

MODERN DRUMMERTM

AUG.-SEPT. 1981
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The Grateful Dead's
BILLY KREUTZMANN & MICKEY HART

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Kingpin

CASEY SCHEUERELL

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Of Africa

**JAMES
BRADLEY, JR.**

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CONTENTS

FEATURES:

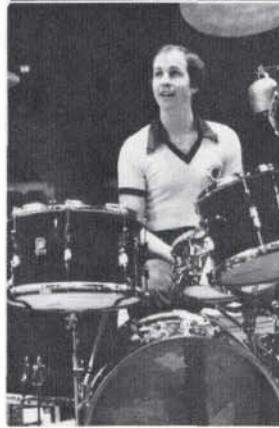
KREUTZMANN and HART

There are certain musicians who do not merely *play* an instrument—they *live* it. Bill Kreutzmann and Mickey Hart, drummer/percussionists with the Grateful Dead, are perfect examples. From the many hours spent practicing, to the constant search for new and better instruments, to the physical and mental conditioning, their lives are totally structured around their careers. Bill and Mickey share their thoughts on these matters in an MD interview that is as unique as their music. **10**



JAMES BRADLEY, Jr.

"You just have to believe in yourself," states James Bradley, who at age 18, became the drummer for Chuck Mangione and recorded the top-selling *Feels So Good* album. Having acquired his first drum set at the age of 3, James speaks with the knowledge gained from over 20 years of involvement with the drums. **14**



BARRY KEANE

Canadian studio drummer Barry Keane became involved with the record business by taking a job in the shipping department of a record distributor and working his way up. In addition to his recording work, Barry tours with Gordon Lightfoot, and lectures on recording at colleges in Canada. He offers practical advice on playing, teaching, and surviving in the music business. **20**

THE PERCUSSIVE WORLD OF JACK VAN DER WYK	18
THE CARE AND FEEDING OF CYMBALS	23

THE DRUMS OF AFRICA	26
CASEY SCHEUERELL: WITH FEELING...	28

COLUMNS:

EDITOR'S OVERVIEW	2	PORTRAITS John Robinson by Robyn Flans	56
ASK A PRO	4	STRICTLY TECHNIQUE Bass Drum Control by Colin Bailey	62
READER'S PLATFORM	6	PRODUCT CLOSE-UP Aquarian Accessories by Bob Saylowski, Jr.	64
ROCK PERSPECTIVES Modular Rock by David Garibaldi	32	CONCEPTS Developing Good Time by Roy Burns	68
JAZZ DRUMMERS WORKSHOP The Music of the Drums—part 3 by Barry Altschul	36	STAYING IN TUNE by Hal Blaine	72
ROCK 'N' JAZZ CLINIC The Making of a Demo Tape by Roberto Petaccia.....	40	TEACHER'S FORUM Drumset Applications of Ted Reed's <i>Syncopation</i> by Robert Breithaupt	76
DRUM SOLOIST Buddy Rich by Chuck Kerrigan	44	IT'S QUESTIONABLE by Cheech Iero	80
SHOW AND STUDIO Charles Collins: Up Close by Bruce Nixon	48	DRUM MARKET	84
CLUB SCENE A Drummer's Survival Kit by Rick Van Horn	52	INDUSTRY HAPPENINGS	90
		JUST DRUMS	91

EDITOR'S OVERVIEW



As we all know, we're living in the age of specialization. And one of the great benefits of a specialized magazine like MD is the ample room it allows for even further specialized sub-groups. We accomplish this by way of our numerous column departments: *Rock Perspectives*, *Jazz Drummers Workshop*, *Show and Studio*, *Teacher's Forum*, *Rudimental Symposium*, *The Club Scene*, *Driver's Seat*, *South of the Border*, and a host of other performance-oriented columns which are written and edited for drummers specifically interested in those highly specialized areas.

But let's delve a bit deeper into this matter of specialization for a moment. Are we saying that if you're a rock drummer, you shouldn't bother to read *Jazz Drummers Workshop*? Or that show drummers should ignore *Rock Perspectives* and *Rudimental Symposium*? Of course, the answer is no. The truly serious drummer should attempt to learn from the entire magazine in an effort to continually widen his understanding of the instrument. Rock drummers stand to learn a great deal from Barry Altschul and Ed Soph in *Jazz Drummers Workshop*, if they're willing to make the effort. Sure, your primary interest may be big-band or club-date drumming, but that's no reason to not get involved with David Garibaldi's unique rock patterns, or Vic Firth's comments on tuning tympani.

All knowledge is essential. And there's a great deal to be learned from every one of MD's columns. Don't let the department titles lead you into the habit of avoiding a wealth of valuable information simply because it may not be *your thing*. That's not the way to get the most value out of every issue, or to improve your understanding and capabilities as a player. The answer is to always keep an open mind, explore the entire spectrum, stay abreast of *everything* new, experiment with *everything* offered. This is the way we attain our goals of excellence as musicians.

Leading off for August/September are Billy Kreutzmann and Mickey Hart of the Grateful Dead, surely one of the most durable and popular bands in all of rock. Billy and Mickey—who've been with the band 17 and 15 years respectively—delve into a multitude of percussive subjects in this revealing MD exclusive.

James Bradley, Jr., who has been performing since the age of four, discusses life in the Chuck Mangione drum chair; and from up north comes Gordon Lightfoot's Barry Keane, a Toronto-based player who also functions as one of Canada's busiest studio drummers. Jack Van der Wyk—principal percussionist with the Oakland Symphony Orchestra—is also a tabla player, author, teacher and inventor who has a lot to say, as does Casey Scheuerell, best known for his masterful work with violinist Jean-Luc Ponty.

Frank Kofsky follows up on his popular, three-part *Care and Feeding of Drums* series last year, with a perceptive piece on the *Care and Feeding of Cymbals*; and Victor Schlich supplies a truly historic view of the oldest instrument in the world in his *Drums of Africa*.

Regulars David Garibaldi, Barry Altschul, Roberto Petaccia, Roy Burns and Rick Van Horn are here again with their usual assortment of welcome additions, aptly joined by Colin Bailey on bass drum technique, Bob Breithaupt on the imaginative use of Ted Reed's *Syncopation* book for teachers, and a wicked Buddy Rich transcription from *Paul's Tune*, by MD's Chuck Kerrigan. Quite an issue! We hope you agree.



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Susan Alexander, John Faraola, Robyn Flans, Norbert Goldberg, Harold Howland, Cheech Iero, Larry Kanusher, Michael Rozek, Bob Saydlowski, Jr., Michael Shore, T. Bruce Wittet.

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ASK A PRO

ALAN SCHWARTZBERG

Q. What type of drums, heads, and tuning methods do you prefer for your diversified playing?

C.L.
Dayton, Ohio

A. I prefer to use studio or rental drums. I like the old Diplomat frosted heads as they seem to sing out the most. I also prefer double headed drums. As far as tuning is concerned, I just keep moving the lugs up and down until it sounds good to me. I don't use any system and I don't usually tune the drums in thirds or fifths. If I haven't heard the music, I'll ask what key it's in, so I can determine the tonality of the drums. If it's a live date, I'll try to get a little more overtone compared to a studio date.

STEVE JORDAN

Q. Could you suggest an approach for developing independence?

Robert Sandell
Buena Park, Ca.

A. One approach would be to play polyrhythms. Try playing different time signatures with each foot; for instance, 6/8 with the left and 4/4 with the right. Then play triplets with your left hand and a ride cymbal pattern with your right. Play your snare drum off the two rhythms the left and right feet are playing. Remember, the 6/8 will overlap the 4/4. I suggest you lock in with the more "out" pattern. It takes full concentration, I did things like that when I studied with Freddie Waits. Freddie has total independence. I'd also suggest listening to Afro/Cuban rhythms which are extremely polyrhythmic.

PAUL HUMPHREY

Q. How did you get the job with Lawrence Welk?

James Ross
Orlando, Fla.

A. I received a call to do three recording sessions with Lawrence Welk and his band for a new album. A few weeks after the session, Mr. Welk called and asked me to be a guest soloist on his T.V. show. After I had finished my solo, he asked if I had ever played a waltz or a polka, and he invited me to play a polka along with Myron Floren and the band during the taping of the show. A month later I was asked to join the band on a regular basis.



ED SHAUGHNESSY

Q. What is the most frequently asked question at your drum clinics?

Freddie Aydelott
Dallas Texas

A. The question most frequently asked is, "How can I succeed as a professional drummer and should I go to the big city to make it?" I tell them New York, Los Angeles, and Nashville are the center of today's music scene. But if you do decide to go to one of these cities to begin your career, don't expect to play for the first six months. Have enough money to sustain yourself, or be prepared to work a day job. It is very important to remember that it takes awhile for even a good musician to establish himself in a new city. Often it's not a matter of not being good enough, but rather that you're simply an unknown.

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READER'S PLATFORM

You can cancel my subscription. Some of the articles in your magazine are utter nonsense anyway; like the Gene Krupa story article. Why don't you consult people who know what has happened? Why don't you ask me? You come on serious about drumming. There is not one of you there one-fourth as

serious about drums and drumming as I am! My advice to you is start finding out who the other great drummers are, and who's who-else in the drum world; and publish a better magazine.

ANDY FLORIO
LOS ANGELES, CALIFORNIA

I want to tell you what a great magazine you publish. Each issue gets better. I always look forward to the next one. The graphics and photos have much improved and create a very good looking magazine. It's a challenge to absorb all the information in the articles. You are taking *Modern Drummer* in the right direction. I think every serious drummer should read it.

RICK GOMEZ
TULSA, OKLAHOMA

Being a Country music drummer myself, I thoroughly enjoyed your May 1981 issue concerning *The Country/Rock Scene*. Your articles on Paul English and Buddy Harman were terrific. Keep up the great work and your wonderful magazine.

JIM SOURWEINE
JR. WEHNER COUNTRY MUSIC
ROAD SHOW

I wish to commend *Modern Drummer* for its excellent, pertinent articles. Hal Blaine on the ups and downs of a career; and the article "Drinking and Drumming" by Jim Dearing. It is articles like these, pertaining to mental attitudes and personal health, combined with excellent tips and ideas, that make this a great magazine. How about an interview with John Robinson?

RANDY BAILEY
ROCHESTER, NY

Editor's Note: See our Portraits column for an interview with John.

I have to tell you what an inspiration your Hal Blaine article was to me. It's really refreshing to hear from a guy who we take so much for granted; who is undoubtedly the most heard drummer in the country! Here is a person who is genuinely successful and happy. Keep up those positive articles.

TY VON JENEF
BARRINGTON, ILLINOIS

Modern Drummer's quality, importance, and benefit to drummers everywhere is inestimable. In a nutshell: Phenomenal . . . every issue . . . phenomenal!

THOMAS BEDELL
CANTON, MICHIGAN
continued on page 9

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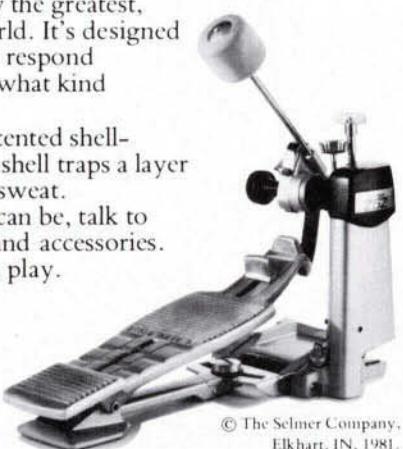
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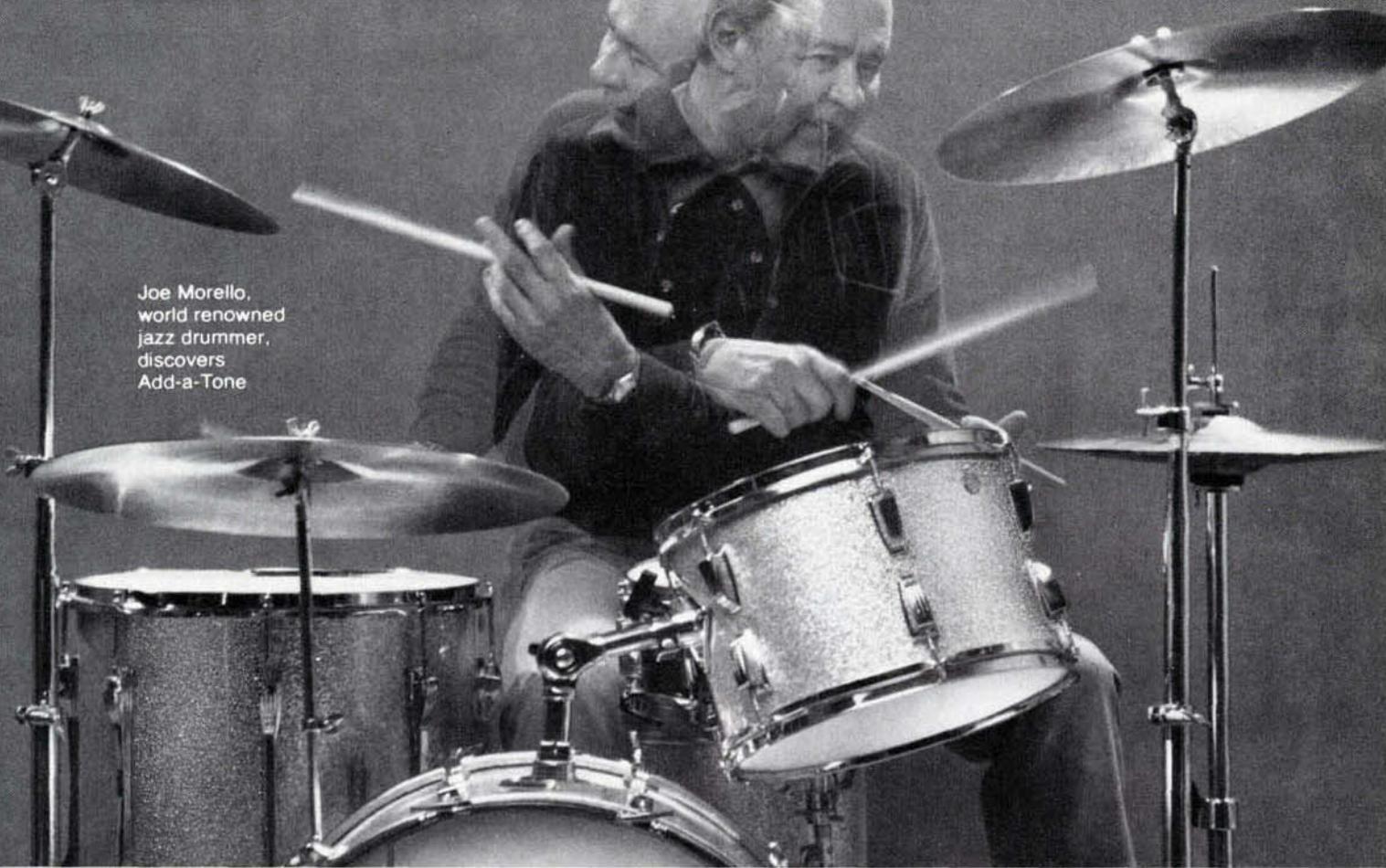
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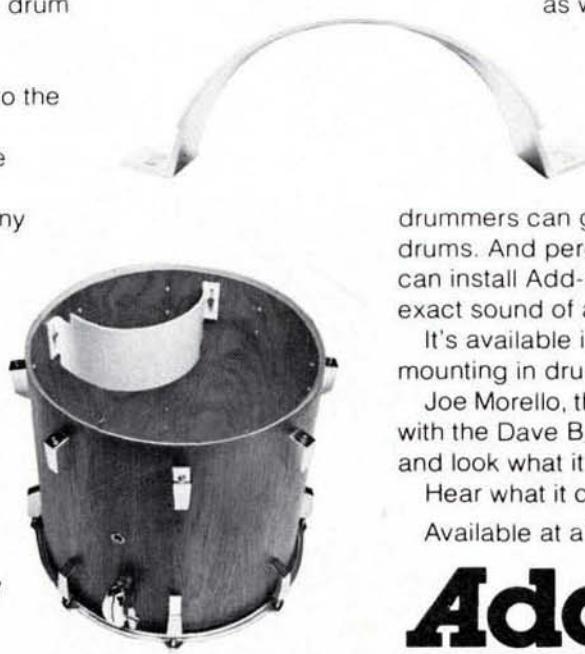
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continued from page 6

Your May '81 *Country/Rock Scene* issue contained a lot of uncalled for comments by these 'so called' country drummers. A number of these ridiculous statements were an insult to my intelligence.

Is Roger Hawkins serious when he says, "don't give up. I repeat don't give up?" Does he mean to say that even if it takes twenty years to get a break, one should not give up?

Is Jaimo Johnson serious when he says if he did a clinic, he would, "go out there and play and just let 'em ask questions, because the best thing I know how to do is play?"

What right does Paul English have to call himself, "the fastest brush in the west?" Does he really think he plays faster brushes than Roy Burns, Les DeMerle or Shelly Manne?

And what right does Paul T. Riddle have to call *Stick Control*, "the greatest book . . . ?"

ELLIOT R. GOODMAN
PHILADELPHIA NAVAL BASE
PHILADELPHIA, PA

Editor's Note: Actually, we were under the impression this was a free nation where everyone had the right to voice his own opinion — country drummers included.

A very belated congratulations for a terrific magazine! As the saying goes, I wish I had thought of it. I'd like to suggest articles on some drummers who have been around awhile, and who have contributed much to the profession, Shelly Manne, Ray McKinley, Sol Gubin, and Dave Black. Such "historical" sketches along with contemporary performers could be interesting reading. Stories on classical percussionists would also be of interest. Keep up the good work!

LEO J. BURKE
BETHLEHEM, PA.

There is a part of percussion that you have left out of *Modern Drummer*. That's marching percussion. It's really a big part of drumming with a whole different technique and style. I think that it would be interesting if you published an article about some of the better drum and bugle corps in this country, and interview some of the drummers. Thanks.

MARK WATLING
RENTON, WASHINGTON

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The Grateful Dead's Billy Kreutzmann & Mickey Hart

by Cheech Iero and
Charley Perry

What happens during a Kreutzmann-Hart solo is unique; totally out of, and above, the ordinary.

