pearl double pedal and Pearl remote hi-hat.

For heads, I have been using Remo Emperors on the batter side—clear on the toms and coated on the snare—and Diplomats on the bottoms. But lately, since I have been in the studio where I use Ambassadors, I have left the Ambassadors on and I'm really getting into the feel of them. They sound great, although I wear them out faster. The Emperor is still on the bass, because it takes a lot of punishment from my wooden Danmar beater. On my left, I also have an LP 13" timbale and some LP cowbells. I use Vic Firth



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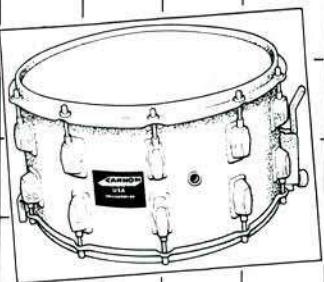
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JP: That stacked *crash/China Boy* combination really cuts through with a shout. You used it tastefully; using it sparingly until there was a climax in the band and going to the cymbal suddenly pulled the energy just that one extra umph over the edge.

RM: Oh, yeah. I used to use a big 20" *China Boy* alone. It created the desired effect, but it was such a wash that you could wipe out the whole band. And some of those cymbals would never really sound right in the studio, whereas this stacked cymbal is very short, to the point, and not overbearing.

JP: Another point of good taste that impressed me was your caution not to overuse the double-bass pedal. The subtle use of it really drove home certain patterns.

RM: When I first started to play drums, I grabbed another bass drum that matched the set I had. I immediately took it home and started pummeling away, because I was influenced by Ginger Baker and I had seen Mitch Mitchell using double bass with Hendrix. But then I got away from it and found that I could accomplish everything I wanted to with one. And of course, the idea of carrying around two bass drums never appealed to me.

When I first got my Pearl double pedal, I went right out on a Spyro gig with it without having the chance to practice on it. I overused it a bit at first, and then after having it on the road for a week, I took it home to practice and found the passages in which I felt it would be most effective. Now I feel naked without it. The double pedal is great for when you need to raise the dynamic level just that extra notch and you want to avoid whiting out the cymbals or over-hitting the drums.

JP: The way you use it is so tight with the bass player that the general audience isn't even completely aware of what that extra drive is which kicks in.

RM: Right. All of a sudden, that low end is completely fleshed out, and the ensemble is boosted that extra notch.

JP: Your use of the timbale is very selective also. It's placed physically so as not to be used as an extra "tom" or a drum used for fills.

RM: I just want to use it sparingly, as a spice for occasional punctuation. Another consideration is that Manolo has one, too, and he and I try to be very conscious of using different colors. For instance, if he's using skin, then I'm on metal; if he's using cymbals, then I'm on a dry sound; if he's on a high pitch, I try to do something low and vice versa. We always try for this sort of textural and harmonic counterpoint.

JP: Spyro has always functioned as a leader/sideman gig, but with the new band, it seems to be progressively more musically democratic.

RM: Although we're sidemen in Spyro, we have a lot more input than the average sidemen. Everybody in the band writes. I submitted a song that didn't make it to the new album, but a song of mine was included on *Breakout*. While Jay definitely calls the shots in the group, he is very considerate of everyone's musical opinion and input.

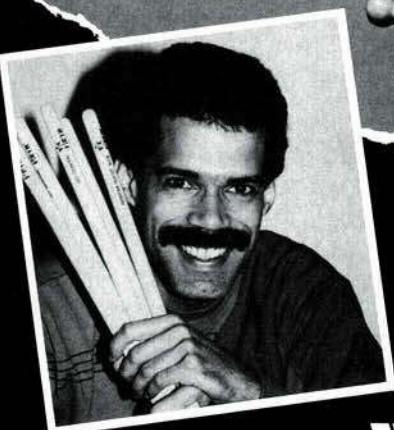
JP: You have done some of your own bandleading in the past.

RM: After my first year with Spyro, the band had some time off, so I co-led a band with Mark Gray. He helped me arrange some of my ideas and helped co-write tunes. We performed at 7th Avenue South, and Randy Brecker, Manolo, Russell Blake, and Lou Volpe were in the group. I also co-led a group there with Dave Samuels that included Didier Lockwood, Randy Brecker, and Tom Kennedy. I would like to do something like that again and produce it on record—be the guy that all the musicians get mad at for undermixing them, [laughs]

JP: Getting back to your "relentless touring": What's your average amount of time on the road?

RM: Last year was 155 days. The year before that was about 170.

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At one point, they were doing over 200 a year, building that following. I know from when I was a concert-goer that, if a band came around too many times, it was like, "These guys again? I don't want to see them." But Spyro has the kind of following that keeps coming back, and obviously, it has to do with the way the band communicates and the show it puts on. That's a very important point, because I come from the New York jazz free-lance tradition in which the attitude is, "I'm here to hone my art and know my instrument, so I don't care about the clinking glasses and cash register." The oppressiveness of that environment and the attempt to block that out can cause a musician to be concerned only with playing, thereby ignoring or even condescending to the audience. Communicating wasn't always "hip." But when the audience is paying \$15 to \$20 to see your show and the concert is like a social event or ritual that the audience wants to share in, you have got to communicate.

JP: Even Miles faces the audience more these days!

RM: [laughs] Yeah, even Miles is up there smiling and waving at people. And in some areas of the country, like Boston or New York, the band's going to throw down and play. We might be scared and have butterflies. They're *listening*, and they will analyze the solos—if someone's really dealing with the changes properly or whatever. Somewhere else in the country, they might not be looking at it from that point of view. Maybe all they want to hear is "Morning Dance" or "Catching The Sun," and we've got to tell them that we'll play those songs but we'll play new material, too. We use many different approaches. When we play the jazz festivals, then we take into consideration whether there's enough jazz and improvisation in the set. But the key for all of these different audiences is *communication*. I have played all over the world and have never before played with a band that generates the kind of energy from audiences that Spyro does. The Breckers did it among musicians or those-in-the-know, but the wide appeal of Spyro is amazing. Hopefully, now with the new band, we're pleasing even the skeptics. Yeah, I believe we're turning some heads now. 

Marsh continued from page 8

comment I get is that people like the clarity of our music. I think that maybe they're tired of some of the jazz noodling that's going on."

At the other end of George's spectrum is his work with Mose Allison. "Mose is another artist who's kind of in a class by himself," says George. "He plays more traditional jazz, but he's also a blues singer, with roots in southern country blues. To his singing style, he adds an element of '50s-style swing—Basie/Ellington—yet his piano playing can be very far-out. It almost sounds like Cecil Taylor. So Mose's music is like a very far-out Bartok, but it swings. He's also got a lot of irony and humor in his music. One of his most famous songs was written about people who talk right in front of him when he's playing. The lyric goes, ' . . . when your mind is on vacation and your mouth is working overtime. . . .'"

And what does George do when he's not performing with Allison or Grisman? "I've

been performing with the San Francisco Taiko Dojo troupe. That's a Japanese form of drumming on large, horizontally suspended drums with sort of karate-type moves. I do my own type of soloing in the middle of their performance. I'm also teaching at The University of California at Santa Cruz and Sonoma State College. That's part-time; I'm hired as a teacher who also performs, and my schedule is very flexible. In addition, I'm trying to step up my personal clinic touring. This past October, I made my first major clinic appearance at the Percussive Arts Society International Convention, demonstrating my concept of 'Inner Drumming,' and also the use of conga drum with drumset—which I do a lot with David Grisman."

As we went to press, a live David Grisman album was scheduled for release in the fall of '87. George was also scheduled to record a studio album with David for release in spring of '88.

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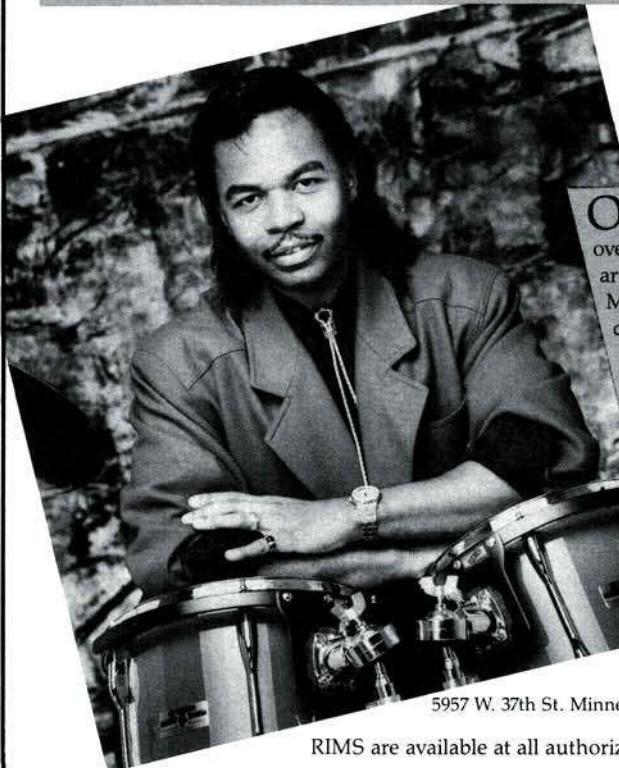
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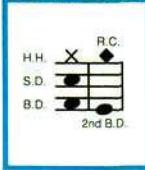
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A Little Can Go A Long

MUSIC KEY



In the constant search for new beats and fills, I often find that *one* rhythm can yield quite a few interesting results. Since drumming essentially involves the application of rhythms in various ways, there's a great challenge in exploring the countless possibilities. Let's take the following rhythm, which (depending on the context in which it is used) can be written in the following two ways, and see how we can play around with it to come up with several different drumbeats.

Rhythm A

Rhythm A'

If Rhythm A is applied to the bass drum with the exception of 2 and 4 on the snare, the following pattern results:

By adding a hi-hat part, you have a syncopated rock beat.

Try the same process for Rhythm A'. Add the snare to beat 4 of measure one and beat 2 of measure two (which at the moment are 8th-note rests) to establish a continuous 2 and 4 backbeat.

Add a quarter-note cymbal part to the pattern. Play this pattern up-tempo, and you will have a very "punchy" beat.

Using Rhythm A, create a half-time rock feel by playing the snare on beat 3.

Add a 16th-note hi-hat pattern to complete the beat.

By using Rhythm A', we can create shuffles and half-time shuffles by interpreting the 8th notes as 8th-note triplets, as follows:

When expressed as triplets, is equal to:

To use these rhythms for a shuffle, apply them to the bass drum, except play the snare on 2 and 4. (Remember to add the snare even if there are rests on beats 2 and 4 of the rhythm.)

Add a ride pattern, and your beat is ready to go:

By playing the snare only on beat 3 of each measure, a half-time shuffle begins to emerge.

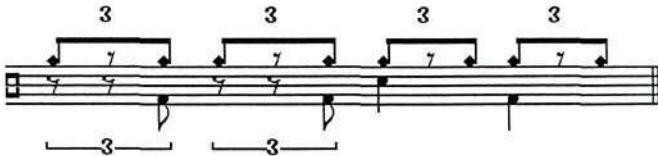
Add the following ride pattern to round out the beat.

Way

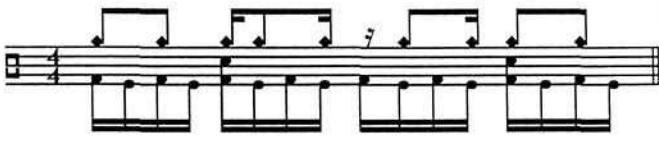
by Rod Morgenstein



Photo by Rick Malkin



Another way to interpret rhythms is to use them as ride patterns over existing snare/bass combinations. For example, Rhythm A sounds great when applied to a double-bass blitz of 16ths with the snare on 2 and 4.



Try this same process with Rhythm A'.



Another technique that works well is to apply the rhythm to both the ride cymbal and bass drum with the snare on 2 and 4. This makes for an exciting beat.



And this beat works very well in combination with a beat that we came up with earlier.



This month, we've applied *one* rhythm to the drumset in three ways. First, we worked with it as a snare/bass drum combination, then we applied it as a ride pattern, and finally we combined both the snare/bass drum combination with the ride pattern. Obviously, there are many rhythms from which to choose, but the intent here has been to show that you can do an awful lot with each one. And so goes the saying "a little can go a long way." Stay tuned as we check out some more ways to apply rhythms.

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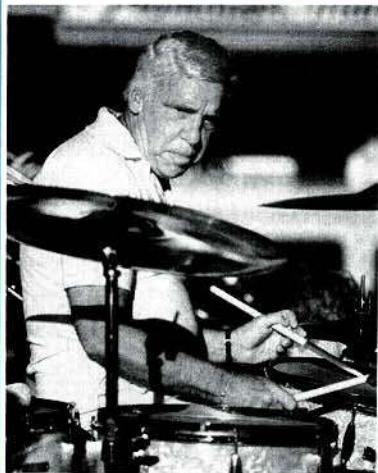


Photo by O. A. Lowe

Buddy Rich

For drummers who may not be familiar with the immense body of material recorded by Buddy Rich, this special *Listener's Guide* offers a selected discography. It is by no means complete; Buddy was one of the most prolific recording drummers of all time. But the albums listed here represent the main body of Buddy's work and certainly demonstrate the unique talent that he possessed.

Big Band Albums With Buddy As Leader

Album
One Night Stand
Rich Riot
Buddy Rich 1947—1949
Richcraft
Swingin' New Big Band
Big Swing Face
The New One
Mercy Mercy
Buddy & Soul
Keep The Customer Satisfied
A Different Drummer
Rich In London
Stick It
The Roar Of '74
Big Band Machine
Speak No Evil
Plays And Plays And Plays
Class Of '78
Together Again For The First Time: Mel & Buddy
The Man From Planet Jazz
Buddy Rich Band
Mr. Drums

Label	Catalog #	Year
Joyce	LP-1007	1946
First Heard	FH-27	Late '40s
HEP	HEP-12	Early '50s
Mercury	Unknown	1959
Pacific Jazz	ST-20113	1966
Pacific Jazz	ST-20117	1966
Pacific Jazz	ST-20126	1967
Pacific Jazz	ST-20133	1968
Pacific Jazz	ST-20158	1969
Pacific Jazz	LST-11006	1970
RCA	LSP-4593	1971
RCA	LSP-4666	1972
RCA	LSP-4802	1973
Groove Merchant	GM-528	1974
Groove Merchant	GM-3307	1975
RCA	APL1-1503	1976
RCA	CPL1-2273	1977
The Great American Gramophone Company	GADD-1030	1978
The Great American Gramophone Company	CRDD-1100	1978
PRT Records	NSPL-18620	1980
MCA	MCA-5186	1981
Cafe Records	3-732	1985

Small Group Albums With Buddy As Leader

Album
Blues Caravan
The Swinging Buddy Rich
This One's For Basie
Buddy & Sweets
The Lester Young/Buddy Rich Trio
Playtime
The Driver
The Wailing
Buddy Rich In Miami
The Last Blues Album, Volume 1
Very Live At Buddy's Place
Buddy Rich/Lionel Hampton Transition
Lionel Hampton Presents Buddy Rich
The Bull

Label	Catalog #	Year
Verve	V6-8425	Early '50s
Verve	V6-8142	Early '50s
Verve	V-8176	1956
Verve	MGV-8129	Late '50s
Verve	MGV-8164	Late '50s
Argo	LP-676	1960
Philips	6336-232	Early '60s
Verve	MGV-8168	Early '60s
Verve	MGV-8285	Mid-'60s
Groove Merchant	GM-3303	1974
Groove Merchant	GM-3301	1975
Groove Merchant	GM-3302	1975
Who's Who In Jazz	WWLP-21006	1977
Chiaroscuro	CR-2024	1980

Buddy Featured With Other Big Bands

Album
Tommy Dorsey At The 400 Restaurant
Harry James And His Orchestra

Label	Catalog #	Year
Pix	PIX-2	1945
Sunbeam	SB-217	1954

Buddy Featured With Other Small Groups

Album	Label
Jazz At The Philharmonic	Verve
The Jazz Ambassadors	Verve
"Zoot" Sims & Buddy Rich	Quintessence
Bird & Diz Volume 2	Verve

Catalog #	Year
MG Vol #1	Unknown
2683-050	Unknown
QZ-25041	Unknown
817-4431	1950

Buddy Featured With Other Famous Drummers

Album	Label
Rich Versus Roach	Mercury
Burnin' Beat: Krupa & Rich	Verve
The Original Drum Battle	Verve
Buddy Rich & Louis Bellson: Are You Ready For This	Roost Records

Catalog #	Year
SR-60133	1959
V6-8471	Late '50s
V6-8484	Late '50s
SLP-2263-A	Early '60s

Miscellaneous Recordings

Album	Label
Sammy Davis, Jr. & Buddy Rich With Buddy's Big Band	Reprise
Buddy Rich & Alla Rakha	Pacific Jazz

Catalog #	Year
R-6214	1966
Unknown	1967

In addition to being a dedicated Buddy Rich fan and album collector, Mark Gauthier is the inventor of the Collarlock bar system for mounting drums and hardware, and is the president of Collarlock Canada, Ltd.

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Ed Shaughnessy, John Guerin, Russ Kunkel.
 - #11—MAY 1979
Bernard Purdie, Herb Lovelle, Grady Tate, Ralph MacDonald.
 - #15—FEBRUARY 1980
Colloquium III, Alan White, Keith Moon Tribute.
 - #17—JUNE 1980
Carl Palmer, Derek Pellicci, Great Jazz Drummers—Part 1.
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Portraits In Rhythm: Etude #10

The natural feeling of 9/8 time creates three groups of three beats in each measure. This etude utilizes this grouping throughout. Only the use of accents near the end disturbs this natural pulse. As a performer, one must always be aware of the natural phrasing and place the appropriate emphasis on the beginning of each group.

The opening four measures set the tone for the entire etude. Exaggerate the phrasing in these measures, since the rhythms are simple and uncomplicated. The focus will then be on the phrasing. Later, as the rhythms are affected by ornamentation and dynamics, other emphasis will be necessary.

Etude #10 deals more with technical aspects of drumming than compositional. The opening theme is never repeated exactly. However, these measures represent one of the two thematic elements. The second important consideration thematically is the measures of dotted 32nd notes. Therefore, this etude consists of two rhythmical ideas that are developed with the use of dynamics, ornamentation, and accents.

Observations

- As just discussed, the phrasing should be in three beats per measure. This is accomplished by placing a natural accent (slight) on the first note of each group.

- Remember that one of the basic rules of orchestral drumming is to play consecutive flams with the same hand. This applies in the first measure of line two.

- Whenever dotted rhythms are used, such as in the third line, the shorter note (in this case the 32nd note) should always be played on the quick side. Let this rhythm come alive by keeping the 32nd note short and always moving forward.

- The third, fourth, and fifth lines begin a series of dynamic levels. Each level should be considered a plateau within itself. Be careful not to crescendo into the next measure. The dynamic change should be immediate and dramatic. The difficulty here is that the change must come within the space of the 32nd-note rhythm. Begin the *pp* near the edge of the drum. Then, as the dynamics increase, quickly move closer to the center area of the head.

- When the dotted-32nd notes are combined with triplets in line

eleven, exaggerate the quickness of the 32nd note even more. The danger here is that, if the 32nd note is relaxed to that degree, it sounds like a triplet rhythm. This is a common mistake students fall into.

Interpretations

- In line seven, the first measure contains a drag, flam, five-stroke roll, and seven-stroke roll. These rudiments are to be played closed, as in orchestral style. The seven-stroke roll needs to be started during the rest in order to fit it in properly at the tempo indicated. If the tempo is slower, the roll can be delayed a bit.

- The rolls in line eight should be played on the open side; that is not to crush the sound by trying to play loud with a roll that is too closed. Also important is to release the roll with a solid single stroke, so all the notes of the previous rhythms are heard clearly.

- I suggest the following sticking pattern (flam taps) for the flams and strokes in line nine:



It is also possible to alternate as follows:



- Line ten begins a series of accents with 32nd-note rhythms. My suggestion is to alternate the sticking throughout this section. I feel that one of the mistakes students make is to double the 32nd-note strokes. This is not only more difficult to execute, but usually results in uneven rhythm and unwanted accents.

- The final consideration is the inverted accents in the last measure. This means to exaggerate the accents so care must be taken not to overplay the normal accents, but to reserve the loudest sound for the final four notes.

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Improving Hi-Hat

MUSIC KEY



The hi-hat can add a lot of color to the sounds of the drumset, but it can also be very difficult to control. The following exercises and practice techniques should help you gain more control of the hi-hat foot and, as a result, offer you a few more possibilities for creative performance.

There are three basic strokes used to create the hi-hat sounds in these exercises. The first is the tight, "chick" sound. For the purposes of this column, I'll call this the closed stroke. To get this crisp, tight sound, it is best to raise the heel slightly as the toe presses down. Also, keep the toe near the top of the pedal towards the shaft to gain better leverage. Keep the heel up for consecutive strokes.

The second stroke is the "splash" sound. The foot should be flat on the foot plate with the heel down and the cymbals held open about an inch. I'll call this the toe splash. Simply snap the toe down, and back up quickly, allowing the cymbals to ring. This should not be a harsh crash but, as the name indicates, a delicate splash.

The third stroke is also a splash, but is played by the heel, which I'll call the heel splash. As in the previous stroke, the toe holds the cymbals about an inch apart, but the heel is raised an inch or two above the foot plate. By bringing the heel down sharply onto the foot plate just slightly above the hinge of the heel plate, a splash sound will result. It is important that the toe remains as motionless as possible and maintains the opening of the cymbals.

The following is a simple exercise to develop control of the different strokes. The ride cymbal can be played as written or with a swing feel. In playing these exercises, try to maintain a good balance between the appendages. The bass drum should be light and barely audible. The snare drum can be played on the head or as cross-stick clicks. Either way, it should not be dominant. Make sure the cymbal line grooves, and refer back to it often during practice to reestablish the feel. Strive for a relaxed performance. At first it may be advisable to play only the ride cymbal and hi-hat parts, adding the snare and bass as proficiency is developed.

T = closed stroke

S = toe splash

H = heel splash

For more varied practice, use the same time pattern for the bass, snare, and ride cymbal while playing written "melodies" on the hi-hat. A good source of written material is the ten syncopated exercises in *The Modern Reading Text In 4/4*, by Louie Bellson or the syncopated exercises in Ted Reed's *Syncopation*. The first two melodies in *The New Breed* by Gary Chester work well. You can also try reading jazz tunes from a fake book. Basically, the written material must adapt well to jazz rhythms, and contain mostly 8th notes and quarter notes in a variety of combinations. There are many ways that the hi-hat strokes can be adapted to the written material, but here are some to get started. Practice one measure at a time, and then combine the measures into larger groups until the entire page can be played straight through.

First, read through using all closed strokes. Remember to get a tight, crisp sound on every stroke, and keep the heel up. On the second read through, use all toe splashes. Keep these controlled and light. Next, try playing splashes *on* the beats and closed strokes *on* the &s. Either heel or toe splashes may be used, but heel splashes should be used directly before and after closed strokes. Consecutive 8ths should be played heel-toe-heel-toe, etc. For example:

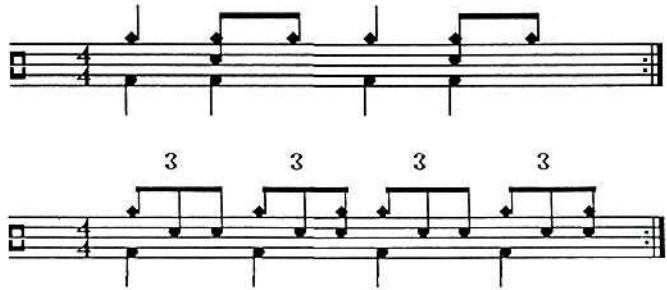
Next, reverse the exercise using all closed strokes *on* the beats and splashes *on* the &s. Finally, play through the exercises using closed strokes on the 8th notes, and splashes on the quarter notes or tied notes. For example:

In the next examples, the heel splash is placed directly before a closed stroke, resulting in an effect much like striking the open hi-hat with a stick and closing it with the foot. The strokes are then reversed. Both of these combinations can be played quickly, and therefore, allow the hi-hat more flexibility of sound and rhythm. Again, the 8ths can be played straight or swung.

