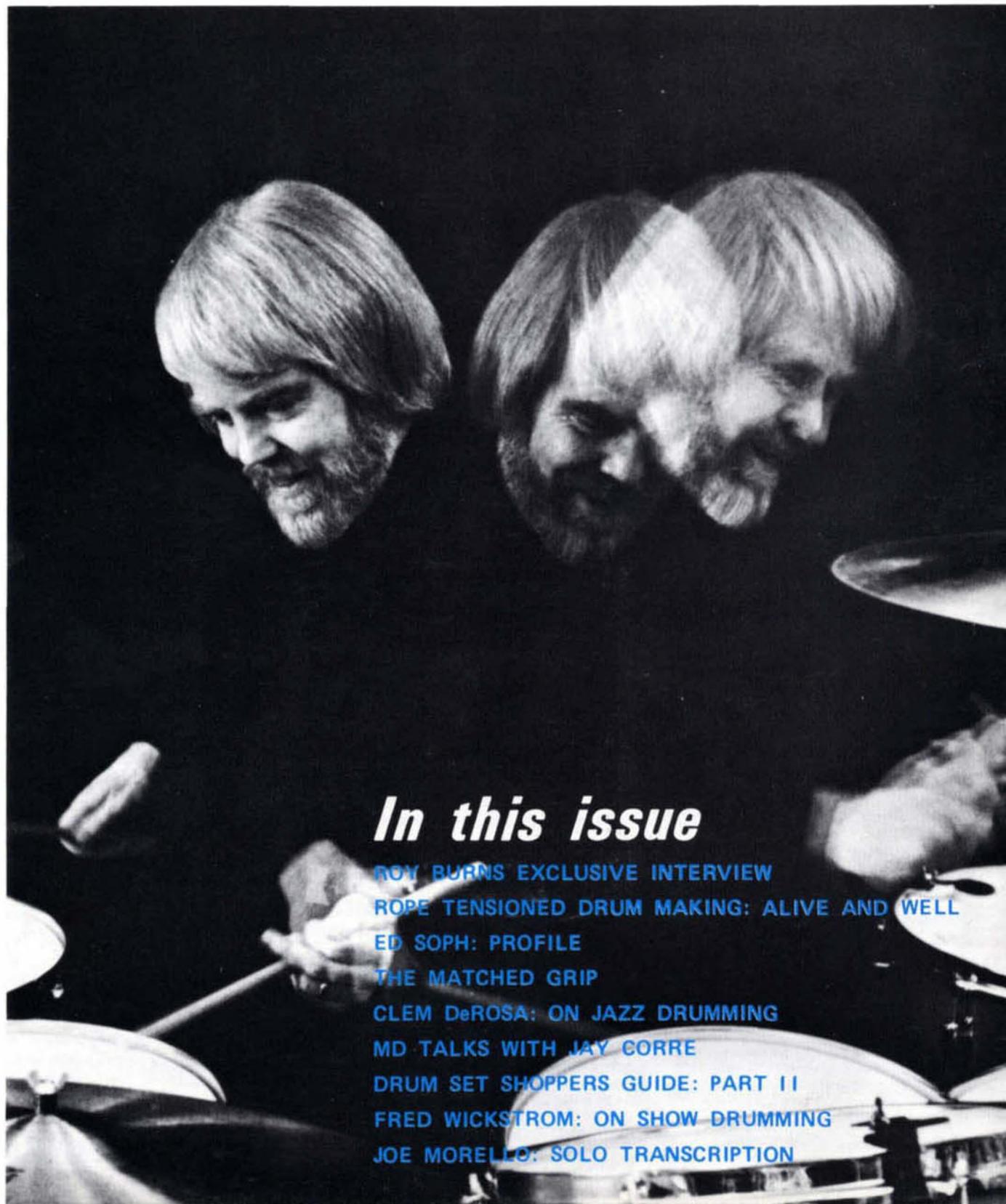


# MODERN DRUMMER

APRIL 1977  
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A Contemporary Publication Exclusively for Drummers

VOLUME 1 NO. 2  
Published Quarterly



## *In this issue*

ROY BURNS EXCLUSIVE INTERVIEW  
ROPE TENSIONED DRUM MAKING: ALIVE AND WELL  
ED SOPH: PROFILE  
THE MATCHED GRIP  
CLEM DeROSA: ON JAZZ DRUMMING  
MD TALKS WITH JAY CORRE  
DRUM SET SHOPPERS GUIDE: PART II  
FRED WICKSTROM: ON SHOW DRUMMING  
JOE MORELLO: SOLO TRANSCRIPTION

MD FAMOUS DRUMMERS QUIZ NO. 2

*WIN A FREE ONE YEAR'S SUBSCRIPTION!*

Name this famous drummer who played with the big bands of Bunny Berigan, Benny Goodman, Artie Shaw, Charlie Spivak and Tommy Dorsey, pictured below in the drum chair of the 1945 Woody Herman Band.



One year's free subscription to Modern Drummer magazine to the first 10 winning entries postmarked before May 15, 1977. Winners will be announced in our next issue.

Send your answer with return address to:

MODERN DRUMMER MAGAZINE  
c/o FAMOUS DRUMMERS QUIZ  
47 HARRISON STREET  
NUTLEY, NEW JERSEY 07110

For the answer to last issues Famous Drummers Quiz, and our ten winners, see page 20.

# Editor's Overview



Welcome to the second issue of Modern Drummer Magazine. The response to our premier issue was beyond all our expectations. Mail from readers in all of the fifty states and from every corner of the globe has flooded our office. We thank you all for your many kind words, and we'll continually look forward to hearing from you. Only, in this way, can we truly ascertain the likes, dislikes, preferences and needs of our most valuable commodity - *you*, the drummer reader.

This issue continues to look at the world of drums via several special features. Drum aficionados John McGarrity and Dan Wiedman continue their journey through the maze of shells, heads and hardware with a close-up of Gretsch, Slingerland, Fibes. and Premier in Part II of our *Drum Set Shoppers Guide*. Very interesting reading for (he equipment conscious.

*On the Clinic Trail* with Roy Burns takes an in-depth look at the busy world of one of the most respected player-author-clinicians in the country. Roy's clinics are a labor of love, and we think you'll find his views both illuminating and inspiring.

Ever wondered what an arranger-composer looks for in a drummer? Internationally known composer-arranger Jay Corre has some do's and don'ts for drummers from his point of view.

One of the most talked about subjects amongst drummers these days is the matched grip-traditional grip controversy. MD will present both sides of this story beginning with Art Vernon's *Merits of the Matched Grip* in this issue. Vernon makes an interesting and convincing case for the matched grip which is bound to raise some eyebrows among traditional grip advocates. We can't wait to read the mail on this one.

The art of rope-tensioned drum making is long gone, you say? Not to Ralph Eames, it isn't. The Eames Drum Company of Wakefield, Mass, has specialized in this for close to thirty years. Our report highlights this unique New England company along with owner Eames' continued activities in the field of traditional rudimentalism.

Ed Soph is one of the finest young players on the scene today. Michael (continued on page 18)

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# READERS PLATFORM

Thanks very much for Modern Drummer. If your first issue is any indication, it will be pertinent and, hopefully, very well received. I certainly wish you well. Needless to say, I'll pass your magazine on to my students, both here and on my clinics. Good luck.

ED SOPH  
GARRISON, N. Y.

Received the first issue of Modern Drummer, and I would like to tell you how wonderful it really is. I hope you have great success with it. It is something that I am sure most drummers will really enjoy reading.

ARCHIE FREEMAN  
BELLEVILLE, N. J.

Congratulations on the release of your first edition of Modern Drummer Magazine. I must compliment you on the educational value of your journal, and the variety of materials and authors that have contributed to your first edition. I would like to refer to your journal in future correspondence that I have for information about percussion or particular artists. If we can be of any help with future editions, please let us hear from you.

KARL DUSTMAN  
EDUCATIONAL DIRECTOR  
LUDWIG DRUM COMPANY

My only disappointment in your magazine was to see that it was quarterly. I hope with time and sales, it can grow to a monthly publication. Best of luck.

FRED PANTATONE  
DRUMMERS DREAM  
ONTARIO, CANADA

Just wanted to let you know how much I appreciated the nice job you did on the article about Bob Tilles (From The Past - In Memorium, Jan. '77). Bob would have been very pleased. I found your magazine to be very appealing from the standpoint of being both educational and enjoyable. Congratulations, and best wishes for continued success.

MRS. JACKIE TILLES  
PARK RIDGE, ILL.

I received a copy of your issue recently and was very impressed with its attractiveness. Good luck!

ANDREW CYRILLE  
LITTLE FERRY, N. J.

Thank you very much for your recent complimentary copy of the Modern Drummer. I have read the entire magazine and you are to be complimented. It's excellent. The staff of O. C. P. shares my views and enthusiasms. Please allow me to congratulate you for your magnificent contribution to the percussion industry.

PAUL W. ROBSON  
ONTARIO COLLEGE OF  
PERCUSSION

Congratulations! Messrs. Spagnardi, Uldrich, Cramer, and Algeri. Your first issue of Modern Drummer is a great success. We have been waiting a long time for the drummer's equivalent to *Guitar Player* and *Contemporary Keyboard* magazines. With Cobham, Rich, Appice and Bellson as appetizers, I can hardly wait for the next course!

RAY AYOTTE, PRESIDENT  
DRUMS ONLY  
VANCOUVER, B.C.

Thank you for a great magazine. You did a great job. If future issues of MD match your first, there is no way you can go, but up. As a subscriber, I would love to see interviews with Joe Morello, Butch Miles, Sonny Igoe and Carl Palmer of ELP. Once again, thanks for a great magazine. It makes it much easier for drummers to read about their craft in one publication, instead of having to buy twenty different magazines with a paragraph each on drums. Don't ever stop!

NEIL KIRBY  
HARRINGTON PARK, N. J.

*Thanks for the kind words, Neil. We're working on all those people you mentioned. Stay with us.* ED.

The first issue of your publication was the most straightforward drum magazine I have ever seen. Keep up the good work.

ROY BURNS  
ROGERS DRUMS  
FULLERTON, CALIF.

Congratulations. Your magazine is all I had hoped it would be. I would like to see some articles on the few people in our fast paced business who have been able to maintain their positions. George Cowans was with Guy Lombardo for

nearly fifty years, Johnny Klein with Welk for at least twenty and Connie Kay with the MJQ for nearly the same. Anyone who can provide so much music and maintain a consistency of performance for so many years must have some interesting philosophies and stories. Other drummers who never seem to get any print and deserve more might include Jack Sperling, Sol Gubin, Harvey Lang, Grady Tate and Chuck Flores.

DAVE MILLS  
HIALEAH, FLA.

Enclosed is my check for a subscription to Modern Drummer. Congratulations on a great magazine.

SONNY IGOE  
NEW YORK CITY, N. Y.

Received the first issue of MD and was simply floored by the quality and content of your magazine. You've done an excellent job in giving drummers a magazine of their own. I'm sure a lot of drummers will value your publication. I anxiously await the next issue.

T. J. CONRAD  
WATERLOO, ONTARIO  
CANADA

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# IT'S QUESTIONABLE

by CHARLES McKAY

Have a problem? A question? Ask MD.  
Address all questions to:  
Modern Drummer, It's Questionable  
47 Harrison St., Nutley, N. J. 07110

Q. I am looking for information on "Flat Jack" Drums. They were - or are - a complete drum set resembling the new Remo "Roto-Toms", and were introduced sometime in the early 60's. Can you help?

D. D.  
TRAVERSE CITY, MICH.

A. Information on "Flat Jack" Drums can be obtained from Ralph Kester, Drumland, 2216 North Dixie Highway, Lake Worth, Florida, 33460.

Q. What should I look for when choosing suspended cymbals for my High School percussion section?

T. L.  
DETROIT, MICH.

A. Avoid cymbals which are too heavy or large. Suspended cymbals should be relatively thin for quick response. It's also a good idea to purchase several cymbals of varying sizes and weights to cover a complete range of dynamic levels.

Q. Should I use a heavier stick for practicing?

S.D.  
LINCOLN, NEB.

A. The consensus of opinion among top teachers and players recommends the same weight and type of stick for both practicing and on the job playing. Experiment with various makes and models until you hit upon the one which meets your needs in terms of both practicing and actual performance.

Q. What is the best way to achieve the slap sound on a Conga drum?

T. M.  
WAYNE, N. J.

A. The conga should be struck with a wrist action relatively close to the edge of the conga with the back part of the palm of the hand. As the back part of the palm strikes the conga, the remaining fingers strike the drum in a flam-like manner.

Q. I am looking for a good drum book geared for teaching young drum students in a group situation.

R. L.  
INDIANAPOLIS, IND.

A. Several exist, however the most popular among numerous school music people seems to be DRUM CLASS METHOD, in Volume 1 and 2, by Alyn J. Heim, published by Belwin-Mills, Melville, N. Y.

Q. Could you kindly explain the basic difference between the overhand timpani stick grip and the French grip?

W. K.  
NIAGARA FALLS, N. Y.

A. The overhand grip is basically the standard matched grip, palms down with the stroke being produced by the wrist. In the French grip, the thumbs are facing upwards, palms facing each other, the stroke being produced for the most part by the

fingers. Though the French grip has advantages for the professional timpanist, it generally will cause problems for the novice. A pleasing tone is possible by either means.

Q. I am interested in learning more about an organization of drummers whose specialty is rudimental style playing. I have been told such an organization exists. Can you help?

H. J.  
PALO ALTO, CALIF.

A. The organization you are speaking of is the NARD. National Association of Rudimental Drummers. For more information try contacting the Ludwig Drum Company, 1728 N. Damen Ave., Chicago, Ill. 60647.

Q. I prefer gut snares for military style playing, however my drum just doesn't seem to have that crispness I need. Can this be remedied?

E. L.  
SCOTTSDALE, ARIZ.

A. Sure can. Try giving each snare a few coats of clear lacquer. This eliminates a lot of moisture which causes the snares to stretch in bad weather, but more importantly, it makes the individual snares hard and brittle resulting in that crispness you're looking for.

Q. I understand there is a small company in Canada who custom builds and designs drum equipment particularly for rock players. I've been told that several reputable players have had their equipment made by these people. How about a lead?