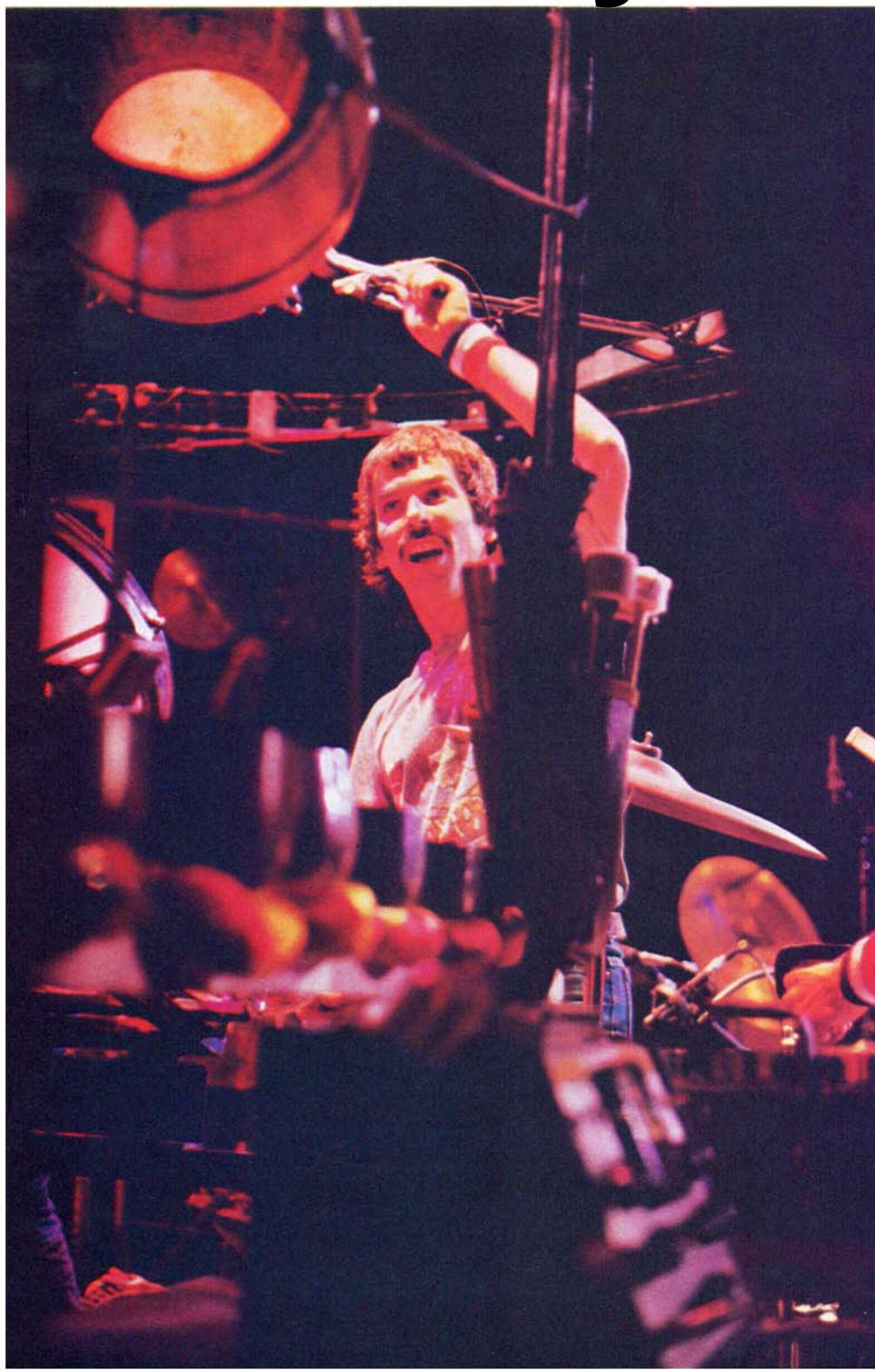
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their specific drumming needs.*

*What Mickey and Bill play is a mixture
of many forms—rock, jazz, country. Lat-
in, etc. They venture into time signatures
and pulses most drummers shy away
from. It is true fusion.*

BK: When I was in 6th grade, I got kicked out of the orchestra because the teacher said that I couldn't keep time on the bass drum! I was *so* hurt. In fact, I'll never forget it. That is the most negative thing a teacher can say to a youngster. To turn off a kid at that age is criminal. Because of that incident, I left music for awhile. Yet, it was *that* kind of thing that made me real gutsy. I said to myself, "Am I going to let this teacher tell me that I can't be a drummer? Hell no!" So about a year and a half later, I found my first private teacher. His fee was 3 dollars a half-hour. After the lesson, he'd let me play on his drums for hours. Eventually, I bought his drumset, and paid him 5 dollars a month, which I earned from my paper route. Well, the drum set was too large for my bedroom, so my dad gave me the garage to practice in. One Sunday afternoon, while mom and dad were in the backyard, and I was in the garage pounding away, one of our neighbors took a baseball bat and began pounding on the garage. I'm playing, and all of a sudden I hear this BAM, BAM, BAM! Then, I hear my dad holler, "You S.O.B., don't ever again say anything to my son about playing the drums!" You see, the neighbor was trying to listen to a baseball game. My dad practically jumped over the fence and

Photo by Ross Gudge



went after the guy! That will give you some idea of the support I got from my dad.

MH: I went through the same thing. Neighbors would come to the door to complain, but my mother would say, "He's going to be a drummer!" And they would say, "Oh, yeah? Over my dead body." Supportive parents are so very important. My advice to a young drummer is, "Man, get good parents!" It's especially difficult for drummers' parents, because drums are so loud and drummers often sound so bad when they are beginners.

CI: As soon as some parents realize their child wants to play the drums they say, "Wow, what did we get ourselves into?"

BK: My dad never said that. And my mother was teaching dance at Stanford University at the time, so loud sounds were everyday stuff to her. Anyway, I left home when I was 16. Before I knew I was going to be a drummer, say about eight-years old, my mother would have me tap out the beat on an old American Indian drum for her dance class. She would say, "Oh isn't he cute, that's my son!" She was an effective teacher. She taught me about bars and pulse, where the first beat of the bar fell, and so forth. She knew intuitively where the different beats of the bar belonged, and she taught it to me. That's a true story. Both my parents were really supportive. They loved music. Maybe it was because they were happy.

MH: Did you know that my mother was a rudimental drummer?

BK: Your mother? I thought it was your dad.

MH: They both were. That's how they met. My mother was World Champion Rudimental Drummer. My father was Senior Champion at the 1939 World's Fair.

BK: I honestly didn't know that!

MH: She taught me all the rudiments. My father left when I was young, so my mother took over and she made it happen for me. I still have my father's practice pad and all his sticks.

You know I never even talked about this before. This is very interesting. It's just something that is taken for granted. No one ever talks about it. We lived in an apartment. This guy who lived upstairs came in at 5 o'clock after working all day on a construction job. I lived upstairs with my mother and I started playing at 3 o'clock and didn't stop until 9 or 10. And I mean she had to defend my rights as a person. If she didn't defend it, I would not be a drummer because I would have broken down and . . .

BK: You would have been scared by the guy because you were a kid.

MH: He would have stopped me. This is such an important thing.



Photo by Steve Schneider

CP: The interaction between the two of you is excellent: You coincide, echo, answer, and play independently of each other. And you do the same with the rest of the group. Each of you represents an additional and important musical voice. Another thing, your patterns are centered around the clave beat and take the form of meter within meter— $3+3+2$'s and the like. Very inventive stuff. You two are not rock drummers in the strict sense of the term, you're freer, more improvisational.

MH: Thank you.

BK: That's a complement to the whole group, because the Dead plays more than one kind of music, and Mickey and I are given the space to speak our minds musically. I can play rock-and-roll in my sleep, that's no big deal. But to improvise is another matter. That's where you have to be creative.

MH: It's personal. We take a rhythm and it's not just, "ooka cha ka, ooka cha ka," there's a place where we put it that makes it our own.

BK: It's like a personality.

MH: We make it more than just a rhythmic statement.

CP: It's not coming out of a method book, that's for sure.

BK: We can tell you ways we think about stuff. Mickey and I, these last few nights, have agreed to get a 6-beat pattern going. I just feel it, and then if I'm holding down that 6, I'm not going to make it sound 1,2,3,4,5,6. I'm going to play it as melodically as I can, and that will give Mickey the freedom to play over and around it.

CP: But you know how to listen to each other.

BK: This is the key. If you're going to teach any person that's learning to drum, teach them to listen.

MH: To listen, man, it's so hard.

CP: Many drummers don't like to listen to anyone but themselves. It takes a bit of doing to get them to open their ears.

MH: They haven't found the best part of music yet.

BK: They won't ever be in a band that's worth anything until they learn how to give.

MH: I rarely listen to my own music, but I do listen to everyone else's. Therefore, I get a perspective of who I am, what's happening around me, and where it came from. That makes me more aware. When people like Billy Cobham, and others, who are really good at what they do, come into our world and are moved by it, that says something to me because I respect them.

There's a new thing happening with drummers, at least with the people I hang out with. There's a much freer give and take with far greater communication. It's getting easier to hang out with other drummers, whereas they were once my least-favorite people. Now, however, we have a more collective exchange of ideas.

When I sit with Airto—that's discovery! We trade knowledge about different instruments from around the world. For instance, he turned me on to the great Brazilian martial-arts instrument, the Barimbau, and I showed him percussion instruments from Ghana.

CP: How can one continue to discover the new after so many years?

MH: Begin by developing a frame of mind that is conducive to discovery. Put yourself in situations that lend themselves to discovery. Associate with people who have good minds, who are alive, and seek the adventure and thrill of investigation, learning, and discovery.

I think Kreutzmann and I are on the



very important.

CP: Look, you two guys could write down everything you play, but no other two drummer/musicians would be able to play it with your exact interpretation.

BK: That's a point well made.

MH: Kreutzmann always talks about "massaging" the beat. And it describes the way we play. We creep up on it, we climb on top of it, and we'll come in the back door, so it's elasticity. It's the way it breathes. It has natural movement.

CI: You solo very well together. Were there times in the past when you got in each other's way?

BK: Sure, you always go through that, maybe before you learn to love each other. It also happened because neither of us were that good at soloing together. At that time, the idea of two drummers playing one solo was new. No one had ever done it. Another reason we work so well together is that we have completely different personalities, which complement one another.

MH: Kreutzmann and I beat in the same time. Sometimes before the show we'll feel each other's pulse. We just sit there a minute or so holding each other by the neck to feel it. Sometimes we're right there. True, we have different metabolisms, but we *beat* in the same time. Airto and I do the same thing. You start playing with some people and it's really easy, and you wonder why. Usually, you'll find there's some kind of common denominator in the pulse rate. I think both physiological and psychological factors are involved here.

CP: Tell us about the drum solos.

MH: They are a musical conversation that takes place within a flexible structure which allows us to respond freely to one another's ideas. Long ago Bill and I agreed not to prearrange what we play; that's why we never wind up in a dead-end. We'd rather play something new, and take a chance of it not coming off, rather than settling for something safe. Sure, it's hard to resist rearranging something that we *know* is going to work up the audience to where they will be clapping and screaming. The temptation is great, especially in front of a large audience! But we don't get caught-up in a situation where the audience plays the band.

If you have an audience that listens like a Grateful Dead audience, they'll tune into what you're saying and allow you the room for exploration, which eventually leads to that famous link between audience and performer.

CP: I notice that sooner or later in every solo there's a "six" or triplet pulse.

BK: Yeah. I find the Afro 6/8 a very compelling rhythm. We establish the 6/8 pulse, give it a firm foundation, then Mickey plays the *stick* talking drum while I play the *hand* talking drum. The African talking drum has a tone I just



Photo by Ross Grophe

can't believe. They use it in Ghana to communicate over long distances.

CP: There is a lot of joy, fun and happiness that flashes back and forth between the two of you in performance.

MH: Yeah! When we play drums, even though it's sometimes fierce, it's friendly. There's no hostility.

BK: If we ever have trouble getting along while playing it's usually because I'm mad at something. But it has nothing to do with Mickey, or vice versa.

CP: I don't sense any hostility in your playing.

BK: Oh, sometimes I get mad because my bass drum pedal isn't working, and my equipment guy doesn't pick up on it immediately so I sit there kicking it with my foot. But that's just to get his attention so he will fix the thing.

The other night, one of the video technicians made a funny comment to me. He said, "Billy, sometimes you look so mean when you're playing." I told him that he really misconstrued the look on my face; that it's just concentration. I don't feel mean when I play.

CI: What's your opinion on some of the other rock bands who use two drummers?

BK: There are other rock bands who use two drummers who don't impress me in the least. They mimic. They play the exact same thing.

CP: I don't know of any other drummers who play so well, so musically together.

MH: We're not into copying each other. You know what Cobham said last night? He said, "It takes so much compassion and understanding to do what you guys are doing. It's so compelling, how could someone not dance to it? Now I understand why there isn't more double-drumming, because it's so hard to do well. But when it's done well, it's magnificent."

CI: I've heard you both play as one

right track. Drums are taking us to a new art form, to a new way of saying something. A merging that's now showing itself to be capable of functioning collectively and still leaves us enough room and time to develop individually.

There was a time when I played Buddy Rich's solos, but it's not relative anymore. Needless to say, Buddy is an outstanding drummer. He's best at the form he plays. That's why there is little value in emulating it. It's Buddy's—period. You have to say to yourself, "I'm not going to attempt to play like Buddy Rich." He's the expert at it. If I were some young drummer coming up, I wouldn't want to be Mickey Hart. I'd strive to be *myself*, whoever that might be.

CI: Billy, do you read music?

BK: I can't read music.

CP: But neither does Buddy Rich. That doesn't matter where creativity is concerned.

BK: But reading is an art.

CP: In a way, sometimes depending on one's reading skill, interpretation, etc. It can also be strictly a mechanical skill and not musical.

BK: I know what you mean, but I would love to get a hold of some traditional African rhythms and be able to notate them to see what they look like.

CP: But African musicians don't read either.

BK: No, but I'd like to analyze their music by writing it. Now I do it by ear.

CI: That would be very difficult to notate because the playing is so personal.

MH: Where you place the pulse is also



Photo by Ross Gadye

drummer and then break away into two completely different rhythm patterns.

MH: That's interesting because it also gives the guitar players other opportunities and other rhythmic possibilities.

CI: Did you ever feel there was a particular drummer that you just couldn't play with?

MH: If that happened it was usually an ego problem.

CP: Do you ever run into that problem with other instrumentalists?

MH: When groups get together I think that's part of it. But when they share common experiences over an extended period of time, and become familiar with one another, they are able to relax and talk simply and easily about important ideas. What might be thought of as complex ideas, concepts, and feelings can be reduced to more simple terms through music. It's communication of a higher level, something other than verbal. Emotionally, more important things can be expressed through music than through language. I think everyone would want to be a musician if they knew the "get-off" of being a musician. I can't imagine anyone turning their back on it if they got a taste of playing music when it's at its best.

CI: With all the equipment involved in a Grateful Dead concert, your drum roadie, Ramrod, must be a very important part of your crew.

BK: He's easily as important as any

musician.

MH: With this many drums to care for, when we walk up there, everything must be set to go. If the cymbal is a half-an-inch off, we're going to rip our hands because we are moving at rapid speeds within these drums. He's developed an art form in transporting delicate percussion instruments over long distances safely and bringing them back intact. He does this effortlessly, accurately, and with love. You couldn't pay him enough to make him as precise as Kreutzmann and I demand.

BK: If Ramrod gets to read this, I would like to thank him for his dedication and the quality of his care.

CI: What is the Beast?

MH: Basically, what it is right now is suspended drums. Large metallics and wooden drums suspended with congas, eight *roto-toms*, *Octobans*, cymbals and a marimba.

CP: This whole thing you're calling the Beast?

MH: Yes, the whole thing is the Beast.

BK: The Beast keeps having babies.

MH: The Beast grows. It never stops evolving.

BK: It's like cells dividing. Growth. The first fertilization was in Mickey's mind. He had this concept of this circle of drums and now it has kept growing and growing.

MH: We are trying to make melody, harmony and rhythm. It's a 20th Century

percussion instrument basically.

BK: Before you know it, you'll see other percussionists copying it. I'll tell you something that happened to me. I found a little 14" Sonor floor tom, took the legs off and put a rack mount on it. About three years ago, Mr. Charlie Alden came to Boston to see Mickey and me play. Mickey took him on stage, and Alden noticed that we had mounted a deep 14" drum. Now, Sonor is putting out *Signature* series with deep drums. Where do you think they got that idea?

CI: Let's talk a little about the Beam.

MH: It's a large I-beam 14-feet long with piano strings stretched end to end, with bridges on either side. A large magnetic pick-up was built to accurately reproduce the enormous density of this low stringed instrument. I used it in *Apocalypse Now* for the Napalm, and as sound reinforcement for the artillery.

The Beam is played with a *Superball* mounted on a chop stick, with finger picks and sometimes a large L-shaped aluminum rod.

It is usually tuned to some open tuning, to some kind of chord. I get a wide variety of sound out of it, ranging from an explosion to a high bell-like sound which has unearthly qualities. Francis Coppola was a great admirer of the Beam and used it freely through *Apocalypse Now*.

CP: How about the Gumbo?

MH: The Gumbo is an interesting drum

continued on page 70



James Bradley, Jr. Feels So Good

by Scott K. Fish

SF: How about a little bit of background on yourself?

JB: My parents noticed that I had talent for rhythm when I was 16 months old. I was playing to music in my crib with two pencils. When I was about three years old, I told my father that I wanted a drumset. He got me one of those play sets, and I tore it up within weeks. When I turned four, I told him exactly every piece I wanted. I wanted a sock-cymbal, snare drum, and bass drum. So, he went and got it.

My mother and father were performing at a press party for Muhammed Ali about 1962. My father had been telling his friends that his four-year-old son could play the drums. I guess a lot of people didn't believe him, so my mother and father took a break, and they just let me loose,

"I NOTICED ELVIN JONES WHEN I WAS EIGHT YEARS OLD. . . THEN MY COUSIN TURNED ME ON TO MILES, AND I NOTICED TONY. I FELL IN LOVE WITH BOTH THOSE GUYS, AND I CONSIDER THEM THE TWO MAJOR INFLUENCES ON MY DRUMMING STYLE."

and I started playing. There were a lot of prominent people there focusing their attention on me! They all came to this one room where I was performing and were taking pictures. Ali walks up and takes the sticks out of my hand! I started crying immediately. Being the showman that he is, the attention was off Ali, so he came over and did that. After I started crying, he took me in his arms and cooled me out. People started talking to my parents saying, "Hey, we'd like to get in contact with you." These were people from Paramount Pictures, and KTLA in Los Angeles. This executive producer from Paramount called and said, "We'd like to sign your kid up to a 26-week contract."

They had me doing TV shows, which led to me doing some acting for about three years. When I was seven years old, I performed in *Cool Hand Luke* with Paul Newman and George Kennedy.

SF: You were telling me before about the solid musical foundation that your mother gave you.

JB: Yeah, my mother really helped me out in that respect. She played the piano and taught me all the standards. I learned "Caravan," "How High The Moon," "Take The A-Train." All those things, when I was four years old. My father was a vocalist, who played cocktail

drums. My mother and father worked together as a nightclub duo in L.A. in one club for about 12 years. My father worked with brushes a lot. He wasn't a real good trap-drummer. So, the only thing he really taught me was how to hold the sticks. When I was 4-years old, he took me to Bill Douglas, who was my first drum instructor. He taught me the single-stroke rolls, the paradiddles; I wasn't able to comprehend reading music, so I came back about two years later and I started working out of a book.

I was fortunate to have my parents behind me. They didn't really push me. Even after the early success that I had, I went to school and grew up in a neighborhood and ran the streets like everybody else. I could've gone down another road, but I always had a determination and knew what



Photo by Scott K. Fish

I wanted to do all the time. I had my mind set on it. It's just something that happened naturally. I always enjoyed playing drums and performing. Even when I was in school. If I wasn't really active making money professionally, I was still doing it! I always played my drums.

SF: When you were in high school, did you play in bands?

JB: I was a marching-band freak! As a matter of fact, I had some school scholarships to go to some universities all over the country. My father said, "If you leave Los Angeles, you'll miss out on a lot of opportunities as far as your music and your acting careers. You have to be in town to be on call." So I said, "He's right." I



Photo by Scott K. Fish

stayed in town and went to El Camino Junior College. Took a few music courses, and I did gigs around town. That's how I met the right people, and people started hearing me, and I got gigs that way. I was playing with Patrice Rushen in 1976. Before that, I was with a local band called Manufactured Funk. We'd play at this R&B club in L.A., opening shows for B. B. King, Harold Melvin & The Blue Notes, and most of the black groups that came through there. There were a lot of well-known people who would come down to check out the music. If they liked you, they'd offer you gigs.