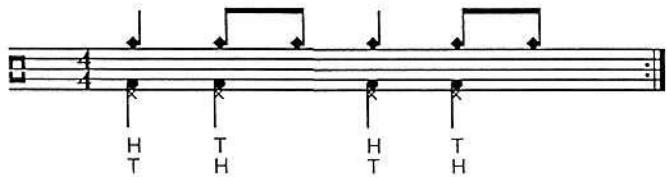
by Tom Glaister

Control

Try the same exercises using these time patterns:



The heel-toe rocking motion used to play the familiar 2 and 4 hi-hat pattern can be played using heel splashes on the heel strokes. For example:



By altering the rhythm of the hi-hat pattern, while retaining the rocking motion of the foot, other interesting patterns result. Use the following as time patterns while the snare drum performs the melodies from the preceding exercises:

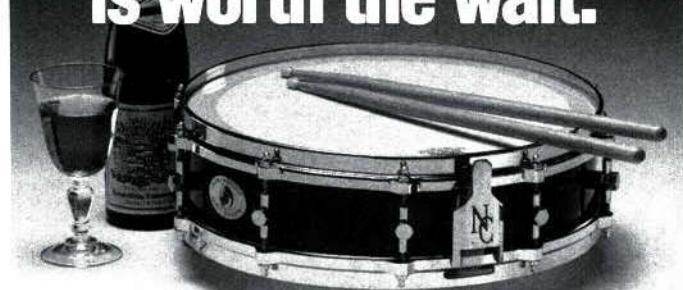
These exercises serve only to develop technique and control. The tasteful use of these ideas in musical situations requires listening, research, and careful application. Al Foster's playing sparked the thought used to create these ideas and is, therefore, highly recommended as a primary source of listening research. These exercises should greatly improve hi-hat control and will add a few more colors to the jazz drummer's palette.



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Hand And Foot Exercises

by Kenny Aronoff



Photo by Rick Malkin

MUSIC KEY



When someone talks about single strokes, one usually thinks about alternating strokes between the hands. At one point, as I was developing my technique on the drumset, I put together an exercise to strengthen the relationship between my hands and feet by using single strokes. Instead of hand to hand, I practiced hand to foot. This also began my development of a double bass drum effect between my floor tom and bass drum.



Practice this concept slowly, alternating between the floor tom and the bass drum. To get a basic feel for this exercise, play the floor tom with your right hand. Then try it with your left.

When I practice, I try to always use all four limbs, because when you play the drums, you usually use all four. So now add the hi-hat with your foot on beats 1, 2, 3, and 4.



Once again, practice this slowly, making sure the single strokes are even and consistent. Make the hi-hat your timekeeper as it plays the drumbeats. Use a drum machine or a metronome to help you keep the time steady. Slowly increase the speed as you get more comfortable with this exercise.

The next step is to try some sticking patterns with your hands on the snare drum while your bass drum continues to alternate with your hands. For example:

R = right

L = left



Try these sticking patterns with your hands, but first learn each pattern separately.

1. LRLRLRLR
2. RRLL RRRR
3. LLRRLRLR
4. RLRR LRRL
5. RLLRLRLR
6. RRLRLLRL
7. RLRL LRRL
8. RRRR RRRR

9. LLLRLLLR
10. LRRR LRRR
11. RLLL RLLL
12. RRRR LLLL

Then, play each line two times, and practice going from line to line so that, eventually, you will make each line sound the same. In other words, have control of the relationship between your hands and feet, so that, no matter what pattern you play with your hands, the rhythm will sound exactly the same.

Once again, use a metronome or a drum machine to help you not speed up, which you might have a tendency to do with this exercise. Slowly increase the speed as you feel more comfortable.

The next step with this exercise is to take these sticking patterns with your hands, and instead of playing just on the snare drum, play these patterns all over the kit. By doing this, you'll begin to feel more coordinated and have more technique. Also, you'll be able to apply this exercise in fills and more complex beats. These sticking patterns are the most basic patterns of drumming. They're like letters that, when arranged in a certain order, make words. These patterns are part of a drummer's vocabulary.

Singles

1. RLRL RLRL
2. LRLR LRLR

Doubles

3. RRLR RRLR
4. LLRR LLRR

Singles and Doubles (Paradiddles and Their Inversions)

5. RLRR LRLL
6. RLLR LRRL

7. RRLRLLRL
8. RLRL LRLR

Triples

9. RRRL RRRR
10. LLLR LLLR
11. LRRR LRRR
12. RLLL RLLL

Quadruples

13. RRRR LLLL

Finally, if you want to develop your coordination even more, learn to play this exercise by reversing your feet. Play the alternating pattern between your hands and left foot. Then, have the right foot play the quarter notes.



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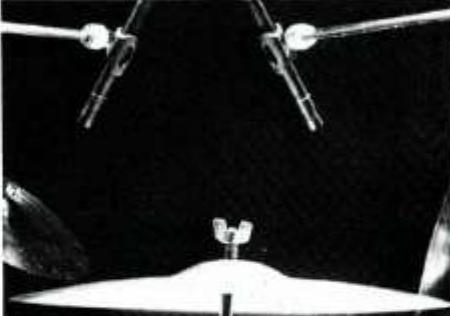
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Webb continued from page 29

possible. Progressively, musicians came to trust and admire him. Trumpeter Bobby Stark, who later played in Webb's band, recommended him for his first steady New York "gig," with Edgar Dowell's band.

The band was to audition for a club job. Webb showed up, just in case he was needed. By chance, the regular drummer got lost in the subway. After a bit of persuasion, Dowell finally gave in to Stark and allowed his friend to play. Webb filled the gap laudably. In fact, the club owner said he would hire the band only if the little drummer came with the package.

For a brief period, Webb was flush. He made \$50 a week. And because living was reasonable in Harlem, he sent most of his salary home to Baltimore. When the band broke up, the drummer had a somewhat easier time "making it" than before.

Duke Ellington, Webb's most vociferous champion, arranged the drummer's first engagement as a leader at Manhattan's Black Bottom Club in 1926. Heading a group that included saxophonist Johnny Hodges, Stark, Truehart, and pianist Don Kirkpatrick, he worked there for five months before moving on to the Paddock Club under the Earl Carroll Theater on 50th Street. Tenor saxophonist Elmer Williams and a trombonist known as "Slats" were added for the stand at the Paddock, which burned down not long after the Webb band opened. Though the drummer had no real desire to be a leader—Hodges had to exert pressure and convince him—he never looked back. His band grew in size, and became more and more potent through the 1930s.

Though he had no interest at first in being a leader, Webb later accepted the pressure and responsibility and grew into the job. He in fact became quite intense about his ambitions for the band. He wanted two things that are not usually compatible—musicality and success. In the beginning, he faced more than his share of problems.

Helen Oakley Dance: "For months on end, the group endured starvation regimes. Relying on occasional gigs to pay the rent, they would hole up in one room and refuse to separate. Chick set an example, turning down jobs that called for changing the band. He tried to hire and hold the finest musicians he could get; most of the best instrumentalists of the day worked with him at one time or another." [Helen Oakley Dance, "Drum Mad And Lightning Fast," *Saturday Review*, June 15, 1963.]

Webb was totally loyal to friends and those musically associated with him. He helped Cootie Williams, who worked for him briefly; in fact, the trumpeter lived with Webb for a period of time. The drummer and Johnny Hodges were close. Webb groomed trumpeter Mario Bauza. He brought him into the band and, every night after work for a while, showed the young Cuban musician how his music should be interpreted. It was a one-on-one relation-

ship—more intense because of that. Few leaders would have done that sort of thing.

Though he had a strong sense of self, Webb was most receptive to the needs of others. He gave people respect. Musicians in and out of the band were given credit for their accomplishments. Drummers he admired, like Ray Bauduc, Krupa, and Dave Tough, were treated warmly and with deference. Webb didn't bad-mouth people. He remained on the optimistic side of things. And he had an engaging flair for the humorous.

Business apparently wasn't the drummer's thing. But then few black artists could deal with any degree of adroitness when it came to business during Webb's time. It was a segregated America with almost no blacks in positions of strength. A powerful, knowledgeable white person was needed to handle a black artist's affairs. Only with that sort of hold within the power structure could the black musician, performer, or actor keep going and hope to prosper.

It was up and down for Webb—with and without guidance of bookers and agents. More than once, Webb took the wrong turn. An example—after a period of success playing for dancers in New York ballrooms, he tried vaudeville briefly, terminating a long-term successful engagement at Rose Danceland at 125th Street and Seventh Avenue in order to take the tour. It was a disaster. The drummer had a struggle to regain his foothold. For a while, the band didn't work. The owners of Rose Danceland were particularly bitter; they took a great loss after the Webb band suddenly left the ballroom.

But Webb slowly put the pieces together as the 1920s became the 1930s. The band played the Cotton Club uptown, and the Strand Roof, Roseland, and later the Casino De Paris downtown. The drummer and his men toured with the show "Hot Chocolates"; they performed in theaters and made records with Louis Armstrong. And they began making records on their own.

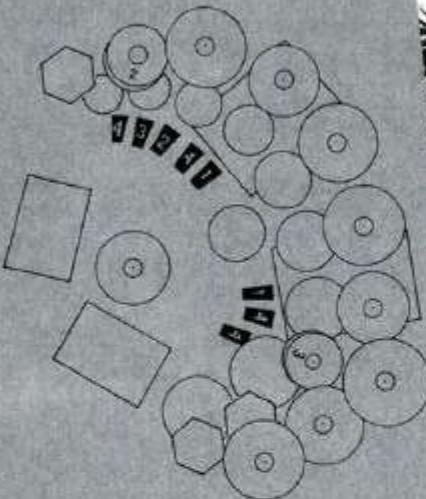
The Savoy became the center of Webb's activities, particularly after he signed a management contract with Moe Gale. But the climb to prominence was slow and often difficult. Something seemed to be missing in the band's recipe.

The musical elements were all there. Webb and his charging ensemble impressed with boisterous performances at the Savoy and other spots. In band battles with King Oliver, Fletcher Henderson, and Fess Williams, among others, the Webb band won hands down. Moving through imaginative "head" arrangements, with enviable elan and pulsation, the little drummer and his family of players became the talk of Harlem.

As Webb began to diversify his music and the band grew in size in the 1930s, he bought arrangements from a variety of key writers, in addition to trading charts with other bands. It was a struggle; he had to

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take money out of his meager salary—most black bandleaders didn't do terribly well in the 1930s—to get what he wanted. First he used Benny Carter and Don Redman; later, in addition to these arrangers, he hired Charlie Dixon, Van Alexander, Dick Vance, Kenneth Anderson, and others in order to give his band a sense of distinction.

Composer-arranger Edgar Sampson was crucial to creating an image for the band. His riffy concoctions, well-suited to the band's rhythmic focus, blended the written with the improvised in a natural, often provocative manner. The melodiousness of Sampson's work ultimately had its effect. His originals, notably "Stompin' At The Savoy" and "Don't Be That Way," brought Webb recognition but became Swing Era anthems only after Benny Goodman recorded them.

Webb arrangers enhanced the band's musical impact but generally failed to generate mass interest in the organization. The drummer did all he could to make his music better and more attractive. He was a hard worker and a great showman at the drums. He reached out to people, while playing compositions and arrangements that he found satisfying and that featured him to advantage.

Billy Taylor: "Chick and Sid Catlett and Jo Jones had something important in common. They all were great showmen. These guys came up when the drummer and everybody, for that matter, had to hold his own spot. If you had a spot in a show in a theater or club and you didn't get as much applause as the juggler, singer, or shake dancer, then you lost that feature. Somebody else got it. It was a fight for survival.

"That's why drummers threw sticks and did all kinds of show-biz things, while they tried to play in a marvelous musical manner. What you have to understand is that musicians had certain problems during the '20s and '30s. They wanted to really play. But they had to do it in a way that attracted attention. Chick was in the forefront because he knew exactly how to deal with that situation."

Webb in action made quite a picture. He brought the entire set into play as he proceeded, moving his sticks or brushes across, around, up and down the hills and valleys of the set. He choked cymbals, teased sound out of them, or hit them full; he played time and variations on the pulse on his snare, hi-hat, cymbals, tom-toms, cowbell, temple blocks (often behind piano solos), and of course, on the bass drum. He had facility to burn; fast strokes, with diversified accents, most often were played to forward the cause of the beat.

Webb swung hard. His breaks and solos flowed; they exploded, like small arms fire and cannons going off. A rush of controlled energy, they came forth unimpeded by inhibition. What they lacked in diversity and subtlety, they made up for with thunderous, force-of-nature creativity.

At the heart of every Webb performance

was his work on the bass drum. It tied everything together while giving each number character and solidity. Not only did the little man toll the time, he shot off accents in support of the band and soloists, and filled holes in his arrangements with strength and musicality.

Roy Eldridge: "Chick and most of the really good drummers in the 1930s used to tune their bass to a G on the bass fiddle. They controlled the bass drum and what they played blended with the bass. The guitarist played 'four,' too. Right? Everything was going in the same direction. It was a good, swinging feeling. Hey, did you know that Chick was the first guy I ever heard who dropped bombs, the way the boppers did later on?"

Webb played assertively, loudly, filling ballrooms, clubs, and theaters with his sound. Secure in the realization that big band swing was a *drummer's music*, he performed with great drive. While most other stick wielders lacked his confidence and his capacity to inspire a band, Webb knew what had to be done. He cheerfully accepted the challenge of the battery of instruments that surrounded him and won a battle that had subjugated so many others.

But being a great black musician with a fine band did not add up to a whole lot. Until he discovered Ella Fitzgerald during an Apollo Theater amateur night contest in 1934, Chick Webb merely was a moderately successful attraction. Not too many people outside the inner circle of the music business knew who he was. Only after he took the orphan singer into his home, became her legal guardian, and made her a key part of his presentations in person and on record, did things begin to be different.

However, some people close to him like Helen Oakley Dance, the critic, jazz enthusiast, concert promoter, and publicist, felt emphasis on a singer was wrong, particularly at a time when Benny Goodman had paved the way for bands.

Helen Oakley Dance: "Chick had been totally immersed in the *band*. And the guys stood behind him 100%. But after he got Ella, it was different because his point of view had changed. He began to see there could be a commercial future for the band.

"No doubt he adored the way she sang. Pre-Ella, there was no one on that level. Chick knew exactly what he had. But I regretted the change because it meant that the band and Chick had to take a backseat. I hated for that to happen."

It must be said, however, that there were a lot of things re: Ella on the positive side of the Webb ledger. She made it possible for the drummer to move beyond the ghetto, in a number of ways. Her hits, particularly "A Tisket, A Tasket," which was on the Hit Parade for 18 weeks in 1938, opened many a door. The band got more radio exposure and received bookings it couldn't have had without Ella's nationwide success.

Webb never really gave up the dream of

having a truly top band. In the February, 1938 issue of *down beat*, Helen Oakley Dance noted:

"Chick is now definitely reaping the fruits of success. His popularity has become so great on Broadway that he was brought back recently to repeat his engagement at Loew's State Theatre within three weeks of the time of the original booking. He is drawing record crowds on the road and breaking records in theaters. It is common knowledge that in viewing his success, Duke Ellington and Cab Calloway are forced to take notice. Chick is planning on spending all his time and efforts on the band until he can feel it is one of the finest dance organizations in the country. He returned to the Savoy Ballroom the early part of December, and is relinquishing lucrative bookings on the road simply in order that he may have the opportunity to improve the band to the greatest possible extent."

Dave Dexter: "I caught up with Chick and Ella and the band when they were just starting to make it—in the summer of 1937. They came out to play at Fairyland Park in Kansas City.

"Funny thing though: The Webb band never sounded really *black*. Here was one of the greatest drummers of all time, a black artist leading a black band featuring a black singer. And the music lacked the black characteristics found in the bands of Ellington, Basie, Lunceford, Earl Hines. It was the charts, mostly. And the kind of playing Chick demanded—the precision, the in-tune ensembles and section work.

"As a player, Chick was a *bitch*. No question about it. I remember him mostly for his cymbal work. The way he *wacked* those cymbals. No one could play them better. He knew how to use them for a variety of effects and for sheer swing. The man had undeniable power. . . ."

His power at the drums stemmed from a variety of things. Not the least of these was the kind of man he was.

Webb fought what would have been impossible for many people. Courageously dealing with chronic illness and pain, stemming from tuberculosis of the spine and other ailments, he developed an "attitude" that allowed him to move more easily from day to day. Life was a test. Webb accepted that reality and his problems as well, but never the limitations that went with them.

The drummer managed to excel. He would accept nothing but 110% from himself and the players that surrounded him. His motivation to perform at the top level *always*, his need to be *somebody*—both were a direct response to an innate sense of ambition. But deep down, his approach to life stemmed from the things that dogged him: illness, pain, and blackness. He had to overcome!

The adjustment to illness and pain *he* controlled, while being black exerted control over him. There were no options for black artists in the 1920s and 1930s; they

had to go along . . . with policy. Black musicians and entertainers just didn't make any kind of major stand or overtly revolt about *anything*. Destruction of a career followed, if the "nigger" decided to make his feelings known. Simple as that. The white man was in the driver's seat.

Webb made the best of a bad situation. He did whatever he could to progress, despite the stress. But the pressure always was there. Between his illness and the trials of the music business, the burden was heavy. But you wouldn't have known it if you were in his company.

Richard Gehman: "Everyone remembers his all but saintly disposition; he never spoke sharply and always appeared cheerful, even when the pain was blazing away

inside him." [Gehman, "The Chick Webb Legend," 80.]

Like many musicians during the glorious yesterdays of the 1930s, Webb was thoroughly convinced about music, its strength and power and ability to heal wounds. His feelings were unblemished by any sort of cynicism when it came to music and those who created it. Both provided a safe haven in what could be a puzzling, wounding world. Because he valued music and musicians so highly, and because both gave him so much, he had the wherewithal to steady himself and to contend with daily difficulties.

No task seemed impossible if it had to do with music. It could be solved because the drummer knew who he was. It was clear to

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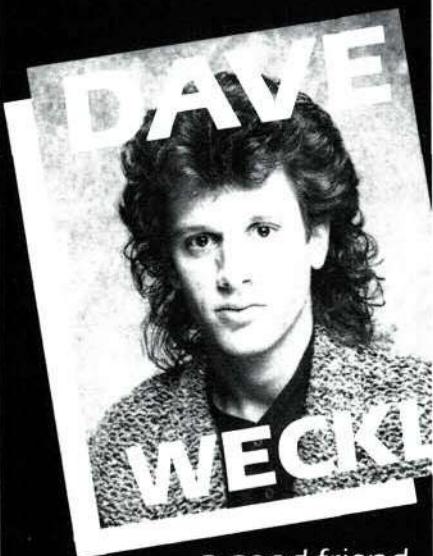
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him that he had *not* been last in line when talent was passed out. Musicians were very respectful; indeed, many stood in awe of Chick Webb and let him know it.

Like many drummers back then, Webb felt an obligation to help and advise others, particularly the young—"the kiddies," as Jo Jones called them. The torch had to be passed.

Cliff Leeman: "I knew Chick quite well for a four- to five-month period in 1938. The Artie Shaw band was based in Boston; our headquarters—the Roseland State Ballroom in town. Chick and his band were working at Levaggi's, a posh dive and dance spot not too far away.

"Chick was a lovely, dedicated person. Drums were his whole life. After Ella and Artie asked him to spend some time with me, he did. The guy never stinted; he gave me his full attention. Often he'd get so involved explaining and making suggestions that he had to be pulled back to his own job.

"I was a kid, 21 or 22. Chick seemed so much older and wiser than most people. I guess I felt that way because I admired him so. Because I didn't want to be too much of a bother and barrage him with questions, I tried to figure out a lot on my own. I made a point of watching everything he did on the bandstand and tried to analyze what he played and why.

"Chick was very specific about certain things. 'When the brass is bright, you step it right up there; stay on top of the beat and play loud with the section,' he said. 'When the saxes are cool and laid back, you come down and play with them.' He felt the time should be firm but, at the same time, a bit flexible. 'Move with the sections,' he suggested.

"He emphasized, by example, the importance of dynamics in a big band. Moving from loud to very soft and vice versa, he'd always be authoritative while supporting the band. No matter what the level of volume, Chick kept things swing-

ing. He established a lively pulse and a variety of feelings. But he always let the music guide him. I'll never forget how effective he was when he made the change from explosive loudness to triple *pianissimo*. The extreme change of color was something!

"Tuning drums was another thing he talked about a lot. Chick worked on his drums all the time. Like most of the great players of the time, he tuned his drums in a highly intelligent manner, so as to get different sonorities from various parts of the set.

"His bass drum work set an example for all the other drummers. He played the big drum *open*. By that I mean he didn't resort to padding to muffle it and make it easier to control. To further enhance its full, warm sound, he used timpani heads on both sides of the drum. He allowed the drum to naturally resonate. He had great control of his right foot, which was very strong and flexible. Chick could perform miracles with his foot, achieving great speed and various levels of sound.

"His set was interesting and unusual in some ways. Built for him by Gretsch-Gladstone, it was a console-type kit that moved on wheels, making it easy to handle. A trap table, including temple blocks, was set right in the center, across the large, 28" bass drum. Surrounding the table were his snare with wooden rims, made by Billy Gladstone, the great concert drummer; a 9" by 13" tom-tom on the bass drum; and another tom-tom—16" by 16"—on the floor. His Zildjian cymbals—a large one on the right, a smaller one on the left—were hung on hoop hangers from gooseneck stands attached to the bass drum. On the far right, he had a large Chinese cymbal; it was on a stand on the floor or attached to the bass drum, depending on what set he used. His hi-hat cymbals weren't too large—12" at the most. Most drummers didn't use big hi-hats in those years.

"What do I remember most distinctly about Chick? His solos. When he got going, he often was just a blur. His hands and foot went a mile a minute. Jesus Christ, it was amazing what he'd do in a solo.

"He played the shucks out of a show as well. I saw him so many times at the Apollo. Without being able to read music, he managed to catch everything the comics did and underline all the key spots in dance routines. His instincts were almost infallible.

"Some nights when sleep doesn't come easily, I think about Chick. I can see him on the bandstand, playing for all he's worth. I can hear him talking to me. He had a great impact on my life. He was so helpful when I needed guidance."

The last five years of Webb's dramatic life were the most vivid and strikingly important of all. He achieved a number of his goals. As an artist, he became far more



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influential than he had been. His band rose to a key position. His singer shot to the top, making all the aforementioned possible.

His records were the most revealing of his career. Though not what they might have been had they been made 10 or 15 years later, they indicate his capacities and proclivities and at least partially clarify what the people who heard him live, in amenable circumstances, talk about.

The poor recording circumstances cannot mask the fact that Webb was in the process of reshaping big band drumming and reordering priorities for drummers. Running down his recordings, it progressively becomes clear that he was responsible for a variety of techniques and an approach to music that others, like Buddy Rich, Kenny Clarke, and Max Roach, ultimately refined and completely worked out. More than that, his creativity altered the general view of the fellow behind the drums and cymbals in the back of the bandstand. Webb was crucial to making the drummer more of a factor in music.