G. C.  
SEATTLE, WASH.

A. The company you're referring to is Milestone Percussion, Ltd., 977 Pinewell Crescent, Richmond British Columbia, Canada. Look for a complete report on this unique company in a future issue of MD.

Q. I am continually breaking my 13" small tom-tom head. I do a lot of heavy playing and use a 5A Nylon tip stick. Can't seem to figure out the problem. Help!

J. V.  
OAK RIDGE, TENN.

A. This is something that under normal playing conditions should not happen regularly. Today's heads are designed and engineered to withstand tremendous force. Could be any one of a number of reasons. 1) Uneven tension distribution on batter head. 2) Head is simply over-tensioned. 3) You may be playing directly "into" the drum rather than pulling the stick off the head slightly after each stroke. Playing "in" not only breaks heads, but kills true tonal response as well. 4) The angle of your stroke into the drum could be too great, due to an over severe angling of the drum itself, thus causing the point of the stick tip to strike the drum rather than the rounded portion; a sure way to break the head.

# On the clinic trail with ROY BURNS

by BOB ALLAN

*Roy Burns is the kind of guy, who on first meeting, makes you feel as though you've known him for twenty-five years. He's sincere, outgoing, personable, and totally dedicated to his chosen profession.*

*A mid-westerner • from Emporia, Kansas to be exact • his natural inclination for drumming got him on the bands of Woody Herman and Benny Goodman while still practically a teenager. A noble feat, to say the least.*

*After a lifetime of vast musical experience, Roy now devotes most of his time in the capacity of clinician for the Rogers Drum Company, a job which takes him to cities all across the country. He's very much in demand as a clinician and it's not hard to figure out why; a Roy Burns clinic is a memorable educational experience. It's not uncommon for Roy to voice his views on the matched grip, time division, rolls, rudiments, and finger control, not to mention a wealth of ideas regarding choosing and caring for cymbals, tuning drums, and practicing techniques all within the course of one lecture-demonstration. Roy can - and often will • cover just about everything a young drummer might have reason to be concerned about.*

*Anyone spending time in the presence of this gentleman can't help but get the impression of a man who is bursting over with a true love for drums, compounded with a deep compassion for young drummers, with whom he feels a special kinship. The man is a study in positive attitudes reflected in a sincerity that comes across just as crystal clear as his snare drum touch. His clinics are a virtual labor of love - a sheer pleasure to watch.*

*We caught up with Roy at a clinic sponsored by Victor's House of Music in Ridgewood, New Jersey, where after an exhausting day of two 2½ hour long lectures, Roy graciously sat with us just prior to catching a flight to another clinic city, to relax and answer a few questions.*

MD: You were quite young when you started playing professionally with Benny Goodman's band. What kind of an experience was that for you musically?

RB: Playing with Benny Goodman's band, now that I think back, was like going to school. Isreal Crosby was the bass player on that band, and when I played with him I suddenly realized the

difference between playing in four and playing in two. Kenny Burrell and Zoot Sims were both on the band at that time and just to play with those guys was a learning experience. I didn't realize just how much I was learning until five years after I left the band. Without that



**"TO ME IT'S ESSENTIAL THAT YOUNG PEOPLE SEE THAT YOU CAN BE A PROFESSIONAL, UNDERSTAND YOUR INSTRUMENTS, STILL PLAY WELL, AND STILL TAKE TIME OUT TO ANSWER A QUESTION FOR A YOUNG GUY. WHEN I GET TOO IMPORTANT TO ANSWER A YOUNG GUY'S QUESTION - THEN I THINK I OUGHT TO GET OUT OF THE BUSINESS."**

experience, I don't think all the things I did later would have been possible.

MD: What about your relationship with Benny?

RB: Benny was very nice to me. Of course, he has his problems like everyone else, and we eventually did have some disagreements, but I must say for the first two or three years, he was very nice to me. It helped me a lot - there's no doubt about it, especially the big band experience.

MD: Who else have you worked with during your career?

RB: Buck Clayton, Charlie Shavers, Gene Sedrick, Joe Bushkin, Ben Webster, Marty Napoleon, and I was on Lionel Hampton's band for about a year; that was a great experience. The first record date I ever did was with Teddy Wilson, and I also spent some time with Woody Herman's band. When I joined Benny, he had just made the "Benny Goodman Story". The band was going through a big revival, and here was this young looking kid playing drums. It all seemed to work out great.

MD: You were quite active in studio work in New York at one time, at a fairly young age. How did you break in?

RB: I was working in New York and doing a lot of teaching for Henry Adler - to stay alive. One of my first big breaks came on a record date Mel Lewis was doing that ran late. Hymie Schertzer was the contractor on that date, and somebody said, Hey, call that kid who plays with Benny's band - he can read and hold a band together and he lives nearby. So I went up and did the date; I did pretty well and I met a lot of people. From that, I began to get a lot of other work.

MD: What kind of studio work did you do in New York?

RB: A lot of record dates. Eventually, I got into the TV scene. I did some

things with NBC, and I did the Merv Griffin Show for a long time. Plus, I did the Tonight Show on Monday nights and Jack Parr, occasionally. I also did a lot of commercial jingles for a whole bunch of people.

MD: How did the transition from studio musician to clinician come about?

RB: Rogers wanted me to do some clinics, but I was always tied up with a TV show or working with a group. When I was free to do a clinic they didn't have anything set up, so they offered me this full-time clinic position. We eventually worked it out so I could keep playing and still do the clinics.

Now I've gotten more into advertising and developing the new products like Memrilok hardware, and writing a lot of the educational material about the Paiste cymbals. All of this has really broadened me out. It's opened my ear up to new sounds and new ways of doing things; working with the engineers and other people in our company has helped me to understand sound better than I ever did before. I think it has helped my playing,

MD: Your technique is truly outstanding.

RB: Thank you. Some guy once asked me, How long did it take you to get your left hand that fast? I told him, till last Thursday. I've been working on it all my life.

MD: What's life like for a full-time clinician?

RB: Well, my schedule is quite varied, but one year I counted where I did over 60 concerts and clinics - not counting travelling days. It's funny because every place I go now-a-days, people say to me, Gee, it must be a drag - you're not playing anymore. One night in St. Louis, I had been to three night clubs - sat in - did maybe a total of three hours

- did the clinic and two rehearsals with two college stage bands and some guy says to me, Gee, it's a shame you don't get to play anymore.

I do a whole bunch of playing at once - then I'll take a week off and work inside Rogers - then go back out again. It gives me a chance to relax, practice, work on new things and then go back out and play.

MD: To watch you do a clinic, it seems as though you truly love your work.

RB: I think that's pretty obvious and I think it's important that I do. To me, it's essential that young people see that you can be a professional, understand your instruments, still play well, and still take time out to answer a question for a young guy. When I get too important to answer a young guys question - then I think I ought to get out of the business. I'm really grateful that God's been good to me, along with so many wonderful people. Without people helping you - it's pretty hard. I don't think anybody does it all by themselves. I remember all the many people who helped me over the years, and that's why I try to be nice to all the young guys who come to my clinics. I remember how helpful Louie Bellson and Sonny Igoe were to me. They were very encouraging and maybe without their help and encouragement, I might not be here today. I figure if I can encourage some other young guy, maybe he'll do well and I can say - well, I didn't do the work he did - but maybe I helped him feel more positive about himself. There are so many people making you feel negative from criticism, that a pat on the back from someone you admire can make the difference. That might get you through a lot of bad times. That's why I think what I do is important.

MD: What do you find the average drum clinic-goer of today wants to know?

RB: When I first started doing clinics ten years ago, the type of question was always, How can I play fast? Today, the kids are asking things like: How do you tune a drum to get that sound; how do you know how to pick out a cymbal to get it to do this; how do you develop yourself to get this kind of coordination; how do you play in different time signatures. The questions are at a much higher level and you can't fool them. You can never lie to a young audience - they instinctively know.

MD: Exactly how active are you now in the playing end of the business?

RB: Well, I do an awful lot of work on my own. I have thoughts of eventually forming my own group, but I'm not so sure if I'm ready to take on that whole group scene. I guess it's that I felt I had a very strong musical point of

view . . . I wanted to play one kind of music more than another . . . I like to play in big bands. At this point, I get to play with a great deal of college big bands - more than I ever got to play with when I was doing studio work.

What I really think I'd like to do is continue to develop my own style. This clinic job has really allowed me to concentrate on that, rather than just doing the studio work which I had to do to make a living. Maybe, eventually I'll do something with a group, but I'm not sure - I've got so many things in my head and so many possibilities - and, fortunately, I can go in a lot of different directions right now. So, I'm just sort of laying back and enjoying it and waiting to see where it's going to take me.

MD: Your book, "Elementary Drum Method", is widely used by teachers all across the country. How did you come about writing it?

RB: When I was on the Benny Goodman band, I approached Henry Adler along with a drummer by the name of Lou Malin. We had this idea to write a finger control book and we went to Henry, almost certain he was going to say no - but he said yes. We wrote the book and it's become a standard on the subject of finger control.

I started playing Rogers in 1960, and Henry Grossman who owned Rogers at the time wanted an elementary drum book that was not associated with any particular drum company - something they could handle through Rogers. Henry and I got a hold of all the elementary drum books on the market and we tried to figure out what was really necessary. We wound up with about a one-hundred page book. The book was so expensive to print that I ended up taking less money for the book, simply because I didn't want to cut anything out. I told Henry, if we cut anything out, it will end up just like every other book.

So, we worked it out and it seems to have become a standard also.

I think the best package I have out for young drummers is the "Big, Bad and Beautiful" album, with Dick Grove's band. It has a drum book - with all the manuscript parts in it; how to interpret a big band part and what to do in a recording studio situation. I

MD: You've been an established professional for a long time and you've experienced a lot of playing situations. What drummers do you enjoy sitting down and listening to?

RB: There are so many good players around today that everytime you put on a record - man it knocks you out. I think Steve Gadd is terrific, and I love Billy Cobham, Alphonse Mouzon, Lenny White. I love to listen to some of the old Brubeck things with Joe Morello, and some of the old Woody Herman charts with Sonny Igoe, and of course I love the way Buddy plays. Some of my all time favorites are Louie Bellson, Art Blakey, Max Roach and Philly Jo.

You know I really believe, there is no such thing as a famous drummer who doesn't play really well. Somebody asked me once, Who influenced you? I could only reply, everybody I ever heard. And I mean that.

If drummers would just share this thing and develop a feeling of love for the instrument, for music, and help each other. If we'd stop fighting with each other, and putting each other down, we'd all play better - we'd all have more fun and the world would be a much nicer place to live.

It means a lot to me when young drummers come out of my clinic and they can say, gee, I learned a lot and he plays very well, but...what a nice person. He makes me feel like being nice and he makes me want to be a part of the music business. That's what we need more of. MD



# The old art of rope tensioned drum making is alive and well in New England



For many years, Mr. Ralph G. Eames of Wakefield, Mass, has been keenly interested in preserving the stirring rhythms that sprang from the sticks of Colonial drummers. Just as a picture is said to be worth a thousand words, he felt that only the creation of an authentic drum band - one that could be seen and heard - could do justice to these drum beats of yesteryear. As an instructor and maker of drums, and a recognized authority on drum history, he was eminently qualified to undertake such an effort.

They called him "Mr. Drum" on a national TV show. He once referred to his drum-making business as "the world's smallest drum shop". Certain it is that he deserves the title - as professional drummer, drum instructor, and drum-maker. His "drum shop" might be "small" by some standards, but it is big enough to be known throughout the country, big enough to receive orders from the government, from all six New England states, from states across the nation. It is big enough and the quality of his work fine enough to have museums, organizations, and individuals seeking his service in the restoration of historic, ancient drums.

Drums and drumming have been part of Ralph Eames' life since, as a lad of nine, he received his first drum, a gift from his grandfather. By the time he was a Wakefield High School student, he had earned acclaim as a drummer and xylophonist, and had appeared on the Major Bowes Amateur Hour. Then came association with a number of

bands and orchestras. He began teaching and his reputation as an outstanding instructor was quickly established. He was appointed drum instructor for the crack Lt. Norman Prince Drum and Bugle Corps of Maiden. He has taught drums for the Wakefield, Marblehead, and Andover school systems and for St. Mary's Drum and Bugle Corps in Beverly, in addition to his private students.

Now the only commercial drum maker - except for some toy drum manufacturers - in New England, he began his drum making business 19 years ago. And, therein lies a story.

George B. Stone and Son, Inc. of Boston, back in the 1890's had bought out the six or eight drum making firms in the area and had become the last of the New England drum makers. In 1949, Ralph Eames purchased the Stone equipment and began his unique business.

Although he makes modern drums and tambourines, his specialty is the rope tension handmade drum - the same type that drummed the Pilgrims to church in the days of the colonists, the drum that accompanied the Revolutionary soldier's march, and the drum that beat for the Blue and the Gray in the 1860's.

For Mr. Eames, it's a work of love. An anachronism in today's world of mass production and automation, the handcrafting of the drums revives the era when artisans took deep pride in their work, fashioning with meticulous care, and taking the time necessary to achieve perfection.

Seventy-five steps are followed in the process, beginning with the selection of the just-right birch wood, steam-bending it, and allowing it to dry thoroughly before it is given its circular shape in a special form, and ending with the affixing of the head and "ears" to the drum.

The Linn Village Drum Band was organized on Feb. 7, 1961. However, the idea and hopes for such a band has been Ralph Gardner Eames' for many years. Many months before the first rehearsal, Ralph and one of his earliest boyhood friends, Charles E. Climo of Wakefield, had many discussions concerning every detail for such a band.

It was a modest beginning, comprising only four or five members at the outset. Interest soon spread, however, amongst amateur drummers in the area who recognized the need and who enjoyed the association of drumming together. As a result, the band now fields

a minimum of thirteen drummers • one each to represent the original thirteen colonies.

The band uses only drums (no fifes), and, instructed by Mr. Eames, uses the famous Ashworth system of drum beating. Charles Steward Ashworth, an Englishman who enlisted in the U. S. Marines in 1802, introduced the system to this country. The Linn Village Drum Band has performed at the World's Fair in New York, on television, at pageants and parades, throughout the eastern United States.