SF: Did you ever find a conflict between your acting and your music? Did you have to reach a decision between one career or the other?

JB: Music was always my first love before acting. Acting was something that just happened.

SF: Who was the music teacher who told you

that, when you were younger, you sounded like Roy Haynes?

JB: Clarence Johnston. He's in Los Angeles. He was the best teacher I had. He worked a lot with my *touch*, and my reading. The student has to develop reading. You have to work on that. But he had a lot of wrist exercises that we'd do with sticks. I already knew most of my rudiments at the time. I used to work those out myself. The thing I really had to work on was my reading. Clarence helped me out with that quite a bit.

SF: Was there ever a conflict playing in marching bands and jazz bands with the two different "feels"?

JB: No. No conflict with *any* feeling. I have always been able to play in whatever musical situation I'm playing. And play the music well enough, and authentic enough, which is really important. There's a lot of drummers that don't really do that. They really should. You may have three or four different feels in one song, and you should be able to play it and make it happen. If it's a Latin feel, then play the shit out of it, and then go back into your funk feel. Music evolved around me like that, and that's the way I approach it.

SF: Most drummers seem to have more of a challenge with a jazz feel than with a rock feel.

JB: The first thing I learned was how to swing. Even if I just played rock, I'd never be able to lose that. For somebody to really keep their jazz feel happening, you really have to play it. If it's a problem for somebody, you have to stay on it. Fortunately for me I can play other styles and I always am able to add to it. It's in my blood. I was brought up with it, so I'll never lose it.

SF: What drummers were you listening to when you were growing up?

JB: When I was four years old, my parents told me I used to say I was Gene Krupa. I knew about Gene, but I didn't understand where some of his music was coming from. I could comprehend some of it. I always loved Louis Bellson and Buddy Rich, but Louis Bellson was my main man. Then, when I was eight or nine years old, I started listening to progressive jazz.

SF: Who turned you on to that?

JB: I had a cousin who lived around the corner from me who was *always* listening to progressive jazz. He turned me on to Coltrane and I noticed Elvin Jones when I was eight years old. I fell in love with Elvin. Then my cousin turned me on to Miles and I noticed Tony. I fell in love with both those guys, and I consider them the two *major* influences on my drumming style.

SF: What particularly is it you love about them?

JB: The *energy* that Elvin has. The way he plays different time signatures. I really got into his use of the hi-hat and the left hand. I got off on that. I loved Tony's creativity. When he was playing with Miles, he spaced me out a bit. I was really into *riffs*. I was always into that. Me and my father would joke about different licks that the drummers would do. He'd ask, "Can you do that?" I always listened to licks. Then, playing in different time signatures was the next thing I got into.

SF: Did you get a chance to meet any of those people?

JB: I finally met Elvin about three years ago. I was also into Max Roach at that particular time. I listened to Jack DeJohnette when he was with Charles Lloyd. I listened to Art Blakey then, also. I learned from *all* of them! But Elvin and Tony were my two main squeezes.

SF: You're pretty unique. It seems that many players your age don't have the knowledge of drum "roots" that you have.

JB: When I was in high school, everybody was talking about Billy Cobham. I checked him out, but I knew where Billy Cobham was coming

Sunshine Band, The Commodores, and LTD. I was with Deniece for four months. I left around December of that year. That was my first experience on the road. I had just turned 18. I learned a lot. I learned how important the *business* was, and how much of a business the music business is. Then I got recommended to Chuck Mangione. Joe LaBarbara had just left the band. I was recommended by Charles Meeks. We had worked together before. His mother and my mother worked in bands together, so it was coincidental that Charles and I are now working

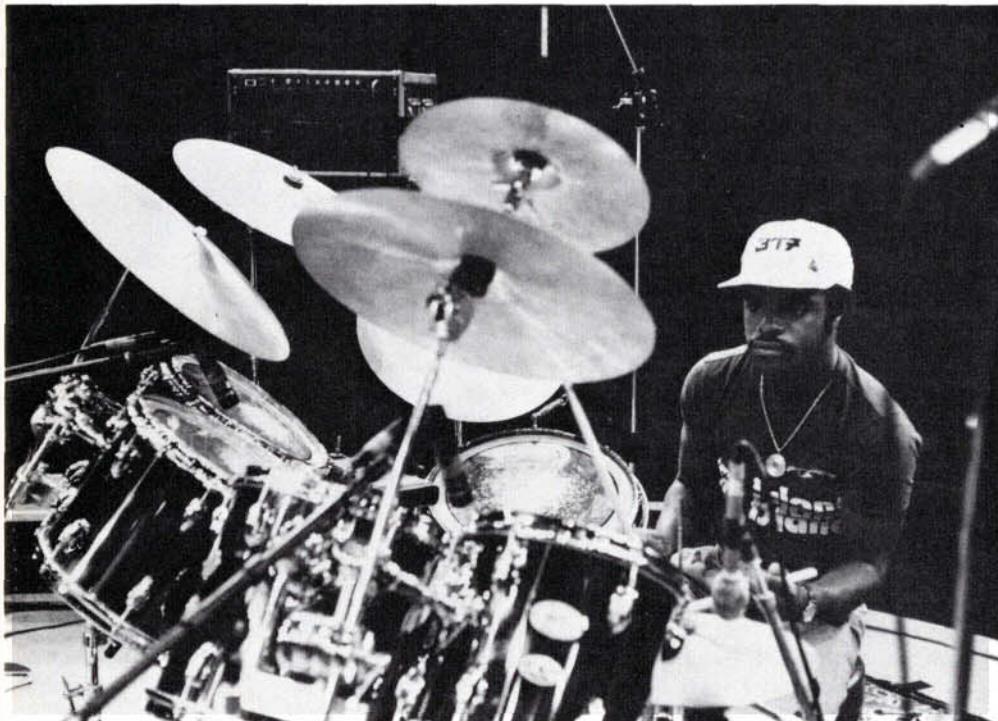


Photo by Scott K. Fish

from. A lot of cats didn't know that. They didn't know the roots. It didn't fool me at all. He was very strong and *that's* what freaked people out. He's fast, but after awhile you can be fast, but you've got to *have feeling* behind all the music you play. Grooving! I'm not saying Billy's not a groover. He's one of the great, great drummers of all time, but he didn't really freak me out like a lot of the kids I was with. I'd say, "Hey man. Why don't you listen to Tony Williams? Listen to his *Emergency* album, and then tell me what's happening!" The different time signatures Billy played with Mahavishnu were quite unique to a lot of kids. I was taken by that a lot, so I started practicing that type of drums. Playing sambas with the hi-hat playing eighth notes. Then there was the newness of Cobham playing matched grip.

SF: Can you tell me about your experience playing with Deniece Williams?

JB: August of '76, I got a call from her. She left Stevie Wonder and got a record deal with Columbia, making an album that Maurice White produced. That was her first album, and she needed a band, so she called me, and asked me to get some musicians together. I got the group together for her, and we rehearsed her material. We did her first tour in September of that year. We toured with The Ohio Players, K.C. and the

together. We auditioned together. Chuck auditioned quite a few other drummers. I guess I was right down to the last few. I didn't think he was going to call me.

SF: What was the audition like?

JB: Well, first of all we just jammed. We played a song called "Sunflower." Then he had some music he wanted me to look at. At that time the music he was pushing was *Main Squeeze*.

SF: He handed you charts?

JB: He didn't have the actual figures written out, just the breaks, which was cool with me. I mean, I'm a good reader. I don't think I'm the greatest reader in the world. I practice as much as I can. I've read enough charts in enough musical situations so that I can comprehend and follow. I feel real comfortable. Of course, me and Charles knew each other. So *the feeling* was there. We played the music real well. A week later I got a box of albums in the mail. I said, "Ah, this turkey's sending me the albums to thank me for auditioning." Then I got a phone call. Chuck was in New York City and he asked, "Are you ready to do it?" I said "Yeah." He said "Okay. I'll send you some music." So, I practiced the charts and listened to the music. The first gig we did was January 29, 1977 at Stony Brook, New York. That was our first concert and I still remember it. It was a great experience. I had

"I THINK THE MAIN THING IS TO REALLY CONCENTRATE ON BEING CONSISTENT. THAT'S VERY IMPORTANT. AS LONG AS YOU'RE CONSISTENT, CONSISTENTLY ON THE POSITIVE EDGE DOING SOMETHING, YOU'LL ALWAYS GO SOMEWHERE. YOU'LL ALWAYS KEEP MOVING FORWARD."

continued on page 61

The Percussive World of Jack Van der Wyk

Being intrigued by the standing advertisement in MD for a book of percussion exercises bearing the title ChoomBoonk, I decided to investigate to see if I could learn what it was all about. I contacted Jack Van der Wyk, the author of ChoomBoonk, and arranged for an interview.

Born and raised in the Los Angeles area, Van der Wyk has spent almost all of his life in California. "My first job was when I was 16," he recalls. "I was the tympanist in the Pasadena Symphony. I studied with Charlie White, who was the tympanist of the Los Angeles Philharmonic, and who wrote the book Drums Through the Ages." Van der Wyk joined the Oakland Symphony "around 1960" as a tympanist, also performing with the San Francisco Ballet Orchestra. For more than a decade, he has been the principal percussionist with the Oakland orchestra.

FK: What motivated you to write the *ChoomBoonk* books?

JV: I had been studying tabla, but due to various circumstances in my life at that time, I was unable to make the large time commitment that's necessary in order to become an adequate tabla player. But I was profoundly influenced by it and I had very good teachers. Mahapurush Misra was my first tabla teacher.

I imagine a lot of people got into studying Indian music the same way I did. You hear it, and then you say, "Well, I'm a professional musician. I guess I'll learn how to do that and then I can do it." There's a rude awakening for any Western musician who goes in with that attitude, because it's quite different and there are many, many things to learn. But in the first few lessons I discovered that there are a lot of complex rhythms that were being played and we were unaware of their complexities because of the way we were learning them. Each finger coordination had a syllable describing it, and these syllables were put together to form words and sentences. You were aware of the rhythm and the sound of these words and sentences, but you weren't consciously aware of the interplay between the two hands and the various finger combina-

Story and photos by Frank Kofsky

tions. So you can get almost a dozen different sounds on the tabla and they occur at different rhythmic intervals. It's like several voices playing drums at the same time.

At that time I was also teaching, and those who were trying to work out independence were working with the books that had the standard notation. I don't want to give any negative feeling towards these books, because I respect them a lot, but they had the disadvantage of notationally providing a visual road-block for anybody trying to follow them. It seemed to me that there was an easier way to do this, so I started experimenting.

The first thing I tried to do was take tabla compositions and transfer them to the drum set. That can be done using the Indian language for it, but what you get is quite a distorted translation of the original music, because there's nothing on the drum set that approaches the sound and spirit of the original Indian instrument. They're quite different. I have a lot of respect for the American drum set. That is a beautiful instrument because it allows players to use all four limbs at the same time and really express themselves in a very complex way. At the same time, you contrast it to the Eastern instruments, which are made out of wood and leather thongs and that sort of thing, and which have a soul and a spirit to them, you might say. Some Western instruments are made out of wood, but the hardware is necessarily made out of very heavy-duty stuff. They're built like a tank. Western percussion instruments have evolved from military forebears. They were originally military signals before we had field telephones. There's quite a difference in the spirit of the two instruments, so if you translate tabla notation to the drum set, it's not appropriate. Despite what I'm saying, I have a lot of feeling for military music. My next book will be a rudimental application of *ChoomBoonk*, in fact.

After some of that experimenting, I found out that it really wasn't going to work. I had to come up with my own



language. So that I did. The words I developed are essentially my own. I tried not to take any of the Indian words, out of deep respect for that culture. I began writing pieces and exercises in it and found that it worked.

FK: Approximately what year was that?

JV: It was in the early '70s. I had an eye operation in '72, and that meant being on my back for a couple of months in a dark room. A lot was formulated at that time.

FK: Were there any particular problems that you encountered?

JK: There are problems, of course. One is, you get a phonetic combination that works with one combination of strokes and then you have a rhythm that involves a different combination, and you find that you have a tongue-twisting situation. So that you find that it's necessary to have more than one syllable to represent everything. That's true of the Indian system, too. They have several syllables to represent a stroke, and sometimes there's some ambiguity to it. So I had to develop alternatives and try to develop words that would be easy to learn so they would have a logic to them. For example, "ba" is the left hand and "oom" is the right foot. If you play both at the same time, the word is "boom," which is a combination of the two. And actually, "boom" isn't far from the physical sound that you get at that point. So I feel fortunate that I was able to come up with things that had a logic to them that weren't too difficult to learn. There are 28 syllables or words to learn, which cover the 15 possible combinations of hands and feet.

FK: There are 16. The sixteenth way is not using either your hands or your feet.

JK: That's right, that's important. The word for that is "dash."

FK: That's the converse of "chomp," using all four limbs.

JV: Yeah. I have to admit that "chomp" was inspired by Li'l Abner's "charmp." I've always been intrigued by the turnip-eating termites champing away on the turnips.

FK: So you appropriated that and modified it.

JV: Right. I hope this doesn't bring on a lawsuit.

FK: You definitely look at pieces in the *ChoomBoonk* system as things to be sung or chanted or said aloud. That's the emphasis, isn't it?

JV: Well, any music instruction book can be used many different ways. The classic example would be Ted Reed's *Syncopation*, which can be used a thousand different ways. So I suggested in my book that people actually vocalize these syllables in learning them, only so that they gain the advantage of training themselves to automatically perform these coordinations. There's a theory that stimulus and response is actually hypnotism. Whether or not it's hypnotism, if you vocalize them as you read them or see them, sooner or later, when you see, hear or speak that symbol, you're able to physically do it. And you practice rather fast.

FK: Faster, in fact, than you can say the words.

JV: Yeah. I hope that someday the language will be more facile.

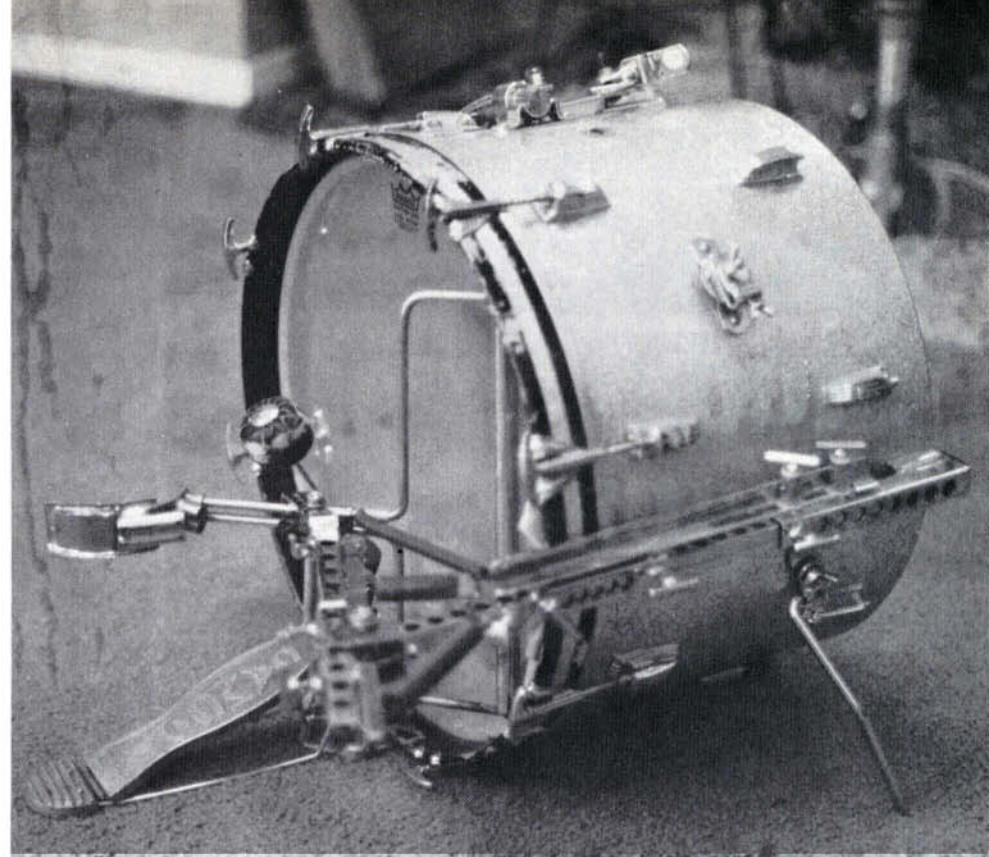
FK: I think that's just an inherent limitation of the human tongue.

JV: Well, we haven't practiced it. The Indians modify their language when they shift gears into high. When they go faster, they aren't saying the complete syllables. It isn't done as a matter of carelessness; it's just a different way of pronouncing it. So maybe that's possible. However, I'm not concerned about that. I think the big function of *ChoomBoonk* is to learn to play things that are difficult to coordinate easily and rapidly, without the hangup of trying to go through visual notation. Not that you shouldn't learn visual notation—that's the basic form of communication for musicians. But if you've done any teaching and you find that you can teach the bossa nova beat in ten minutes, then you would appreciate the value of *ChoomBoonk*.

FK: Can you teach the bossa nova beat in ten minutes?

JV: If the person understands the language, all you have to do is express it. Of course, there's variation between students. But it can be read right off. I've beat my head against the wall trying it the other way. It's a very complex beat, very hard to explain. Even when you see it there and you know what you've got to do, it's harder to learn it reading it horizontally than conceiving it vertically, which *ChoomBoonk* does.

FK: There are numerous systems that



Glissando attachment for bass drum, invented by Jack Van der Wyk.

make use of an oral system of teaching. For example, the Suzuki method in teaching violin; the Italian solfeggio for ear-training; and the oral tradition in African drumming. Have you studied African drumming at all?

JV: Well of course I knew about the Africans and other societies that had these systems, so that's one reason why I went ahead with the concept. I knew it wasn't new and that it had already been proven. It was just a matter of coming up with a language that would be appropriate to the American drum set.

FK: Has it facilitated your teaching and proven itself in practice.

JV: I'm very pleased with the results. It isn't for everybody. I don't use my books with all of my students. You can't use the same book on all of your students unless you're going to screen your students by saying, "Either you play these books or I can't teach you." So it doesn't work for everybody. About 80 percent of my students use it.

FK: Did an interest in cross-rhythms and polyrhythms contribute to the inspiration for writing the book?

JV: I've been fascinated with how other cultures do so much with cross-rhythms. If you listen to African music, it seems like anybody can sing in cross-rhythms. I don't know if it's true or not; maybe they have to study as hard as we do, but in other cultures, it's quite common.

FK: I've been reading about African music recently, and one of the things that is apparent is that rhythmic tension is part and parcel of everyday African life, beginning in infancy when a mother sings

to her baby in three beats against two. So it isn't study in the sense that we talk about study; it's more absorption from the environment.

JV: I would think so. I really don't know; I'm not an expert on it. But I do know that even in our culture, just everyday language is very complex rhythm, and children pick it up right away. And not only rhythm, but also inflection. If we had to graph or notate what we speak, it would be an incredible undertaking. Yet we're able to hear these things and almost anybody can imitate inflections and rhythms of other people without reading from notation. So whether or not you go for *ChoomBoonk*, I think one has to accept that rhythmic phonetic notation has a lot going for it. However, it's not a substitute for the other kind of notation; you need that also.