Dick Vance: "Drummers today play so many things that Chick introduced. He was the first guy I ever heard use the 'push beat.' What I mean is he played connective fills in certain open spaces in an arrangement and brought the band in strongly. He also pioneered when it came to backing key sectional and ensemble passages."

Doc Cheatham: "Chick was a marvelous player of breaks and figures with the trumpets. I was in his section; I know how great it felt. He added impact to ensembles, too, by backing them in key spots in an arrangement. Nobody did that until he came on the scene. Before Chick, drummers were essentially timekeepers—from New Orleans days all the way into the late 1920s when he began to be noticed. He was the first one to get away from the old concept and move into a more expressive way of playing."

Throughout my notes, regarding Webb recordings, certain descriptives keep cropping up, like "ferocious," "imperious," "hot and swinging," "fast," and "authoritative." This was not a shy, retiring player. A thundering, enveloping quality permeates his playing on records for Decca, now MCA, and during broadcasts that have been made available in LP form.

The latter disclose the most about him. They focus on a Webb who plays exactly as he feels. He is free of the strictures of the recording studio, and performs with great energy and lack of inhibition. His work is loud and very strong. The "live" feel of the band and his strong bass drum rhythm—Webb's prime "time" source and the very center of his playing—make a number of the items in these broadcasts quite undeniable.

During a 1939 broadcast, *Chick Webb And His Orchestra* (1937-1939) (First Time Records, FTR 1508), we get an excellent idea of what his solo style was like. Dick

Vance's treatment of "Wild Irish Rose," a brisk vehicle containing three eight-bar breaks and a concluding 16-bar comment, indicates how this drummer goes about his business. The time is hammered into your consciousness. During solos, his ideas roll out, unimpeded; patterns build and reinforce one another. Single and double strokes mingle, creating a barrage of colors.

Only Webb's ability to create shapes and statements, with a bit of breathing space separating them, seem undeveloped. Using the entire drumset, his spews out one comment after another—many of which overlap. He is almost encumbered by the enormity of his own talent and all that occurs to

him during a solo. Various meters, other than the one he is working within, suggest themselves. He plays little figures with and against the band. Tensions of various kinds and consistent interest are the result. But I, for one, yearn for a pause or two or three during his solos so what he is saying can be fully defined and realized.

Why the tendency to clutter? His solos were full-to-bursting because he literally could not stop creating. What drummers like Gene Krupa, Allen Paley, Buddy Rich, Johnny Blowers, and Jim Chapin, among others, heard at the Savoy is best described as "otherworldly," for good reason. Never before had they been witness to anything like it. "Even on

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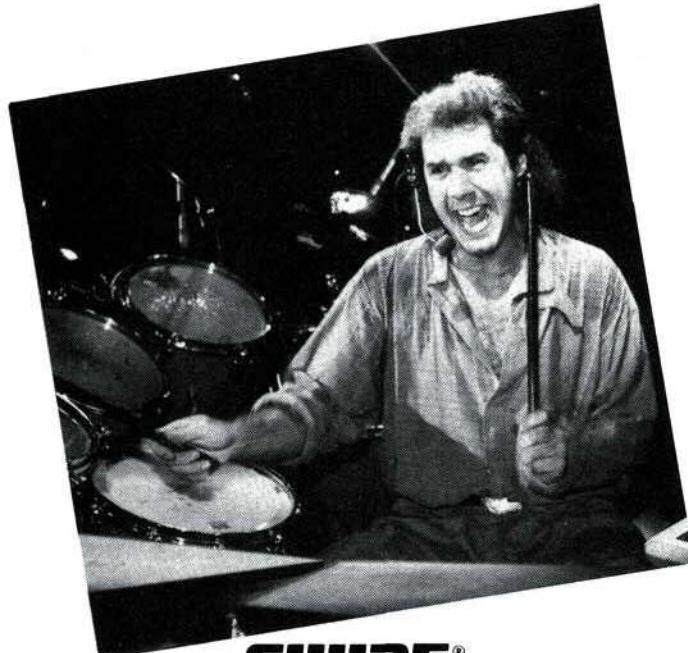
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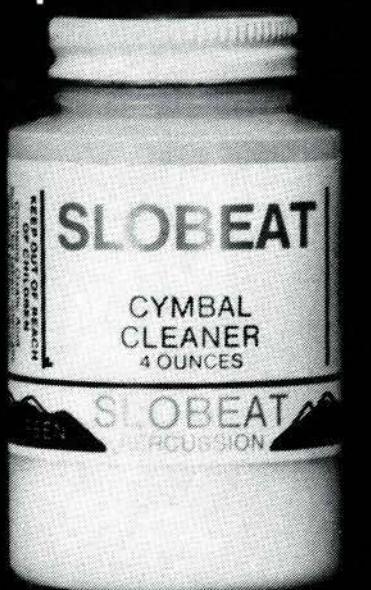
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records," Chapin says, "you're not sure what he played. The accents are so various; there's so much. . . ."

But the solos were only a part of it. There was Webb, the showman, who brought the audience to him by engaging in a variety of maneuvers, including raising his hands and arms while performing to get attention. Sometimes it could be quite puzzling.

Billy Taylor: "At a place in Washington, D.C., I had a Chick Webb 'experience' worth passing on. During a number, all this marvelous stuff was coming from the drums. But his hands were up in the air, far from the drums, most of the time. Yet I heard solid, musical playing. It didn't seem possible."

Beverly Peer: "Sometimes he'd get into breaks or solos and go so far out, you'd wonder: 'How is he going to get out of this?' But no matter how complicated it got or how long the solo was, he'd come full circle and bring the band in at the right time. The cats in the band were as thrilled by him as the audience.

"One of the things that really sticks with me is the way he'd let you know when to come in after one of his long solos. He'd turn around and say: 'Watch it!' Then he'd box the cadence in. He'd paraphrase an idea in such a way as to give you an unmistakable cue."

Most important, Webb knew his basic job. He kept good time, providing a stable foundation for the band, while adding a kind of rhythmic sophistication that was most unusual for the time. By blending improvisation and planning, by considering the overall design of the arrangement and its component parts, he more fully integrated the drummer's performance. And by emphasizing crucial sections of the score and underlining punctuations, devoting himself to the exterior and interior movement of the band, he shaped the music and brought a sense of light and shade to it.

There are many Webbs on record, aside from the overwhelming soloist. The tasty Webb can be found on "Sugar Foot Stomp" [Chick Webb And His Orchestra (1937-1939) First Time Records, FTR-1508], which concludes with a crafty triplet idea. For the persuasive Webb, who uplifts his players and forces them to perform, try "One O'Clock Jump" from the same recording. For the inventive, swinging Webb, we suggest "Who Ya Hunchin," from Chick Webb: King Of The Savoy (Decca DL 9223), highlighted by a surging, four-bar break toward the close, during which the little drummer manipulates rhythm and syncopation in an unexpected manner.

Then, on the same record, there's the classic rendering of the Benny Carter chart of "Liza." A well-balanced piece of work in a medium tempo, it features some of Webb's best work on record. From the 24-bar opening solo through various eight-, four-, and two-bar breaks, there's space, heat and musicality in his playing.

He serves the band particularly well, providing supportive figures and bass drum "shots" to swing things along. Balance and a sense of control are the hallmarks of the recording. Only once does he briefly lose hold of things; his "chops" fail, and he bunches up some triplets, affecting the solo flow. But more so than most of his commercially released records, "Liza" has the feeling of a "live" offering. The band responds in a relaxed way to the material, and Webb gives the pulse a crackling reality, while smacking the ensemble in its collective rear.

To move more deeply to the heart of Webb's art, we would recommend "Harlem Congo," also from the Decca recording. A Harry White original arranged by Charlie Dixon, it embodies the inner drive that characterized Webb's efforts on a good night. The band is tight and together; the theme passes from one section to another, while the man at the drums stokes the fire. This fast opus keeps developing through solos and a call-and-response battle between brass and reeds. It culminates in a fast and furious climactic Webb solo that lacks only the definitive shaping and open space that would allow his ideas to be better understood.

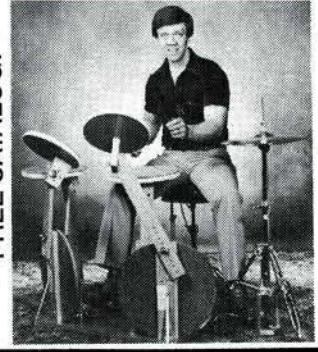
Webb's last years were paradoxical: Success and accomplishment mingled with pain and rapidly deteriorating health. He was heard increasingly on radio. His name and sound surfaced on many a late band remote. He and the band performed on sustaining network shows from New York, like the weekly "Good Time Society." His records sold well; his bookings were steady and enviable for a black band. As *The New York Times* noted at the time of his death, his "fame grew in proportion to the sweep of swing music across America."

If anything, Webb became increasingly concerned with his music and band during those last years. He seemed to sense that a

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lot had to be accomplished before the last chorus. Despite the fatigue and all the pain he suffered, as the TB of spine and attendant conditions worsened, he accepted a tiring schedule of theater, ballroom, and club dates in New York and on the road.

Webb sometimes took breathers, but not frequently enough to have any effect. He didn't want to be known as sickly, so he would turn away from the obvious and keep going. His loyalty to his musicians also made it impossible for him to ease up. Every challenge from other bandleaders was accepted. There were at least three band battles—all at the Savoy—that brought him nationwide publicity. The most important of these, with Benny Goodman on May 11, 1937, was one of the key jazz events of the 1930s.

Taft Jordan: "The Webb-Benny Goodman battle of music. . . . You never heard such playing. Chick and Gene Krupa really went at it. Before the night was over, Gene stood up on Benny's stand and bowed to Chick, as if to say: 'You're the King.' No one on earth could have taken it away from Chick that night. This band battle was one of my greatest musical thrills. Chick had his own way of doing things, his own style. And that night he did everything right."

It is interesting to note that, a week earlier, Webb and Co. had played against the Tommy Dorsey band at the same site. The men of Dorsey said: "Come on, Chick. Show us some stuff." And Chick smiled and responded: "No, I'm waiting." As Dorsey publicist, the late Jack Egan noted: "Chick was playing possum. When Benny and the guys came to the Savoy, he showed them exactly what he had."

The most significant of the other battles of swing were with Ellington, two months before the Goodman encounter, and with Basie on January 16, 1938. Both drew heavily. Both were memorable.

As Webb's health progressively worsened, he had to have other drummers, like Sid Catlett, Jesse Price, and Bill Beason, fill in for him. At the Paramount Theater, he didn't have the strength to walk off the bandstand himself and had to be carried by his valet and bodyguard Joe Saunders.

His concern was for others. He would take Teddy McRae aside and ask him to look out for Ella and the band if anything happened. He warned his friend not to allow the band to mess up. Even as the chorus was coming to a close, he remained the perfectionist.

The band was in Montgomery, Alabama, playing a one-nighter, when word came to his musicians that the little drummer had passed. The band was last to know. It played several sets at a ballroom in the Alabama city to a strangely quiet audience.

Teddy McRae: "Taft Jordan said: 'What's wrong with those people out there? They don't like the band or something?' The road manager called Taft inside the office. And that's the way we

found out. We had been traveling all day long. We came straight off the road right into the ballroom—right into the man's place. He knew it. Everybody in town knew it. The story was on the radio all over the country. But we had no idea.

"We returned the next day—June 17—to Baltimore for the funeral. People came from all over. I remember the body was laid out in his home on the first floor. It was a three-story house. People kept coming through the little parlor and moving out into the street.

"The funeral was one of the largest ever held in Baltimore. People lined the rooftops and filled the streets. You couldn't get near the church.

"An amazing thing happened—what I call a shower of blessing. Before they brought the body out of Waters AME Church, it rained like cats and dogs. And just about two or three minutes before the funeral was over, it stopped. I don't know where the rain came from. It had been a hot, sunny day. The crowds of people didn't move. Before you knew it, the sun was shining again." [Teddy McRae, Oral History Files, Institute of Jazz Studies, Rutgers University.]

Duke Ellington, Cab Galloway, Jimmie Lunceford, and Gene Krupa were honorary pallbearers. Fletcher Henderson, Benny Carter, and Al Cooper served as pallbearers for their friend. The drum-

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mer's death was anticipated, but extremely saddening to the music community all the same. Gene Krupa, who was appearing at the Hippodrome in Baltimore, paid tribute to the man he so admired. The lights were lowered on stage; the band played taps in memory of the little drummer. Krupa said: "It isn't fair. Chick scuffled for years to get the breaks. And just when he hit his prime, he had to go."

The passing of Webb at 33 was a difficult thing to face for all who cared about him.

Of course it was unfair. But more important, his life was a comment on inner strength and perseverance. He did the absolute best with what he was dealt. He played a seemingly empty hand into a full house and won.

This article excerpted from Burt Korall's forthcoming book, Drummin' Men, to be published in the near future. Reprinted by permission of Schirmer Books, A Division of Macmillan, Inc. All rights reserved.



Readers' Platform continued from page 4
resist taking cheap shots.

David Cole
Hyattsville MD

Editor's note: Billy Cobham replies, "I see that I have apparently ruffled Mr. Cole's 'teaching feathers.' Frankly, I'm not very sorry about that, or about my comments to a young person who, during a drum clinic, asked me how to go about finding a 'good' teacher. I am sorry that Mr. Cole's inability to interpret my thoughts in a constructive manner should put him at a disadvantage in viewing the art of teaching trapset technique in less than a multidimensional light. He has also, apparently, taken my reply to the individual who asked my opinion in this matter in a way that only he can address and visualize himself as functioning within.

"I think that a good, strong teacher must be a consistently working player. He or she must be current on what's being played today (and I mean right to the second—now!) so that he or she can keep up with the student whose mind is dealing with the here and now, not the before! This is, of course, in addition to properly establishing a strong foundation in techniques that have been well proven out from the past: rudiments, brushwork, stick handling, bass drumfoot technique, etc.

"I find it hard to recommend a good teacher to people who ask this of me, because the people I would like to recommend are all working full-time. Therefore, they are not teaching—due to the time commitment that must be made to teaching (to name just one possible reason for their abstention).

"I find it difficult to recommend methods in seeking out a good instructor, because I think about the marriage of student to teacher; the combination has to be right in order to get the proper results. More must be known about the student: what he or she is seeking out of the prospective lessons with the prospective teacher, whether the teacher can accommodate the student, and so on. This is a process that takes time and diligence. Ultimately, it is up to the student, who, I think, should

have a good idea of what he or she is expecting to get out of lessons with an instructor.

"I have noted that Mr. Cole uses the word 'implies' quite often when he speaks of what I said. He does not accuse me outright, but seems to twist the phrases to suit his own designs and intentions—as if this is some sort of scandal tabloid article designed to place my opinions in a negative light. I obviously don't agree with him. I call on Mr. Cole and all others who may seek to operate from his very narrow viewpoint on teaching—a position with a rather low trajectory of view—to look for an instructor who will not tell you that 'this book' or 'his book' is going to make you play 'within 15 minutes or less.' [I'd like Mr. Cole to find an instructor willing to state in advance that his or her] views on playing particular styles of music are negative based on the fact that he or she does not like them—when, in fact, he or she probably can't play them because he or she has not had the experience of doing so.

"Don't deal with a teacher who cannot speak with you about the different types of music that make up your foundation and give you solid input/ideas on how to get around within the playing environment in which you feel the most comfortable and that most interests you. A teacher who can quickly and effectively show you how to get where you want to be—not only by a book, with its constant drilling patterns, but by feeding you information to trigger your imagination so that you are not a clone of the book—is a very special teacher. Such a teacher must experience his or her ideas first. In order to do this, the teacher must have an imagination of his or her own, which means getting out there and playing and developing. Most don't have this dimension. If Mr. Cole did, I would expect that he would understand my feelings.

"A good teacher reflects his or her experiences. You only gain experience by the ability to do, which in this case means to play so that you can be your students' best example."



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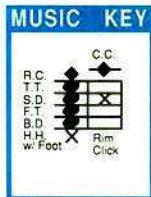
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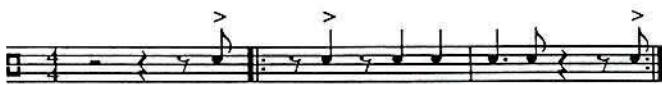
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Matching Drum Sounds To Big Band Figures



The skilled big band player should always try to match his or her drum sounds with the figure being played. The most important factor in executing this is having control over long and short sounds to be able to sound in context with the musical phrase. Before we analyze these sounds, however, it must be said that keeping the "rhythmic flow" even is of the utmost importance. The playing of a figure should in no way disrupt or change the rhythmic groove. A good way to accomplish this is by keeping time with some part of the drumset, while another part plays the figure.

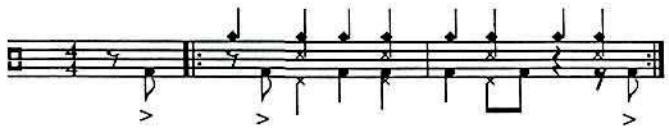
We have a Basie chart in the Tonight Show Band library ("Kid From Red Bank") that has this sax-section figure:



This figure is played every two bars in the first chorus. I have found

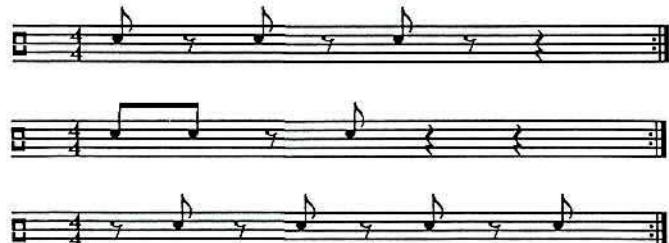
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that, at the fast tempo that we play this tune, the band stays together best when I keep a cross-stick rim backbeat (with the left-hand palm down on top of the stick on the snare). I also keep playing time with the ride cymbal and hi-hat, and I play the figure with my bass drum only, without breaking up the feel.

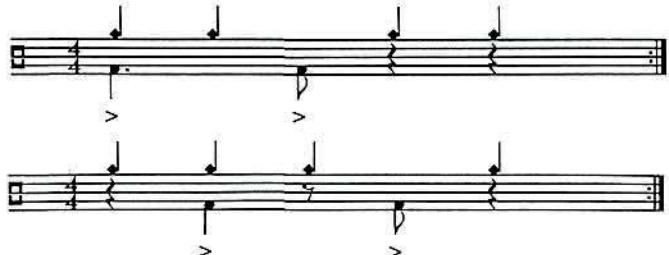


This is a good example of supporting the figure, while still keeping a strong rhythmic groove. It should be mentioned that really good independence is a "must" for this goal, as well as so many other practical situations.

Let's now cover some basic sounds for catching, or reinforcing, figures. The regular snare sound and/or rimshot is good for short accents with the brass section, for example.



The bass drum alone is good for short, punchy figures with sax-section and trombone-section figures.



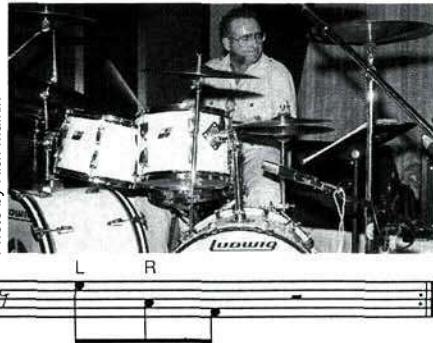
The big sound of bass drum and crash cymbal is good for typical big band ensemble figures at full volume.



There are many variations like snare drum and cymbal, tom and cymbal, snare drum, bass drum, and cymbal together, etc. One of my licks is to use two toms and bass drum for the following figure when it's in the low brass and/or sax sections.

by Ed Shaughnessy

Photo by Rick Malkin



It fits with the color of the phrase very well when scored with low sounds.

Mixed Long And Short Sounds

The goal of the learning drummer is to mix long and short sounds on the set to parallel the part that is being *read*, or if playing by ear, match up the drum sounds to the phrases heard. The starting rule is: We play short notes, such as 16ths, 8ths, and quarter notes, on the snare drum. Half notes, whole notes, and *all tied notes* are played with the bass drum and cymbal. This rule gives us two basic fundamentals on which we can interpret a part either on paper or by ear.

Here's an example of a simple, common drum figure:



By following our rule, we would play it on the snare drum, with one hand at medium tempos and two hands at fast tempos.

Now, let's take the same figure we just looked at and add a tie on the last note.



According to our rule, we would play the first two notes on the snare drum, and the tied note on the bass drum and cymbal.



(One quick reminder: In the jazz style, 8th notes are played with a swing or shuffle feel [12/8-type feel], and in rock, the 8th notes are played even, as written.)

Three good books for developing long-short phrasing skills are: *Drumset Reading*, by Ron Fink (published by Alfred Pub.), *Stage Band Drumming*, by John Pickering (published by Mel Bay Pub.), and *Beginning Drum Chart Reading*, by Gil Graham (13 Winthrop St., Winchester MA).

Another great way to learn about this concept is by *listening*. This month, I'd like to turn you on to the fine drumming of Peter Erskine on two dynamite Bob Mintzer Big Band albums: *Incredible Journey* (Digital Music Products CD #451) and *Camouflage* (Digital Music Products CD #456). Pete plays beautifully in a wide variety of styles on these recordings, and his phrasing matches the band well. Also, Bob Mintzer is one of our most outstanding composer/arrangers. In future columns, I will be recommending many good recordings that will be helpful in your quest for excellence. Until next time, keep hearing and playing those figures!



Another Winning Combination!



Pictured at a recent MI graduation are (l to r) Howard Roberts, Bob Magnusson, Fender Outstanding Bass Player of the Year Award Winner, Steven Ward; Gibson Outstanding Guitar Player of the Year Award Winner, Clemens Kounatzki; Yamaha Bass Human Relations Award Winner, Slobodan Bozanic; (seated) Zildjian Human Relations Award Winner, Reginald Henry; Paul Farnen, Joe Porcaro, Ovation Human Relations Award Winner, Chris Clermont; Tommy Tedesco, Outstanding Singer Jay Neyens—accepting for Jay, Claudia Neault, Jerome Stucco, and (Not Pictured) Yamaha Outstanding Drummer of the Year, Tim McIntyre.

Our thanks to FENDER, GIBSON, OVATION, YAMAHA and ZILDJIAN for their genuine interest in quality music education and for providing the fine instruments presented. And a special thanks to PEAVEY for providing the fine equipment in use throughout the school year.

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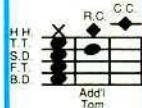
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Photo by Rick Malkin

Steve Smith: "Lovin', Touchin, Squeezin"

MUSIC KEY

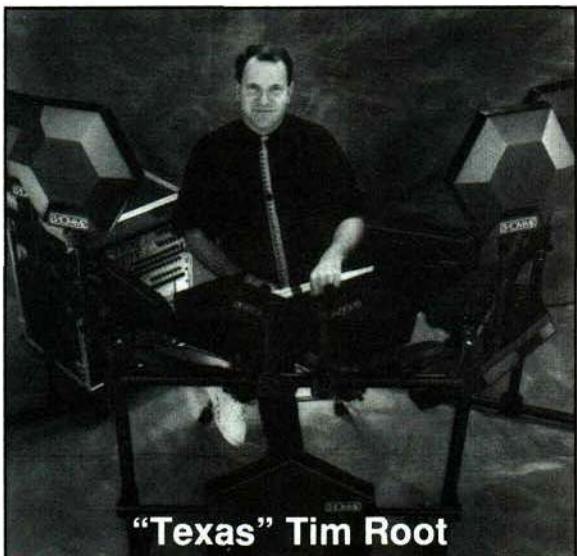
Most recently, Steve Smith has been concentrating on jazz-fusion with his group, Vital Information, but for several years, he provided the beats that powered the rock band Journey. Before signing on with Journey, he had also performed with Focus, Jean Luc-Ponty, and Montrose. A graduate of Berklee, Steve's playing is a showcase of a wide range of styles and rhythmic knowledge.