The band was organized to perpetuate the ancient rudimental system of snare and bass drumming. This style of drumming has always been characteristic of New England Fife and Drum Corps, particularly in the State of Connecticut, where there are still many "Ancient" Fife and Drum Corps playing in the strict rudimental style, using deep, rope-tension drums with the bass drums being played with solid wooden, beaters. Another outstanding feature of the Corps is that they do not use a Drum Major but depend upon the Drum Sgt. for all signals.

It took Eames 18 months of hand labor to make the 18 drums belonging to the Corps. The shell or main part of the drums is made of New Hampshire birch. The hoops are of Vermont maple. The Ears, which are used to tension the drums are made of genuine leather, hand laced with rawhide. The rope is of Italian hemp. The snares are made of the intestines of sheep. All metal parts are of solid brass. The hoops are stained cherry color and the shells are stained Salem Maple color. The drum heads are of calfskin.



---

*NEW ENGLANDERS have always been extremely proud of the important role their forefathers played during the Revolutionary period of our country's history. For this reason, the people in this area have often gone to great lengths to help preserve the many facets of their Colonial heritage.*

*THE MARTIAL MUSIC which sounded through hill and valley those many years ago has not been neglected either.*

---

The Corps makes use of regular bass drums, barrel bass drums and snare drums. It is quite generally agreed that the regular type bass drums were used by Turkish infantry musicians. There is also evidence that a kind of drum of this type did exist 3000 B. C. Many of the old drums were made by coopers who made fish barrels, etc. Old drums were also made by coffin makers. The barrel bass drum receives its name from the cooperage makers and were known as half-barrel drums, full barrel drums, etc. This type of drum is also known as a square drum because they are as deep as they are wide.

Many of the drums of this type used by the U. S. Army and Navy in the Mexican and Civil Wars were made by William Chute Tompkins, some of which may still be seen at the New York Historical Society. Well known drum makers in more recent years have included Eli Brown of Connecticut, George Burt Stone of Boston, and Wakefield's Ralph G. Eames.

In addition to precision drumming, the band is recognized for its unique tonal quality. This is derived in large part from the proper balancing of three types of drums - the snare, the bass, and the barrel. Rope tensioned and complete in every detail, the drums are true reproductions of originals and represent the different styles common to the period.

The band is costumed in the splendid multi-colored uniforms of the period, from tri-corn hats on down. A thirteen star Betsy Ross type flag is carried by one of the members during marching maneuvers.

The band has a large and varied number of selections in its repertoire, and performs each in the same style as was done those many years ago. It also holds strictly to the same cadence which was in general use at that time.

Membership has remained pretty constant since the formation of the band. Most of the members are former or present drum pupils of Mr. Eames, since the drumming system is specialized.

Mr. Eames' restoration work has also won him fame. Most recently, he restored a 1751 drum for the Historical Society of Westminster, Vt. Many individuals bring their prized drums to him usually with a family yarn that a great grandfather "carried it in the Civil War". Some do date back to the 19th century; many do not; but each is a treasured possession to its owner, and each receives the meticulous attention of a top craftsman - Mr. Eames.

The Eames' have a son, Ralph G. Eames, HI, and a grandson, Ralph G. Eames, IV. With two successors in line, it may be that the name of Ralph Eames, "Mr. Drum" will be perpetuated. MD



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## EDITORIAL NOTE

The editorial staff of *Modern Drummer* would like to take this opportunity to encourage all drum and drum related merchandise manufacturers to submit all of their most recent press releases. We also encourage publishers of percussion literature to forward sample copies of new releases for announcement and/or review.

Newsworthy items, relevant educational articles and general interest manuscripts are also welcome, as are photographic material or art work. It is kindly requested that material of this nature be accompanied by a self-addressed stamped envelope. Please, let's hear from you. Direct all correspondence to *Modern Drummer*, c/o Editorial Dept., 47 Harrison St., Nutley, N. J. 07110.



Reprinted with permission of **down beat**

"When I was four or five", remembers 30 year-old drummer Ed Soph, "I started taking piano, but I was also fooling around with the drums. I was lucky to have a supportive family; my father would put on his Dixieland records, tap the beat on my head, and I'd play along on my wood block.

"When I was 13, I decided I wanted to take drum lessons. I studied with an excellent teacher, Elder Mori, in Houston. At the same time, I was playing afterhours sessions in Houston with people like Jimmy Ford, Arnett Cobb, and Don Wilkerson. I also played tympani in a youth orchestra, which helped my chops. And then, in 1963, I went to North Texas State."

At this point in his narrative, Soph becomes a bit emotional, but not without an attendant strain of reason: "I didn't get anything out of the music education program at North Texas State. I guess I didn't have much discipline, because we'd be told to write a Bach chorale and I'd come in with something completely different, which the teacher would love. Then, when the reports came out, I had an F in the course. My heart wasn't in the academic aspect of the music ... you had to take required courses and you didn't have any time for your main instrument. You had to learn how to play C major scales on the clarinet and oboe so when you got out, you could teach some poor little kid how to play, after you'd taken a half-semester course on the subject—ridiculous. I resented the fact that the whole program was built on mediocrity. I figured the only way I could excel was to concentrate; and since my first drum teacher at North Texas, Tommy Gwin, was so marvelous, I had enough of a foundation by sophomore year to change my major from Music to English.

## ED SOPH

by MICHAEL ROZEK

Then I concentrated on playing in the big jazz bands on campus with people like Billy Harper, Lou Marini, Mike Lawrence."

Soph graduated from North Texas State in 1968, and through Cannonball Adderley's recommendation, immediately joined (along with classmate Lou Marini) the Woody Herman band. In previous college summers, Soph had gained experience on tour with Ray McKinley—briefly—and Stan Kenton, whom he characterizes as "an angel".

Soph spent the next three years working and recording with Herman while fulfilling his military obligation as a conscientious objector. Then he returned to North Texas State as a graduate assistant, teaching drum set (with an English degree), and encountering more frustrations within jazz academia: "I had some really good students. And a good student, to me, is someone *you* learn from too. But the schedule was really bringing me down; if you're with a student and the hour's over, goddamn it, screw the hour. Plus, they had juries at the end of each semester; a student plays one exercise and that's supposed to show whether or not he can play drum set.

"Late in 1971, I felt a little stagnation setting in. I figured the best place to go to get my ass kicked was New York. Well I really got it kicked—I was so shy I wanted to go up to somebody and introduce myself—and I was content to sit at home and practice. Finally I sifted through all the, "When you get to the city, call me", crap and called Clark Terry. There has been work ever since. I learn something from Clark every time I play with him; he's an entirely musical person and there's no bullshit about him...."

Besides working and recording with Terry's large and small groups, Soph has backed a number of singers since coming to New York, most recently Vic Damone at the Rainbow Grill. And he appears on Bill Watrous' first Manhattan Wildlife Refuge record. He's also auditioned for Bill Evans, "a gig I didn't get. But I did a lot of playing with him, and that was just beautiful. To me, jazz is something where there's conversation going on between all members of a group, and they're all speaking the same language. Now that's falling by the wayside; leaders are saying to the drummers,

'Here's a piece of paper. We want you to play this pattern over and over and over'. I miss the rapport and the excitement". Soph's favorite drummers, accordingly, are a host of sensitive percussionists from Baby Dodds to Elvin Jones—players who, as Soph paraphrases T. S. Eliot, "keep the thin golden thread of tension going".

Despite his critical feelings toward music education, Soph is an active clinician. "Clinics don't mean just playing a drum solo with a high school band; they're a matter of a week or two, and not just talking about music, but getting into all aspects of life and reflecting on your artistic expression or lack of it. I've done clinics where one night we'll play New Orleans style, the next bebop, and the next free form—for all the kids, not just the drummers. It's a great lesson in roots. Kids coming out of these music schools have no idea of the roots. For a young drummer right now, it's either Buddy Rich or Billy Cobham. Or maybe he'll try to play like Elvin. The student needs security around his instrument, but he also should know how the music evolved...."

Soph hasn't entered the studio scene in New York. He remembers, less than fondly, his time at a Dallas "jingle mill". "I had to walk into a session and turn off all emotional responses to the music. And jazz is emotional expression. I guess guys get trapped with families—and the money sure is great—but I came to New York to play jazz. I've had to scuffle, but that's minor, since with the one life I have to live, I'm doing what I want to do."

MD

### DRUM SET TEACHERS SET STUDENTS & DRUMSHOPS

DrumCharts Magazine is a bi-monthly magazine/method publishing the drum music for current and golden top 40 songs — Rock, Disco/Funk & Country.

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by JOHN McGARRITY  
and DAN WIEDMAN



**SLINGERLAND**  
6633 N. Milwaukee Ave.,  
Niles, Illinois 60648

No doubt about it, Slingerland has come a long way since their old "Radio King" days. Today they enjoy the distinction of being one of the largest producers of drum equipment in the world.

The 3-ply shell is well known for its rich, mellow resonance, and the 5-ply line, minus the inner reinforcing hoop, offers a unique tonal variation. Shells are maplewood with an excellent selection of sizes to choose from. Over two dozen attractive finishes are available with the "Aztec" series the newest and most refreshing addition. Veneers and maple reinforcing hoops are glued in one operation at Slingerland, thus overcoming the strain put on shells made from flat plywood and bent circular. Equipment is available in wood and chrome or copper covered wood, the latter well known for its sharp percussive bite. Slingerland saw fit to pull out of the synthetics market a few years back, viewing it as a passing fad. They prefer to concentrate their efforts on the wood shells they have been producing since 1916.

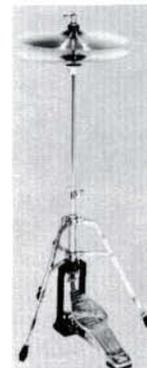
The rock player will find Slingerland most conducive to his needs via the catalog stock set-up rock series,

complete with over-sized toms, 24" bass drums and gutsy 6 1/2 x 14 snares. Snare drums are nicely designed with some fine strainer features, and the metals have no center bead. The entire hardware line is quite sturdy, highlighted by some extra wide bases. The "super set-o-matic" tom holders are efficient and can always be counted on for unsurpassed reliability. The "Dynamo" hi-hat stand is one of the sturdiest and well-constructed pieces of hardware on the drum market.

Slingerland manufactures and processes all of its own parts, from wood-working and metalworking through plating and finishing. Counter hoops are strong, affording even tensioning, and topped off with a 5 year guarantee.

Some interesting innovations include the single headed rock set-up with bass drum completely finished on the inside with rippled chrome vinyl, along with the triple tom-tom set-up mounted on one bass drum. Slingerland now also comes, standard equipped, with Remo heads, and a new and comprehensive replacement parts section as part of the standard catalog is a welcome addition.

The company is well known, well-managed, and equipment is well built. The wide line of Slingerland merchandise is used by some of the top pro's in the world today in both the rock and jazz idioms.



**DYNAMO HI HAT**



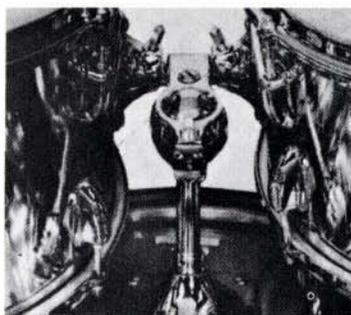
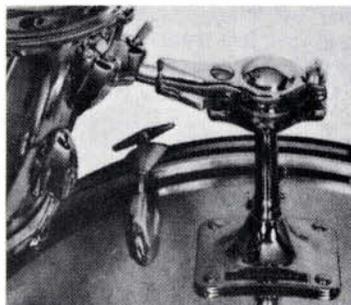
**ROCKET SNARE DRUM**



**BOOM CYMBAL STAND**



**SUPER SET-O-MATIC**



**SINGLE & DOUBLE  
SET-O-MATIC\* HOLDERS**



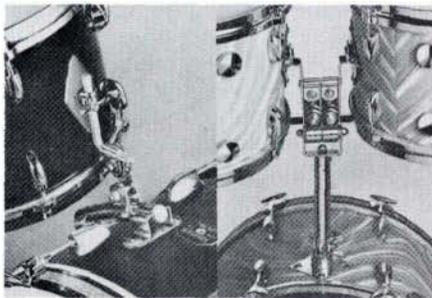
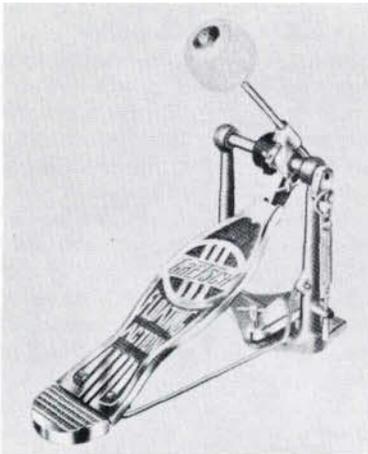
**ONE-PIECE FOOTBOARD**



**GRETSCH**  
630 Eden Park Drive  
Cincinnati, Ohio 45202

The Gretsch Company, for many years on Broadway in Brooklyn, is still very much alive and well. Gretsch doesn't care to move out of the wood shell market and takes great pains in maintaining their excellence in that department.

Shells are 6-ply maple with each ply finger locked resulting in a very resonant and hard shell, guaranteed for the life of the drum. Finishes are stunning ranging from natural maple and ebony, to walnut and cherry redwood, all brought to an exceptionally high lustre via a painstaking eleven step process. Gretsch also uses solid die-cast counter hoops.



Hardware is streamlined and efficient with a particularly nice hi-hat pedal featuring direct pull action and an extra wide footboard. The "Floating Action" pedal has been around a long time and is a popular item among many players. The bass drum spur design offers a double pointed spur rod of polished aluminum with rubber tips. All this plus a goodly array of new concert toms round out an impressive line making Gretsch a contender in the rock market, though their forte for many years has been among the jazz notables who appreciate the warm sound of wood.

Though facilities have changed, that Gretsch pride in quality wood equipment has remained the same.



**PREMIER**  
Selmer Company  
P.O. Box 310,  
Elkhart, Indiana 46514

Premier was founded in 1922. The line is manufactured in England and is distributed exclusively in this country. Though not as well-known in this country as they should be, Premier has the distinction of being the most popular line of drum equipment in the United Kingdom and is the largest percussion instrument manufacturer in Europe. The line has many outstanding features.