FK: It does seem that European and American music is rhythmically less rich than music from Africa and Asia.

JV: Well, in a certain sense I think that is true. Artistically, there's nothing lacking in any culture's art form or style. We make up for the lack of one element by adding something else.

FK: Right. In the case of European music, there is harmonic elaboration rather than rhythmic complexity.

JV: If you add rhythmic complexity to a style, it may not be appropriate unless you subtract something else so you still have a balance. But the fact is, I think

continued on page 35

Barry Keane: Canadian Studio Kingpin

by Scott K. Fish

Photos by John Lee

Barry Keane is one of the most in-demand studio drummers in Canada. He has recorded numerous commercials, jingles, TV and Film scores; but most people know him from his work with Gordon Lightfoot and Anne Murray. Barry has recorded five albums with Lightfoot (a sixth one is being recorded as this is being written), and seven albums with Ms. Murray. The only person Barry Keane goes on the road with is Gordon Lightfoot, and this is his sixth year with that band. He has been a producer, A&R man, and always a great "idea" man.

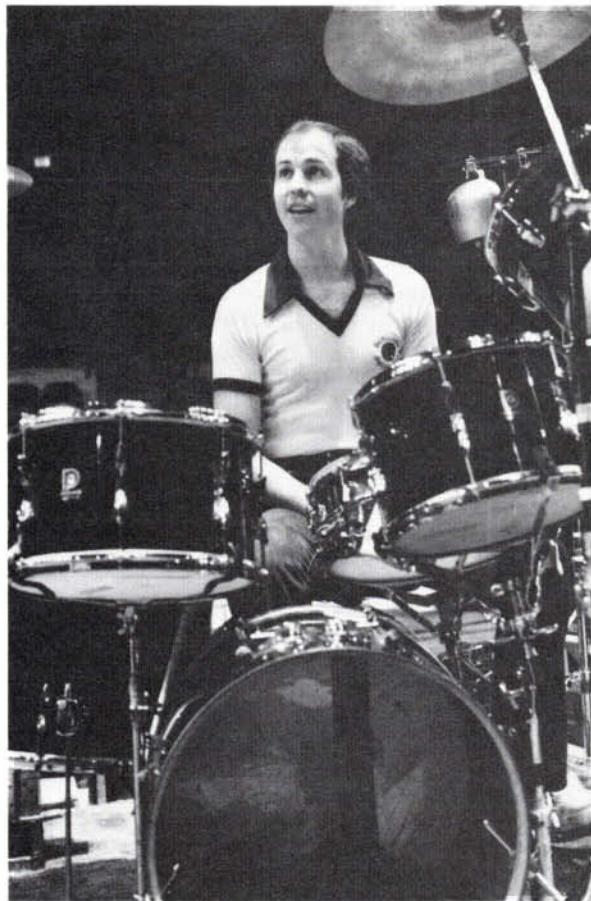
SF: How did you get started in music?

BK: My parents took me to a Ricky Nelson concert when I was about 12 years old. I wanted to play guitar like Ricky Nelson. They gave me guitar lessons and I studied for about 2 years, but I wasn't playing any Ricky Nelson songs! I was playing "Home, Home On The Range" and learning how to read music. I really didn't like it, so I quit. About four years later I saw the Beatles and The Dave Clark Five when all the English bands were on the Ed Sullivan Show. I said, "Boy, that looks like a lot of fun. I love that music." So I just started playing around the house on pots and pans. My parents said, "Okay. We'll buy you a snare drum, but you've got to take some lessons." I took a couple of drum lessons, learned how to play bossa novas and waltzes, but I didn't want that. I wanted to play like Ringo and Dave Clark.

From there, I just kept listening to drummers, and tried to copy what they were doing and I evolved from there. By this time I was 15 or 16, and I only had a cocktail set with a little cymbal on the snare stand. I played along with Roy Orbison and Gene Pitney records. I didn't know what I was doing, but it felt like what I was doing was right.

I connected with a few guys in high school who played guitars and sang. I was the only guy around who was even close to a drummer, so they asked, "Why don't you be in our group?" I went over with my snare drum and my little cymbal and we actually made some music! They knew two or three different guitar chords, and I knew one or two different drum beats, and we played for 4 or 5 hours.

Later, I bought a bass drum and a couple of tom-toms. I fooled around in bands 4 or 5 years, maybe. I got a little better, learned a few more things, and then I started working for Quality Records in a record distributor's warehouse. I started in the shipping department and worked my way up in that organization while I was playing music part time. I went from the warehouse to working as a copyboy. Then I got to be a travelling salesman, selling records on the road and doing gigs at the same time with my band. I'd come home on weekends and go off with the band.



Quality Records was the largest manufacturer/distributor in Canada. They had 50% to 55% of the pop chart at all times. Around 1970, they decided that it would be interesting and profitable to start talent scouting and producing local acts as well. Because of my experience in records and music, I was appointed A&R man when I was only 20 years old.

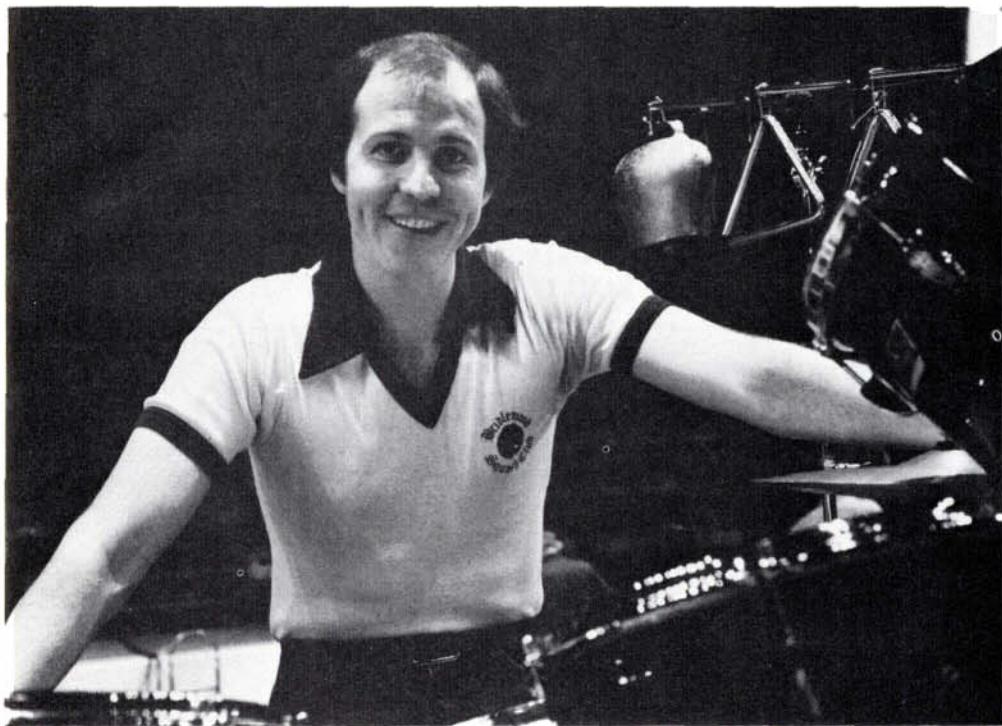
I was the leader/producer of the group and A&R man at the company. We had a pretty good-size hit record in Canada called "You're Gonna Miss Me" and the group was called Wishbone. It was almost a dead copy of the Grass Roots' sound. The tune was very similar to "Midnight Confessions," and the sound of the group that I was after was a very pop commercial thing.

SF: Did you write the song?

BK: I helped. I got in touch with a friend of mine, a songwriter, and I gave him some recordings of Tommy James & the Shondells, some Grass Roots, and some other commercially successful people of the time. I said, "Write some songs like that." So he did. He wrote some pretty good songs. We had a top-10 hit in Canada and made a deal with Scepter records in the States, and the record was just starting to cook. It was on almost 150 stations in the States. I think it was the #1 record in Tucson, Arizona, and was really happening in some places. Then the Grass Roots released a record called "Sooner or Later," and our record just died. The radio stations decided they wanted to play the Grass Roots, not some band from Canada that sounded like the Grass Roots. And I can understand that.

SF: What was it like growing up in Canada at that time? Since most of the music was coming from England and the States, did you find it frustrating?

BK: Toronto is a very interesting city. Not too many people know that much about it, because the music that went on there, and much of the music that still goes on there, stays there! The very successful musicians in the folk and pop scene who grew up in Toronto (Neil Young, Steppenwolf), as soon as they



"I WISH I HAD A TEACHER WHO COULD'VE TRICKED ME INTO LEARNING RUDIMENTS AND THEORY, BECAUSE I SURE COULD'VE USED IT NOW IN A LOT OF THE THINGS I DO."

reached a level of success they moved to the States, which was natural. There are many problems with earning a musical-living in Canada. It's a very large country with a small population relative to its size. You do a cross-Canada tour of all the big cities like Montreal to Toronto to Winnipeg to Vancouver, and you have to travel 3 or 4 thousand miles. In the States, you can play in New York, Philadelphia, Washington and Boston, and travel fewer miles to play for more people. In Canada, you have to travel forever to get to people.

It's very tough for bands economically. Also, the record business in Canada lacks both in quality and quantity. The good creative guidance people, like producers and managers (with few exceptions), have all come out of the States or England. Toronto is a very big jazz town and always has been.

There are a lot of great jazz players coming out of Toronto. I think it's one of the "Jazz Cities" in North America. During the last ten years, there was a very low level of competence in producing records and managing groups, mostly from inexperience. There was some copying of what went on in England, and a lot of copying of what was going on in the States. There wasn't much generating of new ideas. There wasn't even enough copying going on! Musicians were into playing jazz. Music for music's sake. The record companies were into distributing foreign records. There wasn't a lot of local talent developed in the pop and rock fields.

SF: Did you make a transition from listening to and playing pop music to listening to and/or playing jazz?

BK: I didn't personally. I've always been more into AM and FM rock music like Jan and Dean, the Beach Boys, Paul Revere & the Raiders. When I went to see Ricky Nelson, that was a big turn-on! I really, really got into pop music. I thought, "Wow! To be a pop-star! To be a rock-star!" I thought that Ricky Nelson was the greatest thing that ever lived, and that the Dave Clark 5 was the best group in the world!

SF: And the leader was a drummer!

BK: That's right. And it didn't look like he had to do very much. He was having a great time and the music was great. It was fabulous. Learning to copy "Glad All Over" or "Pretty Woman" was a lot of fun. Just going whack, whack, whack on my cocktail set, I could envision myself playing with Roy Orbison. That's still sort of the way I feel. Unless the music is a lot offun, or in some way inspiring, I'm not as into it.

I'm not really into the *technical* side of it. I've *had* to get into it in the last few years for some of the work that I've done. It's been a terrific experience and education doing film work and jingles, and having to read and execute charts accurately and quickly. But the real driving force for me is the fun kind of music.

SF: You never had much in the way of formal lessons or rudimental studies?

BK: Never did. But I wish I'd had a teacher who could have tricked me into learning rudiments and theory, because I sure could've used it now in a lot of the things I do.

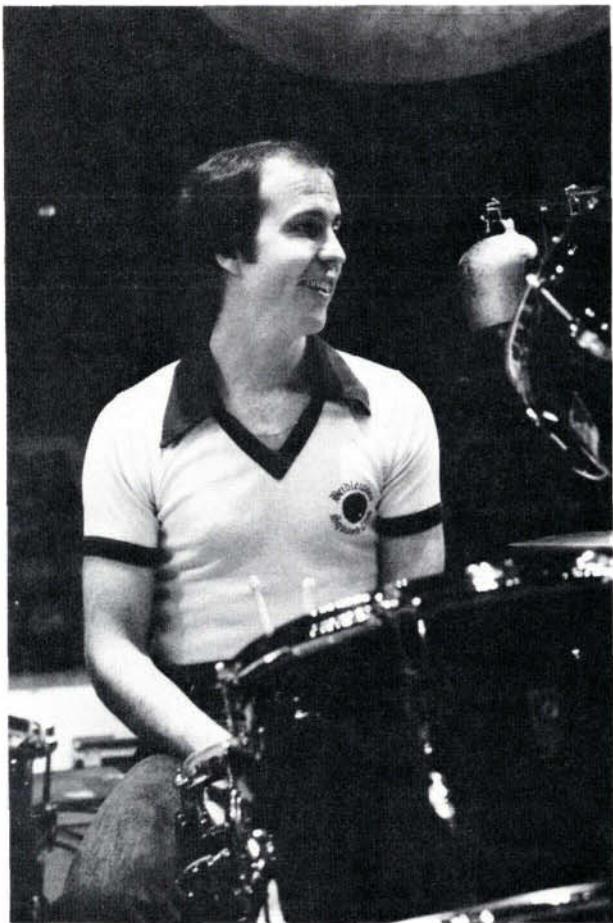
SF: When did you learn how to read?

BK: The history of it goes back to Toronto. Whenever there were record dates or jingles to be done, the local jazz players were considered the best musicians. Whether or not they were right for the particular bag of music, they were still considered the upper echelon of musicians. If they were producing a rock record, you'd end up with a rock record with a jazz sound. You'd have maybe a lighter feel on the drums, a smoother feel on the bass. Maybe you'd have more ninth and seventh chords in the piano, instead of a major chord feel.

So I started doing a few studio dates in town. Coming from the Dave Clark 5 school of music, I was more into the *sound* of the drums and the *feel* of what was going on. A few people heard me and said, "We want you to play on our record." That's what started happening. When I started playing on records, a few arrangers around town said, "Hey, I want you to play on my jingle." I said, "But I don't read a lick!" They said, "Don't worry. We'll get you through it. I'd rather have it sound like you sound." I went in, started doing jingles, and people started putting music in front of me!

SF: Even though you couldn't read?

BK: Honestly. And I wouldn't have a clue! Eric Robertson, a heavy-duty arranger in Toronto who has done some great, great work with Roger Whittaker, film work, TV, and jingles, was one of the first guys who started using me. I mostly did jingles with Eric. He would take the drum part and *hum* it to me. He would take five minutes with me and say, "Here's how it goes. When it's coming to the end, just watch me and I'll give you a nod." I'd be sitting there with thirty or forty musicians, and all of them would know how to read except me. The engineer



would say, "Okay, let's run it down." I'd just listen to the first run-through. They would all look at me like, "What's he doing? Get this guy to play!" The producer was cool because he knew the situation. I was just listening and trying to follow.

I didn't know what a *sign* was. I didn't know what a *coda* was. I didn't know what *dotted notes* were. I didn't know what *ties* were. I knew a little of what quarters and eighths were. But *repeat signs*? If there were seventeen bars of music with repeat signs and codas, I thought there were seventeen bars of music! I thought you just went down the chart and when it was over, it was over.

So, the first date I did with Eric was a Lipton tea commercial. All I wanted to do when I first started playing was count until the end of the chart. So Eric counted it off. I got to the end of the chart and the rest of the band was still playing! I thought, "If I can't even count the bars right, I'm in serious trouble."

We went through a lot of that for a couple of months. Eric, a studio musician named Jack Zaza, and a producer named George Kwasniak were terrific and supportive in showing me the basics. And just by working a lot, there seemed to be more and more demand for somebody who *sounded* good as opposed to somebody who was technically proficient. I was filling a void in the city of Toronto. There were probably a hundred guys in New York, Los Angeles, Chicago or Memphis who sounded better than I did, were more technically trained, but because of the way Toronto developed musically and economically, that void had to be filled. Even though I was deficient in certain areas, people were using me. Talk about being the luckiest guy in the world! They educated me! I was getting paid while I was getting an education, making records, jingles and television shows.

I read pretty well now. I do three or four films a year and approximately 250 jingles. It's a lot of, "Here's your part!" I've had so much of that thrown at me now, that I can get through charts (depending on how difficult the part is) almost at the

"SOMETIMES YOU RUN DOWN A TWELVE-MINUTE DISCO, PUT EVERYTHING INTO IT, AND THE ENGINEER SAYS, 'ALMOST! LET'S TRY IT ONE MORE TIME.' NOW YOU'RE SWEATING, YOU'RE BLEEDING, AND HE SAYS, 'THAT WAS ALMOST THERE,' AND YOU'VE GOT TO DO IT AGAIN. YOU'D BETTER BE IN SHAPE."

sight-reading level. Which is great!

SF: So first you developed your ears, and *then* your reading?

BK: You kind of hear what it's supposed to sound like while you look at it. I never really sat down with a reading book. All of this time, I kept thinking that the studio work was going to be over; that as soon as I learned how to read, nobody would ever want to hire me again.

SF: You didn't want to break the spell?

BK: Exactly right. I was afraid to really start to work at it because I thought I'd be *so* disappointed. I'd get to be good, get to know what I was doing, and then nobody would want to use me. But it didn't! It just seemed to get more and more.

In the meantime, I went over to RCA records. They hired me away from Quality Records in an A&R capacity, and I worked for RCA for seven years while I was starting to get studio work. By the end of it, I was president of RCA's Publishing Division in Canada. The studio work was so demanding that I had to give up the job at RCA. That was one of the best record-industry jobs in the country, I'll bet, but I was so in-demand and I was having so much fun, now that I had some knowledge of what I was doing, and I was making so much money! I was making two or three times the amount of money part-time in the studio as I was making full-time as a president in the RCA Corporation. Things started getting totally out of hand. I kept fighting the part-time job because I kept thinking, "It's got to stop. I'm going to wake up and the dream will be over."

SF: Is there still a shortage of competent studio drummers in Canada?

BK: Well, in the last five years the void I was filling has been filled and more. There are a lot of good rhythm players. There's a good twenty "first-call" drummers in town, who *sound* good, *play* well, and can run the gamut of styles. That's happened in just the last five years. It's become a very, very good town.

SF: How did you get hooked up with Gordon Lightfoot?

BK: I was working at RCA studios and my good friend at the studio was an engineer named Mark Smith. Gordon was going to do an album in Toronto, and Mark was going to engineer it. Lenny Waronker (producer) and Nick DeCaro (arranger) asked Mark to get some musicians. Gordon had Rick Haynes on bass, Red Shea and Terry Clements on guitars. I think this was just when Terry was getting to be the guitarist. Red was sort of falling out of the group.

They needed a drummer, a pedal-steel player, a banjo player and an autoharp player. So Mark introduced me to Gordon. We did the *Old Dan's Records* album. That was 1973. I just happened to be in the right place at the right time. It worked out well.

SF: Did you then start to tour with Gordon?

BK: No, actually not. Gordon had been told by various people for years that, "You gotta get a drummer!" He had always traveled as a trio; himself, bass and a lead guitarist. People knew him as that, and he was comfortable in that size unit. He didn't really want to have a drummer. I played so simply and was different from any other drummers he'd worked with. I played as little as possible, which was halfway due to my lack of knowledge and halfway due to just wanting to do a good job. It was partially luck, and some sense of what was right for the

continued on page 66

The Care & Feeding of Cymbals

by Frank Kofsky

Proper care and feeding of cymbals logically begins at the moment of selection. Hence, although this essay is not meant as a primer on how to choose a cymbal, I will of necessity have a few words of counsel on that topic.