This chart is from his days with Journey and is a classic example of an altered shuffle. Steve varies the basic shuffle rhythm with 16th notes interspersed on the hi-hat, and accents his fills with triplets and tom fills. The result is a slow-moving, but powerful, shuffle.

The sheet music consists of five staves, labeled A through E, each representing a different section of the drum part. Staff A starts with a 12/8 time signature. Staff B starts with a 12/8 time signature. Staff C starts with a 12/8 time signature. Staff D starts with a 12/8 time signature. Staff E starts with a 12/8 time signature. The music features various rhythmic patterns including 16th notes on the hi-hat, triplets, and tom fills, with accents indicating specific performance techniques.



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Dialogue For Timpani And Drumset



For years, I have felt that there is nothing more boring than an unaccompanied timpani solo—with the possible exception of a timpani duet! The instrument is a powerhouse in a symphony orchestra, and it is great with a brass ensemble or other aggressive musical settings. All alone, however, it tends to be somewhat limited. I say this all with a certain amount of "tongue-in-cheek," but in fact, I believe it to be somewhat true. Let me substantiate my point a bit.

At the New England Conservatory where I teach, when a student prepares a graduate recital, the program has to include examples of all three major percussion categories: percussion, mallets, and timpani. In other words, students must prepare repertoire to demonstrate their ability and high proficiency in each of these three areas. We know that there are numerous great pieces written for solo percussion. I supply my students with a very extensive list for their selection. The same applies to mallet pieces. From xylophone and vibraphone solos to concert marimba repertoire, we have a large and fine variety of works to choose. We can also mix the above categories with other instruments and come up with fine chamber music pieces—pieces written by traditional composers and contemporary composers.

When we get to the timpani selections, however, it's not so easy, nor do we have the variety of material to select. Consequently, I'd like to introduce the piece below and expose you to my ideas regarding its composition and performance. It's entitled "Dialogue," and the two performers "talk" and exchange musical ideas for several minutes. It is written for two players. The timpanist has four timpani (32", 29", 26", and 24") plus four RotoToms (16", 14", 14", and 12"). The second player has a complete kit, as would be used with a big band or rock 'n' roll setup. (The drumset part does not indicate the specific drums to be played. I leave this to the player's judgment, depending upon whether his or her kit consists of four drums or 12! The pitch progressions from high to low are important, however, and are to be followed as indicated in the part.) Both players must be able to read and solfège with great accuracy. The set player must perform not only as a "drumset performer," but as a classical percussionist as well. That's where the solfège as well as the dynamic shadings come into play. Below is an excerpt just to show some of the problems.

$\text{♩} = 100-104$

Timp.
R/Toms

Drum
Set*

ff >> >>

fp

p

3

ff >> >>

fp

p

3

R R

mf

L

3

mf

> > >

3

f

p

ppp

p *f*

p *3 f*

L

R *L* *3* *R*

Now you can see why everything must fall exactly into place.
Both timpanist and set player must be metronomically perfect.

Broader $\text{♩} = 100$

3 *3* *R* *3*

3 *3*

L *L* *R* *R* *3* *L* *3* *3* *3*

R *L* *R* *R* *R* *L* *L*

The discipline to play this well requires a lot of analysis and rehearsal. Again, the set player must think "classically," and be strict and rigid in the interpretation.

The second section is introduced by a slow timpani cadenza—melodic and very free.

In the following examples the set player takes on the traditional role as the foundation, background, and rhythmic color support for all that goes on above. He or she plays free, ad lib, and with as many "fills" as style and good taste dictate. The timpanist becomes the "straight man" of the two voices, and plays with a relaxed but dynamic flow. The timpanist must push and inspire the set player with the changing dynamics, and rising and falling lines.

1.

The set player is the key to the success of the piece. His or her interpretation of the solo part and its accompaniment gives the piece all its sparkle. When I have performed this piece, I would have been dead if the set player hadn't been "on." Again, the timpani alone is a bit dull. Add a great set player, and it all comes to life. The set player is the "frame on a great painting." Without this musician, the picture wanders aimlessly off into the room.

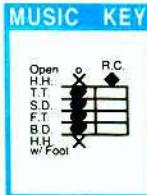
I've used excerpts from this piece as a cadenza in a piece written by Louie Bellson. Peter Erskine and Louie played the drumset part (P.A.S. Knoxville 1982). They were both great, and they made the piece come to life. In the cadenza, we exchanged four-bar solos, and it proved to be musically effective and stimulating. I have also done performances with Steve Gadd, Harvey Mason, Billy Cobham, and Akira Tana. On these occasions, it was these great artists who made the piece an exciting success. It was the drumset players' imagination and energy that did it!

I like the combination of timpani and drumset, because both sets of instruments have such a wide dynamic range, and they are also both very exciting visually. I know many great set players who play timpani very well (such as Harvey Mason, Dave Mancini, Anton Fig, and Steve Ferrara). I would also encourage them to do things along this line. More at another time. Stay clean and keep practicing.

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The Meren



The Merengue is the national dance and musical form of the Dominican Republic. It is currently enjoying an unprecedented peak in popularity. It is an exciting and infectious rhythm that is highly syncopated, yet basic in its fundamental pulse and dance step.

The roots of the Merengue go back to the days of colonialism, when it was basically a guitar and voice form similar to many other Latin American forms of Spanish origin. It made, and still makes, frequent use of the seventeenth century Spanish poetic form known as the decima.

Around the turn of the century, the Merengue began its evolution into its present-day form, the most important changes being in instrumentation. The accordion replaced the guitars, the African-derived marimba (large wooden box on which the player sits and plucks metal flanges, which are suspended over a resonating hole) was added to provide bass lines, and the guira or guayo (metal scraper) and tambora (drum) were added. This "new" instrumentation and sound of the Merengue became known as "perico ripiao," and is still an important part of the folk and popular music of the Dominican Republic.

Today, the Merengue is a highly commercialized style interpreted by huge groups, made up of vocalist-dancers, horn sections, piano, electric bass, and full percussion sections. The marimba has almost disappeared, and the accordion is permanent only in the traditional perico ripiao format. However, the tambora and the guira have remained strong, and still form the signature and backbone of the Merengue's unmistakable rhythm. In the 1980s, the Merengue has surpassed Salsa in popularity, its main attraction being its extreme danceability.

Excellent recordings of the typical, perico ripiao are currently being made by El Cieguito de Nagua, Fefita La Grande, and Francisco Ulloa. Tatico Henriquez was another great interpreter of this style. During the 1950s, the "conjuntos" were popular, made up of sax, piano, string-bass, tambora, guira, and vocals. Some fine recordings of that style were made by Dioris Valladares, Ramon Garcia, Luis Quintero, Luis Kalaff, Joseito Mateo, and Alberto Beltran. Their recordings are still available in Latin communities. Some of the best and most popular of the modern innovators are Johnny Ventura (who has been performing since the '50s), Wilfrido Vargas, and "440."

Now, down to the nuts and bolts: The tambora is the most important rhythmic component of the Merengue. It is a double-headed drum played on one head with a stick and, on the other, with the open hand. (The stick is usually held in the right hand, if you are right-handed.) A very wide range of sounds can be obtained from this instrument. When a tambora is not available, a conga drum can serve as a substitute. The rim sound can be obtained by striking the rim or the shell of the drum. A nice wooden "click" sound is desirable. The tap sound can be achieved with the fingers, while the palm is stationary on the skin, or when two taps occur consecutively by using the "palm-to-fingers" technique common in conga drumming, which is known as "heel-toe" or "marcha." Example 1 shows a standard Merengue rhythm and a couple of variations. The left hand plays the notes on the lower space, and the right hand (holding a stick) plays the upper space.

X = rim

S = slap

O = open tone

T = tap

1a

Musical notation for Tambora rhythm Example 1a. The left hand (lower space) plays O X S X X S X X S O O O. The right hand (upper space) plays X X S O O O.

1b

Musical notation for Tambora rhythm Example 1b. The left hand (lower space) plays O X S X X T T X S O O O. The right hand (upper space) plays X X T T X T T X S O O O.

1c

Musical notation for Tambora rhythm Example 1c. The left hand (lower space) plays O X T T X T T X S O O O. The right hand (upper space) plays X T T X T T X S O O O.

Example 2 shows two variants of a tambora rhythm known as Pambiche. The muted note is obtained by pressing into the head with the stick. Again, the left hand plays the lower space notes, and the right hand plays the upper space notes.
M = muted

2a

Musical notation for Tambora rhythm Example 2a. The left hand (lower space) plays O O S S M S M S S O. The right hand (upper space) plays S M S M S S M S S O.

2b

Musical notation for Tambora rhythm Example 2b. The left hand (lower space) plays O O S X S M S S X S O O. The right hand (upper space) plays S S X S O O S S X S O O.

A conga drummer playing one or two congas is also common in addition to the tambora. Examples 3A and B are common one-drum rhythms to accompany the standard Merengue of Example 1. Examples 3C and D show common two-drum accompaniment parts. (The high conga is notated on the upper space, and the low conga is notated on the lower space.) Example 3E is a one-drum conga part to accompany the Pambiche.

3a

Musical notation for Conga rhythm Example 3a. The left hand (lower space) plays T S T O T S T O. The right hand (upper space) plays T S T O T S T O.

3b

Musical notation for Conga rhythm Example 3b. The left hand (lower space) plays S S O O S S O O. The right hand (upper space) plays S S O O S S O O.

3c

Musical notation for Conga rhythm Example 3c. The left hand (lower space) plays O O S S O O T S T O O. The right hand (upper space) plays L R S L R R T R L R R.

3d

Musical notation for Conga rhythm Example 3d. The left hand (lower space) plays O O T S O T R L R. The right hand (upper space) plays R L T S O T R L R.

3e

Musical notation for Conga rhythm Example 3e. The left hand (lower space) plays O O S S O O S S S S O O. The right hand (upper space) plays R L S R S L R S R L R.

gue

by John Santos

The typical rhythms and variations played on the guira are endless, and nothing short of incredible. You must hear them to believe them. Examples 4a and 4b give two standard guira rhythms. Arrows indicate downstrokes and upstrokes.

4a

4b

For the drumset, there is room for creativity within certain guidelines. Keep in mind that the tambora and guira are the featured rhythm instruments, and the role of the drumset is to support and fortify. Example 5 shows a couple of accompanying possibilities for the drumset.

The "pulse" accents on the 1 and 3 of each measure, and the bass drum rhythm (which usually corresponds to the electric bass part) provide the foundation. Example 5C is actually based on a Mozambique pattern and fits especially well with the Pambiche. Example 5d is another bass drum/hi-hat foot combination, which can be used on the previous drumset examples. The notes in parentheses are optional.

5a

5b

5c

5d

In the absence of the tambora and conga drum, the tambora parts can be simulated on the drumset. For example, use the floor tom for the open and muted tones, the side of the floor tom or a woodblock for the rim sounds, and a rim click on the snare for the slaps. Merengue tempos can be anywhere from medium to ultra-fast. Although claves are rarely used, there is a "3-2 clave feel" in relation to how I've written these examples. Rhythmically speaking, Merengue is a general term, which encompasses dozens of forms and variations. The basics presented here will get you started.



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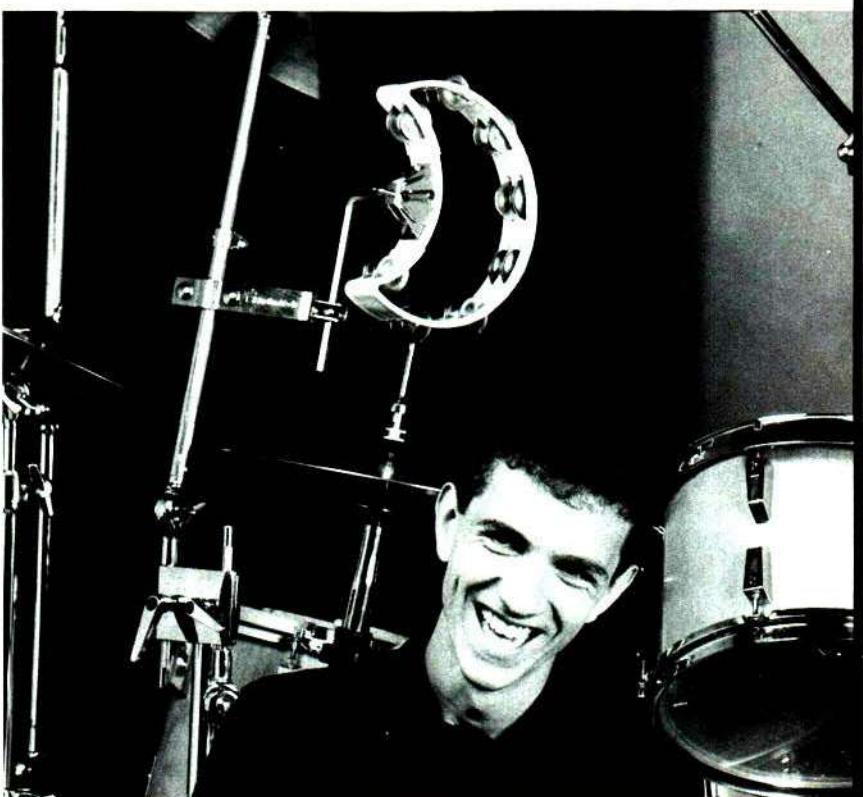
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a lot of weird thoughts like, 'I'm sitting home, and Rod's having so much fun out there. He's partying every night.' But then I went out on the road with him, and found that it isn't all fun and games. Being out there is hard work for them, too, so it's important for the woman to have some strength and not be moping and whining about it."

Rod and Michele feel that a couple can use their separations to the advantage of the relationship. "When I've been away on the road for a while," Rod says, "it's as if we have to court each other all over again. Sometimes I'll even get off the plane and run into the bathroom to fix my hair before I see her," he laughs.

"The first night Rod's home, we go out for a really nice dinner. It's kind of like getting to know each other all over again," Michele says. "I think that's really contributed to keeping things so alive. I think Rod and I would be together regardless of what he did, but I think the separations keep the relationship fresh. It's been a really good thing for us. I've truly come to the conclusion that more relationships would survive if people had breathing room and the chance to get away from one another. There have been times when Rod was home for a while, and I'd be pushing him out the door. You get used to your own time."

Which brings us to the . . .

Declaration Of Independence

"When Steve became the focus of my life, it lost that special thing," Susan Smith asserts. "I went out on the road with Steve for long periods of time, which I wouldn't recommend to anyone. I didn't have a set job or career, and none of my family lived here in San Francisco. I had no roots, so it was very easy for me to take off and go with him, plus it was financially affordable. But after a while, that got to be a real problem, because Steve started to resent the fact that I was there hanging out all the time. It wasn't healthy for a relationship to be there with nothing else in my life."

"It's important that I have my own interests," agrees Michele Morgenstern, who has her Master's Degree in Human Resource Development. "It also has made me not sit home whining and crying when Rod's been on the road, which I've seen in a lot of relationships. The guys would call home and the wives would be miserable, which would make the guys feel guilty and question the value of what they were doing. I have my own life, which is really important."

For husband and wife Tommy Wells and Carolyn Brada, independence is what makes their relationship work. Of course, the fact that, as a studio drummer, he remains at home in Nashville while she is working toward her Ph.D in sociology at least keeps them both at home while in the

midst of their hectic schedules.

"There might be a couple of weeks in a row when we'll only see each other literally right before bedtime," Carolyn says, "but then there are times when we spend a lot of time together. Either way, we have an incredible constancy in our relationship. Regardless of our scheduling, there aren't any highs and lows. I never say, 'We've got to spend more time together. You've got to quit those sessions, and you can't do gigs on the weekends because I need you.' I can't imagine myself saying that."

"Before we got married, there were some long discussions," Tommy recalls. "Her independence has been affected by our marriage. She knows that I intend to live in Nashville; I feel strongly about the fact that this is where my work is. With Carolyn involved in the academic world with a Ph.D from Vanderbilt, she won't be able to be on faculty at Vanderbilt because major universities don't hire their own Ph.D's to be on faculty."

"The way I resolved that one," Carolyn replies, "was by realizing that opportunities come in every shape, size, and fashion, and in this case, the opportunity came along in the form of a man. I've been socialized into thinking that my profession is all-important, but that's a very tough thing for women. There are feminists who say you are weak if you concede in any way to a man, and there are women who can't stand the word 'feminist' and see you as masculine if you are in any way aggressive. With Tommy, the question became, 'Do I take the chance that something else will come my way in Nashville and take advantage of the opportunity of Tommy, or do I deny myself that and stay on the career assembly line?' The turning point for me was when I was able to say, in strong conviction and with no regrets, that he was an opportunity that I didn't want to miss."

"The situation has not come up yet to threaten the balance between my relationship and my career. We've been very lucky that I've been able to pursue my career and have this relationship so far. If the event arises, which it might in the near future, where I am not able to do something in my field or something that will give me self-esteem and the income I am used to, that will probably be a test for us. I don't think I will be able to take anything that does not make me feel good about myself. I am hopeful that, when I need something, there will be something I can feel good about and still have this relationship."

"I think it's really helped our relationship that Carolyn is so independent and busy with her work," Tommy says. "It gives me the freedom to be as consumed by music as I am and not feel guilty about it. She's busy, so I can work all day and night, and if I'm not working, I can practice, program, or do whatever I have to do and not feel guilty that I should be spending all my time with her. I'm probably the perfect stereotype of a musician. I am really not

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The Self-Centered Syndrome

"I am guilty of that a lot," Craig Krampf admits. "It makes me think of a time when I was at the studio with a big rock-star friend of ours, and Susie and his girlfriend were together at home. We came home from the studio, and the first thing out of my mouth was, 'You've got to listen to this. We just did an unbelievable track,' and my friend looked at his girlfriend and said, 'What did you do today?' I thought, 'Whoa, I'm guilty of not doing that!' I come home after a good day, and I'm just bursting from happiness. If I get a cassette, I want everyone to hear it immediately. 'Stop and listen to this.' That's wrong, and it's something I've been trying to work on."

"He doesn't mean any harm, but he gets real wrapped up in what he's doing," Susie comments. "When he's working on a project, it's tunnel vision. I just accept it. Nobody likes being neglected. I still have trouble making my needs known, but there are times when I can say, 'Stop!' There are moments where he does genuinely seem to care what's going on in my life, too."

"I am much more enthusiastic and interested in Tommy's work than he is in mine," Carolyn Brada says. "Every now and then it bothers me, because I'll try to talk about my work or something sociological and the baseball game is on, so it's, 'Sure kid.' His attention span is very short when it comes to my work, but it doesn't usually bother me, because I have enough colleagues to talk about it with. I am much more able to share in his world than he is in mine. For me, his music world is total enjoyment."

"If the relationship has the female partner not loving or understanding music, I don't see how it can survive," Craig Krampf states. "It's a very strange business. It's not nine to five. There are missed birthdays and missed anniversaries, and while I try to get special occasions off, when you're dealing with the schedules of studios and 10 to 20 people, you can't always move that around."

"I do think one of the bottom lines is my love of music," Susie Krampf agrees. "Another thing that goes with that is the faith I've always had in Craig's talent, and the fact that, because I love him so much, it really makes me happy to know that he's happy doing what he loves to be doing. Before we had kids, I sat in the studio a lot—through drum sounds and tracking and all that. It had been a long time since I had done that, until recently when I watched him cut a track. The look on his face reminded me again of what it's all about. Seeing him put 150% into everything he does and the passion on his face made me really happy because I love him."

"Celia is the most perfect music-business wife imaginable because of her understanding that any musician's first love is

music," says Tris Imboden. "I went through a bunch of relationships I thought would work out before Celia, but be it directly related to the distance that music can put between two people—i.e., the traveling—or that they just weren't the right people, they never worked out. One of the pressures of past relationships was almost a competitive feeling between my lady and my love for music. Forget it; it's impossible to compete with my music. Celia has just understood from the beginning, without my having to say anything, that I love my music and I love her, and that it's a dedication to both. She and I are into the same things. I don't think she was into drumming before me, but now she's into every facet and knows as much about my favorite players as I do. I really lucked out."

"I love his music—not as much as I love him, but kind of. It's so much a part of him, and it's always been so much a part of me," Celia explains.

"I would have to be with a mate who is really understanding and wants to be a part of my life, which is a pretty big demand to place on somebody," Danny Gottlieb considers. "With the one recent heavy relationship I had, my life was very much one-sided in that I was pretty much concerned with developing a career, constantly practicing, and taking gigs to improve myself musically. That meant there wasn't a whole lot of time to devote to a relationship—certainly not equal time. If it was a choice between going to the movies and practicing, I opted for practicing, or if it was a choice between going on a gig on the road or staying at home, and I felt it was important, I would go. I felt like I was being forced to make a choice, and I didn't want to have to make that choice."

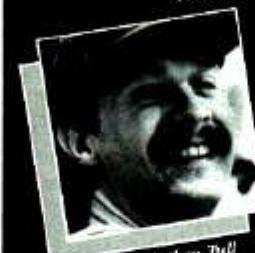
Those are issues the Smiths have had to deal with. "The answer we came up with is that we see each other as equally as valuable," Susan says. "My taking care of the house and the children is regarded as just as valid as his life. You have to learn to recognize each other's value. It always seems like the woman has to give all the support to the musician."

Jeanie Leim also enjoys tending to the home and the family, and she is very happy to be involved in Paul's career. "If Paul is happy, I am basically happy. I'm a pretty easygoing person and not very career oriented. The last ten years have been the happiest of our relationship from my end, and I have been very fulfilled with a family—staying at home and nurturing them and nurturing Paul," says Jeanie, who also enjoys taking care of the corporate financial books. "We're able to take advantage of the time when Paul is off. If it does get nuts in the studio, I'll get a babysitter, and go in and have dinner with him during a break, or if it's appropriate, Paul has been known to call and say, 'Bring the whole family for dinner!'"

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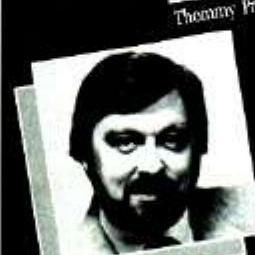
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"I have tried to make everybody a part of what I do," Paul explains of the give and take. "I cannot do it on my own, just like I could not make it in the studios without my crew. That was the realization I came to when I was offered the Lionel Richie tour. I just decided it's not that important anymore. Lionel Richie is not even going to remember my name in 20 years, and the people who know Lionel don't know who I am and couldn't care less. But my kids are going to be 25 years old in 20 years, they're going to have families of their own, and they're still going to be here, so what's important? The next record is just not that important."

It wasn't always that way, though, for the Leims. Back in the early days, music came first in Paul's life. "From the time I first started playing at 15 until I was 25, I needed Jeanie to just be there. We went together all through school, got married when we were 17, and she was always there. She learned what I had to learn at the same time—that in order to be successful, we had to take this step, this step, and this step. I've always been goal oriented, and she was willing to be a part of that, knowing how driven I was. I don't know if she knew we'd have what we have, but she saw the drive and the purpose in our lives and, therefore, a purpose in her life.

"For the first ten years, it was great just knowing she was there. When we hit some

rocks in '76, I think she was starting to wonder about her self-worth. It really threw a wrench in the whole works as to how important she was compared to the business. I've got to admit that, for the first ten years, I thought she could come and go, and it wouldn't matter as long as I had music. When we hit the rocks, it really turned me around, and I realized how important she really was in my life. It's been a whole different thing—a me and you instead of me and the business."