Shells are constructed from laminated beechwood and African Mahogany. Sheets are cut to size and tapered at each end for a smooth overlap. They're then bent against the grain for maximum strength. Overlapped ends are glued, and strengthening hoops are affixed at each end of the shell. Complete assembly is wedged into special clamps insuring roundness, and all shells and hoops are sanded before final finishing, (a choice of 24) and assembly.

The company maintains a special department of formidable drummers for the purpose of design and development. This department keeps in touch with drummers world-wide, keeping Premier well-attuned to the needs of the modern drummer. One of the outcomes of this commendable idea is Premier's revolutionary manner of dealing with the modernists quest for volume in drum equipment. Their "Resonator" outfit has double shells - a conventional outer shell, plus a thin inner shell, separated by a pocket of air. The air pocket acts as a soundbox inside the drum and the company claims that their shell design is capable of producing 18% greater volume and can prove it by means of electronic testing.

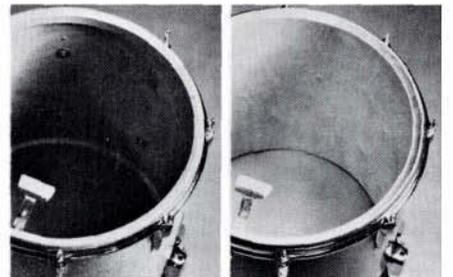
The company manufactures three lines of hardware - the "Lokfast" line is at the top and it's quite good. The snare drum stand comes equipped with a swivel arm cradle which holds and supports the drum absolutely rigid. The hi-hat is attractive and versatile with spurs set into legs, adjustable spring tension, and low angle steel footplate.

Premier's concern with strength and stability is evident by a glance at the "Rockshaft" tom mount; an optional item which supports toms by running clear through the bass drum.

Another interesting feature - we've never seen any place else - is a pedal design affording the player the ability to angle his pedal to the bass drum in accordance with his individual taste. Very nice.

The hardware is topped off with a strictly controlled, high grade plating process Premier calls "Diamond Plating", acclaimed by the company for its superb quality, long life, and rich appearance.

Premier may not be a household word amongst American drummers, in comparison to some of the other heavyweights in our report - nevertheless, the line has a lot to offer in terms of both sound and appearance, and the company's eyes and ears are wide open to the needs and requirements of the selective modern percussionist. Not to be overlooked, by any means.



CONVENTIONAL

RESONATOR

SFT690 SNARE DRUM



FIBES  
CF Martin Organization  
Box 329  
Nazareth, Pa. 18064

The Fibes line, a branch of the CF Martin Organization, was formed in 1966. A pioneer in the now common fibreglass shell design, Fibes continues to restrict their manufacturing to non-porous fibreglass constructed drums only.

The shells are thick, sturdy, and very strong, a result of years of research. The Fibes formula and construction process produces a virtually indestructible shell, capable of highly consistent tonal response and definition, and all unaffected by atmospheric changes. Solid fibreglass reinforcement rings are used for uniformity and the total manufacturing process produces a drum with a great deal of internal vibratory response. As a result, Fibes equipment can be counted on for both brilliance and sensitivity along with luxurious appearance.

The snare is exceptional in its clear cut power and smoothness, not to mention some excellent snare release design features. Much of the hardware is revolutionary in concept; tom-tom

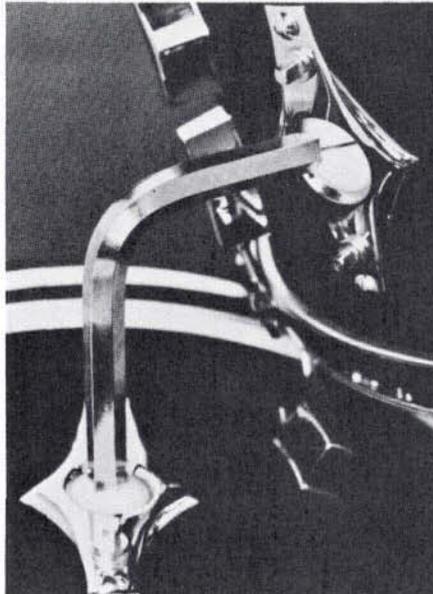


FIBES NEW DIRECT PULL HI-HAT STAND



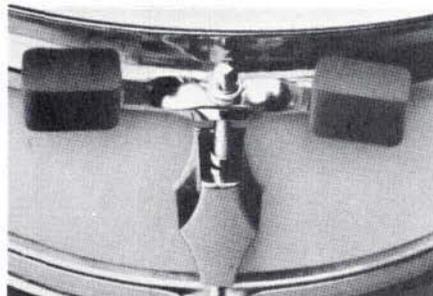
CYM-SET

UNIBALL TOM TOM HOLDERS

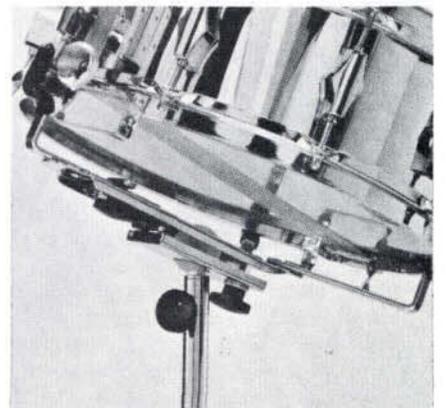
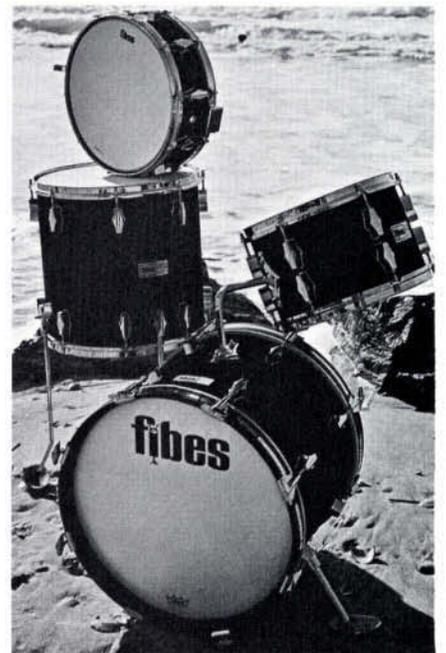
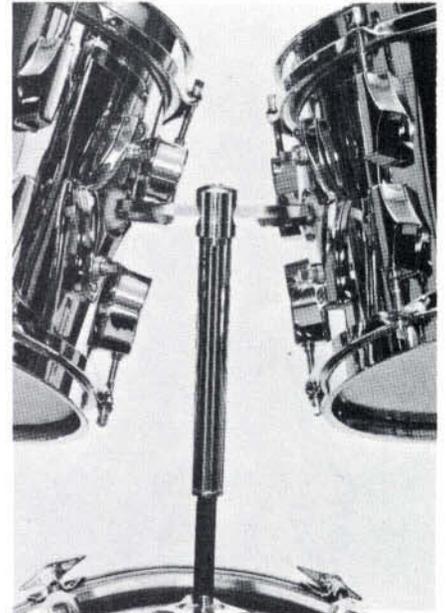


mounts with nylon fittings; the uniball concept with single locking screws that afford height and angle adjustment in one action; the "Cym-Set", allowing the cymbal to stay in position at all volume levels without restricting its freedom, and the "Sta-Way" bumper, a unique device which serves the simple purpose of preventing the snare from hitting against the small tom, (Bravo, amazing someone didn't think of that one before). Also high on the list of topgrade, attractive and durable hardware is the Fibes direct pull hi-hat stand, uniball concept snare drum stand, and 5'7" cymbal floor stand introducing a muting concept which prevents the telegraphing of cymbal vibrations through the length of the stand.

All in all, a clean, well-built, and versatile line with numerous innovations available and in the making. High priced? Maybe so. Then again, you get what you pay for.



STA-WAY - Snare Drum Bumper



FIBES UNIBALL SNARE DRUM STAND

TRADITIONAL GRIP, MATCHED GRIP, THE CONTROVERSY GOES ON AS ADVOCATES FROM BOTH SIDES TAKE STANDS. ART VERNON TAKES AN INTERESTING LOOK FOR MD READERS AT . . .

## THE MERITS OF THE MATCHED GRIP

For anyone unfamiliar with the matched, grip-traditional grip controversy, let me briefly state that the matched grip is simply gripping both drum sticks similarly, the left hand the same as the right. The standard left hand position, with its uncomfortable forearm up characteristic, is out of the picture. Of course the traditional grip advocate will quickly point out that numerous players have demonstrated outstanding technical ability with the traditional grip, which is certainly true, (e.i. Rich, Morello, Bellson), however this is the exception, not the rule. The fact still remains, with evidence to back it up, that the matched grip will produce quicker hand development, plus a greater degree of long term muscular flexibility, control and endurance.

The traditional grip was primarily devised to meet the needs of the rudimental snare drummer. The marching snare drum was naturally angled downwards to the right. The traditional left hand position was easier considering the severe angle of the drum in relation to the player. The practice has been carried on to the present, and today its practicality is certainly questionable.

In 1967, Gene Pollart in his writings for the Percussive Arts Society did some interesting research. His study clearly showed that four muscles are utilized in the traditional left hand drum stroke; two for the downstroke and two for the upstroke. The matched grip utilizes thirteen muscles in the complete action; six for the downstroke and seven for the upstroke. His conclusion was very simple. The matched grip with its obvious utilization of more muscles of the left hand should result in a much greater degree of speed, control and endurance. The Pollart study also points out that the drummers life-long goal of obtaining completely equal dexterity, speed, and control between the two hands is actually an impossibility with the traditional grip. The left hand will never feel the same as the right since different muscles are being used.

From a technical standpoint, I maintain, 1) the matched grip affords a much greater degree of endurance over the traditional, 2) the difference in control between both hands is very small thereby avoiding the age old problem of favoring the right hand over the left in every form of drumming, 3) the

matched grip is more conducive to accurate consistency of sound from eitherhand.

If we look for a moment at the golf club or the tennis racquet grip, we will note that each grip was designed to produce a maximum result from the accompanying stroke. The tennis player even has a few grip styles, for handling various strokes, for maximum results in getting the ball over the net. Is there any reason why the drummers grip should not afford him the same maximum result from his stroke in terms of drum stick dexterity? The standard grip does not afford him this maximum potential.

Let's look at how the matched grip would affect drummers in various phases of performance.

**The Beginning Student:** It has been proven that a more balanced performance and appearance is more quickly attainable through the use of the matched grip. Much of the time spent in equalizing the hands is avoided. Performance at the early stages of development becomes easier and more satisfying with more time available to concentrate on other matters of musical importance.

**The Concert Performer:** The use of matched grip would unify the positioning for the performance medium of the concert artist. The stick or mallet grip for snare drum, timpani, xylophone, marimba, etc. would be similar. Along with matched grip being essentially easier for the player in his movement from one instrument to another, it also offers the serious percussionist a greater degree of musicianship. Interpretation and dynamic balance can be more easily attained, along with greater ease in the execution of quick, difficult passages

that present technical problems.

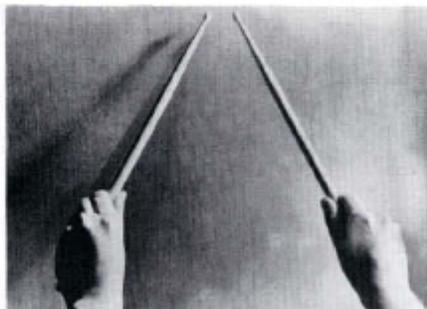
**The Rudimentalist:** The look of a corp with a similar grip between snare drum, timp-tom and keyboard players is surely improved and impressive. There is no indication whatsoever that the matched grip would in any way inhibit the rudimentalists quest for exacting, precision like execution. On the contrary, performance in this area might very likely be improved.

**The Set Player:** It is interesting to note the gradual acceptance of the matched grip technique amongst many of the outstanding modernists of today, (Billy Cobham, Lenny White, etc.). The set player is looking for ease of playing, power and endurance. He can't be bothered with what is considered traditional and what is new and unique. He is interested in what works well for him and the matched grip affords him all of the above, and so, he uses it. Leading with either hand becomes more natural. Complex movement around the drum set is greatly simplified as the natural imbalance of the hands is equalized to a great extent.

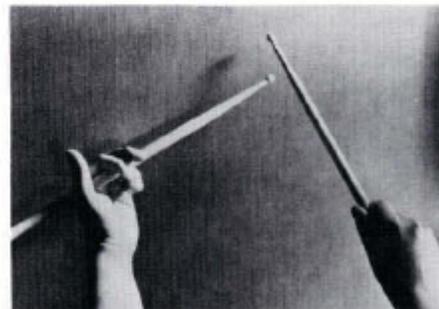
The evidence is clearly in favor of the matched grip as more and more artists and teachers than ever before are endorsing its obvious advantages. With all of the aforementioned, one would think the matched grip would be catching on faster than it has. Tradition, it seems, is not so easily broken. It will take time for change to occur.

Until the advantages of the matched grip are fully recognized by the vast majority of players, teachers, and authorities, it will most likely continue to be, for the most part, nothing more than a very interesting and controversial subject.