First of all, if you're not completely confident about your own ability to pick out a cymbal that will satisfy and serve you well, take along with you a trustworthy drummer friend, preferably one more experienced and knowledgeable than yourself, who is *not* in the employ of any music store. This friend can perform two valuable functions for you: Number one, he can give you his opinion of the available cymbals. Second and more important, he can play the cymbals while you listen to them from a good distance away. In this fashion, you can hear for yourself the virtues and, especially, the defects of each. Some things to ask yourself as you listen:

Ride cymbals: Is the *ping* sound clear and distinct, or is it swallowed up by the overtones? Do the overtones build up to the level of a roar, or do they stay at a stable and acceptable volume? If the cymbal is played very slowly (at one stroke per second, say), are the overtones sustained from one stroke to the next, or do they decay rapidly and leave an empty space between beats? Is the pitch of the cymbal so high as to be obnoxious? Is the sound of the bell pleasing? If you're planning to use the cymbal for crash-ride purposes, then you will naturally want to investigate the properties of its crash as well, as discussed directly below.

Crash cymbals: Is the crash too soft or too loud for the context in which it will be used? Is it too slow, that is, does it take too much time for the crash to build to its greatest intensity? Does the crash fade too rapidly? When struck forcefully, does the instrument sound more like a Chinese gong than a crash cymbal? Does it clash with your other cymbals (as is likely to be the case if, for instance, a low-pitched crash cymbal were to be used with high-pitched ride cymbals, or vice-versa). If the answer to all of the above is in the negative, congratulations—you've just found yourself a useful addition to your kit.

Hi-hats: Is the *chik* sound too loud, harsh or bright? Too mushy, inconsistent or stifled? Is the stick sound at least adequate over most of the top surface when the cymbals are played partially opened? When played completely closed? When crashed with the foot pedal, is the response strong and easily obtained?

Finding the heaviest point of a ride cymbal: This is a consideration that I have never seen discussed, but it is nonetheless one of some significance. Most cymbals that have been worked by hand at some stage(s) in their manufacture are not totally uniform; this includes, notably, those made in Turkey (older K.

Zildjians), China, and no doubt elsewhere as well. In consequence of their nonuniformity, such cymbals will usually have a heaviest point that will ultimately determine how the cymbal aligns itself on the stand (unless, of course, you utilize the technique of clamping the cymbal in place so firmly that it is unable to move, in which event it hardly matters how it sounded originally).

It is, therefore, a good idea to find the heaviest point of the cymbal *before* purchasing it, because the area of the cymbal on which you will be playing once it has arrived at its equilibrium position will be dictated by the location of this point. Accordingly, if you have managed to find a cymbal that appeals to you, spin it gently on the stand until you observe that there is one particular orientation to which it most often returns (you can use the logo of the cymbal manufacturer as a point of reference). Now, play the cymbal *in this position*, noting the qualities of its ride, overtones, decay time, bell sound, crash response, etc., and then make your final decision on this basis.

SUSPENDING THE CYMBAL

Working out the optimum arrangement for suspending a cymbal involves more than merely plopping it on a stand sandwiched between a random collection of felt washers. Indeed, by a judicious choice of materials and the amount of pressure applied, the response of a cymbal can be controlled to a very high degree. This, in turn, will enable you to avoid having to resort to such strategems as masking tape on the cymbal, which I have always thought unattractive both visually and aurally.

I first place a leather washer of the appropriate size on the cymbal stand, followed by a small felt washer. Next comes the metal washer supplied with the cymbal stand. The reason for this sequence is that it isolates the metal washer from the body of the stand, thus preventing metal-to-metal contact and minimizing rattles within the stand itself when the cymbal is struck. I then put one or more felt washers, depending on the nature of the cymbal and the application in which it is to be used, between the metal washer and the cymbal. Last, instead of a felt washer of conventional size on top of the cymbal, I here utilize a washer of the type employed with hi-hat cymbal clutches. This serves to leave more of the bell's surface accessible. The entire combination of cymbal plus washers is held in position by a simple but marvelous invention—one that, alas, became unavailable shortly after the death of the inventor a few years ago—called the Lacen cymbal button.

The precise selection of washers used varies according to the character of the cymbal, and as you can readily imagine, a fair amount of trial and error goes into making the best choice. The basic principle, however, is both elementary and straightforward: A felt washer absorbs the vibrations of the cymbal in proportion to the washer's diameter, thickness and softness. With a crash cymbal, therefore, one would want to use relatively small, hard and narrow felt washers for support. This assumes that the cymbal's response is not too overbearing. Should the cymbal in fact be louder or brighter than the musical situation calls for, one can then substitute washers that are wider, softer, etc., and add a slight increase in pressure on the cymbal as well. Determining the proper means of suspending it is simply a question of your ingenuity and persistence.

I have a ride cymbal that is both brighter and louder than I would prefer. To compensate for these qualities, immediately under the cymbal, I have used the largest and softest felt washers that I could find. I have damped the cymbal's vibrations still more by tightening the Lacen cymbal button to the point where the topmost washer is pressed firmly against the bell of the cymbal. This arrangement further reduces the volume of the cymbal's vibrations, but still leaves it free to move in response to the stick; it also has the effect of holding the cymbal at a relatively steep angle with the horizontal, so

that the cymbal is most often struck with the smaller point, rather than the larger body of the bead of the stick. This too, helps keep the loudness and overtone levels of the cymbal within bounds. I expect that as the cymbal ages, I will be able to decrease the tension on the felts and even replace some of them with smaller versions.

Although I am very fond of the low-pitched, "garbage-can-lid" sound my Chinese cymbal produces when ridden or crashed, prolonged proximity to this instrument in its untamed state carries the distinct risk of high-frequency hearing loss. My solution has been to stuff as many large, soft felt washers into the bell as the latter could accommodate, and then raise the pressure on the cymbals and washers somewhat. That done, the cymbal is a genuine delight, especially suitable for mambos, rhumbas and other types of Latin music.

As for the Lacen cymbal button, to which I have already made reference, this handy device was brought to my attention by Eugene Okamoto of Drum World, San Francisco. The button consists of a thick plastic tube, threaded so as to accept the top shaft of most U.S.-manufactured cymbal stands, that culminates in a knurled knob or button. The tube portion of the button separates the threaded shaft from the inner edge of the cymbal; and the plastic is soft enough to be rethreaded if necessary. The knob at the end of the shaft serves to keep the cymbal and washers in place. So long as the button is screwed onto the cymbal stand's shaft, one never has to worry about losing the nylon tube in the course of moving one's equipment. Nor need one be especially concerned about the cymbal wearing a groove through the nylon and coming into contact with the shaft of the cymbal stand, as the plastic out of which the Lacen buttons were made seems to be well-nigh indestructible. Even after ten years of continual use, Gene tells me, all of his Lacen buttons are still intact. When was the last time you were able to find plastic tubing that would hold up on your cymbal stand for a decade?

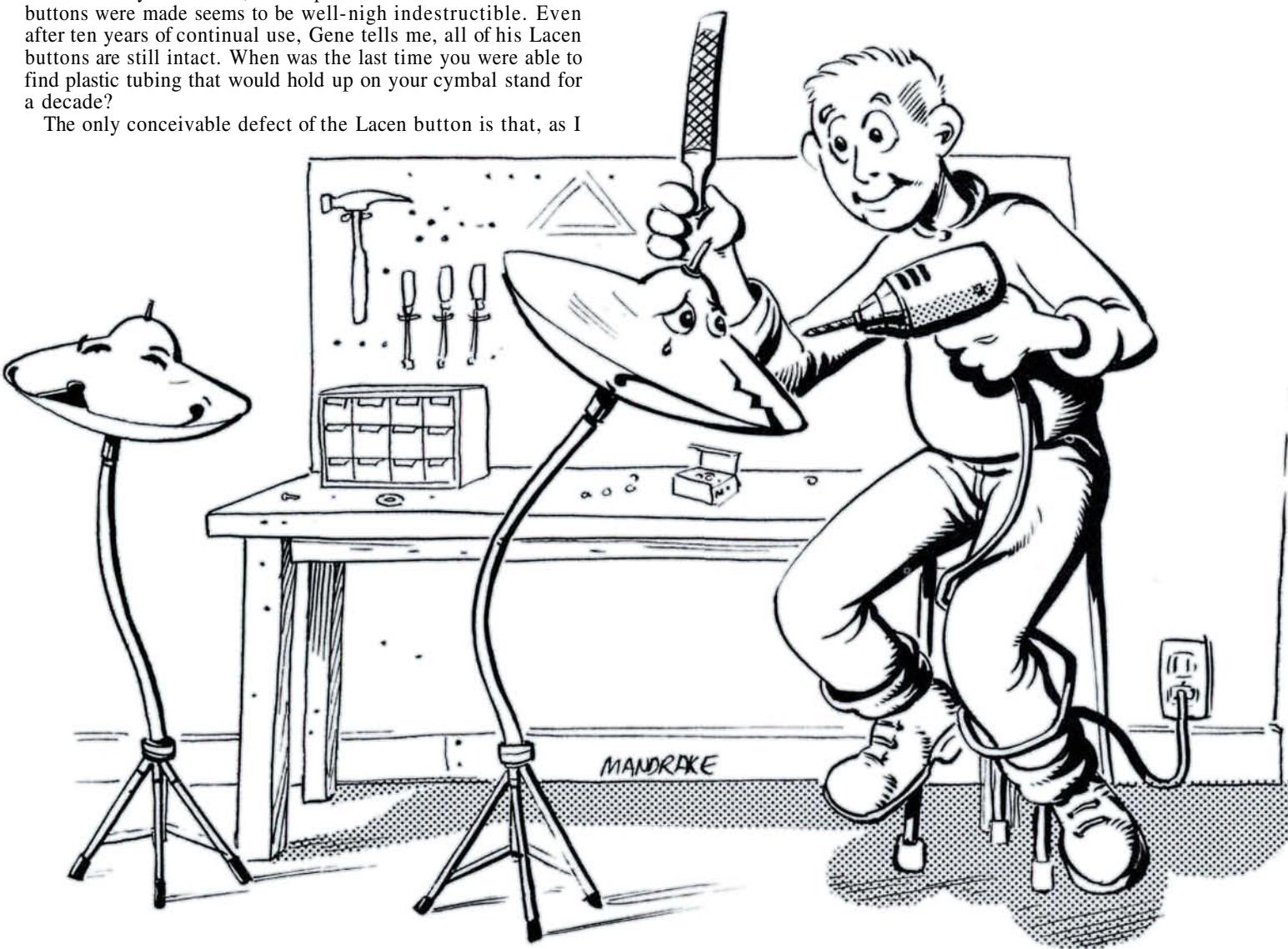
The only conceivable defect of the Lacen button is that, as I

have stated, it is not being manufactured at the present time. (Wouldn't you just know that the perfect product would also turn out to be perfectly unobtainable!) Tama, however, is currently producing a version of the Lacen button that, if not the equal of the original, is surely better than nothing at all. The two principal shortcomings of the Tama button are that the plastic tubing is substantially thinner than that of the Lacen, and the threads are metric, as is the case with all hardware made in Japan. There is nothing much one can do about the former, but a well-equipped shop should, in a matter of minutes, be able to reread the Tama button to accept the terminal bolt on any cymbal stand made in the U.S.

SUSPENDING THE HI-HAT CYMBALS

Rubber washers for suspending the top hi-hat cymbal have recently become available in the marketplace. The reason for the substitution arises from the fact that the felt washers, once they are no longer new, become so condensed when the hi-hat cymbals are brought together with the foot pedal that the sound made by the cymbals is too often more of a *slap* than a *chik*; or if a true *chik* sound is produced by the cymbals, it may be sloppy, muted or dull.

It is, to be sure, always possible to obtain a tighter and better-defined *chik* by clamping the top hi-hat cymbal more firmly between the felt washers. But this is one of those "cures" that is as bad as the disease. If the top hi-hat cymbal is held in place with such excessive pressure, it will result in a *chik* sound of both lowered volume and fewer overtones, thus causing an



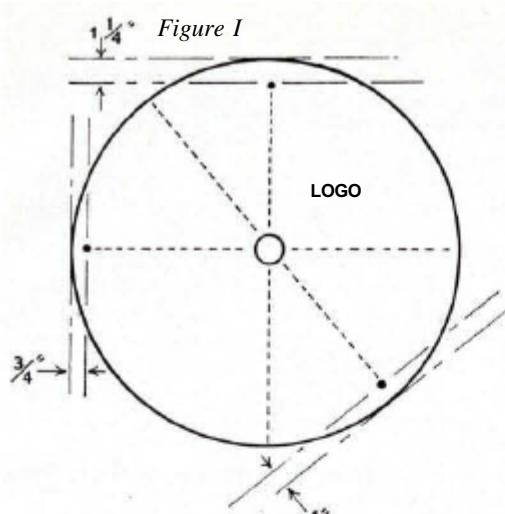


Figure 1 shows suggested positioning of rivets. Each hole should be at a different distance from the edge of the cymbal.

apparent reduction in pitch as well as diminished loudness. What is more, the stick and crash responses of a pair of hi-hat cymbals in which the top member is not allowed to vibrate freely will be intolerably tinny and anemic.

It follows, then, that the way to overcome this problem is to find or develop washers of a material that is sufficiently flexible to allow the top hi-hat cymbal the freedom it must have if it is not to sound stifled, but still rigid enough to avoid the over-compression characteristic of felt washers. Gene Okamoto's idea was to use for this purpose the *bushing* that is part of a skateboard's wheel-and-axle suspension system. And, as I concluded subsequently from haunting an assortment of skateboard stores, that part of a roller skate known as a "cushion" will also serve no less admirably as a replacement for a felt hi-hat washer.

But before you sprint down to the nearest skateboard emporium, there are a few cautionary notes that should be taken into consideration. To begin with, make sure that the bushings or cushions you buy are actually made out of rubber. The vast majority of both, in my experience, have been manufactured from polyurethane, a hard, synthetic material, rather than rubber. Not only will bushings or cushions made of polyurethane probably be too thick to fit on your hi-hat clutch but, worse yet, this material is far too rigid to be appropriate for the application you have in mind. Because there is very little "give" to it, using washers made from polyurethane to suspend your top hi-hat cymbal runs the risk of cracking that cymbal around its center hole. So, in order to help you separate the rubber from the plastic, here are a pair of guidelines for recognizing each: (1) Virtually all of the rubber bushings and cushions I have seen have been black; virtually all of the plastic ones, red, white, yellow, etc. (which doesn't mean, though, that you may not run across a black polyurethane bushing or cushion from time to time). (2) Bushings and cushions of rubber are ordinarily soft enough to be compressed by squeezing with one hand, whereas polyurethane is so hard that it will not yield at all to any manual pressure that I can exert with one hand alone.

While you are out searching for bushings and cushions, you might keep an eye open for used specimens of either in good condition. The reason for this suggestion is that the used bushings or cushions will have been broken-in for you in advance. A small fringe benefit is that the used items will also be cheaper than the new ones; but inasmuch as the latter themselves typically sell at two or three for a dollar, the difference in price is clearly not a matter of significance.

After I had been playing my hi-hat cymbals for several months with rubber bushings rather than felt washers, I happened to notice that there were tiny grains of brass on the inner

Figure 2

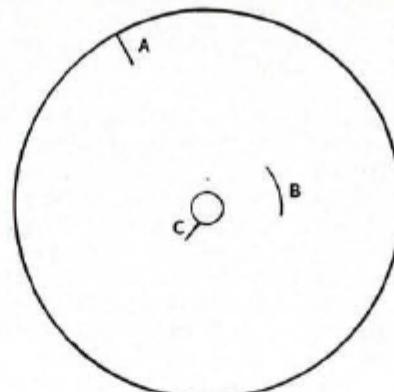


Figure 2 shows (a) crack in outer edge of cymbal, (b) crack in body of cymbal, and (c) crack in interior edge. Figure 3 shows how cracks will look after being drilled and separated.

faces of the bushings where they came into contact with the top cymbal, and correspondingly, the surface of that cymbal had been polished to a high luster in the area immediately adjacent to the center hole. This led me to another discovery: It is necessary to keep the faces of the bushings or cushions well lubricated if one wishes to avoid metal wear on the top hi-hat cymbal. After experimenting with a variety of lubricants for this purpose (WD-40, Vaseline, etc.), none of which proved satisfactory, I finally hit on spraying the rubber pieces with a dry teflon lubricant, TFE, that I ordered from the catalog of the Brookstone Company, Vose Farm Road, Peterborough, N.H. 03458. You may be able to find this or a similar product closer to home, but if not, a check for \$8.30 to Brookstone with a request for catalog number R 2954 will procure a 13.75-ounce can of TFE with admirable dispatch.

As my parting shot, a few words on the correct suspension of the hi-hat cymbals. Do not clamp the top cymbal so tightly that it is unable to rotate smoothly and freely on the hi-hat stand; do not clamp it so loosely that it flops about like a flag in the breeze. The pressure of the clamp should be adjusted so that the cymbal is just able to revolve and to move to and fro in the horizontal plane without encountering any impediment. Additional pressure will inhibit the chik, crash and stick responses of the cymbals; appreciably less pressure will give you a chik sound that lacks definition, strength or reproducibility.

With respect to the bottom hi-hat cymbal, most hi-hat stands come with a fiber washer and a felt washer that are placed (in that order) between the stand's tilter apparatus and the bottom cymbal. The consensus is that one obtains a sharper, better defined and more reproducible chik by removing the felt washer and using the fiber washer alone to support the bottom cymbal.

RIVETING A CYMBAL

In *Savannah Syncopators: African Retentions in the Blues*, Paul Oliver remarks on the African and Afro-American preference for smeared, distorted or otherwise "impure" tones in both vocal and instrumental music. My hunch is that the practice of implanting rivets in cymbals most likely reflects the same African predisposition for a broadened rather than a "pure" tone. As one bit of evidence supporting this hypothesis, note that although cymbals have been in widespread use in Asia and North Africa for centuries—long before they were incorporated into the music of Europe, in fact—riveted cymbals seem to have been employed first by the jazz drummers of the twentieth century. Indeed, such cymbals are still hardly ever heard outside of the jazz environment.

continued on page 41

The Drums of Africa

by Victor A. Schlich

A handful of black Africans, each with a drum under his arm, stood in a circle facing several microphones. As the white-robed missionary started the tape recorders, he dropped his hand. The drummers reacted swiftly. Bent sticks, shaped like hammers, began tapping a beat that sounded almost like human speech.

The tap-tapping increased slowly, then suddenly the beat ceased. Sweat glistened on the drummers as silence swallowed the sound of their drums. It was as if nightfall had suddenly blotted out the sun.

A wizened old man came running down the dusty street. He looked about him anxiously, tears streaming down his face. Then he asked, "Who died? Who died?" Villagers calmed him by explaining that the message he had heard the drums tapping was intended only for a tape recorder.

Africa's "Talking drums" conveyed messages of life and death, wars and weddings between tribes and villages for centuries. They were stilled when modern communications linked all but the most remote villages.

Thirty years ago a group of missionaries in West Africa feared the language of the drums would be lost forever unless it was recorded. Drummers were brought to a central village for one last round of messages carefully tapped out before the microphones and tape recorders.

That did not mark the end of drums in Africa, however. Black Africa has made more extensive use of the drum than any other culture in the world, so it's not surprising that almost 30 of its nations have issued postage stamps bearing pictures of drums, drummers and ceremonies using drums.

Sir Henry M. Stanley, whose search for Dr. David Livingstone is known to every schoolboy, wrote of Africa's talking drums: "The (natives) have not yet adopted electric signals but possess, however, a system of communication quite as effective. Their drums being struck convey language as clear to the initiated as vocal speech."