Paul drives an hour and a half to the studios each day, so his family can enjoy the more rural environment of Thousand Oaks. "There was no question: I was not going to raise my family in Los Angeles," Paul stresses. "I had a bunch of old drums in my garage, and they were stolen. A month later, I caught the guy with the lock to my garage and chased him down the street with a pistol in my hand. I looked down, it was raining, and there I was in my underwear in the middle of a Los Angeles street, in the middle of the night, with a gun in my hand. I thought, 'What the hell am I doing here?' I put the house on the market the next day, and we moved six weeks later. It was a matter of getting the kids to a nice community or leaving town altogether."

The Joys Of Child Rearing

The erratic schedules of a musician

affect not only the couple's relationship, but both individuals' relationship with their children. The absence of a parent is not easy on the child or the spouse.

"When I'm on the road, Susan is the bad guy in the child situation, because when I come home, it's a treat," Steve Smith says. "The decision we made was that, when I'm home, I'm the disciplinarian. I don't leave it in her hands. I take over, and she stays out of it. We found that was a good balance."

When Steve is home, he and Susan share parental duties 50/50. "Steve gets up every morning with the kids, which he loves to do," Susan reveals. "He said he wanted to do it and didn't want me to be a part of it. He gets the kids up, bathes them, dresses them, gives them breakfast, and takes Ian to school. I come in when it's time to make Ian's lunch."

"It's hard when Craig is gone for any period of time," says Susie Krampf, mother of three. "I'm being Mommy and Daddy, and handling the discipline. Sometimes when he comes home, just because he hasn't seen his kids and feels bad, he tells them yes to everything they ask. Sometimes he's not used to being around the kids, so if they happen to get loud or rambunctious, he'll scream at them."

"Plus, if Daddy isn't around for a while, it'll build up, so they get a little more testy with Mom," Craig suggests. "They take advantage of Mommy, so when Daddy enters their lives again, it's time to get things straight. I think occasionally the kids wish their Dad did something a little more nine to five, but while I might not be home for three weeks straight, I might be home for two weeks after that, where a normal father wouldn't get those two weeks off." "But he's going crazy for those two weeks because he's not working," Susie laughs, pointing out another occupational hazard.

The Emotional Roller Coaster

"That's the biggest problem for me, more so than the groupies or the separation," Michele Morgenstein admits. "The music business is so hot and cold. One day you're hot; the next day you're not. One day the record company is behind you; the next day it's not. There are so many dreams that go unfulfilled. One day you get news that they're finally shooting a video on you. Then the video comes out, and it's nothing like you've imagined. You think you're going to get this deal, and that falls through. You think you're going to get that tour, and that falls through. There just doesn't seem to be any middle of the road and no clear career path. So much of it is truly luck, and so much is out of your control."

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bucks together, buy gas, and go to the beach.' It's tough as hell," says Craig Krampf, who has been in that position.

"The first year of our marriage, we went through a big test, because I went from making quite a bit of money to not making much at all," Tris Imboden remembers. "Kenny [Loggins] took two years off, and I joined Firefall, which was faltering by then. My income was cut down to about a third of what it had been, plus I was on the road. It actually brought Celia and me closer together, I think—more than if we had continued living in our cushy little insulated way. You either make it or you don't, and that kind of thing really brings it all to the surface right away."

How many times have you heard that hard times bring people closer together? That unity of commitment, the common goal, and the climb together provide a strength and growth to any relationship. Married for 16 years, the Krampfs are a perfect example.

"For the first eight months of our marriage, we lived in a bedroom at Susie's parent's house," Craig recalls. "There was no money, so Susie worked. Finally, things got a little bit better, and all of a sudden, we found ourselves pregnant. We had no insurance, and I took a job as an orderly at a convalescent hospital. Then I got a job as a stock boy at Susie's father's company, and I was promoted to truck driver. It killed me because my route included all the record companies and publishing companies on Sunset Boulevard, and I felt, 'They have no idea who is delivering their new stapler. Some day. . . .' Finally, I got promoted to purchasing agent. I still played occasionally at night, and Karrie was born in January. In April, I was at work and got a call from Little Richard's manager. So I went to Susie's dad and said, 'I know this is short notice, but I've got to leave in two days.' What the hell we were going to do after that one-month tour we didn't know and didn't care. But somehow it was going to be alright. We were just young and foolish and in love."

"After the first baby, Susie went back to work, and things were slow for me. I was home cleaning house and preparing hot meals to be on the table for my wife when she got home. Then we were pregnant with baby number two, and this is when I had the band with Steve Perry. We were on food stamps, the band was together six hours, and Chrysalis and Columbia wanted us. We found a lawyer, he was talking about a million dollars a year for the band, and we were looking at each other, saying, 'This is finally it!' The baby was due in two months, but our future was looking unbelievably great. Then the bass player was killed in a car wreck the Fourth of July weekend, and it shook Steve badly. Steve felt that it wouldn't have the magic with another player. So with his back to the wall, also on food stamps, Steve got the

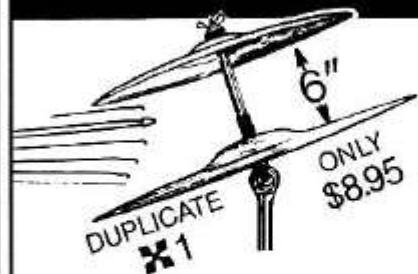
offer to join Journey.

"At that time, I felt awful about it, but I remember with the first baby, a woman at the hospital said, 'Don't worry, kid. They always bring their own bread.' That happened with Karrie, and the night we had Katie, I landed an album project. I was with Nick Gilder afterwards. Many musicians I've talked with look upon their wives and children as detriments, I guess because their relationships aren't right. But I used the things like the babies as a kick in the ass. Right after the second baby, a friend of mine and I made a special commitment. Susie bought me a metronome for an anniversary present. I went to work with it, and my friend went to work with his. Baby number two was definitely an inspiration and helped me get where I am today. It's scary to think what we've been through—a lot of tough times."

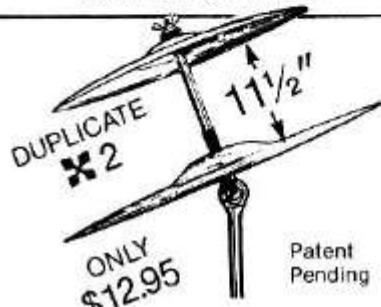
"I don't think we cared back then," Susie adds. "We were so young that we were having fun and nothing else mattered. I think I always knew that we'd survive. Looking back now, there were problems and fights, but we've grown so much together. We've built a real strong foundation."

"Every negative thing that has ever happened personally or from our relationship has been a real blessing," Susan Smith exclaims. "Life brings you these things so you can learn to overcome them. It's not bad that Steve is out of Journey. It was a hard thing and there was pain involved with it, but by no means is he on the critical list. He's very grateful for the experience, and Journey was very good to us. It gave us a beautiful home. We've had to change our life-styles dramatically, but I'm really happy, because I don't want to take limos to the airport anymore. Some people can live like that and handle it well. I couldn't and I didn't, I confess. I didn't handle money or success well. I partied too much and spent a lot of money foolishly. I didn't value things I purchased, and I didn't take care of things. I was a kid. Our therapist told us a long time ago that one day we'd be thankful for all these things, and I said, 'No way.' Now, I can honestly say she was right. Steve had to go through the experience with Journey. He had to learn how to truly evaluate his playing and learn that it was okay to be confident without sacrificing his zest to learn more. We needed to be kicked off the throne, so to speak, and we needed to be afraid. We needed to have all those experiences, because now we know where the true glory is. I feel that I am a very special person and that my husband is very special. There's a specialness in my life that I feel I never had before because I was too busy with excesses. The only thing I never want to experience is the death of someone close to me. Any other experience is to be embraced. It's a wonderful opportunity to learn and grow."

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by Roy Burns

Confidence

The dictionary defines *confidence* as "Belief in one's powers and abilities. Having assurance or certainty of success." It also defines *insecurity* as "Apprehension and lacking self-confidence." (*Apprehension* is defined as "Anxious or fearful about the future.")

All drummers have experienced insecurity and apprehension—especially before an important audition, a big concert, or an important TV show. Successful drummers learn to deal with these emotions and perform well when the moment of truth arrives. Other, less experienced drummers can sometimes be paralyzed by fear to the point where they are unable to perform up to their abilities.

To me, confidence is based on preparation. The key is to be ready to give your best. If you can give your best to the situation, you have done all you can.

Organize your practice time and your weekly schedule. It is amazing how much

time we all waste. Make a list of your weekly activities. Use a monthly calendar to highlight important upcoming events such as concerts, auditions, lessons, and rehearsals. Just the act of organizing your schedule on paper and making lists will help you to feel better prepared. You can anticipate upcoming situations with confidence because you are preparing for them.

If you are disorganized and unprepared, you will generally feel apprehensive and insecure. If you are organized and well-prepared, the confidence will take care of itself.

Confidence is *not* strutting about and bragging to others how great you are. In fact, most drummers that I've met who act in this manner usually do not play that well. As my friend Ed Shaughnessy said, "Good, professional players are nice people. They understand what it takes to be successful and are sympathetic to younger players. It's the drummers who play only pretty well that are usually a pain in the neck." *Give yourself an attitude check!* Ask yourself the following questions: Do you complain a lot instead of taking action to improve? Do you spend a lot of time criticizing drummers who are more successful than you? Do you find excuses for not practicing? Are you often late for rehearsals? Do you blame others when things don't go well? If you answer yes to one or more of these questions, you need to change your attitude. Be honest with yourself. Ask yourself, "What are my strengths and weaknesses as a drummer?" Make a list of your good points and weak points. Then, set out to improve your weak points.

For example, let's say that, although you can read music, you do not consider

yourself to be a really *proficient* reader. Each time you get a job that requires reading, you will be apprehensive. You'll worry about the possibility that you won't be able to read everything that may be required. If you take no action to correct this situation, it will eat away at your confidence and will affect your playing in a negative way.

To remedy the situation, you need to *act*. Take some lessons from a good teacher to improve your reading. Set aside some practice time to do some reading each day. When you do get a call, get to the job early, set up your equipment, and look over the music for any potential trouble spots. Always have some pencils in your equipment case. Use the pencil to write in the counting of difficult passages, to mark important cues or tempo changes, and anything else that might help. (Never mark a piece of music with a pen! This way, the next person can erase your markings, if necessary.)

You are now prepared to give it your best shot. You are no longer dealing with the unknown. You have taken action instead of waiting for something bad to happen. You have also started to improve your reading by studying and practicing. Your attitude towards reading and playing will be greatly improved.

Drummers who want to be "number one" often miss the point. Who decides who is number one, and for that matter, number one at what? Symphonic drummer, rock drummer, studio drummer, jazz drummer, all-around drummer, percussionist, country drummer, Latin drummer, or fusion drummer—there are many ways to play.

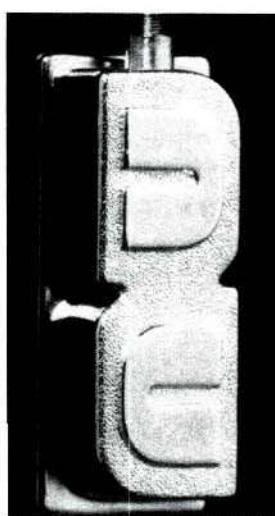
The best attitude is to want to be "the best you can be." If you continually strive to improve, you *will* be the best you can be. Continual improvement is a great concept because there is so much to learn. Music is as vast as the ocean; there is enough for everyone.

When you initiate action to improve, you feel better about yourself. When you feel that you *are* improving, you feel even better about yourself. And when your improvement leads to better performances, you feel still *better* about yourself. Feeling better about yourself is a big part of confidence.

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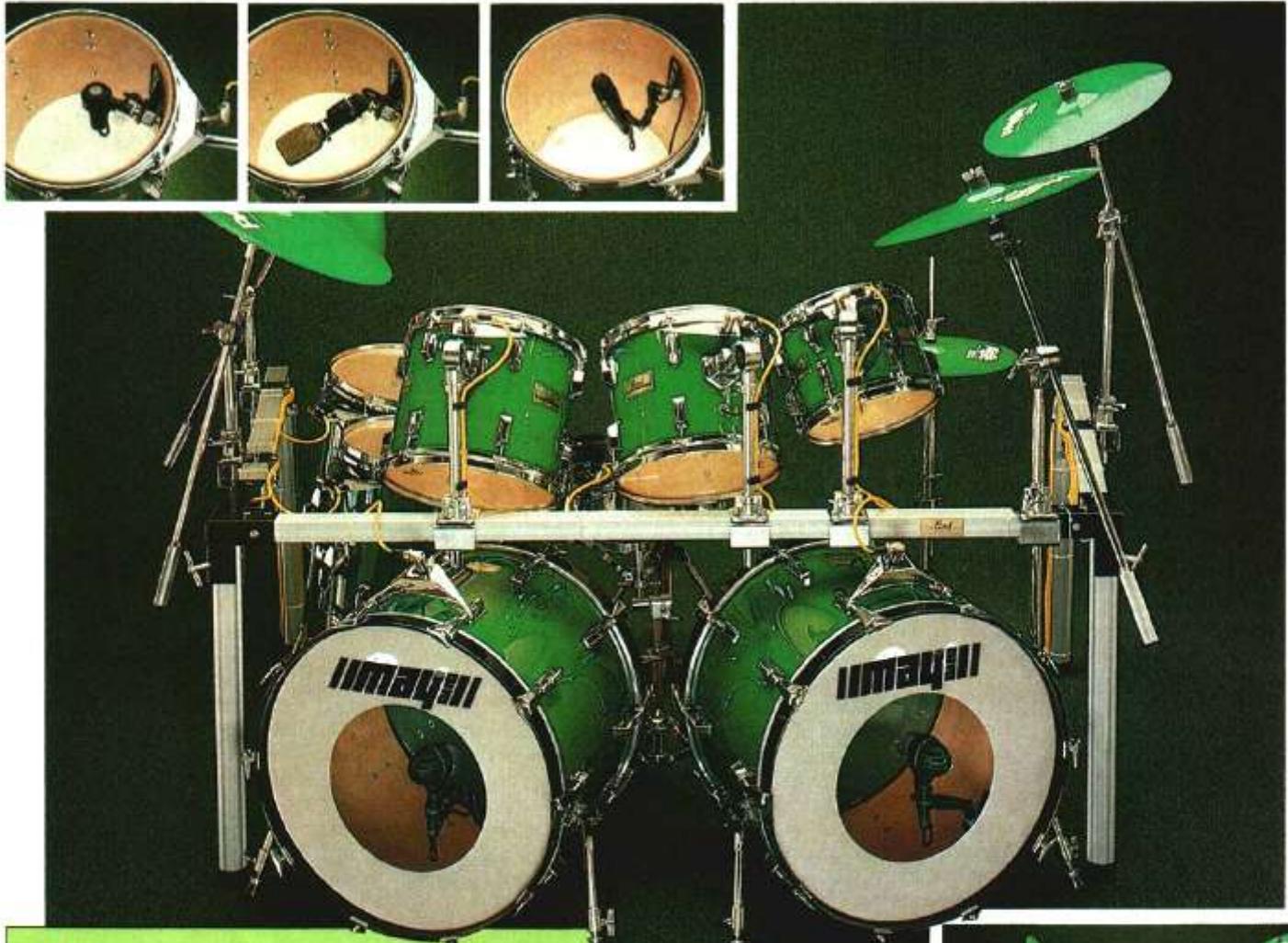
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by Rick Van Horn

Periodic Checkups

I recently had an awkward experience while playing a weekend gig with my band: I lost my bass drum beater near the end of a tune. Of course, this isn't the first time that such a thing has happened; over the years I've broken pedal straps, snapped beater shafts, or simply had the beater slip out of its clamp on the pedal. But this time, there was a new reason. The beater ball on this particular beater was held on by a nut at the top of the shaft, and the nut had come off, allowing the ball to work loose.

The situation was—luckily—easily remedied. I simply replaced the beater ball on the shaft. Then I put the nut back on and tightened it down securely. But this episode got me to thinking about the various elements of a drumkit that we take for granted, but that can disrupt a performance or damage other equipment if allowed to "go bad." It made me realize how important it is for drummers to perform "periodic checkups" on their kits.

Let me make a distinction between "periodic checkups" and "periodic maintenance." Most people—myself included—generally consider "periodic maintenance" as cleaning shells and cymbals, oiling pedal hinges, changing heads, etc. "Periodic checkups" involve going deeper, and really examining all the parts of a kit that are subject to wear, loosening due to vibration, gradually going out of adjustment, etc. As I said earlier, many of these items can often be taken for granted; we probably wouldn't even think about them unless—or until—they break. The problem is that, when they *do* break, they can create major headaches. Performing periodic checkups on these parts should eliminate those headaches *before* they occur. Let's take a look at some of the things you might want to examine care-

fully on a regular basis.

Bass drum pedals. A bass drum pedal is a source of several potential problems. Every time you set your pedal up and/or take it down, you should examine it thoroughly. Check to see if the beater shaft is clamped tightly. Make sure the beater ball is still firmly attached to the shaft. (If there's a nut, tighten it. If the ball is machine-fixed, make sure that it isn't loosening up; you'll need to replace the beater if it is.)

Check the pedal linkage. If you use a chain-drive pedal, make sure that the bolts connecting the chain to the axle and the pedal plate are not wearing through, and that their nuts are tight. If you use a leather or nylon strap-drive pedal, check the straps carefully for wear at any point. Straps will wear thin where they bend around the tip of a pedal, and their adjusting holes can stretch out around the bolts that connect them to the pedal and axle. It's much better to replace a strap before a gig than to have one snap in the middle of a tune. If you use a pedal with a metal linkage, such as the Ludwig *Speed King*, be aware that the bent metal "strap" can wear thin where it contacts the pedal and the axle. Remove it periodically and check the points at which that "strap" folds over on itself. Also check the small pins over which it fits; they can become worn as well. If a metal pin breaks on a gig, there's nothing you can do to repair it, so it's critical that you find and correct any weak spots ahead of time.

If your pedal's spring linkage is exposed, be sure to check it. I happen to use a *DW5000* pedal, and the spring is attached to the axle by means of a small, triangular loop of steel that fits over a small pulley. Until I learned to watch out for it some years back, that steel loop used to wear right through the pulley—and once wore partially through the pulley's axle—before I realized what was happening.

While we're talking about the spring linkage, don't forget to examine the spring (or springs). The weak point on a spring is at each end, where the spring connects to the tension adjustment and the axle. If the "hook" of the spring is starting to wear thin, replace the spring.

Hinges need more than oiling. A hinge is designed to move up and down, which is the action that the hinge connecting a heel plate to the rest of a pedal should have. Unfortunately, many drummers don't play exclusively in an up-and-down

motion; many move their feet from side to side as well. (This applies to hi-hat as well as bass drum pedals.) Consequently, the hinges—especially the hinge pins—receive a sideways torque that they were not designed to withstand. As a result, hinge pins can become weakened, and the hinges themselves can get "stretched out," causing the connection between the heel plate and the pedal to become loose and sloppy. If left uncorrected, the hinge will ultimately break, rendering the pedal useless. Hinges can easily be replaced if necessary; often the hinge pin is all that's needed.

Cymbal sleeves. Most of us cherish our cymbals, and take great pains to care for them. Yet at the same time, we tend to take for granted the cymbal sleeves that protect our cymbals from grinding against the threads on cymbal stand tilters. It's easy to sit down at the kit, look up at the tilters and say, "Yup, they're there." But what condition are they really in? If you tilt your cymbals toward you—as most drummers do—you see only the side of the sleeve that receives minimal wear: the side facing you. The cymbal actually rests mainly on the overside. It's not unusual to find that one side of a sleeve will be virtually new, while a sizable area of the other will be completely worn away—exposing the threads below. This can happen with rubber, nylon, plastic, or any other type of sleeve material—including the fancy plastic combination-sleeve-and-nut devices that come on many stands these days. I carry a length of clear aquarium hose that works wonderfully as replacement sleeves; I simply cut it with a pair of scissors and install the new sleeve whenever I see any wear on an old sleeve.

And while we're talking about cymbal protection, don't forget about felt washers above and below your cymbals. Make sure they are big enough to prevent any contact between the bell of the cymbal and the metal washers above and below it on your stand. Felt washers do get worn thin after a while; don't neglect this cheap form of protection.

Hi-hat clutch. The hi-hat clutch is another item that is heavily subjected to wear, but that we often don't think about until it strips out completely. Pay attention to the "feel" of your hi-hat while playing. If you can't seem to get a secure pull on the top cymbal, examine the clutch to see if it's starting to strip out in the center. You should also be able to tell if you are having to tighten up the bottom nut more and

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more. Don't wait for the clutch to fail on a gig—leaving you without a functional hi-hat. Replace it when you first notice substantial wear. (This is one item for which I always carry a spare in any case.)

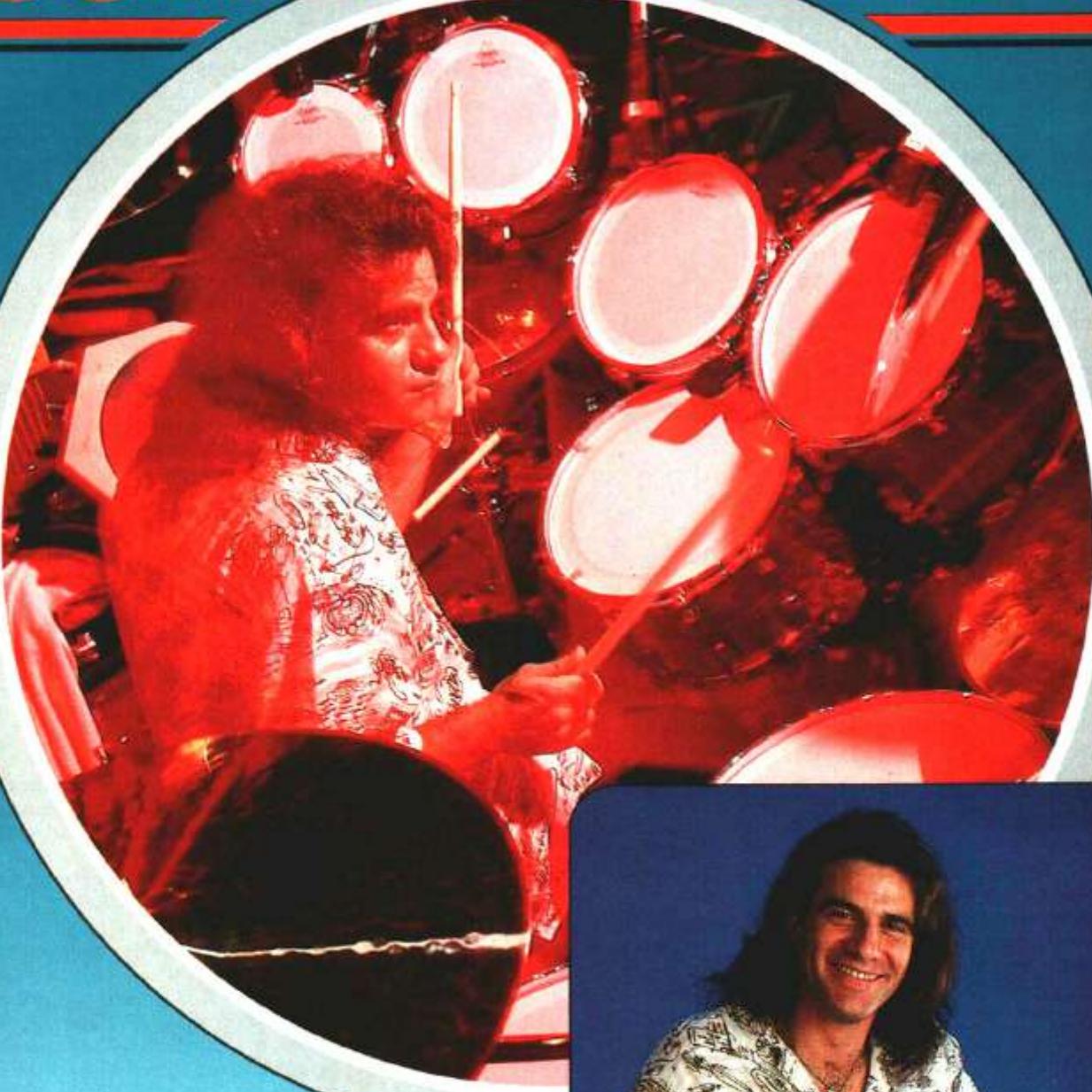
Cases and straps. Most drummers don't think about their cases very much. The drums go in, the drums come out, and that's the name of that tune. But without your cases, your drums are vulnerable to damage from handling, weather, etc. So treat your cases with the respect they deserve. When giving them a "periodic checkup," you should look for punctures that could develop into rips, rivets that have pulled out, adjusting holes in straps that have stretched, etc. There aren't too many cases around still using leather straps, but if you have such straps on any of your cases, look for places where the leather is wearing thin. This usually happens in the buckle area. Any repairable problem with a case (or drum bag) should be dealt with; otherwise replace the case. I offered some suggestions for case maintenance and repair in my December '82 column.