MD



MATCHED GRIP

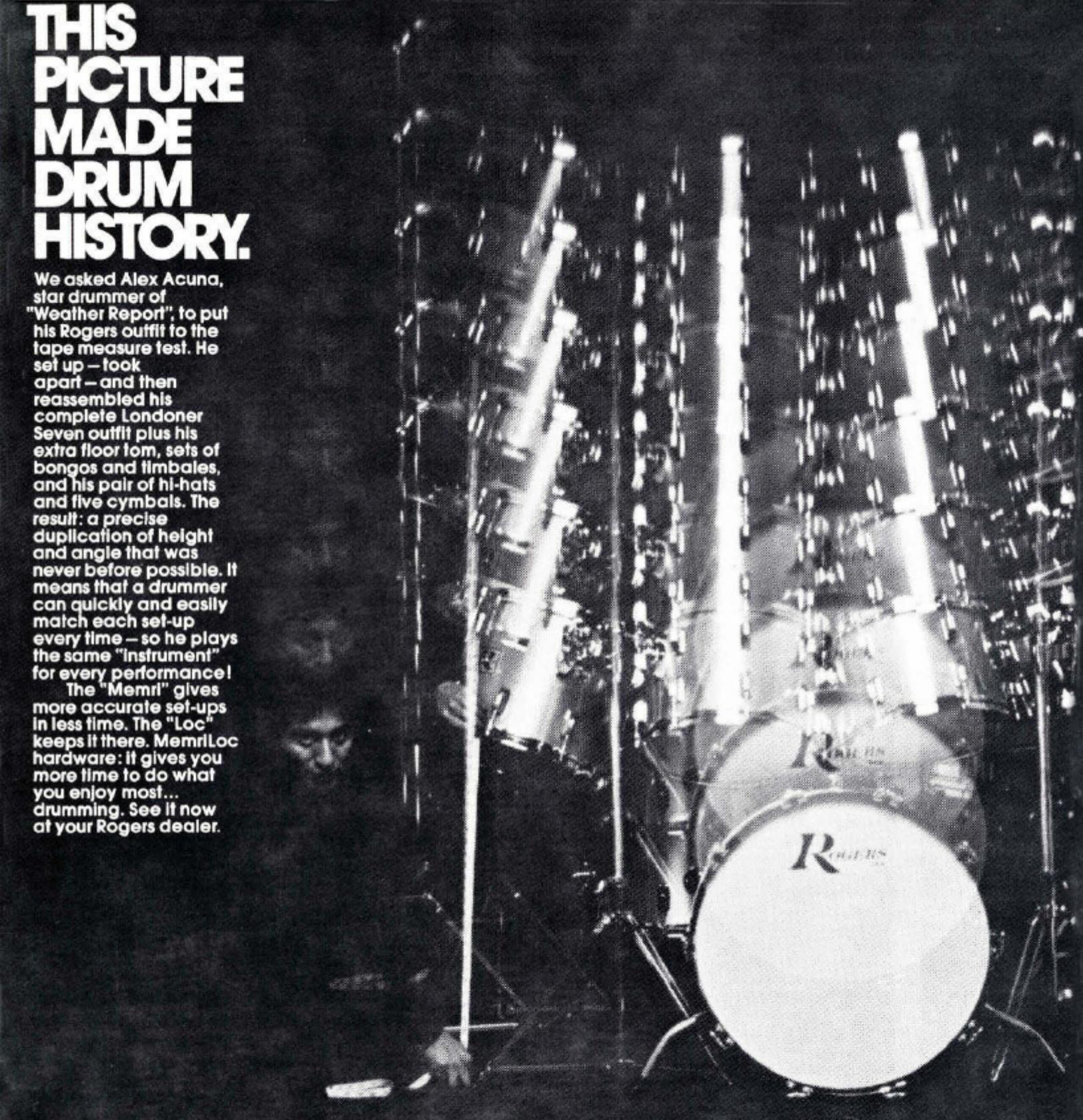


TRADITIONAL GRIP

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# ROCK PERSPECTIVES

## ELECTRONICS: The Wave of the Future

by JIM WARCHOL

It would probably be fair to say the rock drummer of today has done more in terms of revolutionizing equipment styles and changing tonal qualities of the instrument than any other group of musically related percussionist before him. The look is towards heavy equipment, and lots of it; larger sizes, more cymbals. The sound is powerful, dry and flat; an interesting combination of tonal projection and low overtones. And yet, despite all of the drastic advances and improvements we've witnessed over the past decade or so, the ingenious rock drummer continues to explore and devise more extreme measures of his own, over and above the manufacturer's finished product to attain his own personalized sound.

They have the desire to compose and create just as any other musician. Consequently, today's drummer has not only expanded the number and type of drums in a kit, but has also been aided by the use of electronics.

The combination of electronics and drums started when drummers found it necessary to amplify their drums in order to stay at a balanced volume with other amplified instruments. They could do this two ways; by using microphones or by using specially designed pickups called contact microphones. Either way, drummers found they could use electronic devices for special effects by running their microphones through the device and then into the P. A. system. You could argue for hours on end as to who the first percussionist was to play through a phase shifter or an echo chamber, but whoever it was deserves a lot of credit for helping prove that drummers are not just glorified metronomes.

Electronic effect devices and drums have worked together with better-than-expected success. The drummer who uses electronics must know what kind of devices work well and when to use them. This is most important to remember if the drummer expects his or her performance to sound good. The effect device should be used in a way that will accent and highlight the sound and tone of the drum.

Problems can and do occur occasionally if the drummer is inexperienced in the use of electronics or if the device used is hard to control or inconsistent. Take, for example, Carl Palmer's mammoth drum kit. For those unfamiliar with Mr. Palmer's set, he has eleven drums; each with its own built-in mini-synthesizer. In the studio, Mr. Palmer has control over the sounds he creates because he has the advantage of overdubbing and multi-tracking. But live, on stage, synthesizers work almost on their own; each drum sounding different and each sound clashing. Good for special effects? Maybe. But hardly musical, and definitely not melodic.

There are, however, electronic effect devices which are specialized in one sound, controllable, and most important, consistent. The phase shifter is probably the most popular and best-sounding device used by drummers today. This electronic wonder has the ability to bend the pitch of sound waves and cause a driving, building, high-and-low effect that accents a lengthy drum roll perfectly. Used at the right intervals in a musical composition, the phase shifter combines with the drum to give the perfect crescendo effect.

Echo chambers are gaining in popularity with drummers, even though its use is limited. The echo effect works well only on slow staccato beats because if played fast the effects run

together with the original beat. Most drummers prefer using heavy reverberation in place of the echo because the repetition of the sound is not as sharp and the effect fades away faster, therefore allowing for a faster beat.

There are many other electronic devices being used by drummers, but they are not as universally accepted for different reasons. The Moog drum, for example, is used for special effects and the more complex rhythms. This is why its use is limited to the most progressive rock and jazz groups. Most important, this synthesizer-in-a-drum demands the percussionist be exceptionally talented and experienced. Other drummers use the likes of wah-wah and volume pedals, ring modulators, and other distortion devices to suit their tastes and their personal style of playing.

All these and many other advancements have come about since the invention of the drum - and rightfully so. Since the drum is the world's oldest instrument, it should be the most advanced. But have drums evolved to the point where nothing new can be done? Some say yes - some say no.

One thing is certain. Never before in the history of the instrument has the drummer had such a wide range of choices in terms of looks and sound in modern equipment. Certainly the ingenuity of the young player is commendable, as is the manufacturer's attempts at filling the new drummers needs.

The look and sound of today is more alive and well than ever.

MD

### MD ADVISORY BOARD

The editors are both proud and honored to announce with this issue, the initial formation of the Modern Drummer Magazine Advisory Board made up of the following members:

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Additions to the board will be announced each issue. We would like to extend our gratitude and kind thanks to the current Advisory Board Members.

# JAZZ DRUMMERS WORKSHOP

by GABE. VILLANI

*Jay Corre is an internationally known composer, arranger, and performer. He has performed with Buddy Rich, Sammy Davis, Jr. and Frank Sinatra to name a few.*

*Mr. Corre is currently director of Jazz studies at Barry College in Miami. He performs with his own group, THE WORLD CITIZENS, and was recently commissioned by The National Endowment for The Arts to do an original Jazz work.*

GABE: Jay, some of the best drummers I know AREN'T drummers! I've seen many a horn man pick up a pair of sticks and bring a session to life. They know what a soloist wants from a drummer. What can you say to drummers about drummers?

JAY: In my classes, I teach that all musicians are drummers - even horn players. We're drummers that play different notes.

The bass is most important, he plays time and pitch, but drums are very important!

GABE: What do you expect from a drummer?

JAY: I'll answer that question with a question. What does a drummer expect from me? I do what Bird used to do, I'll send feelers to the drummer to see if he is listening to me. The word "Comping" means complimenting. If the drummer is listening - he Comps! Lester Young and Jo Jones started the whole thing. If the drummer isn't on your side, you're dead. I expect him to be on my side.

GABE: Do you expect a drummer to keep PERFECT time?

JAY: There is no such thing as perfect time. I like a drummer to voice the fact that we are starting a journey together. I like for him to feel it down the middle, but I don't believe there is such a thing called "PERFECT" time. The idea is to establish a groove with each other.

The composition has a lot to do with the time feeling. Benny Goodman used to say, "When you're playing up tunes, don't fall in love with any notes". In other words, keep it moving. If I

## WHAT DOES AN ARRANGER - COMPOSER LOOK FOR IN A DRUMMER? *A discussion with JAY CORRE*

can't feel the drummer, I play straight ahead, and hope for the best. Bird used to sound different with different rhythm sections, there is no ONE way.

GABE: What drummers stand out in your mind?

JAY: A lot of guys, Charlie Persip, he stands out in my mind. Oh, also Roy Haynes, Denzil Best, Frankie Capp, these guys are musicians. Most drummers today are musicians. In 1963, I actually left the West Coast because I couldn't find a good drummer to play with. I had to go to New York to find a drummer that could lay it down and listen. But that's changed.

Technical drummers don't impress me, it's the feeling that really counts.

GABE: Are you saying that emotion is most important?

what a horn player does and it also makes him listen. That's what I teach drummers in my classes, I teach them to be horn players.

GABE: You wouldn't try to improve their technical sound?

JAY: You mean like, "more high hat"?

GABE: Yes.

JAY: No, I don't care what they sound like technically. I only care about concept and emotion.

GABE: Do you like drum solos?

JAY: I dig drum solos, not extended ones like, "turn the drummer loose." I don't believe in that. I dig drum solos that are part of the band, fours, eights, a chorus or two.

GABE: What do you look for when you hire a drummer?

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**"THERE IS NO SUCH THING AS PERFECT TIME. I LIKE A DRUMMER TO VOICE THE FACT THAT WE ARE STARTING A JOURNEY TOGETHER. I LIKE FOR HIM TO FEEL IT DOWN THE MIDDLE, BUT I DON'T BELIEVE THERE IS SUCH A THING CALLED "PERFECT" TIME."**

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JAY: Yes, emotion with intelligence. If I can excite the drummer, he may do the same thing to help me out. A soloist does need help?

GABE: When you play drums, what do you try to achieve?

JAY: Well, I listen and I like to drop little goodies on every one. That's the kick of playing drums. I try to nudge in and get a good feeling with everybody. I try to fit in. Not being a drummer, I can't be forceful enough to say, I'm the king of the rhythm section.

GABE: Could it be that horn players play good drums because they don't try to be king of the rhythm section?

JAY: Yes, that must be it, they listen. If the drummer isn't listening to a soloist, what's the sense of playing?

GABE: If a drummer came to you for a lesson, what would you teach him?

JAY: First, I'd make him play fours with me. Then, I'd force him to play melodically. I'd do this by playing Charlie Parker solos, then I'd ask the drummer to play the same solos on the drums. It makes him get the feeling of

JAY: I want everything, good time, good technique, one who shows off a little. As a leader of a small group, you need every member to carry the ball a little.

GABE: Jay, to sum up, what advice would you offer to a young drummer?

JAY: Buddy Rich and I used to talk about establishing a certain standard in your own playing. Establish a standard for yourself and even if your arm is falling off, don't fall below it. You should revere the fact that you can play an instrument, and never let anyone make you think differently. I'm a member of the Bahai Faith, we believe that work is a form of worship. We also believe that all people should live in harmony. This really describes my feelings about music.

You never know how much potential you have. The Bahais believe that you may only have a quart of potential - but, if you use it fully - you're better off than the man who has a gallon of potential but only uses a spoonful. MD

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## DRIVERS SEAT

Playing in a Section: RHYTHM

by CLEM DeROSA



*Musician, arranger and composer, Clem DeRosa is one of the best known, best qualified clinicians specializing in the performance of jazz in the music education field today. He is currently president of the Eastern Division of the National Association of Jazz Educators and Treasurer of the National Association of Jazz Educators. Additionally, he is consultant to the Kennedy Center for the Performing Arts. He is at present, a member of the faculty of Columbia University Teachers College and his student groups have performed on the "Tonight Show" and the "Merv Griffin Show". Clem DeRosa earned his master's degree at the Manhattan School of Music and subsequently served as director of music at the Cold Spring Harbor High School in Long Island, New York.*

The rhythm section is the heart of the Jazz Ensemble, and like its counterpart in our body, cannot be abused.

Many Jazz Ensemble directors spend hours rehearsing the brass and reeds, but treat the rhythm section as an addendum which is glued on later. When they add the rhythm section, the group swings only from the top. It's a head swing with the rest of the body, which should be propelled by the heart (or rhythm section), being dragged along by the dogma and persistence of the mind.

The director, whose brass and reed sectionals were swinging, is now puzzled by the heaviness of the band. Rhythmic figures which were swinging and skating along with the snap and crack of an automatic pistol now are bogging down and fragmentating like the rusty bark of a shotgun. What's the Problem?—The rhythm section! However, they're not dragging or rushing—the piano player has two hands—the bass player is plucking the four strings—the drummer has a fine set of drums and four of the big "Z" cymbals—Well? What's the hang-up? The rhythm section is not doing their job. What is it they must do to swing the group? Let's do a dissection and determine the job of these four musicians both individually and as a group.

In line with the rhythm section's basic function—to keep time and play musically—the drummer has the muscle to be an asset to the band or a complete detriment; and in too many cases his performance falls in the latter category.

#### WHAT ARE THE PROBLEMS?

Because of the strong influence of rock, the drummer develops only the facilities he needs to perform in this media. Namely, straight eighth-note feel in the right hand, syncopated figures in the left hand and good independence or coordination between the left hand and bass drum.

The use of the high hat with the left foot playing the traditional 2 & 4 "chick" is not necessary. I don't mean to infer that what the rock drummer is doing is easy or demeaning, because I am struggling with some of the complex rhythms I have heard or have seen in some drum books. However, with

# ON THE JOB

by NICK TODD

## THE "IN-DEMAND" CLUB-DATE DRUMMER

*This article is directed to the jobbing dance band drummer, the player who does not rely on music for his full income, preferring to work two or three nights of one-nighters, or in the capacity of house band drummer for parties, weddings, banquets, and a host of other social functions. More than two-thirds of all working semi-professional drummers produce revenue from this type of performance, making this one of the most popular and common forms of semi-professional drumming. Thus, this magazine's decision to include this column.*

Though, literally thousands of drummers can be found on club bandstands on any given weekend evening, it is interesting to note that some are more "in demand" than others. The player averaging 75 to 100 jobs per year is obviously doing something right. Just what does it take to be successful in this field?