Although seldom used to send messages today, the drum remains an integral part of African music which involves all social activity—work, recreation, religion, health, life, even death.

For example, those who worship the god Ntoa set aside one week each year for a "Festival of Criticism" in the Brong Ahafo region of Ghana. Criticism of each other is encouraged as an emo-

tional outlet, yet speaking is forbidden. During that week, all communication must be through music.

African music is quite different from Western music. Much of ours is intended for passive enjoyment, for listening. African music is designed for participation. It puts a premium on singing because this allows everyone to take part, whether he be a musician or not.

African music sounds strange to unaccustomed Western ears. Africans are aware of this. In fact, Ashanti tribesmen of West Africa have a saying that refers to someone hearing something which he does not understand. They say, "It's like singing to the white man." For years this was the basis of a private joke played on all visiting British colonial officials.

The Ashanti had a fierce enemy named Adinkra who was hard to defeat, but eventually he was captured. This gave rise to a song, with a spirited drum accompaniment, called "Slowly But Surely We Shall Kill Adinkra."

After they had been subjugated by the British, the Ashanti played this piece every time a crown representative came on an inspection visit. It's not difficult to imagine what was on Ashanti minds as the smiling royal visitor walked about shaking hands with various chiefs while the drummers played "Slowly But Surely We Shall Kill Adinkra."

While it is accurate to say that the drum is basic to African music, you'd be making a serious mistake to believe it to be the only African musical instrument. Africans developed and played many wind and stringed instruments, as well as other percussion instruments.

African drums are capable of reproducing a wide range of sounds. Most are strictly musical, but some drums can also be used to duplicate the sounds of animals and the voice of man. The latter are called talking drums.

There are two types of African drums. One is the slit drum, nothing more than a hollowed out log. The other is a membrane drum. It uses the hides of cattle or other animals pulled tightly over the head of a hollow section of log or a clay vessel.

Slit drums are carefully hollowed out by hand, then a long slit is cut into one side. Changing the thickness of the drum wall varies the sound. The sound of the membrane drum results from the vibration of the hide as it's hit by a stick or hand.

Some slit drums are tiny enough to fit into a man's hand. Others are as much as 10 feet along and up to four feet in diameter. These stand on legs. In order

to use a slit drum for communications, a special code has to be known to the users.

But the true talking drums are the membrane drums. On quiet nights their messages could be heard as much as five miles away. They were frequently used in relays to span great distances rapidly.

The Yoruba tribesmen of Dahomey and Niger were masters at making and using talking drums. They favored a two-headed drum shaped like an hourglass. Hides were stretched across both ends, although only one was used at a time, and tied to each other with thongs.

Their talking drums usually were about 18 inches long and seven inches across the head ends. Under the hands of skilled drummers, they could reproduce all the sounds of human speech, hence their name.

A drummer held this drum under his arm, in the armpit, and used arm pressure exerted on the thongs to momentarily tighten or loosen the membrane, thus changing the sound. The drummer could also vary the sound by striking different sections of the membrane without pressing on the thongs.

A third type of talking drum is the kettle drum favored in the so-called "bend country" of West Africa, around Ghana. Fanti tribesmen, along the coast, and the Ashanti, deep in the cacao forests, were the big users.

Their talking drums usually came in pairs and often were called "husband and wife" drums. The husband drum was larger and produced a deep, booming sound as though a man were talking. The wife drum was smaller and its sound was higher.

Sending messages was slow work, using either the drum pairs or the hourglass drum, but a skilled drummer could send even a very complex message.

Another drum favored by Africans, though for a totally different use, is the friction drum. It is a section of hollow log with a membrane across one end only. A wood stick is attached to the center of the membrane, inside the cylinder. As the drummer rotates the stick it rubs against the membrane.

Hand pressure applied on the outside surface of the membrane varies the sound from the drum. Careful blending of rubbing and pressure produces a sound much like an animal screeching in the wild. Friction drums were often used to imitate roaring lions and screaming leopards, all very realistically.

Drums were also thought to have other powers than talking. They were supposed to be able to terrify enemies, ward



off evil spirits, stave off death, storms and drought. They were credited with the ability to bring good weather, fruitful harvests and help cure the sick. One treatment for an ear problem was to play a drum close to a patient's head.

Interestingly, James Blades wrote of African drums in his history of percussion instruments: "No indigenous instrument remains as widespread or as greatly used. It has survived the influence of Western music and retains its dignified and unique position in contemporary life."

In the Africa of old, drums, especially royal drums, were restricted in use. They were stored in a private courtyard or hut. East Africans considered this spot holy. An animal entering it became taboo. Fugitives and fleeing slaves who entered were granted sanctuary from pursuers. A condemned man able to elude execution and make his way to such a spot was forever safe, living out the rest of his life as a servant of the drums.

Drum makers were men of great importance in every community, revered as much for their skill with the adze, ax and iron chisel, as for their artistry in creating such a musical instrument. It was an art often passed down from father to son.

Since drums played such an important role in African life, the drummer general-

continued on page 74

Illustration at right shows the "husband and wife" drums favored in Ghana. Lower-right illustration shows the hourglass-shaped talking drums. Photo at lower left shows a stamp depicting a large drum from Chad, which is played sitting down. The small hourglass-like figure is a padded seat for the drummer. A hide thong is used to sling the drum over the shoulder when carrying it from one place to another.

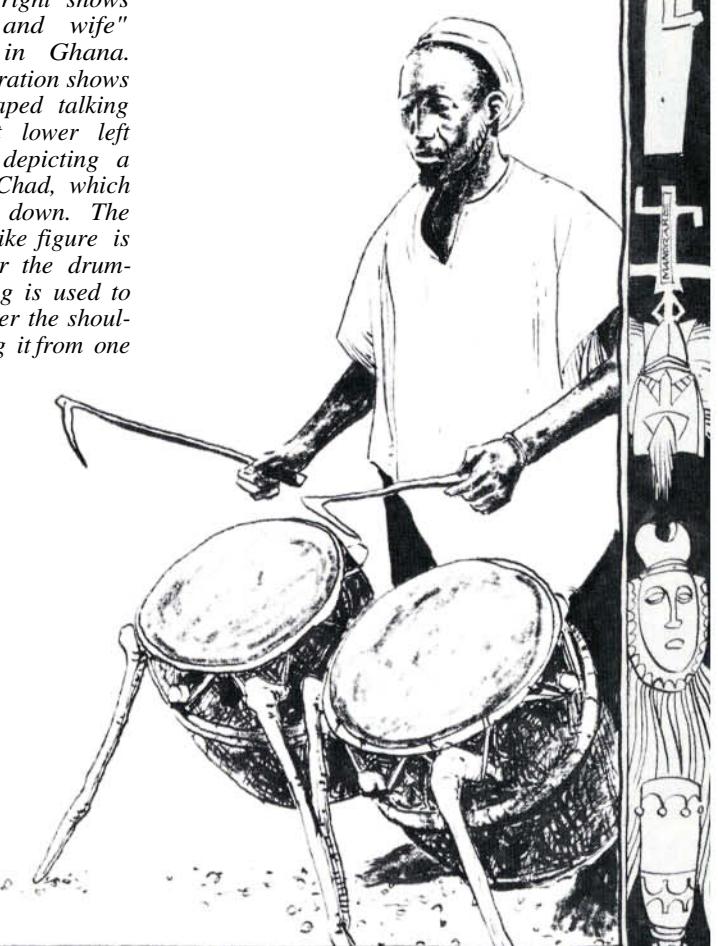


Photo by Victor Schlich



Casey Scheuerell: With Feeling

by Robert Carr

Casey Scheuerell is the high-powered drummer who is best known us the driving force behind Jean-Luc Ponty's eclectic violin, on such albums as Cosmic Messenger, Jean-Luc Ponty Live, and A Taste For Passion. He spent two years with Gino Vanelli (Pauper In Paradise album) and has appeared in concert with both artists in Japan, Europe, and North America.

RC: How did you get involved with music?

CS: It started when I was ten years old, and I guess the Beatles were my first real influence. I heard their music and it really drew me in. I had a couple of lessons on piano before that, but there was no piano in the house to practice on. So it was kind of hard to get into really studying music, but when I was ten, I started to take drum lessons. It was an inexpensive instrument to learn, because all you needed was a set of drum sticks. My father was really supportive. He took me to see a lot of local bands, and when I was 13, he took me to a Who concert to see Keith Moon.

RC: Were you really locked into the English music? Is that all you wanted to play?

CS: Actually, I just wanted to play—all kinds of music. The first lessons I took were playing supposedly orchestra music. It was actually just a bunch of kids playing together, but it was as interesting to me as playing any kind of rock-and-roll music. I just enjoyed figuring out how to play music and make it happen. I felt I wanted to play jazz, or rock, or big-band, or anything that I could get my hands on.

RC: You played with Gino Vanelli, who's basically a commercial pop music artist, and you've spent quite a bit of time playing with Jean-Luc Ponty, who's more avante-garde or jazz-rock. They seem like opposite ends of the spectrum. Are there similarities between the two groups that you can relate to that made you feel comfortable playing with both of those artists?

CS: They are different, but from a drumming standpoint, there are similarities. When I worked with Gino, we were doing what I don't really want to call fusion, but it was a kind of high-powered

drumming. Jean-Luc required basically the same thing, even though the overall format of the music was different. Gino's music called for a lot of thought in the arrangement.

RC: You needed a lot of concentration?

CS: Yes, we didn't really stretch; nobody really took a lot of solos. If there were solos, they were only 24 bars at the most and that's the only place you really got a chance to open up. You never got a chance to develop a hypnotic thing like you would with Ponty. There we'd play on a groove for 10 minutes and people would take turns soloing. There was no definite time limit to any solo. It was just when the soloist felt he had stated what he wanted to say that it would go on to the next soloist. Jean-Luc's music was hard in different ways. With Gino's music you'd often have rhythmic figures that were very tricky to play—not your common figures. The arrangements were everything. With Ponty's music, there were sections that were worked out—like the beginning of the tune and the end of the tune—and then extended sections that were geared basically towards improvisation. Maybe the entire introduction would be a complete compositional part in itself, where there wouldn't be much improv at all, and then the next section may have the head and the ending worked out, and the center would be all improvisation. One of his big things was always to give the musicians that freedom to play at some point. With Gino, since everything was worked out, it was more a matter of trying to keep the music fresh every night within that framework.

RC: Were all of your parts worked out, right down to the notes and the exact rhythm patterns?

CS: No, not that much. It was more dealing with form. The form was all worked out. Let's say you play 12 bars and you knew a fill was coming up. You'd know what the rhythmic figure was that you'd have to play around, but as far as the notes that you play, that was up to you. You wouldn't play the same fill every night, but the overall figure that you'd play would have to fit in with the rest of the orchestra.

RC: Since everything was fairly well

worked out with Vanelli, do you feel that led to more of a consistency from night to night in terms of quality of music you played?

CS: Really, neither gig left that much to chance. With Jean-Luc, there was enough composition, enough arranged parts to be sure they would get over in concert. Neither one of the gigs left that much to improvisation where you wouldn't be sure whether the band would catch on that night or not.

RC: How much freedom did you have when the arrangements were being made? Were either or both of the artists open to creative input from the individual musicians?

"YOU HAVE TO FEEL SOMETHING. YOU CAN'T JUST PLAY THE TUNE OR IT WILL ALWAYS SOUND LIKE IT'S MECHANICAL. IT'S IMPORTANT TO SUM UP YOUR EMOTIONS."

CS: There was actually a great degree of freedom. Both artists would want specific things at particular times, but for the bulk of the music, there has to be a give and take between the artist up front, the arranger, and the musician playing the music. There have to be ideas coming from all of those involved. There has to be a balance. Gino never had anything written out. He would just show us the arrangements at the piano, and then we'd work the arrangements out from that.

RC: So everybody was there when the arrangements were being done?

CS: That's right. Everybody had a voice in putting the specific song together in terms of the arrangement.

RC: Was working with Jean-Luc a similar situation?

CS: With Jean-Luc, it was a little bit different in the sense that he would write out all the arrangements. From there, he would say many times, "Well, let's forget that part. Let me hear one of your ideas. Let's see what you can come up with." But on the whole, the drum parts were very open. He didn't really write out "play this on your kit." With him, I

would say there was a little bit less input from the whole band.

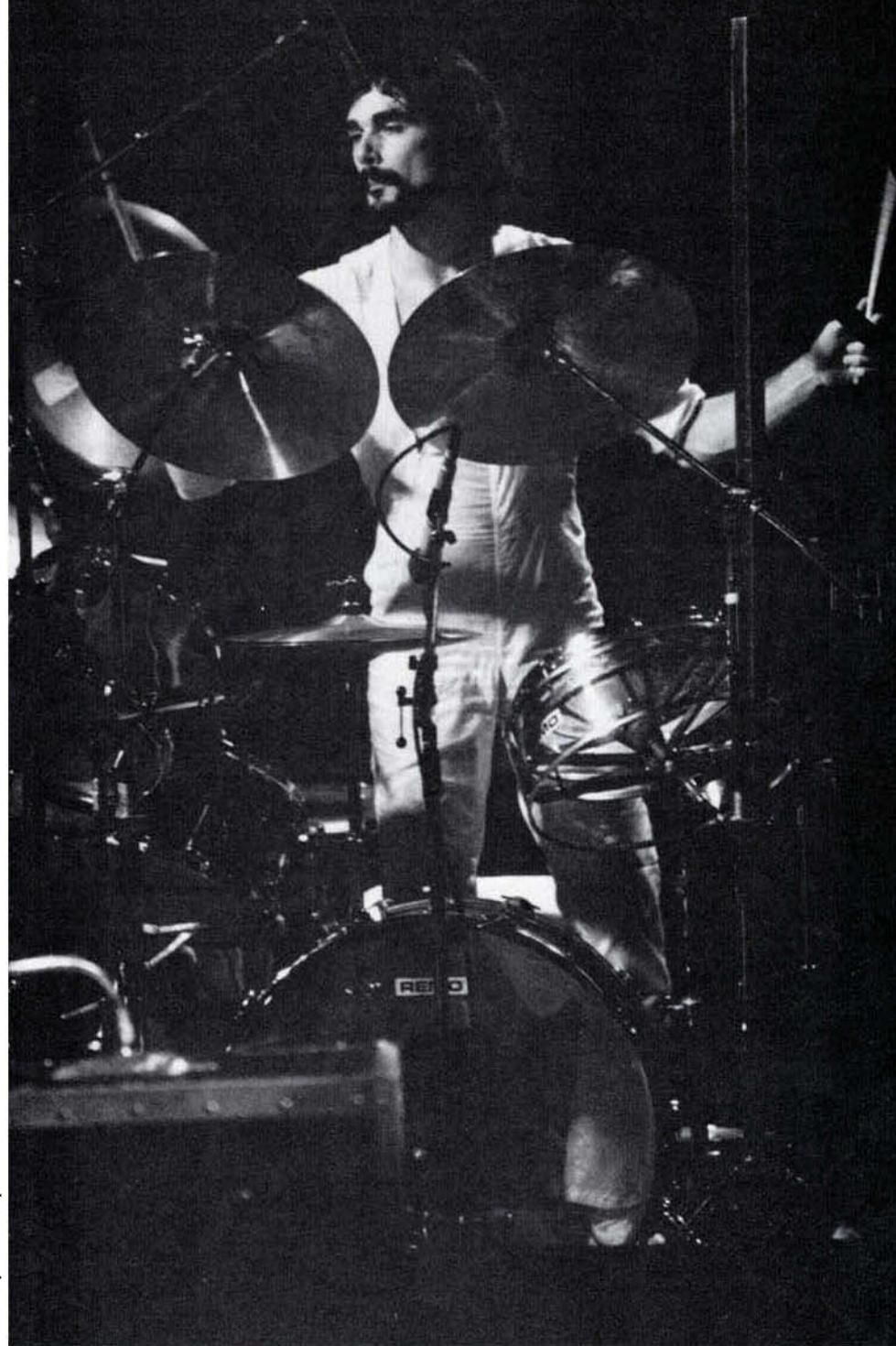
RC: Working in both of those situations must have required a high level of concentration.

CS: Oh, of course. Many younger players don't realize how much concentration is needed to work in a real professional situation. The key, I think, to working with any people in music, is to get one idea and work with it, instead of jumping around to a whole bunch of different ideas and not really remembering any of them. Let's say Jean-Luc comes in with a new tune and says, "Okay, this is what the groove is." Then, after playing it for a little while, you find that you can change a couple of accents here, and maybe the bass player finds that there's a few notes that he can change over there. Each of the changes is very simple, but soon the whole song takes on a different character, and the groove might change. Now all the musicians have to remember all the changes. Those changes can go on for a couple of hours as a tune is being shaped and formed. Your concentration has to be developed to remember those changes. And then at the end of the session, you can sit down with a tape recorder and record the tune as you finally developed it. That way, you're able to remember it the next day, or you're able to work on it that night when you get home. Concentration is really a matter of being able to remember the form of the tune. That way you know where certain figures are to be played and where the A section might lead to the B section so that you know when you are supposed to change the feel and when it's supposed to stay the same.

RC: How involved do you get in the emotional content of the song? For example, an actor, when he plays a particular scene, will think of some thought that will evoke a feeling in him which will, in turn, inspire him to play the scene more realistically. So he will react in the scene, rather than act. Do you feel that applies to music?

CS: It's funny you should ask that, because I was just talking to some friends a few days ago about the exact same thing. That happens to me a lot. In fact, one time when I was in the studio, I was very bummed out about a certain situation in my life. When it came time to play, I was having a hard time getting into the feeling of the song, because of what was on my mind. Then it dawned on me, "Here's a perfect means of expressing myself." I took what I was feeling and put it into the ballad. Even though I wasn't feeling exactly what the ballad was saying, the emotion was related and it worked great. To manipulate those kinds of emotions in a live situation is what I am striving for. You have to feel something. You can't

Photo by Tom Copi



just play the tune or it will always sound like it's mechanical. It's important to sum up your emotions.

RC: Is there really that time though, in a live situation to be able to program yourself, so to speak, between each song?

CS: When you're getting into playing a concert set, you realize that there is a flow to the set. Overall, the whole concert runs into really being almost like one song.

RC: Instead of being a concept album, it's a concept concert?

CS: Right! Once a song starts, I get into a particular feeling. When that song ends

and it goes into the next song, it's very related. When one tune ends and the next tune starts, I can relate the two together. While I'm actually playing, there's really not much thought about the emotion. Maybe during the day, I'll see something I really like that will affect me in a certain way and I'll sort of subconsciously think, "Well, I'll let that come out later while I'm playing." You're just reacting to the music and whatever's in your subconscious, comes out.

RC: So while you're playing, everything that you're doing is just reacting. You're

not thinking about anything that's technical. It's all feeling once you get behind that kit?

CS: Yes, it is all feeling. Once the tunes and arrangements are all worked out, there are parts that have to be played the way they've been worked out in order to make the tune sound the way everybody knows it. As those become automatic—since you've played the song so many times—it's like using your name, or language. Really, all you think about is just the idea you're trying to express.

RC: How much technical training have you had in terms of school and teachers?

CS: Well, I studied with Alan Dawson at Berklee in Boston for about nine months, and he was very inspirational. He made me very aware of form.

RC: Are you speaking of contemporary song form, or classical song form?