Miscellaneous items. If you use patch cords of any kind, you should check them from time to time. Modern *XLR* (or "cannon") connectors are pretty sturdy, but $1/4"$ phone plugs are notorious for coming apart. Open up the connector and make sure that the wires are firmly soldered and that the parts of the connector itself (case, leads, pins, body, etc.) are all in good shape. There's nothing more frustrating than losing a microphone or an electronic device on a gig simply because a patch cord got tugged slightly and came apart.

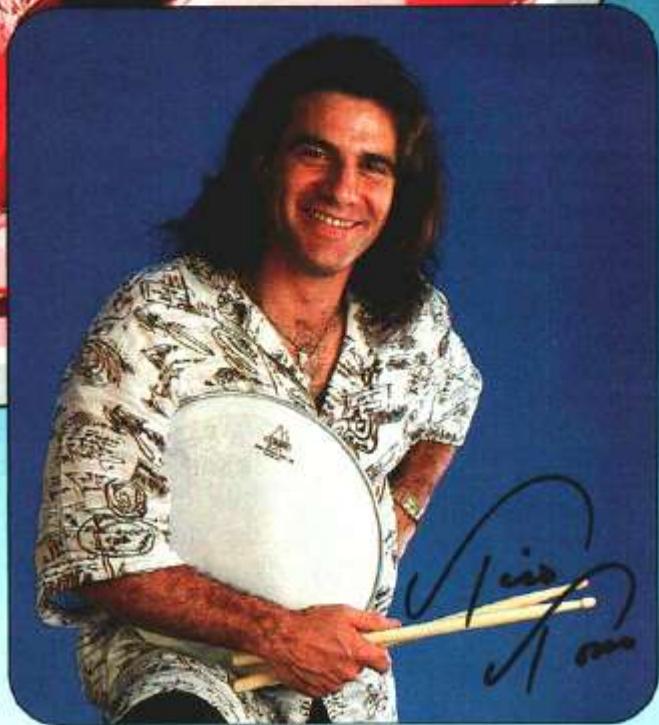
I happen to use a Tama *Power Tower* drum rack, and it has dozens of small, black plastic balls threaded onto the ends of all the clamp-tightening handles. I almost lost two or three of them before I discovered that the vibration of normal playing tended to loosen them from their threads and cause them to fall off. Now, it's simply a matter of checking each one as I set up the rack. It seems a small thing, but if one of the balls were to come off and the tightening arm fall out of the clamp, the clamp would be useless and so would be whatever drumkit item it was supposed to hold.

The point of this last example is that the loss of items that are seemingly insignificant in and of themselves can have a major impact on the function of your drumkit. "For want of a nail, the shoe was lost; for want of a shoe, the horse was lost; for want of the horse, the rider was lost; for want of the rider, the battle was lost." Don't put yourself into a position of losing your drum battle because you didn't check those small details. Perform your "periodic checkups" thoroughly, and go to your gig with confidence—knowing that your kit is as ready as it can possibly be.

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Evans And Aquar

Evans CAD/CAM

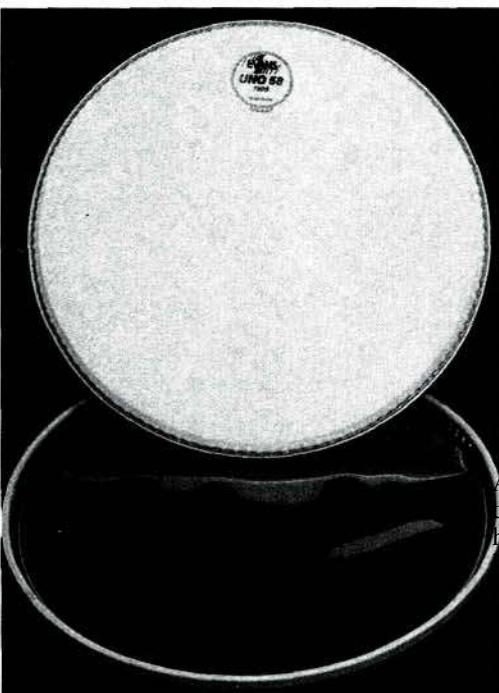
Evans is certainly not a new name in drumheads, but the company has made a significant change in hoop design that puts Evans heads in a whole new league. Whereas the original Evans heads featured a flexible composite hoop, the new heads are labeled CAD/CAM (Computer Assisted Design/Computer Assisted Manufacture), and the hoops are made of metal alloy. The hoops are a little flatter on top, which is supposed to help in getting an even pull from the drum rim, and they are rounded on the inside.

The new hoops are available on *Uno 58*, *Rock*, *ST*, and *Resonant* models. At the moment, CAD/CAM hoops are only offered on 6" through 20" tom and snare heads, but the design will eventually be applied to bass drum heads and *Hydraulics*. Also, the original hoops are still available on all models.

The new hoops are a definite improvement over the old ones. The original idea behind the flexible hoop was that, 30 years ago, drums were not as consistent in terms of diameter and roundness as they are today. That was not a problem with calf-skin heads, as each head was individually tacked on each drum. But with the early plastic heads, it could sometimes be a problem to fit a head on a drum that was a little bigger than it should have been or that was a little out of round. Evans heads were sometimes the only heads that would fit certain drums.

However, most drums today are more consistent, so there is very little need for a flexible hoop anymore. Added to that is the fact that it is much harder to get a head in tune with itself if the hoop can bend. You have to be extra careful to make sure that you are getting equal pressure at each tuning-lug point.

So that is why Evans' new CAD/CAM hoops are such a major improvement. These hoops are stiff enough that the heads are not as sensitive to differences in lug tension. As a result, we found that the CAD/CAM heads are very easy to get in tune. Another feature of these heads that we noticed was the way the head itself was attached to the hoop. First, there is a 45-degree collar, which seems to help the heads seat properly on the drumshell. Second, there is a very even fluting in the collar area where the head meets the hoop. On very small heads in particular, this is a big improvement over a lot of other heads we've seen where the head material overlaps in places.



Whether it's because of the hoop, the collar, or both, another feature of these heads is that they seem to settle faster than most heads. We didn't hear as much of that "cracking" sound that we usually hear when first mounting a new head, and they didn't require as much fine tuning after initially playing on them. (That was especially true on uncoated tom heads, which were not being tightened as much. Coated snare drum heads took a little longer to settle than the tom heads, but it still seemed quicker than we were used to.)

The head material appears to be very solidly mounted in the hoop, but looks can be deceiving, so we decided to test it. We mounted a *Rock* head on a snare drum and tightened the lugs until we couldn't turn them anymore. The head did not pull out from the hoop. We repeated the test with an *Uno 58* head and got the same results. These heads are attached to the hoop very well indeed.

The CAD/CAM hoops have altered the sound of Evans heads somewhat, possibly because the previous hoops never allowed the heads to be in such perfect tune with themselves. Whatever the reason, the heads seem a little brighter now. There is also quite a range of heads to choose from with the CAD/CAM hoops. First are the *Uno 58* heads, which come in two weights: medium (750 gauge) and heavy (1000 gauge). The 750s are available in white and coated, and the 1000s are available in

white, coated, and glass (clear). Next are the *Rock* heads, which are double ply (700 + 700), and which are available in blue, glass, red, chrome, gold, and black. (In the 14" size, there is also a brush coating available in all colors.) Next are the *ST* (Super Tough) heads, which are a heavier double ply (750 + 750), and which come in white. Finally, there are the singly *Resonant* heads, which are 700 gauge and are available in blue, glass, red, black, and white. *Resonant* heads are meant to be used only as bottom heads for tom-toms.

Now, if that already seems like a good variety of head types, consider this: There can be quite a difference in sound within the same type, depending on the color. According to Evans president, Bob Beals, different dyes have different effects on the head material. The red and glass heads have similar characteristics, while the blue heads have a sound all their own. (According to Beals, there is a mistake in the new catalog, which says that the red and blue heads are similar.) The white, black, chrome, and gold heads have yet a different character.

To test this for ourselves, we tried *Rock* top heads with *Resonant* bottom heads in glass, blue, and black. The differences were significant. The glass heads produced the flattest sound, with little tone or projection. There was good definition and punch, however, so we would recommend these heads for hard rock playing in the studio or where the drums are going to be miked. Next we tried the blue heads, and while there was still not much projection, there was a very warm tone with a lot of bottom. These would also be good in the studio or miked, and could work well in a low-volume situation where you wanted a deep, round tone. Finally we put the black heads on, and while they were not quite as warm sounding as the blue heads, they had a lot more projection than either the blue or glass heads, while still producing a fairly dry sound with a reasonable amount of bottom. These would be good in situations where you want a fairly dry sound, but where you are not miked and therefore need to project through the rest of the band.

Obviously, you could mix and match the colors to get some in-between sounds. For example, we tried a glass *Rock* on top with a blue *Resonant* on the bottom, and got a sound that was a little warmer than the sound we got with glass on top and bottom, but a little flatter than we got with

continued on page 124

ian Drumheads

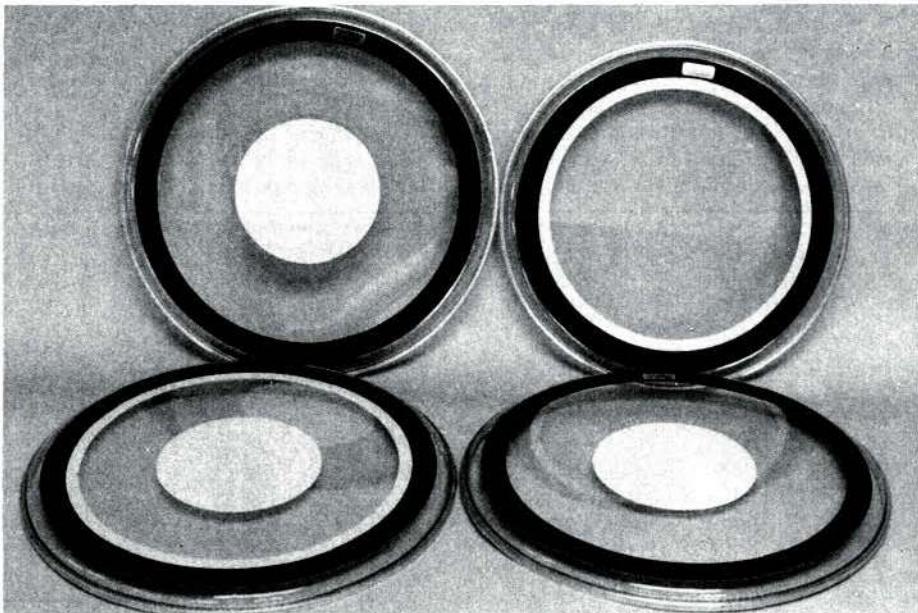
Aquarian Drumheads

After firmly establishing itself in the world of synthetic drumsticks, Aquarian is now expanding its presence in the accessory business by offering a complete line of drumheads. The line offers several models in most popular sizes.

According to its literature, Aquarian feels that what makes its heads different from those on the market is its method of molding the hoop and head together. One flier states: "Aquarian combines tradition and technology to create a flexible hoop that will not pull out. The hoop is contained within the head just like the original calskin drumheads. The flexible hoop, which is molded into the head, allows the drumhead to seat accurately . . . even if the drum shell and the bearing edge are not perfect. . . . The flexible hoop works with the head to conform to any drum. Tuning is easier and faster because of the 360 degree even tension. Aquarian drumheads are more resonant than conventional heads due to the fact that the hoop and the head respond as one, even with loose tuning."

Those are quite a few claims to make at one time. I'm going to be referring back to some of them as I outline the various heads I tested. I can support one particular claim: The heads are quite easy to tune. I worked with several in a short period of time and was able to put each head "in tune with itself" in a matter of moments. From that point, it was easy to make pitch changes using higher or lower tension. On the other hand, I must dispute another claim. In a tension test performed with a 14" head on a brass-shelled snare drum, I was able to pull the head out of the hoop before reaching a point where I could no longer turn the lugs. Realistically, few drumset players would ever use such high tension. But the same head-to-hoop connection is used on all the Aquarian heads, including those recommended for drum corps use, where high tension is definitely a factor.

Aquarian heads are made of Mylar—the same material used in Remo heads. The hoops appear to be of lightweight aluminum, which is also the same material used in Remo heads. The general look of the heads, in terms of how they are crimped or "winkled" where the Mylar meets the hoop is pretty similar to Remo heads. In fact, other than the means of molding the head into the hoop—which is quite different from the way Remo does it—these heads are the most like Remo's of any in



our survey group. (I don't mean to belabor the point; I use Remo heads as a point of comparison simply because they are the standard of the industry, and most drummers have a thorough working knowledge of their look and sound. It just seems logical to base a comparison on something well known.)

I'm going to give you my findings on the heads on a model-by-model basis. But there are some overall points that should be made first. To begin with, all Aquarian heads are single-ply. The use of additional sound-control items such as dots and rings creates the various models in the line. Secondly, all of the heads have a black circle around the outer edge. This is merely a circle of ink used as an identification device; it has no particular effect on the sound of the heads.

Classic Clear: This model is the basic head in the line. It is a general-purpose, uncoated head, and could best be compared to a clear Ambassador from Remo. It produces good attack, is quite lively and resonant, and offers clear projection and plenty of overtones. This is your basic, do-everything head for use on toms, snare (with muffling—remember, there is no coating), or bass drum. (I do have some reservations about its use on bass drums; see the next section for those.) I especially liked this head on toms, where it gave lots of impact sound with full resonance. Remember, however, that it is a single-ply head, and might not be appropriate for heavy pounding—unless you're willing to change heads often. (If you're into colored

heads, Aquarian offers the *Classic Clear* models in a variety of colors.)

Aquarian makes a snare side head in this model, which is extra-thin and comes in both 14" and 15" sizes. Also available is a textured batter head for brushwork on snare drums. I did not have a model to try, but Aquarian's literature says "No coating to wear off," so I assume that the texture is created by some sort of sandblasting or similar process. That model is available only in the 14" size.

Classic Clear with Power Dot: This model adds a large, white dot in the center of each head. The dot appears to be made of a woven fabric, rather than plastic (such as Remo's CS heads use). The company states that the dot adds durability, while producing less ring and a deeper sound. Well, I'll agree that the head is probably more durable, since the likelihood of puncturing this fabric dot is slim. As to less ring, I might dispute that, depending on how tightly the head is tensioned. Where the "deeper sound" part comes in is the fact that the dot mellows out the sharp, high-pitched impact sound of the tip of a stick on the Mylar head, thus muffling the "attack" of the head. (There is much more of this effect on an Aquarian head than on a Remo head, because the fabric dot softens the impact sound much more than Remo's plastic dots do.) Personally, I don't care for this type of sound. You're not really gaining depth; you're simply losing some high end from the drum. As a result, you get a sort of thickened tone, *continued on page 124*

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blues on top and bottom. We then tried a clear *Uno 58 1000* on top (with the blue *Resonant*) and got a sound that was brighter than the sound we got with the black *Rock* and *Resonant* combination.

We also tried 14" *Rock* heads with a brush coating in glass and blue. While the glass head was a little drier than the blue head, the difference was not as striking on the snare drum as it was on the toms. The brush coating itself was very gritty at first; brushes were actually getting caught on it. But the coating wore down to a reasonable level after a few minutes, and then it seemed to hold pretty well.

For comparison purposes, we had con-

sidered trying to match each Evans model with a corresponding Remo head, but for the most part, we couldn't do it. The two companies' products seem to fall in each other's cracks. For example, with a blue *Resonant* head on the bottom of a tom, we tried various different heads on the top. We found that a Remo *Pinstripe* gave a slightly drier sound than a *Uno 58 1000* head, but was a little brighter than a black *Rock* head. And that's great! After all, there would be little point in two companies making identical heads. But Evans has filled up some of the gaps, and with all of the choices available now, just about any drummer should be able to find a head, or

combination of heads, that fits just about any situation.

Evans heads are priced differently, depending on type and color. Just to give you an idea, in the 14" size, a glass *Resonant* lists at \$12.00, while a black *Resonant* is \$17.60. A 14" *Uno 58* lists for \$15.20, while a blue *Rock* is \$17.40 and a black *Rock* is \$23.60. Considering the quality of these heads, the prices are not unreasonable.

All in all, the Evans CAD/CAM hoops are a big improvement, and should make these heads much more competitive with other brands. Even if you've used Evans heads in the past and think you know what they're about, check out the CAD/CAMs. They could change your opinion.

—Rick Mattingly and Bob Saylowski, Jr.

Aquarian Drumheads continued from page 123
which requires a lot of impact to project. This type of head would work well only for drummers who really like to lay into their toms. I couldn't use it satisfactorily on my toms at low to moderate volume levels, because the sound was just too dead—with a very unpleasant connotation of that term.

When I tried the head on my snare, the effect was not as dramatic, since the tension was greater, and thus, the head could be more responsive overall. But I had the aggravating feeling of never being quite able to "get there" with the pitch. No matter how much I brought the drum's pitch up, the presence of the dot—with its muffling effect on stick impact—kept me from hearing that last little bit of "cut" or "edge" that I like in a snare. Please understand that there is nothing inherently bad about this effect. It might be just the thing for a rock player who hits a snare drum hard and wants a fat sound without too much bite from the drum.

On the bass drum, this model had the failing that I find in any single-ply head. If it's tuned loose, in an attempt to achieve depth, the sound is flat and "boxy." If it's tuned a bit tighter to improve resonance, the head becomes too high-pitched and ringy, and loses punch. To be fair, the *Classic Clear* head—like Remo's *Ambassador*—can be adjusted with muffling and padding in the drum to give an excellent attack sound, so there can be some "punch" in the drum. However, the addition of the *Power Dot* effectively squelches that attack sound. Once again, you have to be a heavy hitter, using a solid ball of some kind, to get a powerful sound out of a bass drum with this type of head. Low to moderate volume performance is flat and disappointing.

Studio-X: At first glance, this head appears to be Aquarian's version of Remo's *Pinstripe*. But there are significant differences. The *Pinstripe* is a twin-ply head with a layer of epoxy around the out-

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side edge between the plies. The Aquarian *Studio-X* is a single-ply head with what appears to be a heavy tagboard ring laminated to the underside of the head near the edge. The muffling effect of this ring is much greater than that of a *Pinstripe* head. In fact, the sound is closest to that of an *Ambassador* fitted with a *Deadringer*. The single-ply head provides good attack and brightness, since there is nothing in the stick area to muffle the impact sound. Then the muffling ring quickly reduces the overtones. What you get is the fundamental pitch of the drum without a lot of overring. This is what used to be known as the wet, funky, studio sound, and I liked it very much on the toms. Let me hasten to add that the reduction of the ring and overtones means that the projection of the heads is correspondingly reduced. The sound was not particularly pleasing at low to moderate volume levels. These heads would be best suited for a mixed-up situation, either live or in the studio. I only had sizes to try on my toms, but I tend to think that the head would sound dynamite on bass drums, and might work well on snares as well. The *Studio-X* is exactly the opposite of the *Power Dot* in every respect: The attack is there; the overtones are not. I liked this head a lot.

Studio-X with Power Dot: When you add a dot to reduce attack sound and you employ a muffling ring to reduce overtones, you're not left with a heck of a lot of sound from a drumhead. I would use this head only on drums in a studio situation where very flat, "dead-sounding" drums were desired. You'd need to be able to hear the drums through headphones or monitor speakers, because you sure wouldn't hear much from them live. Even very heavy hitters might find these heads too dead for live use. The one exception might be on a bass drum, where a very flat sound without the use of additional padding in the drum was

desired. But I'm dubious about how well the drummer would be able to hear the drum sound from behind the kit.

Hi-Performance with Power Dot: This is the head that you've seen in Aquarian's ads, being played while a knife is stuck through it. I didn't employ that particular test, but I did find out some interesting things about this head. Designed for extra durability, the head has a *Safety-Spiral* laminated to the under side. This provides a continuous spiral edge, so that if the head is punctured, it cannot split; the tear stops at the first "edge" of the spiral. According to Aquarian, the spiral also helps to reduce unwanted high overtones without affecting response or volume. The addition of the *Power Dot* makes the heads especially durable, and thus, they are recommended for use in heavy rock playing and drum corps or marching bands.

Although sizes are available for any drum, I tend to think that this head would be most useful as a snare batter. The addition of the spiral laminate gives it a sort of "twin-ply" sound and feel; overtones are indeed reduced as compared to the other Aquarian models. And yet, the head isn't flat-sounding. I was able to use it on my snare with no additional muffling, so it could probably work well in a live situation where miking was not called for but a certain amount of "cutting through the band" was. On my snare, I was able to get a good, lively sound, with the exception of that elusive, hi-end "edge" that was lost due to the presence of the *Power Dot*. For those drummers who don't need that high-end, but prefer a fat, strong sound from a very hard-hit snare, this might be just the head you're looking for. Personally, I'd very much like to see a model with the *Safety Spiral*, but without the *Power Dot*.

I tried the bass drum model and found that the spiral—which is much smaller in comparison to the entire head than the spi-

ral on the snare head was—didn't seem to make a lot of difference to the sound. That head sounded pretty much like the basic *Power Dot* bass drum head sounded.

I have to admit that I didn't try any tom heads in this model, but I tend to think that the heads would sound like thicker versions of the *Classic Clear with Power Dot*, due to the lower tension requirements. I really see this head's forte as being a snare batter under heavy impact and/or high tension. It's a powerful head, without a doubt.

Also available in the *Hi-Performance* series is a snare side head that features small pieces of material laminated to the inside of the head to help prevent snare wire punctures. Again, it's recommended for heavy rock players, drum corps, and marching bands.

Aquarian's heads are priced competitively. Representative 14" sizes are priced as follows: *Classic Clear*—\$14.50; *Classic Clear with Power Dot*—\$16.00; *Studio-X*—\$17.50; *Studio-X with Power Dot*—\$18.50; and *Hi-Performance with Power Dot*—\$22.50.