The in-demand jobber first and foremost has acquired a complete working knowledge and facility with all the predominant dance rhythms. This takes in a surprisingly large area: Jazz, Shuffle, Waltz, Dixie, Polka, and the numerous Latin American favorites such as the Rhumba, Cha-Cha, Mambo, Samba, Bossa Nova, Tango, Merengue, Beguine and Bolero. The modern rock sound with its numerous and varied dance patterns is a whole study in itself. The outstanding player knows the precise tempo of all the aforementioned, and can accurately lead his band in at the correct tempo if need be. He is quick to make a necessary tempo adjustment should the situation warrant. He makes an earnest attempt to keep abreast of the latest dance styles through study material, records and careful listening.

The successful jobber has learned the value of good time keeping. He knows when a leader kicks off a tempo, he has every right to expect it to end at that same tempo. He is well aware of his responsibility as a time keeper, and he understands that rushing or dragging tempo is not only a sign of un-professionalism, but can also severely hamper the good dancer. His pulse is solid and steady as a rock and his feeling is swinging and rhythmic. He has developed a certain drive which propels and lifts the band and the dancers alike. He has learned that lifeless, un-inspired drumming will surely result in an equally un-inspired band and dance floor. He is concerned with that dance floor, which in essence is paying his salary. He knows when to turn on the steam and when to lay low, and like the professional showman, he has mastered the in-exact science of "playing the crowd".

Very importantly, the creative player has developed good musical taste. He is seasoned in his concept of phrasing, and how and when to compliment his fellow musicians. He knows his bands head arrangements and where to break, fill, and accent. He listens attentively in a pick-up band situation, taking his cues quickly and accurately. Somehow, he can make it sound as if the pick-up band has been rehearsing together for years. He knows most of the standard dance band repertoire and is highly adept at giving each tune a pre-arranged quality. He knows how to control dynamic's and has learned that with sensitive musicians, he can actually regulate the volume level. The sensitive small band who has learned to respect his judgement will easily take direction in the dynamic's department.

(continued on page 20)

only these tools for rock playing, the drummer has eliminated some basics which he will be confronted with in his performance with the school jazz ensemble.

### SOME FUNDAMENTALS FOR JAZZ RHYTHM PLAYERS

1. Learn to play the bass drum softly. This piece of equipment gives a solid bottom sound to the rhythm sections and when played correctly adds intensity and percussiveness to the string bass. If your taste is to eliminate the bass drum, use it during your practice sessions at home and develop control of the muscles in your leg. If the bass player and the group prefers the "no bass drum sound" then by all means eliminate it. However, if the reverse is true, be prepared.

2. Practice getting a good "chick" sound on the hi-hats. Remember in jazz music (4/4 time) 2 & 4 really help to groove the band.

3. The right hand playing the cymbal figure:



is of utmost importance. I cannot be strong enough in my concern for this essential. Practice this figure at various tempos because it's the medium to the medium-slow tempos which are the treacherous ones to maintain and make swing.

4. Work on synchronizing the accent:



in the right hand with a good "chick" on the hi-hat. This will be your whip to control the time of the band.

Example: ○ = Cymbals Open  
+ = Cymbals Closed



5. Develop the cymbal figure to be used on the hi-hat. Most drummers who are not familiar with this sound tend to play the figure very stiffly. Try for a more flowing sound.

When you begin, you'll find that as the cymbals close and open, you'll experience some difficulty coordinating the left foot and right hand. Work slowly and when you are able to increase the tempo, don't close the cymbals completely on 2 & 4 beat, just let them touch lightly. This will give you a better flow and will help you achieve a more intense long hi-hat sound.

6. I like to think of the left hand as the seasoning or the spicy aspect of your playing. Too much—and you've spoiled the meat and potatoes. Work on all the coordination and independence exercises as part of your practice and overall capabilities. However, be extremely careful to utilize your technique only to enhance the group musically and rhythmically.

My favorite use of the left hand in a big band, just to pull everybody together, is to place the stick partially on the rim and partially on the head and accent the 4th beat in the measure. It's true that this can get monotonous. However, here's where your creativity enters. Use that sound to start the band swinging and when the arrangements change color and texture so do you.

The student who has worked on these few jazz basics and can incorporate them with musical intelligence will find that his rock playing will be enhanced, and he will be an asset to his jazz ensemble.

MD

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# RUDIMENTAL SYMPOSIUM

## AN INTRODUCTION TO TODAY'S DRUM CORPS

by BOBBY CONNORS

*Bobby Connors has been actively involved with Drum & Bugle Corps since the age of twelve. He has drummed for the Archer-Kpler Musketeers of Upper Darby, Pa., the St. Vincents Cadets of Bayonne, N. J., and was an eight year member of the inimitable champion New York Skyliners Drum & Bugle Corps.*

*He has instructed the percussion sections of numerous drum corps including the well-known Bridgemen Corps of Bayonne, N. J., and has been a participant in various percussion corps clinics. Along with fulfilling an active private teaching schedule, Mr. Connors also presently serves as a member of the National Judges Association which judges drum corps and band competitions all over the Eastern United States and Canada.*

Drum & Bugle Corps' have certainly come a long, long way since the early days when they were basically governed by the rules and regulations set down by the American Legion and the VFW. The corps' have gradually changed, matured and progressed into the superb precision musical units they are today. Today, the countries leading corps are governed under the rulings of the DCA (Drum Corps Associates) for Senior Corps and the DCI (Drum Corps International) the largest organization in the U. S. and Canada for the nations leading Junior Corps. Both of these organizations have their own set of contest rules, designed and kept up-to-date by its members, with each organization also maintaining its own judges association.

Some of the leading Senior Corps represented by the DCA today are the New York Skyliners, the Hawthorne Cabelleros of Hawthorne, N. J., the Reading Buccaneers of Reading, Pa., and the Yankee Rebels of Baltimore, Md. Leaders in Junior Corps competition include the Blue Devils of Concord, California, the Santa Clara Vanguard of California, the 27th Lancers of Lynn, Mass., and the Chicago Cavaliers.

If we look back just a bit, one finds that the corps of twenty years ago consisted mainly of twenty-five to thirty horns, a color guard of roughly twelve to sixteen members, and a drum line which was usually about nine strong. By comparison, we find the corps of today has made remarkable progress both in terms of precision and musicality. The average horn line has increased to anywhere from fifty to sixty-five or more players and color guards of twenty-five to thirty-five, along with the addition of precision rifle sections. Visual effects are nothing short of spectacular and from a musical standpoint, the corps of today will often be heard handling anything from pop-rock to jazz and classical arrangements.

Let's look for a moment at the basic advances in the drum lines. In the past, the average drum line consisted of three or four snare drums, three or four single tenor drums, two single stick bass drums and one or two cymbal players. The average size bass drum was 26" and the largest cymbals were usually around 17". The drum lines of today are no longer just drum lines, *but* rather full percussion ensembles in which a full array of percussion instruments are used. The average section today consists of twenty-five to thirty-two members carrying anywhere from four to ten snare drums. The single tenor drum has been replaced by the triple-tom units mounted on a carrying bracket in sizes 14", 16", and 18". Triple-tom units have



added tremendous rhythmic dimension to the drum lines. The corps of today also carries four or five machine type timpani in the 20" to 32" range which have also added a great deal of depth and color to the moving ensembles. Most corps today use five or six bass drums in sizes ranging from 22" to 36", each player utilizing two sticks. Bass drums have practically taken on the role of timpani's in the section arrangements, with the exception of the possibility of pitch variation.

Cymbal players have also grown to include four to six players utilizing cymbals that now range in size from 17" to as large as 24". We've also seen the addition of one or two sets of orchestra bells, marching xylophone or marimba and even gongs.

Drum section arrangements have also evolved from the simple NARD style street beats to the sophisticated and highly complex rhythmic and tonal variations of a moving percussion ensemble.

In future issues of Rudimental Symposium, we'll take a deeper look into the techniques of corps percussion, the arranging of drum parts and their execution, judging and scoring, and just what the young drummer can and should do to prepare for the ever exciting field of drum and bugle corps playing. MD

### EDITOR'S OVERVIEW

(continued from page 1)

Rozek's profile takes a look at the man, Fred Wickstrom has some tips on show work, and our standard roster of columns rounds out our package for Spring '77.

Our first issue, along with being greeted by a barrage of very encouraging letters, also brought a wealth of manuscripts from writers all over the country with something to say. We welcome this, and look forward to receiving your material. In an effort to keep things simple however, please be sure to enclose a self-addressed stamped envelope and allow at least six weeks for a publication decision. We'll be looking forward again to your suggestions, comments and criticisms. We know we can't please everyone, but we'll certainly try.

EDITOR

# COMPLETE PERCUSSIONIST

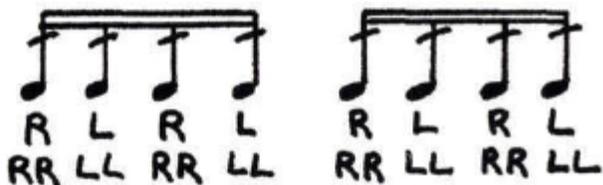
## SUSTAINING SNARE DRUM TONES

by GARY SPELLISSEY

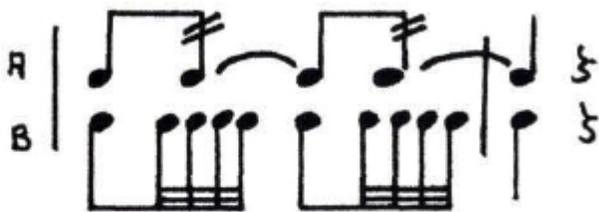
Rolling is the term used in reference to sustaining sounds on drums. Each percussion instrument has its own techniques of rolling—each unique, but yet each similar in many ways. From this point, all references will be made to the snare drum roll. This limitation is made because of the quantity of percussion instruments and their varied playing techniques.

Rolls within the military style were called rudimental or open. Because most marching occurred out-of-doors and because of the importance of marching men to hear the drum cadences, this style of playing demanded great volume and projecting power. Volume, force and rhythmic drive had to be developed. To fulfill these requirements, drummers practiced and devised a double-stroke roll. This type of roll allowed for volume and outdoor rhythmic articulation. George Lawrence Stone describes the military style roll:

The Two-Beat Roll is the pure roll of two beats of either stick; the first beat struck, the second beat rebounded (bounced). A Beat and Rebound of either stick.



The rudimental roll is based upon a rhythmic background, in this case, sixteenth note, which produces thirty-second notes. The drummer relies upon an even rhythmic pattern to gauge his rolls:



Example "a" shows the actual roll notation. The rhythmic breakdown of strokes within the roll is written in example "b". These examples show why the rudimental roll has a measured rhythmic sound.

The rudimental roll technique requires that each hand play the two strokes evenly to produce a smooth, even, measured sound. The two beat articulation with each hand creates a measured texture within the roll. Usually, within the rudimental style, the final stroke of the roll receives an accent for rhythmic impetus. To achieve the desired volume, this style or technique worked well because the execution of the two-beat roll enabled the player to raise his sticks high, thus producing more force and volume. Considering the purpose, volume, and earlier instruments, the military style of playing proved very successful.

As drummers played fewer military events and more indoor concerts, different demands were made of them. Concert playing required different techniques from rudimental playing.

The rudimental or open roll did not produce the sustained closed sound needed in orchestral playing. The open roll with its measured sound proved to be unmusical and cumbersome. A technique for producing a smooth sustained sound had to be developed. The drummer had to produce a sound similar to the trumpet or clarinet players' technique of blowing an even air stream through their instruments, thus producing an even sound. To produce this sound, the closed roll proved to be effective.

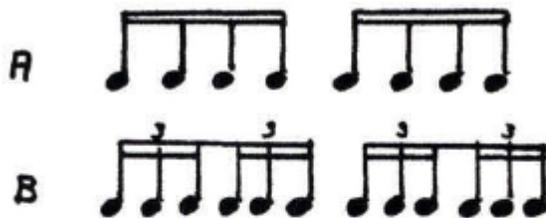
The major differences in techniques from playing the two beat to the orchestral roll is fundamentally simple. The closed, buzz or press rolls are produced by playing with a greater pressure upon the sticks as they come in contact with the drum head, creating a multiple amount of strokes. With the multiple of strokes played with each hand, more strokes occur in any given space, so the sound of the roll is more dense or compressed. This creates a freedom of strokes within the roll. Rolls are dependent upon tempo, roll length and roll type. The actual number of strokes within a closed roll is unimportant, because the multiple bounces within the roll cannot accurately be tallied. The closed texture of the roll becomes the most important.



The above figure can be played many ways, depending upon the tempo. To call this figure just a five stroke roll would be incorrect. At a fast tempo, this could be played as a five stroke roll; however, the slower the tempo, the longer the roll must be.

The open roll adds an element of rhythm because they are measured. With the orchestral roll, the number of strokes within the roll is variable. Secondly, the slower the tempo, the greater the number of strokes to fill the given space. The unmeasured closed roll can produce a smooth continuous sound. However, the closed roll, to some extent, diminishes the potential of fortissimo playing.

The texture of a roll can also be altered by basing the roll upon various rhythmic backgrounds.



Assume a two beat roll is to be played in the above examples. A background of sixteenth notes, example "a", would produce a roll of sixteen taps within the space of two beats. Sixteenth note triplets, example "b", would yield twenty-four taps within the space of two beats. The background of triplets enables the player to play more notes within the space of two beats. Thus, the texture of the roll becomes more dense. Multiple bounce rolls would proportionately increase the density on the roll.

Basically, both the open and closed rolls have been described. Realizing their differences is one problem solved, but an even greater problem arises in deciding upon each roll's particular use. Knowing the playing techniques of both types of rolls is of no value unless the application of the roll styles is also known.