"IF YOU PRACTICE TECHNIQUE ALL DAY, AND THEN PLAY THAT NIGHT WHILE YOU'RE THINKING ABOUT THE TECHNIQUE YOU'VE BEEN PLAYING ALL DAY—IT'S GOING TO GET IN YOUR WAY . . . I DON'T THINK ANY AMOUNT OF TRAINING WILL HURT, AS LONG AS YOU KEEP IN TOUCH WITH THE ESSENCE OF WHY YOU'RE PLAYING."

CS: More of contemporary jazz song form—A A B A, A B A B, etc.—but primarily to become aware of form. Once you learn contemporary form, it's easy to absorb any other types of form, like classical forms. He got me into looking at a piece of music as a whole. It's not individual parts.

RC: So you always have to keep an overview of the song that you're working on?

CS: Exactly. I got the chance to study with Allarakha Kahn, the great player from India. To me, the man is amazing. He plays with a fire that someone just starting out would have. He does everything with an energy that shows you he's totally engrossed in the drums. I visited him one evening for dinner and all during the meal, he did nothing but sing rhythms to me.

RC: Is there any other technical training that you had?

CS: When I was growing up back in Madison, Wisconsin, Jim Lattimer was my percussion ensemble teacher at the University of Wisconsin. Even though he didn't teach technical per se, he was excellent in evoking the spirit of a piece and showing you what spirit is all about.

RC: You mean pouring your emotion into the music?

CS: Yeah, letting the feel of the piece be the important thing. Just before he would conduct a piece for the ensemble, he would always say, "Percussion, sing." He had a way of getting all of us absorbed in the music before we even played the first note. Most of the techni-

cal training, as far as learning the right hand does *this* and the left hand does *that*, has been self-taught, primarily by watching other drummers and listening to records.

RC: Do you feel that putting too much emphasis on technique can actually be detrimental to your playing?

CS: Oh, yeah. If you practice technique all day, and then play that night while you're thinking about the technique you've been playing all day, it's going to get in your way. But if you practice certain techniques and think about how to apply them in musical ways, you find technique is only a means to express yourself. So as soon as you're doing technique for technique's sake, it's in your way. I don't think any amount of training will hurt, as long as you keep in touch with the essence of why you're playing.

RC: Do you still practice very much?

CS: I still practice as much as I can every day.

RC: What do you do when you practice?

CS: Some days I practice reading. Maybe I'll have a page of rhythms and try to figure out as many ways as I can to play those rhythms. You know, backwards, forwards. Say you have a dotted quarter-note, eighth-note pattern. I'll try to fill in sixteenth notes and thirty-second notes between them in as many different ways as I can, using as many different sticking patterns or as many combinations of feet and hand coordination that I possibly can. You can make exercises out of just about anything. Sometimes I'll just sit down and solo, and let anything I think of come through. I always try and pick up different approaches to the drums whenever I can.

RC: How often do you practice, and how long do you practice each day?

CS: Sometimes an hour and a half, sometimes six or seven hours a day. It all depends. I go in cycles. Sometimes I can practice a whole lot every day; other times I'll be gigging a lot and won't practice at all.

RC: Do you usually practice on the set, or with pads?

CS: I don't use pads very much.

RC: Don't you feel it's useful?

CS: Well, I will play on something else if drums aren't available. I'll play on a pad, a chair, a table, pots and pans, anything that's available. Primarily, I like to practice on drums. You know, you have to keep in touch with your instruments.

Touch is a harder thing to keep up while you're on the road with a band, because most of them are pretty high volume all the time and it's very easy to lose touch with playing softly.

RC: Do you feel you lose a lot of subtlety in your playing when you're on the road?

CS: I found that I was, but I don't think you have to. I'm finding out now that you can probably hold on to that touch as long as you work on the right things. For a while I was just into playing real heavy, with heavy sticks and playing very strong. It was beneficial to a point. Now I'm into using the full dynamic range playing intensely, but quietly.

RC: What kind of set do you have?

CS: Sonor drums. I use those in concert. I've been playing Sonor for about two and a half years. I was turned on to them through a friend of mine, Steve Smith, who's with Journey. They are a very well-built drum. I'm endorsed by them, but our relationship is very shaky. They don't offer much in the way of support for their artists. I just play the drums because I like them. I play mostly Zildjian cymbals. They're great cymbals, especially when they age. They're pretty pingy in the beginning, but after they're played a little bit, they take on a character that's very unique to each cymbal.

RC: Do you mean after a year or so?

CS: They just have to be played for awhile. Some cymbals change very fast, and some take a little longer. Eventually, they get a nice, mellow sound. I like a lot of stick sound on the cymbal and an older cymbal will give you a lot of that stick sound.

RC: What kind of sticks and heads do you use?

CS: The sticks vary. If I'm playing very loud, I'll pull out a very heavy stick—about 2B for that louder type of playing—and I avoid breaking sticks. I prefer playing with a lot lighter stick. Occasionally on a live date, you need heavier sticks but I usually use the thin ones.

RC: Have you customized your set at all?

CS: The only customizing is the hardware. It's a combination of many different kinds. All the rest is very standard.

RC: What size drums do you have?

CS: Right now I'm using mounted toms which are 8 x 9, 10 x 9, and 12 x 9, and a 16 x 16 floor tom with a 22" kick. The snare drum is about a 7" and it's made out of wood. I prefer the wood sound over the metal. I used to use a lot larger drum, but I've gone to the smaller size because you can tune them looser and get a higher pitch. You get a tubbier type of sound but still stay in a nice audible range. It seems that drums tuned real low don't melodically travel through the room very well. Even in the studio they don't sound good to me. The smaller

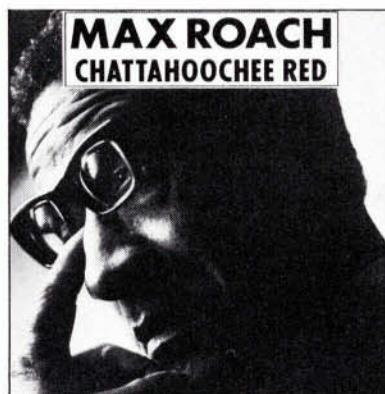
continued on page 75



THE ROLE OF THE DRUM.

The master drummer is more than a musician
Through the body, he touches the mind and keeps
society in touch with its own heart. Max Roach, from
Bebop, to Free Jazz to the African roots, has shown us
the thread that weaves together all music, all society
Now again, back in a more melodic jazz idiom. Max
stirs up something that is a little more than music,

Max Roach. "Chattahoochee Red."
On Columbia Records and Tapes.



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ROCK PERSPECTIVES

Modular Rock

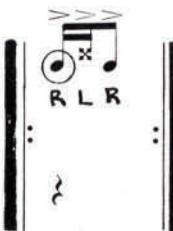
by David Garibaldi

The score is organized into 30 numbered modules, each representing a different hand/foot combination. The modules are as follows:

- (1) H.H. (Hand Drum)
- (2) H.H. w/L.F. (Hand Drum with Low Frequency)
- (3) S.D. (Snare Drum)
- (4) B.D. (Bass Drum)
- (5) H.H. w/L.F.
- (6) S.D.
- (7) B.D.
- (8) H.H. w/L.F.
- (9) S.D.
- (10) B.D.
- (11) H.H. w/L.F.
- (12) S.D.
- (13) B.D.
- (14) H.H. w/L.F.
- (15) S.D.
- (16) B.D.
- (17) H.H. w/L.F.
- (18) S.D.
- (19) B.D.
- (20) H.H. w/L.F.
- (21) S.D.
- (22) B.D.
- (23) H.H. w/L.F.
- (24) S.D.
- (25) B.D.
- (26) H.H. w/L.F.
- (27) S.D.
- (28) B.D.
- (29) H.H. w/L.F.
- (30) S.D.

*Accents and notes in parentheses are optional.

"Depending on what precedes this, the sticking may be:



The practicality of this study will depend on you. What is presented here are hand/foot combinations in modular form. Keep in mind that these exercises are designed to (1) help you build technical facility and (2) enlarge your thinking so you can develop stylistically. Any of these modules can be put together to form time patterns in quarter note and eighth note meters.

Key:	= H.H.	= H.H. w/L.F.
	= S.D.	= T.T.
	= B.D.	

Sequence of strokes: (14) H.H. w/L.F. (30) S.D. (26) B.D. (14) H.H. w/L.F. (30) S.D. (26) B.D.

(Drop the double bars and repeat marks separating the patterns and you've got one bar of 4/4 time.)

T.T.S.D. || >>> >>> >>> >>> >>>

B.D. : 4 | > > > > > > :

(Do the same again and you've got one bar of 5/8 time.)

S.D. (24) >>> (16) > (25) >> >

H.H. w/L.F.
B.D. : > > > > > > :

: 5 | > > > > > > :

. . . Or, these may be played individually as coordination exercises . . .

(19) >>> >>>

H.H. : > > > > > > :

S.D. : > > > > > > :

B.D. : > > > > > > :

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[A] Substitute T.T. for B.D. whenever B.D. is written as an eighth-note or sixteenth-note. Do this in all exercises except 7, 8, 27, and 30.

[B] Play quarter note B.D., then substitute H.H. w/L.F. for B.D. whenever B.D. is written as a sixteenth-note.

[C] Same as B except any B.D. written as an eighth-note, substitute T.T. Metronome markings should vary—slow, medium, and fast tempos.

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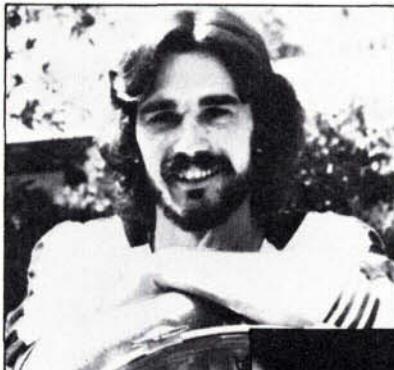


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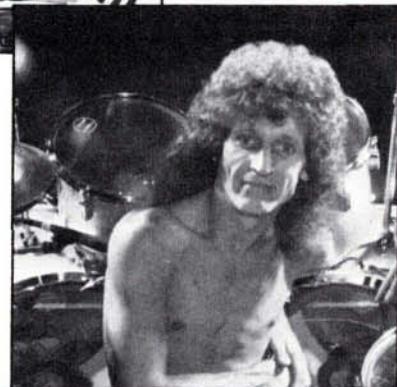
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Van der Wyk continued from page 19

most drummers realize that there's a lot more that they could be doing, especially after listening to the great tabla masters and listening to African music. In terms of phonetic notation, we overlook the fact that almost every musician learns solfeggio, which is certainly phonetic. That's one reason why I feel that I'm presenting basic skills that people really need to have in order to be well-rounded and creative percussionists.

FK: In addition to the demands on your time from playing, you seem to be constantly busy teaching. Perhaps you could comment on that.

JV: I teach at a small conservatory-like school in San Francisco and at Holy Names College. Most of my teaching is done in my studio at home or at a nearby music store. There's a limit to how many people you can take on and not go crazy, because the demands of teaching are something else. If you're teaching with a feeling of responsibility, it's almost a parent relationship, and it draws on you. So I feel I can handle about 30, but I think the ideal is maybe 15 or 20.

Right now I have two students that are 3, and I don't know what this will lead into. I took them on with the acknowledgment that I hadn't had any experience dealing with that age; and, of course, we've both been learning. My wife is a Suzuki violin instructor and I've been influenced by that. They come here for their violin lessons and they see the drums. Some of them say, "Well, gee, I'd rather learn the drums." And that's sort of how that has happened.

With real young children, what happens very often is they'll study for a while and then they'll quit. But very often, they'll come back one or two years later, having realized, "Hey, I want to do this." And then they'll go into it with a lot of fervor. So there's some value in studying at an early age. It's very tricky and it takes a great deal of patience. They really haven't learned to walk at three, but if they continue, they will have a fantastic advantage. We work with just basic rhythmic concepts. You can forget about teaching them the right way to hold the sticks; their fingers really aren't ready for it. But you can work on concepts of alternation and hearing music phrases, that kind of thing.

FK: What do your students want to study?

JV: I get set drummers and I get those who want to be classical musicians and those who aren't certain. Oddly enough, I feel it necessary to teach both groups the same way. I teach all classical musicians from the drum set, unless they oppose it vehemently.

FK: Why do you do that?

JV: First of all, whether you're using your foot or not, the implication is

there—you've got to play against it. And second of all, I can't understand anybody who wants to play music not wanting to be able to use all of his limbs to produce something. Most of the classical musicians feel that way. And of course today, if you get into a symphony orchestra and you're good on set drums, you can be very valuable to them, because the set is becoming more and more a part of contemporary symphonic music. Not too much at this point, but it's happening; and certainly in the pop concerts, set drummers are needed.

FK: My concept of a symphonic percussionist was someone who wasn't as likely to feel at home at a set of drums as he would at the tympani or a xylophone.

JV: What you're at home with depends on what you happen to be on top of at the moment. In the life-span of a percussionist, you've got a lot of instruments to learn, and also you've got a lot of instruments that you may be called upon to play. In the casual classical world, you tend to be type-cast for different periods of time. You may be called upon to play vibraphone, and people say, "Yeah, he's a vibraphone player." And then suddenly someone sees you play tympani: "Oh, hey, he's a tympani player." So you're best at what you're playing the most of at the moment, no question about that. The rest is personal variances or what you put your developing energies into.

I didn't get to the other side of the coin with students. I feel that somebody who's going to play a drum set should learn how to read music. I put the youngsters into ensemble groups, where they read what is basically classical music. Learning to read music is learning to communicate, because that's the basic communication musicians have going now. And learning to play together is what music is all about. You can't do that much in a private lesson, although I use the piano a lot so at least they get the feeling they're keeping the beat with somebody else.

FK: What prompted you to write the *ChoomBoonk* books that are in preparation now, the ones that deal with rudimental drumming?

JV: I write with a concern for a need, and I find that in all of my students, there's a point where they've got to develop chops. At the point where their hands are strong enough to grip a pair of 2B sticks and really mean business with them, and you can trust them to use the proper grip no matter how difficult the music is, then we get into rudimental work. The virtue of rudimental music is that it's mostly sixteenth-notes; it's always going, there's always involvement and it's raw technique. There are some

continued on page 38



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The Music of the Drums—Part 3



Photo by Giuseppe Pino

by Barry Altschul

This article will cover two related ideas: How to make the study of drum method books *musically* more useful, and some technical exercises that can be used to aid this development. There are many different approaches in developing drum technique. Developing your hands, feet, and reading ability is hard work and often boring. However, these skills are becoming more and more a necessity for today's drummer. There *are* ways to make your practice more exciting!

Many drummers get bored with drum method books because they're not learning how to play a drum chart in a live playing situation. Knowing the note values is only a part of chart interpretation. You must learn to flow with the chart. You must read a few bars ahead of where the band is, in order to set up figures. You should *not* stop to mentally go over a reading mistake. That hesitation causes a lag in the flow while the rest of the band is still playing! You must be creative and play the chart with feeling. Most drum method books do not teach this skill, but here's how you can use the books to teach yourself!

First, play the books as written. Learn the note values and how to play them. Then play the exercises in the book, playing your bass drum on all the rests, or designate *part* of what's written to your bass drum. If you have an eighth-note rest in a sixteenth-note exercise, then play your B.D. twice. Next, play the exercises as if you're playing in a band. Play the written exercise with your left hand. Keep *time* on your ride cymbal with your right hand. Play the hi-hat on beats 2 and 4. Play the bass drum on all rests. After you feel comfortable, practice the exercises along with records. You will find that your playing will fit (with slight adjustments) any record, and any style of music, or you can interpret the exercise as if it were a drum solo. Your reading flow will develop by practicing this way, and the time spent with method books will have more meaning. It will be applicable to a live playing situation. Remember, if you make a mistake in your reading, make it LOUD! Make it with conviction and the same intensity and swing you normally play with. This way, the mistake will not affect the flow of the band.

In order for you to play charts in a swinging, relaxed, and creative way, your hands and feet must be at a certain level of technical proficiency and coordination for them to respond the way you want them to. This is an ongoing and often tedious process that combines your musical/drumming concept, the mental process of developing coordination, and the physical process of stretching and developing muscles and reflexes. Here are several exercises I've found to be helpful in developing technical proficiency.

Play a roll (single, double, or press). Play the rolls for long

periods of time, alternating between all three. Practice at all different dynamic levels and tempos. Play on your practice pad or drum. Try playing a double-stroke roll on a pillow! You can also try to play a roll on a suspended piece of paper without breaking through it. This helps develop control. Playing a fast single-stroke roll around the drumset is also a good exercise. Count in eighth notes (1 and 2 and 3 and 4 and). Before switching drums, rest on each drum for two whole beats (1 and 2 and). Use different combinations of getting from drum to drum without falling into a set pattern.

Here's another good hand exercise using a wrist stroke: On a surface that has little or no rebound (such as a pillow), hold your sticks over the surface and strike it once. Snap your wrist back as quickly as possible after your stroke. Bring it back to a full-cocked position with your stick bead pointing towards your shoulder as much as possible. This snapping action is similar to snapping a bullwhip.

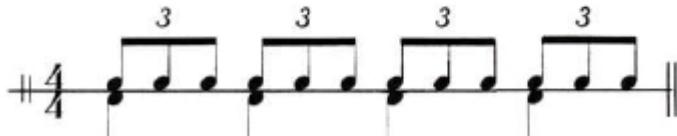
Practice the following exercises at a moderate tempo. Play one stroke for each beat. Exercise E will be played with a three-beat feel.

- | | |
|-------------------------|-------------|
| A). Right hand | - 5 minutes |
| B). Left hand | - 5 minutes |
| C). RLRL | - 5 minutes |
| D). RRLL RLLL | - 5 minutes |
| E). RRR LLL RRR LLL | - 5 minutes |
| F). RRRR LLLL RRRR LLLL | - 5 minutes |

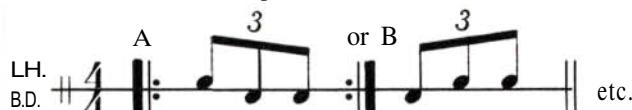
These exercises should be practiced at the beginning or the very end of your practice session for maximum results. To make them more exciting and interesting, you can practice while listening to music. Keep the exercises in time to the music. These can also be practiced while you're watching TV.

Another exercise is to fill a page with straight 32nd or 16th notes, write in your own accents and play the page. Or, you can write out your own two-bar, four-bar, or eight-bar phrases, and then split them up. For example, you might choose to play two bars of time and two bars of drum solo.

To help your coordination and sense of polyrhythms, take the triplet figure:



Play all the combinations of the triplet between your left hand and the B.D. For example:



Next, add the ride cymbal with your right hand, and beats two and four on the hi-hat. The polyrhythmic aspect of this exercise is the playing of 3 or 6 against a 4/4 time signature.

Also, you can take the singles, double-stroke rolls, and the paradiddle and play them in 4/4, switching back and forth from one to the other, making them sound alike. Change these three rudiments into triplets and repeat the exercise. This is good practice for your polyrhythmic sense and control.

These exercises can be used for foot development also. All rolls can be played between your left hand and your right foot. So may all rudiments, drum books, and original ideas. They can even be played with feet *only* for double bass drum technique. Play the cymbal beat with your right hand while you're practicing this. The 30 minute wrist exercise mentioned earlier can also be used as a foot exercise.