Overall, Aquarian is offering a good variety of pro-quality drumheads. My use of Remo as a comparison is *not* meant to imply that these heads are merely copies of that company's line. Aquarian heads definitely have a character of their own. Also, remember that any evaluation of head performance and sound must be very personal and subjective. My feelings about head sounds should be taken as indications, rather than scientific analyses. The beauty of drumheads is that they are reasonably inexpensive, while offering a wide variety of sounds to experiment with. I have no qualms about recommending that you consider Aquarian's new heads the next time you're in the mood to experiment.

—Rick Van Horn

THE FFS SNARE

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Pearl

Dynacord P-20 Dig



Dynacord's latest entry in the digital drum synth/MIDI world is its model *P-20*. The *P-20* brain has six channels and 24 internal digital sounds. Five of the channels have plug-in module sockets, enabling access of one additional digital sound per channel, giving a grand total of 29 available onboard sounds. The *P-20* will store 99 drumkits in memory (nine factory preset kits and 90 programmable kits).

The front panel of the brain contains the channel arrangement: Bass Drum, Snare, Tom 1, Tom 2, Tom 3, plus an Effects channel (actually "Miscellaneous"). The five drum channels have four internal sounds each, described as "Natural," "Electric," "Rock," and "Power." The sixth channel contains rim click, handclap, cowbell, and closed hi-hat. Channels 1 through 5 can also each access a module

cartridge sound, of which there are over 100 presently available from Dynacord. Stock modules included when you buy the kit are reverb bass drum, gated snare, high bongo, low bongo, and jazz crash cymbal. Unlike some other sound modules, the Dynacord modules only contain one sample each. Choices include acoustic and electronic drums, reverbed and gated drums, cymbals, percussion, and sound effects—all digitally recorded. The modules are, of course, interchangeable in the *P-20*'s sockets, enabling any sort of configuration you want between the channels.

I should mention at this point that the main thrust of the *P-20* is its MIDI capability, since it also functions as a MIDI-to-drum and drum-to-MIDI converter. If you're set up for MIDI performance, lots of the *P-20*'s features will be appealing. But more on that later.

The brain is rack-mountable (as is everything nowadays), and aside from the module sockets, has a trigger LED for each channel, separate volumes for each, a master volume control, headphone jack, digital LED windows at each channel to show which sound you've selected, a larger LED window that provides programming information, and a block of push buttons. Buttons numbered 1 through 6 are used to hear each sound in your selected kit (without having to strike the drumpads) while in the Play mode, and also to select the channel you want to edit while in Program mode. The other buttons on the panel select various stages of programming channels or MIDI information, store a kit in memory, and select the kit number to play or edit.

On the back of the unit, there are separate 1/4" trigger inputs and outputs, 1/4" stereo and mono mix outputs, jacks for MIDI In, Thru and Out, and a 15-pin Multi-Trigger jack (which can be used for Dynacord's *Rhythm Stick* [reviewed *MD*: Jan. '87]). There are also jacks for the connection of two different remote selectors. Each channel also has its own trim pot for sensitivity adjustments.

Programming

Programming the *P-20* kit is not as involved as other units, since the parameters forming the digital sounds themselves cannot be controlled. What you do is edit an existing kit program, and then transfer the newly edited program to another memory location. There are two basic stages of editing: the channel itself, and MIDI operations and effects. Using the two "Edit"

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buttons, you select the kit number you want to edit. These buttons cycle the program number either up or down to arrive at the location wanted. One aspect of this is that the kit numbers do not continuously cycle around; the display halts at kit number 99. So if you want to get back to kit 01, you have to go backwards through all the numbers. (It only takes a few seconds but is nonetheless disturbing to me.)

Once you've found the kit you want to edit, you can select the sound sample or the MIDI Out channel desired for each of the six channels, program each sample's volume in the kit (via the individual controls), and choose from one of nine different echo/delay effects that are variable for each channel. When working with the unit, I could not find a way to hear the sounds or echo settings while editing. I had to wait until after the new kit was stored. I basically had to edit kits through trial and error. (The owner's manual says nothing about this problem.)

The second editing section is where the *P-20* really shines: MIDI programming. In fact, three of the *P-20*'s effects only operate at MIDI Out, so if you're *not* running a MIDI interface, they're worthless to you.

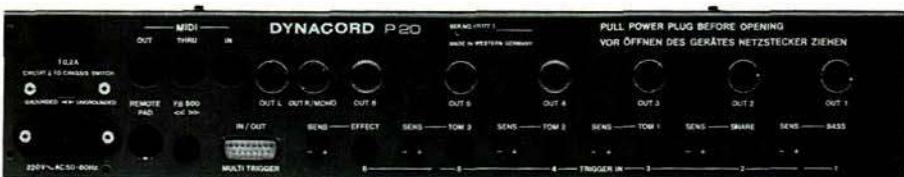
"Invert Dynamics" enables a soft stroke to be played loud and a loud stroke to be played soft. This could come into use when blending two sounds. For example, a Simmons drum can be connected to MIDI Out and the sound altered by the velocity of your stroke. A soft stroke could make the Dynacord sound, while a hard stroke would make the Simmons sound (or both could be mixed together).

The Pitch effect converts stroke velocity to pitches. By altering the power of your stroke, one pad can produce nine different pitches. The Chord effect enables a choice of nine three-note chords to be played, instead of the MIDI note selected. Thus, string bursts, brass bursts, etc., are all possible. In addition to these effects, the parameters of MIDI In, Out, Note Number, and Program Change can be varied.

A special MIDI program can be called up that allows simultaneous activation of all internal samples and modules via MIDI, yielding six-note polyphony. Triggering via a MIDI sequencer, keyboard, etc., can give many sound possibilities.

Sounds

"So how are the drum sounds?" you ask. Really great! All the *P-20* sounds are clear (since they're digital), pretty noise-



free, and useful in a variety of musical settings. My personal favorites are the "Rock" snare and bass, the "Power" toms (the "Phil Collins sound"), and the stock module bass and snare (a "modern" studio sound). The module cymbal is also nice, and doesn't cut out quickly, since Dynacord's sound modules are capable of a five-second sample time. The fun thing about all this is that you're able to combine kit sounds to make "custom" drumkits. For instance, an electrified kick drum, gated snare, two power toms, a rock floor tom, and cowbell could make up one of your 99 kits. However, the sound capabilities are increased many times over when used with MIDI!

The Drumpads

Five Dynacord *Power Pads* come with the *P-20* kit. They have red plastic shells and are rubber-surfaced. The best analogy I can give for their shape is a "stretched-out square" (or maybe a "mutated parallelogram"). Each pad has a 1/4" input jack with a locking mechanism to ensure that the cable isn't inadvertently unplugged during performance. The *Power Pads* have internal drumkey-operated clamps, which enable them to fit any 7/8" tom-tom arm. I really like the feel of the *Power Pads*; they're responsive and have a natural rebound.

The *Power Kick* pad is a free-standing post with a rubber striking block (which "gives" a bit when you're playing). The pad has two large, angled steel legs that bolt onto the sides of the post. These legs contain small feet that can be adjusted up or down to compensate for uneven setup surfaces or large pedals. At the base of the post are two sprung spike spurs and a steel pedal mount plate with an adhesive rubber strip (which kept coming off). On the side of the post is a small trigger sensitivity switch that adjusts the *Power Kick* for soft or normal/heavy playing, as well as to prevent double triggering. The *Power Kick* is extremely stable and has a nice feel. Acoustically though, the pad is quite loud, even when played with a felt beater.

The *Dynacord P-20* brain is available alone for \$1,699, or with the complete kit—including pads and cables—for \$2,449. The sound module cartridges are \$45 and \$60, depending on the one you want (and its storage capacity). An optional footswitch selector is \$80, and if you really want to go first-class, a remote, stand-mounted program selector box is available for \$195. This accessory has a small, drumstick-strikeable pad on each end and a digital readout window in the middle, and performs the same function as the two forward/backward select buttons on the brain.

The *P-20* performs at its utmost when used in a MIDI setup. If you're *never going* to use MIDI, then there are other units on the market that just produce drum sounds. Internal voice programming on the *P-20* is limited, since envelopes, decays, pitches, etc., cannot be altered. But the burnt-in sounds are all great, and the possibilities when used with MIDI are quite vast—allowing expansion of the drumkit with a multitude of voices. Run to your Dynacord dealer for a full demo, or contact the new distributors of Dynacord in the U.S., Drum Workshop, at 2697 Lavery Court, Unit 16, Newbury Park, CA 91320.



INDUSTRY HAPPENINGS

LONG ISLAND DRUM CENTER'S BATTLE OF THE BEATS

On August 19, 1987, the finals of Long Island Drum Center's "Battle Of The Beats" were held at Hofstra University, on Long Island. This was the culmination of a tournament that had begun a full year earlier.

According to LIDC's Jerry Ricci, "In response to initial advertising, over 1,800 drummers entered the tournament, providing proof that a performing outlet was needed for drummers of all ages. The process of creating, charting, and recording all the material began immediately. Each of the entrants was given an individual appointment to determine his or her level of competence. Each had the option of performing a solo, or playing along with music to any of seven different musical styles. All were encouraged to enter the tournament in more than one area."

"When the initial stages were completed, a series of semifinals began throughout the metropolitan New York area to select those who would move on to the finals. Twenty semifinal tournaments were held as the recording of the songs continued. Finally, all the work was completed, and we were ready for one final competition."

That competition involved over 100 finalists in several categories—many competing in more than one. However, for the final, a new "wrinkle" was added to make the competition even more challenging. Rather than playing along with a tape, as the entrants had done previously, finalists were required to play with live musicians, who had rehearsed the various charts to be used in the finals.



(Those charts, by the way, were prepared by noted teacher, author, and clinician Dom Famularo, and presented each entrant with stringent musical demands.) Each entrant was allowed to perform on his or her own drums, and thus the Hofstra stage was literally covered in drumsets, set up five abreast and over ten rows deep. As one competitor finished and his or her equipment was removed, another quickly set up in that space. Drumsets were constantly added at the rear of the line as drummers at the front completed their performances. This enabled the competition to move along relatively smoothly and quickly. Even so, with the number of entries and the time involved for each, the contest ran from 6:30 in the evening until past 3:00 the next morning! However, the excitement level of the entrants and their supporters was maintained, and easily 75% of the crowd that was there at the outset of the

tournament was still there at its conclusion.

Before a panel of celebrity judges—noted artists, teachers, and industry personalities—the finalists displayed their talents and creativity. Technical problems arose, and minor "setbacks" occurred from time to time. But Jerry Ricci, acting as host and emcee for the event, kept things moving along in high spirits. At intermission, entertainment was provided by the Desiderata Senior Drum & Bugle Corps.

Prizes for the winners, as well as gifts and awards for all the finalists, were provided by a wide variety of drum and percussion equipment manufacturers. Jerry Ricci made a point of saying that the prizes would not be awarded simply on the basis of "biggest prize to the biggest winner." Since the winners in each category were considered as equals and there were so many categories, Jerry stated that he would sit down

with each winner on an individual basis to determine what prize might best serve his or her needs. When it was all over, the winners were those talented drummers listed below.

Rock Style: Daniel Cline (Entry); Gina Marie Hasi (Intermediate); Dave Penna (Advanced); John O'Reilly (Master).

Jazz Style: Anthony Genovese (Intermediate); Joseph Chirco (Advanced); John Mercurio (Master).

Fusion Style: Paul Rinnis and Peter Klarman (Advanced); John Cappadona (Master).

Funk Style: Stephen Roberson (Intermediate); Chris Roselli (Advanced); Ron Traudt (Master).

Latin Style: Alain Charles (Entry); Julius Radino (Intermediate); Fabian Santiago (Master).

Classical Style: David Christianson (Intermediate).

Drum Corps Style: Billy Conklin (Master).

Rick Van Horn

PREMIER DRUMS JOINS YAMAHA

Nippon Gakki Company, Ltd. and Premier Drums, Ltd. recently announced an agreement to add the well-known British percussion manufacturer to the worldwide group of Yamaha music companies. This merger provides Yamaha with a well-

established manufacturing base in Europe.

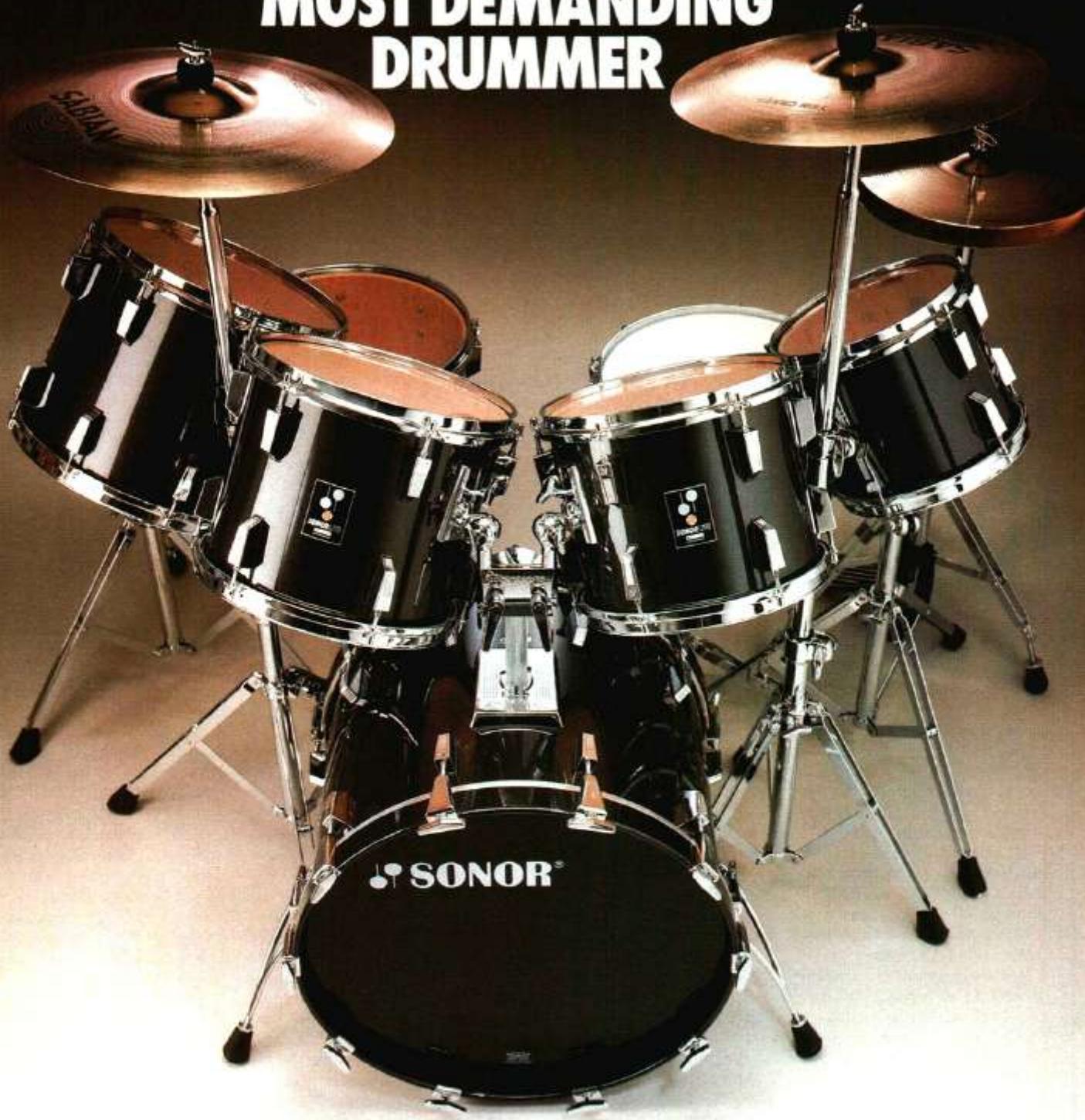
Premier and Yamaha will continue to operate as separate brand names with no announced changes in product specifications or distribution.

Although Nippon Gakki will appoint new board members, Mr. Tony Doughty will continue as chairman and CEO of Premier. A joint statement from the two companies said, "Our agreement represents a

merging of interests between two of the most respected worldwide names in percussion. A sharing of resources between Yamaha and Premier will help to strengthen the market position of both brands."

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1987 DCI CHAMPIONSHIP RESULTS

On August 15, 1987, Drum Corps International held its annual Championship contest in Madison, Wisconsin. Unfortunately, most of southern Wisconsin was drenched with several inches of rain throughout finals week, making it difficult for the corps to practice outdoors. The rain continued intermittently during prelims, but the skies did clear up for finals.

The program began with a massed corps composed of members of the Class A and A-60 corps that had competed earlier in the week. Under the direction of Pepe Notaro, they performed the U.S. and Canadian national anthems. This was followed by performances from Mandarins, from Sacramento, California (Class A-60 champions) and Ventures, of Kitchener/Waterloo, Ontario, Canada (Class A champions).

Following the opening displays, the evening's competition began. Percussion judges for finals were Ted Nicholeris (field), Jay Kennedy (ensemble), and Rick McCarty (general effect).

Twelfth place went to the SkyRyders, from Hutchinson, Kansas. They scored an 81.9 overall and a weak 15.4 in drums with a conceptual program to the music of Bernstein's *West Side Story*.

This year's new member of the "Top 12" was the Blue-coats, from Canton, Ohio. (They replaced the Casper Troopers, who dropped back to 17th place after finals.) Their big band/jazz program was awarded an 85.7, while their drum line—which at one point featured 16 snare drummers—received a 17.1 score.

Tenth place went to the Spirit of Atlanta with an 87.6 overall and 17.6 in drums. Dropping from their sixth place finish in 1986, Spirit still wowed the crowd with their "trip down Bourbon Street."

Another corps dropping

from their 1986 position was the Suncoast Sound, from Tampa Bay, Florida. They scored an 88.8 overall and tied Spirit in drums with a 17.6. Suncoast Sound performed the popular classic "My Fair Lady . . . Our Way." "Their way" was their popular form of "sun jazz."

There was a tie for seventh place between the Velvet Knights (of Anaheim, California) and the Star of Indiana. Both scored 90.0 overall. "VK" had been tied for eighth in prelims, but moved up one place with a very entertaining trip around the world on their "Magical Mystery Tour." One of their highlights was a stop in Africa for their drum solo—complete with tiger-skin drums!—which earned them a 17.9.

The Star of Indiana performed a circus production—complete with jugglers, bears, a giant tiger, and two pink (of course!) elephants—nicknamed the "Greatest Show On Turf." Their music included "Barnum And Bailey's Favorite" and "Thunder And Blazes." Their drum solo, Kabelevsky's "Comedian's Gallop," earned them an 18.3. Star's pit was dressed up as a variety of circus performers. It's not too often that you see a lion tamer double on timpani!

Sixth place went to the hometown favorite Madison Scouts, who traded positions with the Star from prelims. The Scouts scored a 90.4 overall and an 18.5 in drums. Their crowd-pleasing program opened with "Captain From Castille," moved into Gershwin's "American In Paris," and closed with our unofficial "national march," "The Stars And Stripes Forever"—complete with "fireworks" on the flags used by the color guard.

The Phantom Regiment, from Rockford, Illinois—who had struggled last year to a

tenth place finish—was back near the top of DCI's elite corps. Following an incredible prelims performance, which moved them all the way to third place, the Regiment finally scored a 94.3 for fifth place. Their drum line, including an 11-man snare line, placed an impressive third with a 19.2. Percussion instructor Marty Hurley returned to the drum corps field after a three-year hiatus, creating a blend of contemporary and traditional marching percussion. Phantom Regiment's new all-white uniforms helped them to express their all-Tschaikovsky program entitled "Songs For The Winter Palace." That program included excerpts from the ballets *Swan Lake* and *The Nutcracker*. (Their all-black drums contrasted starkly with the white uniforms, helping to underscore the White Swan/Black Swan story line of *Swan Lake*.)

Fourth place went to last year's winners, the Blue Devils, from Concord, California. Scoring a 19.4 overall, they performed several tunes from their classic jazz repertoire of years gone by, including "Harlem Nocturne," "Free," and "Spanish Dreams." Their drum line, under the leadership of Tom Float, scored a 19.0. This disappointing score marked the first time in five years that the Blue Devils were not "High Drums."

The Cavaliers, from Rosemont, Illinois, moved from fifth in prelims to third in finals with a score of 94.7. Their contemporary repertoire included "Festival Variations," "Variations on a Korean Folk Song," and "Liturgical Dances." Their drill and visual program helped to express their music, which is normally played by wind ensembles. Scoring an 18.9, the drum line—along with percussion arranger Jim Campbell—played an important role in the Cavaliers' performance.

In second place, with a 97.8 (a mere tenth of a point out of first place) was the Santa Clara Vanguard, from Santa Clara, California. Their Russian theme program—undefeated this year in all regional competitions—included "Russian Christmas Music" and excerpts from Mussorgsky's *Pictures At An Exhibition*. Percussion instructor Ralph Hardimon returned to one of the corps' most popular drum solos, Khachaturian's "Lezghinka," which put the drum line in second place with a score of 19.5.

Claiming their fourth World Championship in five years, the Garfield Cadets, from Bergen County, New Jersey, scored a 97.9. Their entire program consisted of selections from Aaron Copeland's *Appalachian Spring* ballet. They also won "High Drums" with an unprecedented score of 20.0—which is rather surprising considering that Garfield did not have a separate percussion feature in their repertoire this year. Explaining their "perfect" drum score, one of the judges commented, "They weren't a perfect ten, but they were better than the next lowest number."

In the individuals competition held earlier in the week, members of the Blue Devils drum line won three out of four awards. "Best Individual Snare Drum" went to Kevin Murray with a score of 96.5. "Best Individual Keyboard" was awarded to Paul Gansemier with a 98.0. Scoring a 99.0, Bob Bollman won "Best Individual Timpani" for the second year in a row. Santa Clara Vanguard's Steve Lamber won "Best Individual Multiple Tenor Drum" with a 94.5.

Next year, the DCI World Championships move to Kansas City, Missouri, so instead of an umbrella, bring a fan! See you there.

Lauren Vogel

ENDORSEMENT NEWS

Les DeMerle has recently joined Pro-Mark's roster of artist endorsers. . . . Yamaha Music Corporation recently an-

nounced that Dave Samuels, vibes and marimba player for Spyro Gyra and respected bandleader in his own right, is

now endorsing Yamaha concert percussion. . . . Bon Jovi drummer Tico Torres is now using and endorsing an assortment of

Compo drumheads. . . . Jazz and R&B drummer Clarence Oliver recently signed as a Vic Firth drumstick endorser.

THE RE-INVENTED TOM HOLDER

Tama's new double tom holder represents such a radical departure from anything made before, it requires a closer look. Here's why:

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NEW AND NOTABLE

NEW YAMAHA PERCUSSION PRODUCTS

Yamaha Music Corporation has recently introduced a wide range of new percussion products. Due to the number of items included, only a brief listing can be given here. Contact Yamaha Musical Corporation, Musical Instrument Division, P.O. Box 7271, Grand Rapids, Michigan, for more specific details on the following items.

Yamaha's two new professional-quality marimbas are the YM4900 4 1/2-octave Rosewood Marimba and the YM4600 4 1/3-octave Rosewood Marimba. Each incorporates the company's highest construction standards and design refinements. Also new in the mallet line are two new synthetic tone bar instruments: the YM 2300 4 1/3-octave Synthetic Marimba and the YX330 3 1/2-octave Synthetic Xylophone. These models utilize Yamaha's *Acoustalon* fiber-composite material engineered to approximate the warm, woody overtones and short sustaining fundamental of traditional rosewood tone bars. Finally, two new student-line mallet instruments are the YM 40 3 1/2-octave Student Marimba and the YV 1600 3-octave Student Vibes.