Generally, rudimental rolls are distinguished by their outdoor character or military sound and usage. The closed roll is used within a delicate orchestral situation. Most players are

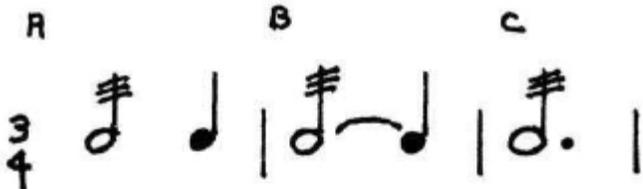
aware of these general playing concepts. Many pieces of music may begin with the phrase "in a military style/manner". This immediately clues the performer as to the playing style of the music. Many concert marches have been written with a tight orchestral roll sound intended. Exceptions to the rule prove to be the most difficult. The player must always listen and be aware of everything around to distinguish how the rolls are to be executed. In many cases, the roll type cannot be decided upon by notation alone.

The acceptance and use of the percussion family is still in its infancy. Only recently have the percussion instruments been really utilized. Because of non-use, percussion notation is at a disadvantage. Roll notation is sometimes both vague and ambiguous. Professional players become aware of the notational shortcomings and automatically compensate. James Moore offered this solution:



Rolls to be played in a two beat style would be notated as shown in example "a". Closed orchestral rolls would be notated by a wavy line through the note stem. With this system, the roll type would be indicated by the notation. Although advantageous, this system's adoption is not warranted by its use. The important point is that the problems are now being recognized and attempts at clarification are being made.

Another inherent problem in rolling is the use or lack of use of the tie. Many times a composer notates sustains within the percussion part that leave the performer stranded. So, the percussionist's judgement must be used to clarify the notational ambiguity.



Often, the above three types of notation are used to represent the same sustained sound. But, all three notations have different meanings. In example "a", the roll ends just prior to the third beat and the third beat is articulated separately. Example "b" shows a continuous roll with the final stroke of the roll on the third beat. Example "c" shows a roll continuing past the third beat and ending just prior to the next downbeat. Clarification of these notations are difficult. The best possible solution is to listen to what is happening in the music around you. Find out what the other instruments are playing. Listen to the spacing, phrasing and breathing of the other players. Then, interpret the notation you have in front of you. Checking with the conductor and/or score can sometimes be helpful. MD

## OOPS!

Our feature story on the legendary Chick Webb, announced in Vol. 1, No. 1 and originally scheduled for this issue, will appear in No. 3, July 1977.

We apologize for the error.

ED.

## ON THE JOB

(continued from page 17)

The truly conscientious drummer will have attained substantial reading ability. Though he will very likely never be confronted with a chart for standard material playing, he never knows when he may have occasion to cut a show. He is confident in his ability to handle the situation should the occasion present itself. His reading ability also opens up a much wider range of performing situations which he can readily and confidently accept.

The jobber can also solo when needed. He can easily feel 4, 8, 12 or 16 bar phrases and can construct his solos within that format if necessary. He knows better than to break tempo while soloing in the midst of a flowing dance number. His solos, for the most part are short and simply constructed and conducive to the dancers on the floor. He knows, he is not being paid to perform a spotlight solo, but rather to play music for dancing and entertainment.

Add to all this, his conscientious personal attitude and sense of responsibility towards his role as a side man. He is always on time for every engagement, set up and ready to go at starting time. His appearance is neat, and his equipment is always in top-notch playing condition.

The successful, in-demand jobbing drummer is in demand, because he has earned the respect of his fellow musicians. He has competently prepared himself, and he continues to work at mastering his craft. He is a totally professional, semi-professional. He is, and always will be in demand. MD

## QUIZ WINNERS

The answer to our last issue's FAMOUS DRUMMERS QUIZ was JO JONES. Our ten winners were:

ANTHONY VOLPE, Richmond Hill, N. Y.

HAROLD HOWLAND, Vienna, Virginia

ROBERT MASSUCCI, Bloomfield, N. J.

KELLY FIRTH, Dover, Mass.

JOHN GRIFFY, Indianapolis, Ind.

IRV GERSHENZ, Los Angeles, Calif.

RUSS LEWELLEN, Pittsburgh, Pa.

CHARLES JAMES, Honolulu, Hawaii

WILLIAM THURSTON, Cumberland, Maine

HUGH ALLISON, No. Hollywood, Calif.

# SHOW & STUDIO

## BECOMING A PERCUSSIONIST: MD talks with Fred Wickstrom

by GABE VILLANI

At one point in your drumming career, you're apt to ask yourself, how can I earn more money? The answer may be, become a percussionist. As a percussionist, you'll be qualified for more jobs, which means more earning power. Concurring on the usefulness of a drummer becoming a percussionist, Fred Wickstrom recently wrote, "the show drummer, aspiring to do night club work will usually be in much greater demand if he's able to double on (keyboard percussion, bongos, conga and timpani). Most name acts usually require a percussion player in addition to the drummer, and both bandleader and club owner will appreciate it if the book can be played by the house drummer without the added expense of bringing in an outside man".

Fred Wickstrom is Director of Percussion at the University of Miami. His credits include the Chicago and Miami Symphony Orchestras; the Jan Garber and Louis Bellson bands; the Howdy Doody and Jackie Gleason T. V. shows. He has played on hundreds of record dates and has backed hundreds of acts. Fred is both an excellent teacher and a brilliant performer.

"You should learn percussion by attending a good school", says Fred. "If that is not possible then you should attend clinics held by symphonic players and take lessons from a good teacher. If these are not available, then you can proceed with a self study program".

"A drummer should start playing and collecting the non-pitch instruments, such as cowbell and woodblock, which should be part of the set", Fred emphasized. "You should buy as many small accessory instruments as you can afford, such as triangle (8"), and castanets (single handed). The trend today is for the percussionist to build his own accessories, not only for custom sounds but for lower costs." On the subject of building the accessories, Fred suggests *Music around the House*, and *Music in the Kitchen*, both written by Emil Richards, and for learning to play the accessories, there's *Techniques of Playing Bass Drum, Cymbals and Accessories* by Al Payson, (Payson publishing), and Morris Goldenberg's *Modern School for Snare Drum*, (Chappel Publishing), which has a section on

playing small accessories.

Which instrument should the drummer buy next? "Conga drums!", stresses Fred. Conga drums are a good double if an act brings their own drummer...and... Congas are adaptable to Latin, Jazz and Rock." Fred's book, *Latin Percussion Techniques Adapted to Pop, Rock and Jazz*, (Published by Payson Publishing), is an excellent book for learning to play Conga and other Latin instruments. The book even has a record attached to aid in producing the right sounds.

"The next major investment should be two tympani, either 25" and 28", or 26" and 29". Equip them with tuning gauges; they will get you close to the notes. Gauges are used by the majority of symphony players as an assist in making fast changes." For tympani study, Fred suggests *Timpani Techniques*, (Published by Pro Art), by Thomas McMillian.

For continued growth as a percussionist, Fred feels, drummers should take piano lessons. "Piano is an excellent way to learn xylophone parts, especially if you don't have a mallet instrument to practice on. Find a choir and go sing. This will train your ear and develop relative pitch. Obtain records such as Roy Burnes, *Big, Bad and the Beautiful*, which has a drum part and a percussion part available, and *Classical Percussion*, (MMO 4065), by Arthur Press, which demonstrates fundamental techniques as applied to symphony playing for snare drum and all accessory instruments. Most intermediate to advanced text books have complete parts to orchestra compositions. Get the records to these compositions and play along to get the feel of counting and playing in tune with musical groups. Use headphones when listening because, they give the same feel as sitting in the middle of the orchestra. Expose yourself to different types of music; attend live performances, and watch T.V. shows, paying attention to the duties of the doubling drummer. Play in many different types of musical situations, and above all, attend any clinic or symposium that a percussionist or a drum company holds. It is the key to concentrated study for short periods of time. They are total immersion into percussion." MD

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# TEACHERS FORUM

## GUIDEPOSTS FOR SUCCESS

by PAUL JAMES SELLERS

Setting up a private teaching practice is not difficult to do. Most any drummer with some background and limited ability in the field can hang a sign on his door, place an ad in the town paper, and proceed to call himself an authority. Unfortunately, only a handful have the necessary attributes of a successful teacher. Very few have the capabilities to build a thriving teaching practice. Is there some mysterious formula the busy teacher follows? Just what does he do that his competitors fail to do? What attributes does he possess?

I've managed to make an informal study of several very successful private drum instructors and have come up with a few basic points which seem to be common among the busy teacher, distinguishing him from the run of the mill. Not intended to be a sure-fire method to riches in the private teaching field, this article should suffice in giving all of us in the profession something to think about and perhaps improve upon in our own practice. If something is lacking in your teaching, perhaps this article will act as food for thought.

The first point which warrants mentioning is very basic, and yet I mention it here simply because many who attempt teaching are lacking in this department. To be truly successful in the teaching game, you must have a complete working knowledge of the instrument. It is not essential to be a great player. Contrary to public opinion, great players only rarely make top-notch teachers. You must have a thorough knowledge of your instrument backed up with solid experience as a player before you undertake any kind of a teaching venture. Look at the backgrounds of some of the country's most highly respected teachers and you will readily see what I mean.

If you intend to specialize in one particular field (rock, jazz, rudimental, symphonic), it would be wise to have first hand experience in your specialty. The rock player attempting to teach the techniques of symphonic snare drum, or the jazz player delving into the rudimental contest field is not only being very unfair to the student, but quite unprofessional as well. Conscientious teachers rarely try to sell themselves as specialists in all the varied facets of percussion. The field is simply too wide

and varied. Good instructors are almost always specialists to some extent. Make an effort to specialize in one particular area of the instrument. You will end up doing a better job, and will be justly rewarded in the long run.

With your primary area of specialization established, you can begin to form an approach. It generally takes years to cultivate and refine one's personal approach to teaching, however, the sooner you begin, the better. One of the first things you can do is totally familiarize yourself with all of the available study material on the market. One rarely finds all the subject matter he wants to teach within the pages of one text. You should do your material planning and preparation beforehand. The majority of successful teachers I've observed have a very clear-cut course of action. They never grope randomly from one method to another, experimenting with materials at the student's expense. Establishing a method is a personal matter and is the first step in the formation of a well-constructed approach to teaching.

Though a pre-planned approach is necessary as a basic format from which to work, it will, at times probably be necessary to deviate somewhat from that course to satisfy the particular needs of the individual student. A system should never be so rigid that it does not bend in special instances. The point is, one should be familiar with all the material available beforehand, should this situation arise.

Each year, new books, records, and study materials are made available, many of them offering brand new material, or fresh approaches to old material. Maintain an open-minded attitude towards new ideas and concepts in study materials. Browse through as much new material as you can get your hands on, weeding out what you can't use, or whatever might be irrelevant in your particular case. Incorporate it if it offers a new or fresh approach. Just because your favorite study material has been around for twenty or more years, doesn't necessarily mean that something won't come along to replace it.

Perhaps the single most important element in private teaching, aside from proper materials and a well defined approach, is motivation. One might even

go so far as to say that student motivation is truly the name of the game. It can be described simply as a teacher's ability to bring out the best in his student; a knack for bringing the student to his full potential. All successful teachers are experts in this area. It is not always as easy as it appears, as many teachers can testify, and yet, it is one of the keys to success. The techniques are numerous and varied, but the primary motivational tool is quite simple and can be described in one word - *Enthusiasm*. Enthusiasm for the subject matter and for teaching in general with students at all levels of learning ability. Perceptive students can sense unenthusiastic teaching and can, in turn, be expected to produce unenthusiastic results. Enthusiasm should become a watchword in your teaching practice. Never let it wane. It is the bedrock on which the techniques of motivation stand.

Also of great importance, specifically in regards to the younger student, is parental involvement. Younger students have to be directed, guided, and trained to develop good study habits and parental involvement at these early stages of development is essential. Conferences with the parents at regular intervals where you can discuss what you expect from the student, what direction you're taking to achieve your goals, or any specific problems which may arise, are strongly advised. Parental involvement is the key to success with younger students and its importance should not be overlooked.

Finally, though not least in importance, is the teacher's own attitude about himself. Top-notch teachers run their programs like the professionals they are. As a sincere and dedicated instructor, you have most likely devoted years to learning your craft, and even more time applying your knowledge and experience towards the formation of a teaching program. You are - in essence - just as much a professional as any specialist in any other field of endeavor. Like other professionals, you expect regular attendance, prompt payment, and the complete cooperation of the student and the parent. As a professional, you should be proud of the specialized service you render.

Successful teachers do not establish themselves as such without incorporating many - if not all - of the above mentioned, either instinctively or by design. You can put some of these ideas to work for you and see if they don't make a difference in your own teaching practice. You just might be pleasantly surprised. MD

# SHOP TALK

## HOW TO TUNE YOUR DRUMS PROPERLY

by STEVE LEWIS

It's really sad to say that throughout my years of professional playing, I've come across so many excellent drummers who don't take the time to care for their instrument. You can talk to any horn man and they're always doing something to their instrument; replacing pads, cleaning, etc. Drummers - *not all mind you*, but too many - have a tendency to neglect.

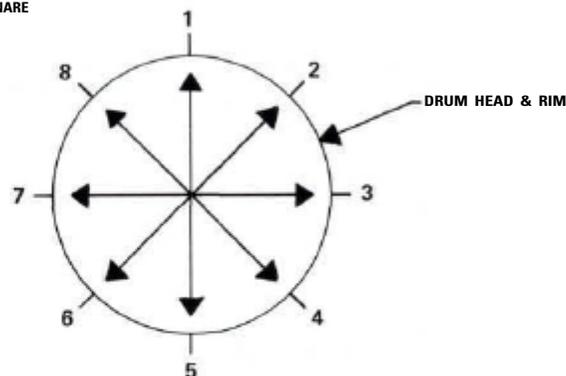
First off, you don't have to use any special tools. Your drum key is really all you need. Let's start with the gutsy drum of your set - the snare drum.

First, remove your snares from the bottom head, and then remove both heads. It's a good idea to tighten up the screws which hold the lugs inside the shell at this point. They will occasionally loosen up over the years from vibration. Wipe off the dust that accumulates around the edge. Replace the bottom head and finger tighten the lug bolts evenly around the drum. Tighten the lugs a quarter turn going diagonally across from one lug to the next until all the lugs are turned. (see diagram)

Be careful not to make the bottom head too tight. Press your finger gently on the head. If the head moves in slightly, the tension is probably about right; if not, turn back a quarter turn following the same pattern. The purpose of this is to create an evenness all around the drum. Follow the same steps for your top head. The top head should be tighter than the bottom and the snare should have a nice bouncy feel to it.