In concert percussion, Yamaha has introduced the CB 636 Concert Bass Drum. The drum uses an 8-ply birch-mahogany shell, with heavy-duty 10-ply birch hoops. The shells are formed using the company's exclusive Air-Seal

system to ensure perfect roundness and the strongest bass fundamental. A unique bearing edge design maximizes head-to-edge contact while allowing for the greatest possible acoustic energy and tone.

Yamaha's marching line now features the new MS-8014 Marching Snare Drum. The drum features an 8-ply, 12 x 14 all-birch shell, 12 precision tension lugs, die-cast aluminum Maximum Tone Projection (MTP) hoops (with double hooping possible), and a durable snare assembly to withstand the heaviest playing yet allow the drum to vibrate freely for maximum resonance. For younger players, Yamaha has expanded its *Power-Lite* line with new Quad Tom and Bass Drum models. These drums are lighter and more compact than Yamaha's standard marching drums, with scaled-down carriers that are comfortable for younger players.

From Yamaha's drumset and electronic percussion divisions come the following new items. (Contact Yamaha Music Corporation USA, DGA Division, P.O. Box 6600, Buena Park, California 90620 [714] 522-9481 for further details.)

Yamaha's new *D8* Electronic Percussion System has been introduced to help drummers explore the new world of electronics more easily. The unit is simple to use, playable, and cost-effective enough to bring

the best of today's electronic sounds and timbres within any drummer's reach. The heart of the system is the *PTX8* Percussion Tone Generator, a fully MIDI-compatible, eight-channel sound generation unit containing 26 digitally recorded PCM percussion sounds. Each sound can be shaped and modified, and stored in one of 64 internal RAM voice memories for later recall and use. The *PTX8* can also store up to 32 "kit memories."

The *D8* system includes three different drumpads: the *PTT8* tom pad, the *PBD8* bass pad, and the *PSD8* snare pad, which features both snare and rim sounds. The pads feature lively response, are lightweight and streamlined, and can be easily positioned at any angle with standard drum hardware.

Also new from the electronics division is Yamaha's *RX17* Digital Rhythm Programmer. This device offers 26 digitally recorded drum sounds and 50 preset rhythm patterns. A wide variety of control parameters is available for modifying the sounds, including dynamics and expression. In addition, the *RX17* features song editing, MIDI compatibility, and cassette storage.

New from the acoustic drum division are *Turbo Tour* and *Stage 2* series drumkits. The *Turbo Tour* series is an extension of the *Tour Custom* series, and features drums with

extended shell length for maximum volume and projection. The drumshells are constructed of birch and mahogany plies, and feature a design wherein the depth and diameter are the same. The drums are available in a variety of colors with Yamaha's Custom "Piano" finish. *Stage 2* series drums—an evolution of the *Stage* series—have been upgraded for more power, reliability, and setup flexibility with Yamaha's *7 Series* hardware. The shells are made from layers of mahogany with a single inner ply of beech.

New snare drums from Yamaha include a variety of brass-, steel-, and wood-shell models comprising a comprehensive line of 13 drums. Sizes range from 3 1/2" to 8" deep in brass models, 5 1/2" and 6 1/2" deep in steel shells, and 5 1/2" through 8" deep in wood shells. A variety of features have been incorporated in snare strainers, shell designs, etc.

Yamaha's line of drumset hardware has also been upgraded, led by the new *FP 750* double foot pedal. Other improvements to Yamaha System hardware include new hi-hat pedals with a unique spring device that offers drummers a much wider range of adjustment. In addition, all Yamaha hardware has been redesigned for greater tensile strength and stability to resist the heaviest playing.

NEW REMO LUG-TUNED MARCHING SNARE DRUM

An all-new, lug-tuned 14" marching snare drum featuring space-age technology for lightweight strength and improved power sound is now available from Remo, Inc. The *PowerStroke 2412* features third-generation *Acousticon* shell construction with three acoustically placed vents, plus a unique *Power Edge* (patent pending) metal bearing surface for exceptional durability and sound projection. The shell—made of resin-impregnated fibrous material—is said to offer strength comparable to

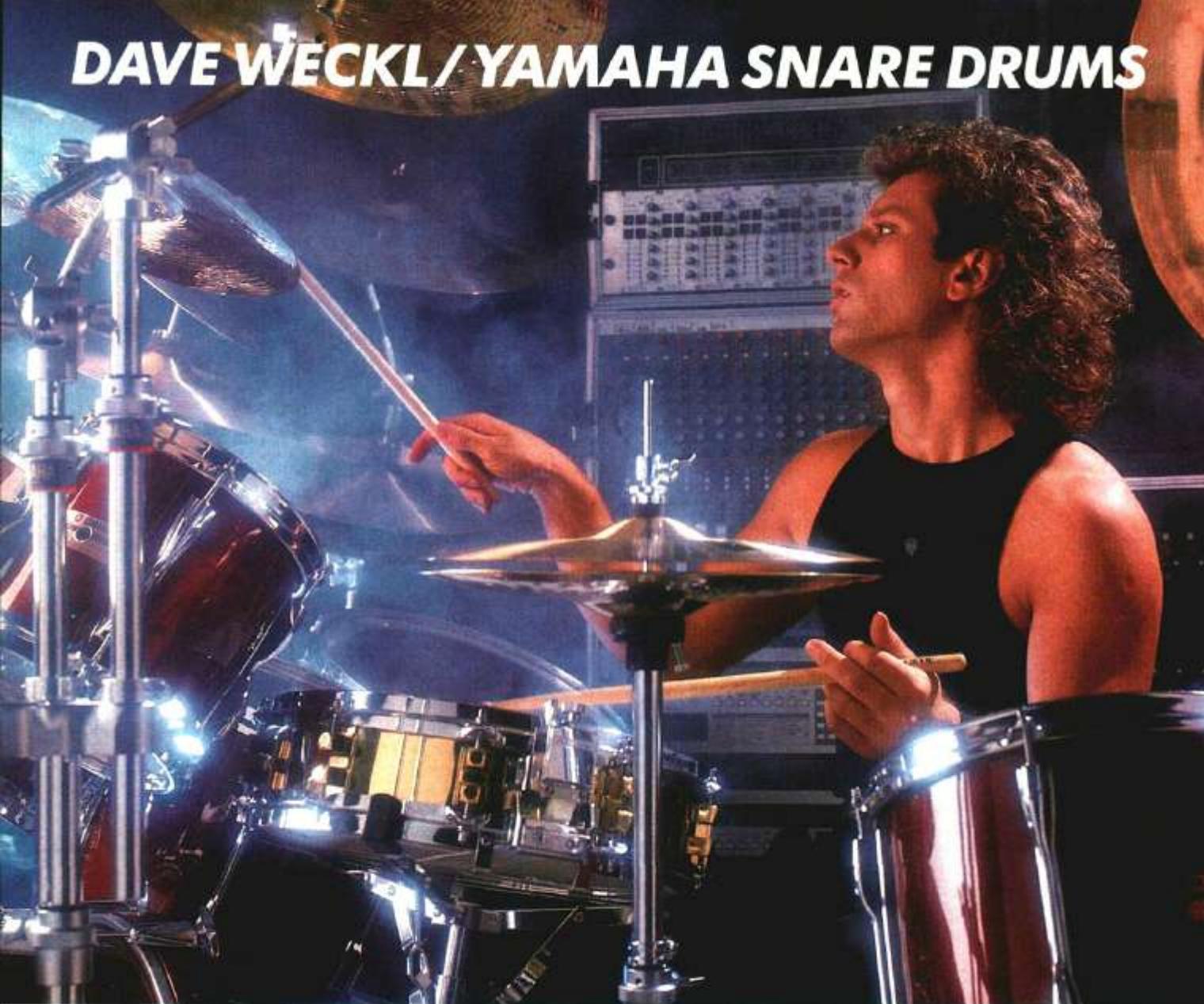
conventional wood shells, but with 20% less weight. The new model weighs only 14 pounds, including ten heavy-duty tuning lugs, heavy, roll-formed counterhoops, ten-hole carrier bar, leg rest, and snare-side guard rails.

The new drum is equipped with Remo's *PowerStroke 1* high-strength marching head with two-ply edge, center reinforcement, and a rubber ring seal gasket to resist pull-out. The metal *Power Edge* allows extreme tensioning without

lubricants, while producing a dynamic, super-bright sound. The snare side features Remo's transparent, flat collar *TDR Ambassador* head and *Gut-Tone* synthetic snares with quick throw-off. The *PowerStroke 2412* is offered in eight colors of *Quadura*, Remo's cover lamination that is guaranteed wrinkle-proof and scratch-resistant. For more information, contact Rob Carson at Remo, Inc., 12804 Raymer Street, N. Hollywood, CA 91605.



DAVE WECKL/YAMAHA SNARE DRUMS



Yamaha Snare Drums. Infinite variety of strong new voices. Every kind of sound: the razor cut of metal, solid warmth of wood, explosive snap of brass.

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Like his Brass Piccolo snare drum, the power is deceptive, stunning. Tuned low or high, it always sounds the way he wants: from the subtlest nuances in intimate clubs to exploding rimshots in huge arenas filled with sound.

Dave Weckl and Yamaha snare drums. The ideal partnership of consistency and controlled force.



For a free copy of the Yamaha Drum Catalog, enclose \$3.00 for postage & handling and write to: Yamaha Music Corporation, USA, Drums, Guitars and Amplifiers Division, P.O. Box 6600, Buena Park, CA 90622.

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LASER SOUNDWAVE HI-HATS



After the successful introduction of *Soundwave* hi-hats in the Profile and Raker lines of Meinl cymbals, the German company has added *Soundwave* hi-hats to its lower-priced Laser-Basic line. The sound is

characterized as "open," "brisk," and extremely fast. Meinl wants to be sure that even young, budget-minded players can have access to decent-sounding hi-hats.

ROLAND S-220 SAMPLER

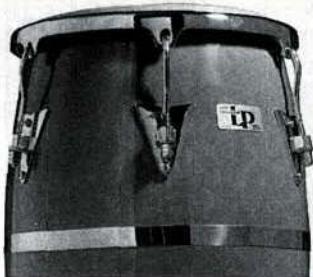
Roland is now offering The S-220 Rack-Mount Sampler for musicians seeking low-cost, high-quality multi-sampling capability. The unit features 16-voice polyphony with multi-timbre control, enabling the user to receive four separate MIDI channels simultaneously. This allows the use of a sequencer to play four individual musical phrases assigned to any of the four output jacks on the rear panel. Other important control functions included are Dual mode for a layer of sounds, Velocity-Mix for expressive dynamics, and Detune or Delay modes for interesting creative effects.

The S-220 uses a 16-bit digital to analog converter and digital filtering to offer sound quality unsurpassed by other samplers in its price range.

Keeping in mind the need for a powerful sound library, all of the free Roland Sound Bank factory samples for the model S-10 are compatible with the S-220.

For easy editing, an LCD display (16 letters x 2) has been included for viewing complex operations. The Roland Alpha Dial concept of data entry has been implemented for extremely fast editing of functions such as looping or envelope point-setting. All this and more has been packed into a two-space rack-mount design, weighing only 15 lbs. 7 oz. Data storage is handled by the use of a 2.8" Quick Disk internal drive unit. For more information, contact RolandCorp US, 7200 Dominion Circle, Los Angeles, CA 90040, (213) 685-5141.

LP COMFORT CURVE CONGA RIMS



LP Music Group is now offering a specially designed conga

rim that provides percussionists with comfort never before dreamed of. The "U-channel" cross-section of the new *Comfort Curve* rims not only provides comfort and strength, but will perform interchangeably with any 11", 11 3/4", and 12 1/2" rim ever made by LP. For more information, contact LP Music Group at 160 Belmont Avenue, Garfield, New Jersey 07026, (201) 478-6903.

KORG DDD-5 DIGITAL DYNAMIC DRUMS

Following the successful introduction of the *DDD-1*, Korg now offers extensive function and flexibility in a cost-effective, easy-to-use package: the *DDD-5*. The unit has two operational modes: Preset and Programmable. Patterns may be copied from one mode to another for optimum flexibility in arranging and editing. The Preset mode has 24 patterns, including jazz, pop, rock, Latin, and funk beats. Each has its own intro, ending, and fill variations.

The *DDD-5* offers 29 PCM digital sampled sounds including drumset, percussion, and electronic bass. In both the Programmable and Preset modes, each sound is assignable to pads with programmable touch sensitivity, tuning, decay, level, and output pan. The Programmable mode features Korg's unique Sequence Parameter Editing, which allows users to adjust the tuning, dynamics, and decay of each instrument in real or step time to give previously programmed rhythms a more "human" feel. Additionally, the *DDD-5* has two card slots.

Both will accept ROM cards, which can be used to add new sounds from the library developed for the *DDD-1*. The *DDD-5* ROM cards will feature preset rhythms as well as new sounds.

One of the *DDD-5*'s card slots will also accept RAM cards for additional memory storage. Other memory storage options include cassette tape and MIDI System Exclusive (for use with personal computers or the Korg *SOD-1* MIDI Recorder). The unit's MIDI implementation also allows programming with control of dynamics, tuning, and decay from external keyboards or sequencers.

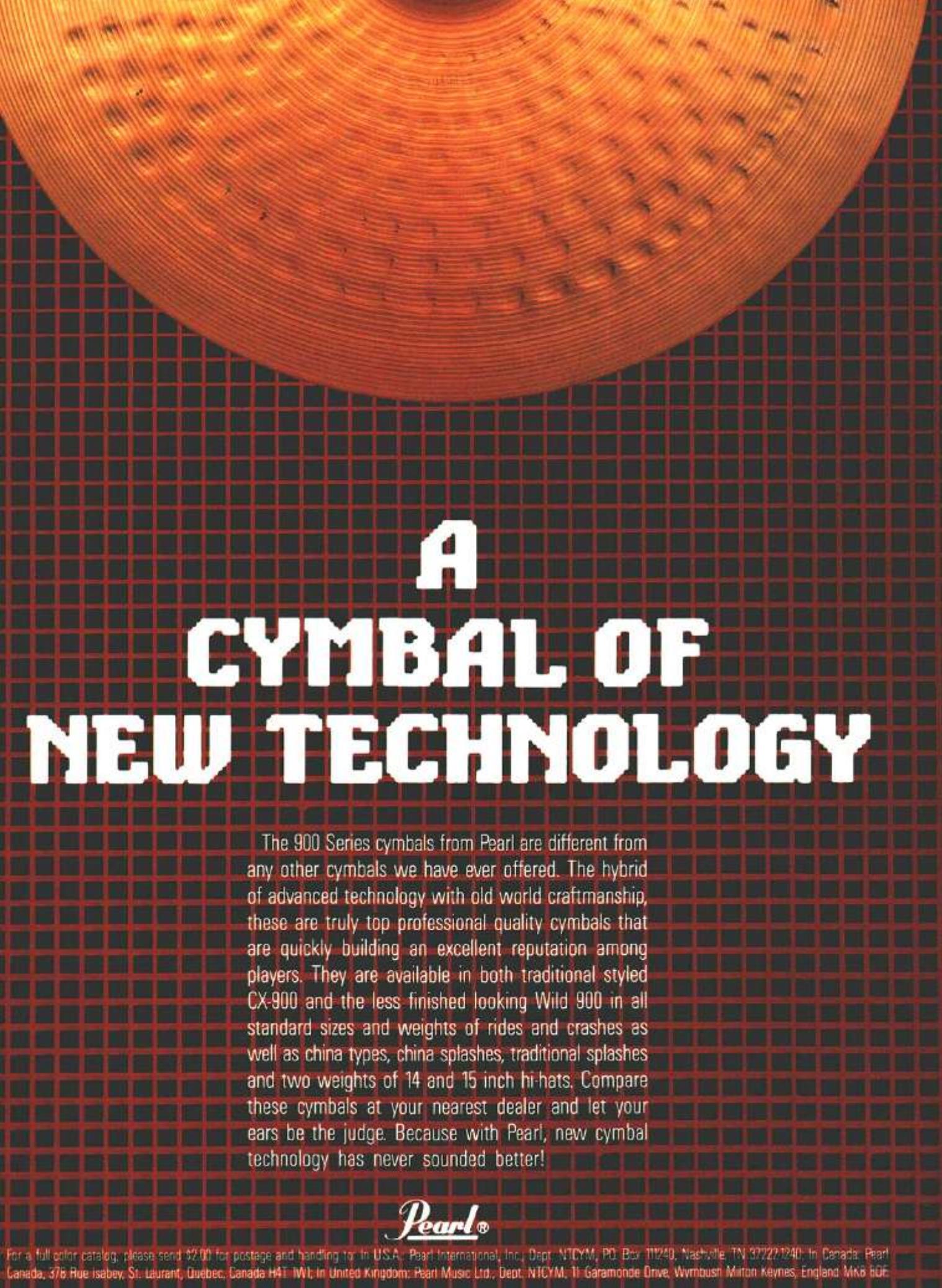
The *DDD-5*'s MIDI Sync output offers additional flexibility for home recording, allowing the user to synchronize external sequencers with preprogrammed drum parts. With the Tape Sync output, the *DDD-5* can be locked to a multitrack tape for "virtual tracking." For further information, contact Korg U.S.A. Inc., 89 Frost Street, Westbury, NY 11590, (516) 333-9100.

MIC-EZE



Mic-Eze manufacturing, of Salt Lake City, Utah, has introduced a new product concept for accurate microphone placement: *Mic-Eze* multiplex clamp-on microphone holders. The devices attach to virtually anything on or around a drum-set, including percussion, amplifiers, keyboard stands, and many horn instruments. A built-in double spring and O-ring shock mounting system prevents unwanted vibrations from reaching the microphone. *Mic-Eze* have 360 degrees of swivel-like rotation and are

held securely in place with a sliding wingnut-and-bolt assembly. Made of super-tough nylon, they are extremely light and durable, and come with a limited replacement warranty against breakage. The *Mic-Eze* concept is one of accurate mic placement using existing surfaces and hardware, thus eliminating the hassle and bother of traditional mic stands. For more information, contact Mitch Wolf's *Mic-Eze*, 2450 South 3200 West #4, Salt Lake City, Utah 84119, (801) 973-2011.



A Cymbal of New Technology

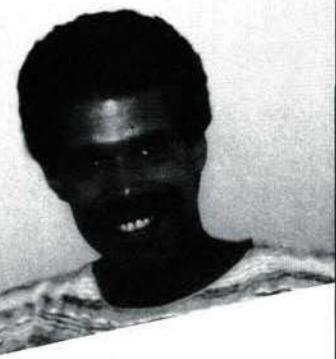
The 900 Series cymbals from Pearl are different from any other cymbals we have ever offered. The hybrid of advanced technology with old world craftsmanship, these are truly top professional quality cymbals that are quickly building an excellent reputation among players. They are available in both traditional styled CX-900 and the less finished looking Wild 900 in all standard sizes and weights of rides and crashes as well as china types, china splashes, traditional splashes and two weights of 14 and 15 inch hi-hats. Compare these cymbals at your nearest dealer and let your ears be the judge. Because with Pearl, new cymbal technology has never sounded better!

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Profiles in Percussion

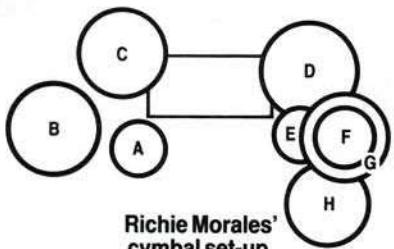
Richie Morales



New York City born drummer Richie Morales is a versatile player whose credits range from the seminal fusion of the Brecker Brothers and the hot Latin jazz of Gato Barbieri and Ray Barretto to the more traditional sounds of Dave Brubeck.

Richie has been a member of Spyro Gyra since 1984. A composer as well as a widely respected player, Richie contributed the tune "Body Wave" to the group's 1986 #1 jazz album, "Breakout."

Their new album, titled "Stories Without Words," features what Richie describes as his "strongest work to date."



Richie Morales'
cymbal set-up.

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- G. 18" K. Dark Crash
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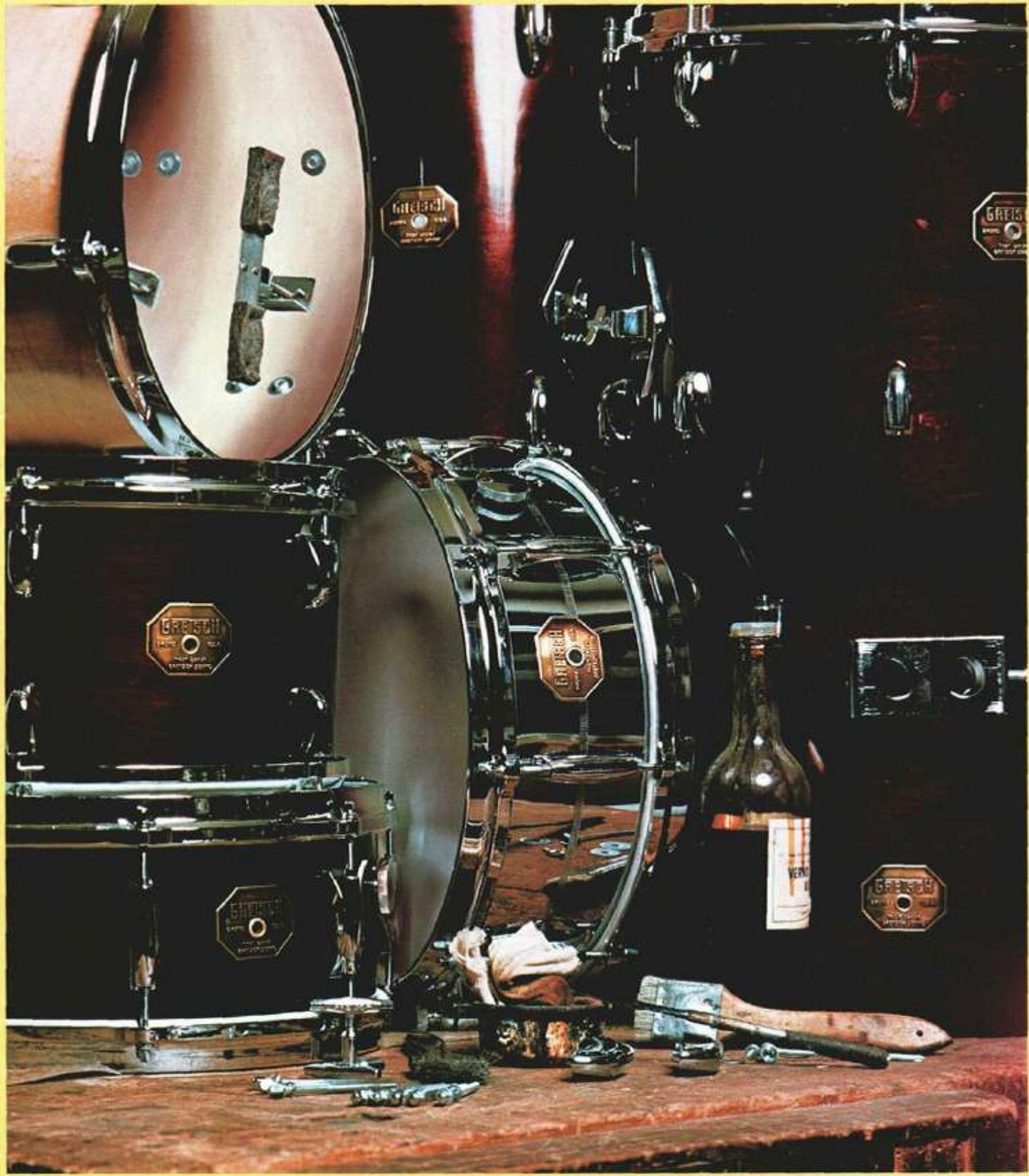
Neil Peart's
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