Keep in mind that drum heads do stretch, and after a period of time - depending upon how much playing you do - they lose some resilience. If your drum still doesn't have a clean sound, you probably need new heads. It's best to change both heads at the same time. If you tune your drums frequently, it's not necessary to remove the heads and start from

8-LUG SNARE



scratch. Just start from the quarter turns and go diagonally across as described in the diagram.

This same pattern should also hold true for large and small tom-toms. The top head should be tight for a good stick response. The bottom head is the one that gives you the depth of tone you want. Don't make it too loose or you'll sound like a timpani. Just get the ripples out with perhaps one or two complete turns, and maybe one or two more turns to get the exact tone you're looking for.

One final point which I think needs mentioning. I've spoken to hundreds of rock drummers on the subject of removing the bottom heads from tom-toms. When you play with one head, you're limiting your tone quality. The head is struck once and the tone is reproduced with very little vibration. With both heads, you're producing greater tone vibration, plus resonance. The point is this; if you're after volume, then one head is preferable. If you're after good tone quality and resonance, then both heads should be used. The choice is yours. Experiment to see which is best for you. Good luck. MD

## DRUM SOLOIST

### "SPOTLIGHT ON JOE"

A Transcription of the Drum Solo from *TAKE FIVE*  
(Joe Morello: Drums — with the Dave Brubeck Quartet)

by CHARLES KERRIGAN

Joe Morello, ranks among the "greats" of jazz drumming. He has won the respect and admiration of every drummer who takes his instrument seriously. An intense study of the artistic drumming of this man will give the drummer a deeper understanding of the drums, both as a solo instrument and as a rhythm instrument. Joe, who is famous for his fantastic "left hand", should also be known for the other qualities which make him a great drummer.

First of all, Joe is a highly sensitive musician. He is *totally aware* at all times of what is happening musically. This is a great lesson for many drummers who shut themselves off in a little box when they play, totally unaware of anything except what they are doing. Along with this awareness, Joe also has a keen sense of complementing or responding to the other musi-

cians. It's this combination of awareness and response that makes Joe a very tasteful drummer. Supporting his great taste and musicianship are his touch, speed, and superb control. Another facet of Joe's playing, especially in his solo work, is his use of Polyrythms and his superimposition of one time signature over another.

I hope, as you listen to *Take Five* and study the following transcription, (pages 24, 25) you will listen for these aspects of Joe's drumming, and that it will lead you to study some of Joe's other great works. During the solo, listen for his creativity, technique, phrasing, and the freedom he has to work in the odd time signature of 5/4.

May the transcript be of some help to you, and a salute to Joe, a *truly "great" drummer*.

# DRUM SOLO FROM TAKE FIVE - JOE MORELLO: DRUMS

(After Desmond's Solo)

**NOTATION\***

RIDE CYMBAL X SMALL TOM ●  
SNARE DRUM ● FLOOR TOM ●  
BASS DRUM ● HI-HAT X

\* O - OPEN  
HI-HAT: ALL OTHER NOTES CLOSED

DRUM SOLO

Crescendo

Crescendo

Crescendo

Handwritten musical score for a drum solo, consisting of ten staves of notation. The score includes various rhythmic patterns, dynamics, and performance instructions:

- Staff 1:** Initial rhythmic notation.
- Staff 2:** Includes dynamics: *CRESCEMDO*, *CRESCEMDO*, *SCILAF*, *ATTENUDO*. A handwritten note says: "(small notes" are hardly audible)".
- Staff 3:** Continues the rhythmic pattern with triplets.
- Staff 4:** Includes the instruction: "(Stick Shot)".
- Staff 5:** Includes the instruction: "(St. Sh)".
- Staff 6:** Continues the rhythmic pattern.
- Staff 7:** Includes the instruction: "Press stick into tom tom".
- Staff 8:** Continues the rhythmic pattern.
- Staff 9:** Continues the rhythmic pattern.
- Staff 10:** Ends with the instruction: "END OF DRUM SOLO".



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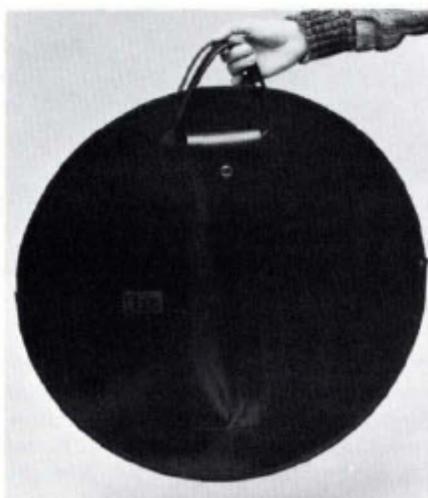


## LEATHER-GRAIN CYMBAL BAG -

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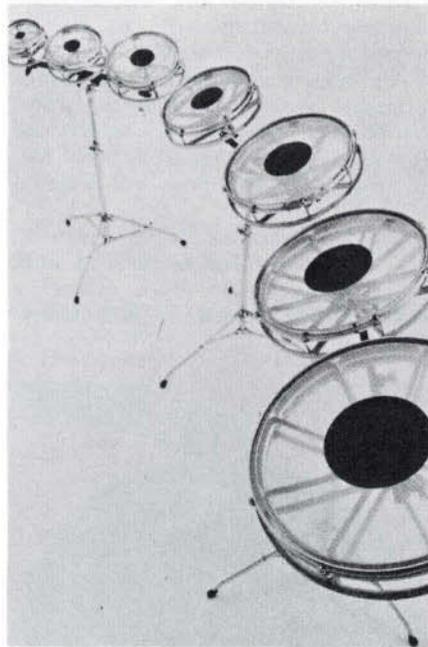


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Must have 2 yrs. experience in programming. Great benefit pkg. P.O. 888-8700 WOLF ASSOC. 29 Chestnut Union, N.J. 07083.

**REAL ESTATE MANAGER**  
To take charge of all Manhattan area and supervise field operations. This firm, 8 W. 11th St. Call 642-0301.

**REAL ESTATE SALES**  
Full time or part time. Superior or advanced will train. Growing company needs additional personnel. 55-53M

**RECEPTIONIST**  
An attractive, pleasant lady on telephone. Must be able to type 45 WPM. Salary \$12,000. 320 934. Please ask for manager.

**QUALITY CONTROL**  
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Clerk/Typist  
\$130 to \$140 - Fee Paid  
Good benefits. Excellent working conditions. Freely available. Good typing skills. Work needed.  
GLOBE EMPLOYMENT  
42 Ridge Rd., No. Arlington, N.J.

**Operate & maintain** Green & Sharpe OOC screw machine. Good pay & working conditions. Apply in person. Dura Electric Lamp Co., 34 E. Bridgeway St., Newark.

**SCREW MACHINE OPERATORS**  
Must be experienced. Good pay & working conditions. Apply in person. Dura Electric Lamp Co., 34 E. Bridgeway St., Newark.

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(KEARNEY-HARRISON NEWARK)  
\$140 To \$200 - Fees Pd.  
Finance Dept. Newark \$200  
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Sales Dept. Harrison \$160  
Tech. Dept. Kearney \$150  
Life to Well. Stone Needed  
GLOBE EMPLOYMENT  
42 Ridge Rd. No. Arlington, N.J.  
997-0211 Open till 9 p.m.

**SECRETARIES - FEE ALWAYS PAID**  
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480 Rt. 27 Union MT 8206

**SECRETARIES LEGAL (6)**  
(JUNIORS OR SENIORS)  
\$140 To \$200 -  
Local firms & all benefits. CALL NOW we'll give you the details!  
GLOBE EMPLOYMENT  
42 Ridge Rd., No. Arlington, N.J.  
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**SECRETARIES TYPISTS**  
**TEMP JOBS NOW**  
**COLLEGE PEOPLE WELCOME**  
Work a day, week or month. Only visit to register. Positions in Bloomfield, Orange, Livingston - Or Newark.

**TEMPLOY, Inc.**  
37 Broad St., Bloomfield 748-4900

**SECRETARIAL-LEGAL**  
● **TRAINEE** ●  
Assist new partner in prestige firm. Please show us what you're able to do. 1073 N. Fair, Virginia James, 488 934. No. Seaside, 767 Morris

**SECRETARY** \$12-\$15/-  
**BEGINNER**  
Learn while you learn! All you need is intelligence, good skills & a desire to advance. Call train. Secy school. 100 A. Excl. benn. 688-8700 WOLF ASSOC. 29 Chestnut Union

**SECRETARY ADMIN. ASST.**  
IRVINGTON \$200  
New position for a wonderful bank. Assist both in all departments. Some travel. Some hours. 10 paid holidays. benefits/gates. Fee paid. 796-2812  
CONTACT EMPLOYMENT  
90 Sefton Ave. Irvington

**SECRETARY ADMINISTRATIVE**  
For regional sales manager (seasonal) but person with administrative ability, good typing & sten. required. Will work independently most of the time. part time possible. \$1000 per month. 488-8700

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# COMING - NEXT ISSUE

# DRUM MARKET

CLASSIFIED SECTION

If you have anything to sell or trade  
If you are looking to buy  
If you have a service to offer

**Advertise In Drum Market**  
Drum Market Is Read By Drummers  
Rates: 20¢ per word - 60 words maximum  
Payment must accompany order  
Closing: January Issue - Dec. 10  
April Issue - Mar. 10  
July Issue - June 10  
October Issue - Sept. 10

**Mail your advertising copy and payment to:**  
**Modern Drummer**  
**c/o Drum Market**  
**47 Harrison Street**  
**Nutley, N. J. 07110**

**OPTICAL FRAME MANUFACTURING**  
A progressive, rapidly growing manufacturer of quality Zyle frames located in New Jersey seeks a person with experience in all phases of Zyle frame production. The position will be in charge of all production and requires a self-motivating individual who is organized and able to train other personnel. Some photogram experience desirable but not essential. This is a unique opportunity for an aggressive individual interested in an unusual growth situation in an environment which welcomes total involvement in management. Salary will be commensurate with experience. Send reply to Box 5395, Star-Ledger, Newark, N.J. 07102.

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**OFFICIANTS - N.J.** Licensed full & part time positions, now available. Experience only. Must have permanent capability. Top salary & full benefits & vacation package including pension plan. For an interview in person, please call 642-0900 and ask for Mr. Hudak. An Equal Opportunity Employer.

**OUTSIDE SALES REPRESENTATIVES**  
Working with wholesale & retail companies. Salary, salary guarantee & expense account. Will train (all ages). Newark Industries, 632-8842. Please call for appointment.

**OWNER-OPERATOR**  
Looking for good pay and steady work? If so, become part of an aggressive corporation where we offer you: Up to 10% of gross revenue; 1-2 weekly settlements; Cash advancement; Steady year-round work; Company trailer; Liability and cargo insurance; Equal risks; Local and long haul runs available; Return trips available; Home ownership; Immediate earnings available; None in good safety record; A few more factors that interest you. For more details and available to you, call 488-8700. We'll be glad to help you.

**OWNER OPERATOR**  
Local model dealer, single or tandem axle. We offer nationwide operations, high mileage rate, steady year-round work. No relocation necessary. Most taxes, permits, insurance & title paid by co. Immediate settlement. Advance call collect (908) 971-4500.

**OWNER OPERATORS**  
Steady work, good pay, bank experience. Tractor, Axle Tractor with parts. 100 W. 11th St.

**OWNER OPERATORS**  
Steady local tank work. R & M. 100 W. 11th St.

**OWNER OPERATOR - Tractor and**  
40 ft. box. For the road, long term. Most taxes, permits, insurance & title paid by co. Apply in person. 9:30 p.m. 75 Lake St. Paterson.

**PACKAGING DESIGNER TO \$30K** Fee Paid. You will be in charge of the company's packaging department for design and layout of packages from engineering specs.

**PERSONNEL CONSULTANTS**  
675-1000, 725 Park Ave., East Orange

**PACKAGING Line Mechanic** needed for established expanding Co. High starting salary with many fringe benefits. Relocation expense paid. Excellent growth opportunity. 516-734-2915.

**PACKAGING MAINTENANCE MECHANIC** - \$12.1K. Fee Paid. Depending upon your experience, particularly PM's and MRM's equipment.

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**PACKAGING SUPERVISOR** - Shift work. Make changeover needed.

**PHARMACIST** - full time, excellent salary & benefits. Call 623-5514, 95 Ave. 20th St.

**SUBURBAN STORE** WANTED. See MR. SHAEVER PHOTOCOPYER

**PLANT MAINTENANCE SUPERVISOR**  
Supervise all plant & machine equipment. Good benefits. Send letter or resume to 5715 Star-Ledger, Newark, N.J. 07102.

**PLASTIC SPECIALISTS**  
WOLF ASSOC. "LARGEST" PLASTIC SPECIALISTS

**Platform Supervisor**  
Must have experience warehouse & Platform Supervision. Growing Co. Good starting salary. Call 342-3300 ext. 36.

**PLATFORM SUPERVISOR \$18,15K** Fee Paid. Common carrier, immediate hire.

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**POLICY TYPIST**  
Life Insurance Co. has a typing position open. Experience desirable, speed and accuracy a must. Good salary and excellent benefits with pleasant working conditions. For an interview please call THE INTERCONTINENTAL LIFE INSURANCE CO. 642-6300 ext. 17.

**POLISHERS & BUFFERS** on plastic optical frames, experienced only. Call 581-9455, ask for Vic or Terry.

**QUALITY ASSURANCE SECTION HEAD**  
\$18,000 +  
We are seeking a growing manufacturer. The individual we are seeking is responsible for manufacturing and quality control. You will be familiar with FDA inspections in regulatory procedures and have knowledge of GMP. You should have a biological or physical science degree and/or equivalent medical products related experience. You should be an aggressive and promotive individual who is prepared to accept the responsibilities of a challenging supervisory position. We are located in Newark, Connecticut and offer a company paid benefits program. Please send your resume in confidence to Box 1340, Star-Ledger, Newark, NJ 07102.

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Please send resume with typing sample. EXCELLENT BENEFITS. 642-6300

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**RESTAURANT**  
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