Make up your own exercises using your own personal concepts. This will help develop your individuality as a drummer. Be careful not to overstrain your hand and foot muscles. Pain is good to a degree, but don't overdo it! Build up your hands and feet slowly and diligently.

As I mentioned in a previous *Modern Drummer* article, technique is only a *tool* in helping you play music. It is *not* the final achievement. Technique should be developed for *your* concept. If you *hear* more than you can *play*, then that will stimulate you to develop new techniques to play what you hear and feel. *Technique for technique's sake is not musical*. Being more musical, and more aware and creative musicians is something we are all striving for.

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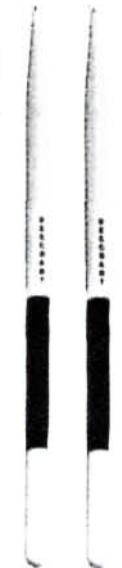
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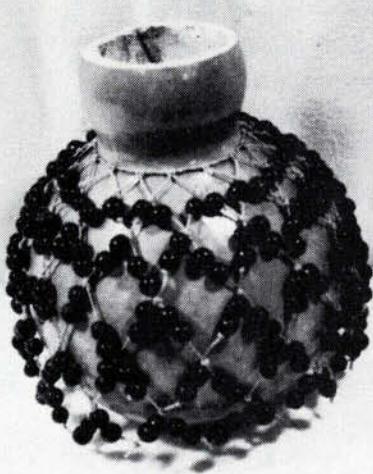
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Van der Wyk continued from page 35

moments of it that are also very beautiful.

I can see learning to play without learning rudimental concepts, but I think that for developing strength and technique, rudiments are necessary. It's an area of drumming that everyone should be aware of, because it's a beautiful part of our heritage. I'm working with excerpts from the rudimental books with my students now, and I use one word to represent a right flam, another word to represent a left flam, and of course the other *ChoomBoonk* words that represent a left stick and a right stick. If you've ever tried to teach someone how to play a flam paradiddle or a flam accent, you get an idea of how this approach can save a lot of time, both the teacher's and the student's.

FK: I know what you mean. I think that the most difficult section in the *Stone Stick Control* book is that on flams, and that's simply because of the notational problems.

JV: In that generation, you could write a textbook without concerning yourself with how easy it was to use the textbook: the burden was on the student. Today, a good teaching book has to have everything step by step; the very smallest little step must be accounted for or the student says, "What do I do now?" I don't know why it must be that way. There could be a good reason for it, I really don't know. But the fact is that books have to be that way or it's very difficult to work with them. So that's what I try to achieve in my books.

An interesting thing came up with the words. I found that two of the words that I'm using in the rudimental *ChoomBoonk* have already been used for a couple of centuries in Switzerland in their phonetic notation. I didn't know this.

FK: Do the Swiss have a system of phonetic percussion instruction?

JV: Yes, they have a phonetic system for rudiments, as the Scotch do. I understand they have schools to turn out these Scotch pipe drummers. You hear all this drum talk.

FK: To change the subject, I'd like to ask you about this contraption sitting off to the side and mounted on a bass drum, [see photo, page 19]

JV: It's a glissando attachment that fits on a bass drum. The glissando is achieved by a steel roller rolling back and forth against the head, and it is controlled by a pedal that the drummer's right foot operates while playing the bass drum pedal.

If you've ever listened to tablas, you've heard this constant conversation of the drum played by the left hand of the player which is all inflections in pitch,

going up and down. When I was trying to transcribe tabla parts to the drum set, one thing that occurred to me was that we can't get that on set. I put something together using a broken bass-drum pedal and a few other things and discovered that it worked. And then I really got down with my brother designing one that would *really* work and getting a patent on it. So far, I haven't carried it much further than that. Just for fun, I like to go through my *ChoomBoonk* exercises, and whenever there's a bass drum part, I wiggle that pedal and get this wavering effect. I think it adds more interest to it. As to what its usefulness is to the working drummer, that's their own individual matter to decide on. Anything can be incorporated into a drum set. It's not what's in the drum set but how it's used, in the end.

FK: When do you anticipate that we'll be able to go down to our neighborhood drum store and buy one of these devices?

JV: I can't predict that now; I know it won't be very soon. It needs a little more refinement before I'm going to market it.

FK: What about incorporating it into a symphonic setting?

JV: Well, the principle can be used on any drum. It can be used as a stationary kind of tuning device—you turn a knob and it changes the pitch by means of pressure being applied to the head. That's what the patent includes and I've been meaning to come out with that type of attachment. It's definitely being planned in my head, but it hasn't happened yet.

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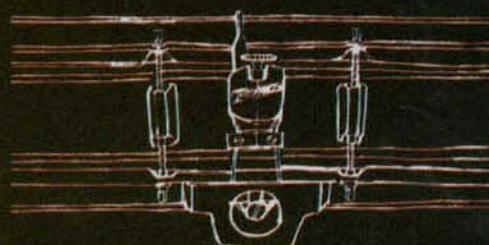
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The Making of a Demo Tape



by Roberta Petaccia

Being able to record and send out a demo tape of your playing is the best way to get noticed by influential people in the music business. That is, of course, if you lack wide public exposure such as recorded material, T.V., radio broadcasts and concert touring. Let's analyze the different steps involved in the making of a demo tape.

Choice Of Material

The music you choose should be original material, or at least non-original material re-arranged throughout, to show your inventiveness, musicianship, originality and interpretation of brand-new music. This way, the listener won't be able to compare your playing to something that has already been recorded. The tunes should include every possible idiom and aspect of your drumming: funk, big-band (swing, rock), be-bop, fusion, Latin, pop, soloing, 12/8 Latin-funk, odd time, etc. If you are not that versatile a player, make sure to choose tunes that will expose the best side of your drumming.

Choice Of Players

For your tape to come across, you will have to exhibit a high level of musicianship and top-quality technical abilities. That means the musicians you are going to use will have to be of the same standards, if not better. I have heard many a tape with some good drumming on it, but little or no quality of musicianship, making the listening bland and hardly enjoyable or interesting. *Don't use mediocre players.* It won't work. Be ready to pay for the services of some good musicians.

Recording Approach

This is probably the most difficult step

of the whole process. It involves recording every single piece you play on, every gig, school concert, session, even rehearsals, with good portable equipment to build a library of tapes from which you can draw. I was lucky in this respect. Having attended Berklee College of Music, every concert I played was recorded by the school with professional equipment, and the tapes were put into the school library for listening and loaning. If you don't have access to these kind of facilities, you will have to record your own playing as much as possible and eventually rent studio time and hire musicians to play the material needed to make a good composite tape. *Make sure the quality of the recordings is acceptable.* You are not only showing playing ability, but also the sound and tuning of your drums and the choice of your cymbals. The best demo tapes are made of album-quality-type cuts taken from some other studio demo tapes you might have played on. Even if you have played on an extensive selection of recorded and released material, sending out a composite tape of those recordings is the best way to reach someone that hasn't had the opportunity or the time to listen to the albums on which you have played.

Editing Equipment

You must be able to transfer cuts from reel to cassette, and cassette to cassette. To accomplish this, three tape recorders are needed: one reel-to-reel, and two cassette recorders—one with a recording fader. I use a Sony TC366-4 reel-to-reel, an Aiwa AD-1250 cassette deck and an Aiwa 950 radio-cassette. Do not use Dolby in transferring cuts, to get a clean, crisp cymbal sound.

Contents

The contents of the tape should vary

according to whom it will be sent. For a fellow drummer, bass player, or producer, a tape including all styles and aspects of your playing will be appropriate. For bands, singers or solo artists, a one-style tape in context with the brand of music they play is the best choice. You wouldn't want to send a tape with big-band cuts to Jean-Luc Ponty or Al Jarreau, or high-energy funk/rock to Mose Allison. The length of the cuts is critically important. *Each cut shouldn't be longer than 1 1/2 minutes.* The best way to shorten your recorded material is to fade the best parts in and out in order to be direct and to the point. I have seen many musicians and producers fast-forwarding tapes because the tunes were too long and boring. Try to tell your story by using only one side of a 30-minute tape. The distribution of the cuts also plays an important role in making a tape interesting. *Keep the listener interested* by balancing out the different styles and idioms. If you start the tape with a funk tune, follow it with a jazz tune, then Latin, rock, big band, odd time, and so on.

You must record, edit and send out a good sounding, straight to the point, interesting demo tape. All my major touring and recording contacts of the last three years were established with the aid of demo tapes, so I know—it works!

Questions regarding subjects discussed in this article should be addressed to: Roberto Petaccia, 247 W. 76th st., Apt. #2 New York, N.Y. 10023

Roberto Petaccia 1981



Perhaps the reason for the less than widespread use of riveted cymbals lies in the way that the presence of rivets subtly colors and softens the response of a cymbal. If, for instance, it is necessary that the cymbal project a sharply-delineated beat or rhythm with absolutely no ambiguity, as is true in some types of hard rock, funk and Latin musics, then it is conceivable that the slight blurring of the beat produced by rivets vibrating against a cymbal might be regarded as undesirable. But if this be a drawback, the numerous virtues of a riveted cymbal, to my mind, more than counterbalance. Drummers who play with brushes often have one or more riveted cymbals in their kit, because even a light-to-moderate stroke by the brush will call forth a delicate but distinct sustained crash from a good riveted cymbal. And surely no small part of the *legato* effect that is so much a feature of the playing of such consummate artists as Elvin Jones and Billy Higgins derives from their reliance on riveted cymbals to establish their ride rhythms.

Thus far, I have been discussing riveted cymbals as if there were only one kind, whereas in fact there are two. *Pang* and *swish* cymbals are the more specialized, hence less frequently used, of the two types. They are made by placing a large number of rivets (anywhere from eight to a dozen or more) around the periphery of a Chinese or pseudo-Chinese cymbal with an upturned edge. Because the combined weight of all the rivets damps the vibrations of the cymbal very quickly, the pang or swish cymbal has a short but extremely distinctive crash. Some drummers also play the ride figures on their pang or swish cymbals, though I think that the sound so produced is rather too harsh for the purpose intended. Be that as it may, if you wish to acquire a pang or swish cymbal, I advise you either to purchase one ready-made from the factory or else have a drum shop install the necessary rivets in the cymbal of your choice. I say this because there is a small but real chance of cracking a cymbal whenever one drills a hole in it. You don't need an advanced degree in mathematics to see that the possibility of putting a crack in the cymbal increases with the number of holes, which is why I propose leaving the production of pang and swish cymbals to the experts.

Sizzle cymbals are the second of the two kinds of cymbals with rivets, and it is to them that the remainder of my comments in this section will be devoted. A sizzle cymbal is nothing but an ordinary ride cymbal to which a small number of rivets (from one to eight, usually) has been added. A sizzle cymbal is used primarily for playing the ride pattern but if the cymbal had a serviceable crash response initially, it will also fulfill this function no less well after the rivets have been inserted.

In converting a conventional ride cymbal into a sizzle cymbal, it is fair to assert that, just as with military strategy, nine-tenths of the battle is won through proper preparation. Hence the very first thing you must do if you wish to avoid disappointment is to determine whether the cymbal to which you are thinking of adding rivets is suitable to receive them. There are two complementary ways of going about this. The first simply consists of striking the cymbal once with the same amount of force that you normally use in playing, and then noting whether the cymbal's vibrations continue for a relatively long time or extinguish themselves rapidly. If the latter should turn out to be the case, then I would proceed no further with plans to rivet this cymbal. The addition of even a single rivet to a cymbal will result in a faster decay of the cymbal's vibrations, due to the additional damping effect of the rivet. If the cymbal is one in which the vibrations already die down shortly after the cymbal has been struck, then the weight of one or more rivets on its surface will make it sound lifeless indeed. Unless this is the kind of response you are seeking, you would do better to find a more appropriate vehicle for conversion to a sizzle cymbal.

Assuming that your cymbal has passed the first test, it is next wise to see if you can estimate what your cymbal will sound like

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if rivets are added to it. Short of actually drilling holes in the cymbal and putting a rivet in each, of course, there is no way of knowing *exactly* how your cymbal will perform when riveted. Still, by tying a few rivets (three, say) to a piece of thread, fastening one end of the thread to the top of the cymbal stand shaft, and letting the end with rivets attached sit on the surface of the cymbal near the edge, you can get at least a rough idea of how your cymbal will articulate in the presence of rivets. If you like what you hear, full speed ahead.

There is no definitive answer to the questions of what kind and quantity of rivets to use. Each drummer will have his personal preference, and all I can do is acquaint you with mine. I have had reasonably good luck to date with stainless steel rivets. The length of these rivets is about 3/8", the diameter of their head, about 5/16". For one thing, being rather hard, they produce a bright sound on the cymbal; thus, fewer of them are required to create the sizzle effect, fewer holes need to be drilled, and there is less danger of cracking the cymbal as well as less damping of the cymbal's vibrations when these rivets are used. Second, the legs of such rivets can be pried open or closed with a screwdriver and a pair of pliers, so it isn't *too* difficult to experiment with different numbers of them after the holes have been drilled.

Through trial and error, I have managed to settle on three rivets per sizzle cymbal as a useful rule of thumb (although in one instance I later decided that the cymbal's optimum response came with only two rivets, and therefore removed one of the trio I had installed). Adding more than three rivets, I have concluded, restricts the vibrations of the cymbal to the point where the clanging of the rivets against its surface begins to overpower the sound of the cymbal itself. But making such judgments is, as I have said, a matter of individual taste. Hence while you are in the process of fumbling around with rivets tied

continued on page 42



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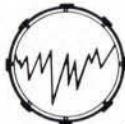
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Cymbals continued from page 41

to a thread, it might be wise to vary the number of rivets you allow to strike the cymbal. That way, you can decide for yourself. By now, though, you should have gotten the idea that putting rivets into a cymbal is inherently an uncertain business, and it is simply not possible to predict the precise outcome in advance.

I can, however, offer more definitive directions regarding the procedure for locating and drilling the holes in which the rivets will sit:

Find the heaviest point of the cymbal by the method previously described in the section of this essay on cymbal selection, and mark an X on it with a felt-tip pen. You will want to position the rivets on the cymbal well away from this point, so you won't inadvertently play on top of a rivet. If, for example, you plan to use three rivets, then think of the cymbal's surface as the face of a clock, with the heaviest point at 6 o'clock and the rivets near—but, for reasons to be explained presently, not exactly at—9, 12 and 3 o'clock, respectively.

Place no more than a single hole on any given diameter of the cymbal. In other words, no two holes should be directly opposite each other. The reason for this and the following rule (both suggested to me by George Rutter) is to minimize the stress to which the cymbal will be subjected during and after the drilling. If any line passing through the center of the cymbal also intersects two holes, it should be clear that this diameter will constitute a kind of "fault line" along which the cymbal has been weakened and cracks made more probable. The best way to forestall this disaster, naturally, is by taking care that no two holes lie on any diameter.

Drill each hole at a different distance from the edge of the cymbal. The logic here is the same as before, only this time you are trying to prevent the development of circular "fault lines." If we again assume that three holes are to be drilled in the cymbal, one should be placed 3/4" from the edge and near the 9 o'clock position; the next, 1 1/4" from the edge near 12 o'clock; the third, 1" from the edge near 3 o'clock. Note also that one should attempt to stay clear of the area in which the logo of the cymbal manufacturer has been stamped, as the stamping process itself induces a certain amount of stress in the metal in this region.

Mark the points where the holes are to be drilled with a felt-tipped pen, followed by a center punch. If you punch the center of each hole before beginning to drill, there is much less likelihood that the drill will slip about and leave a gash in the surface of your cymbal. (If you are very concerned that you may mar the appearance of the cymbal, you might also consider marking, punching and drilling on the bottom rather than the top surface.) The cymbal should be braced as securely as possible during all punching and drilling operations, another precaution against inflicting damage on it inadvertently.

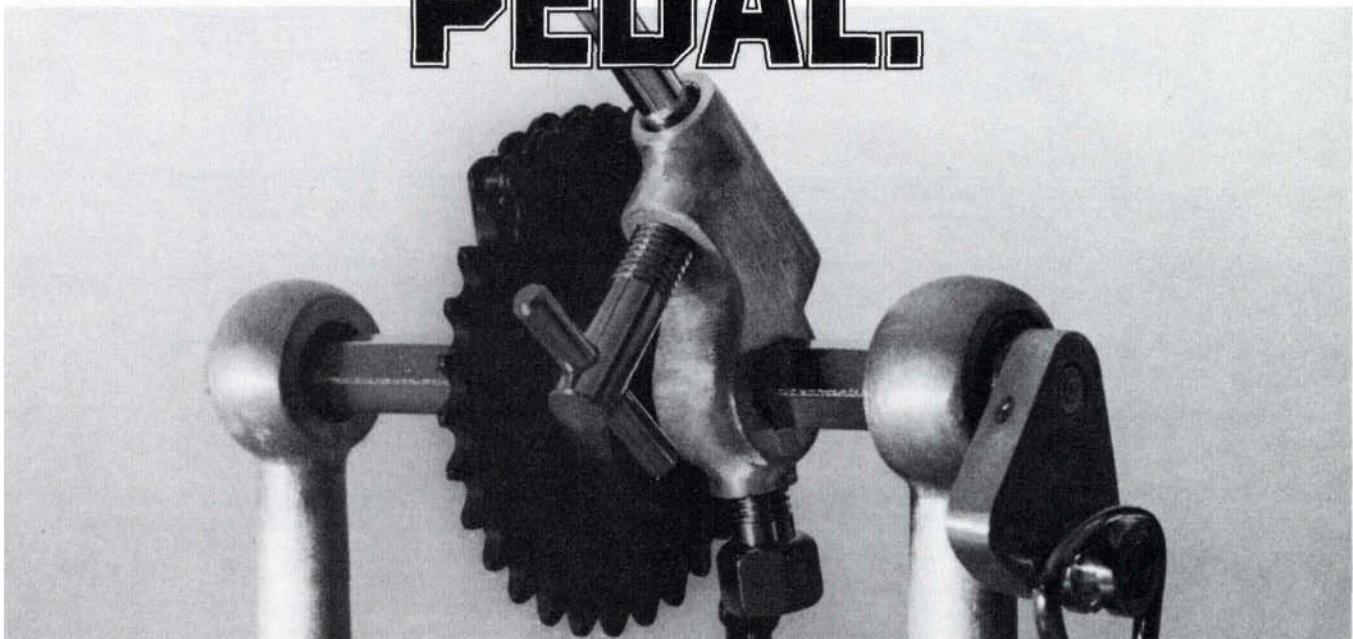
Use a high-speed drill and sharp, good-quality drill bits. The friction from drilling through a piece of metal of ride-cymbal thickness releases a great deal of heat in the area around the hole. The faster you can complete the drilling, therefore, the quicker this heat can be dissipated and the fewer permanent changes in the molecular configuration of the metal of the cymbal will result.

CRACKS

The subject of cracks in cymbals suddenly became of interest to me when I noticed that my Chinese cymbal had mysteriously developed three fissures in its surface. I say mysteriously because I am not guilty of habitual cymbal abuse, and having been forewarned that cymbals of this type tend to be somewhat fragile, I had treated this one with a great deal of discretion. What is more, all three cracks materialized simultaneously on the lighter side of the cymbal that is never played. The only

continued on page 54

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Buddy Rich

Buddy Rich: Drum Solo on "PAUL'S TUNE" from the album "A DIFFERENT DRUMMER" (RCA LSP-4593)



Photo by Paul Jonason

by Chuck Kerrigan

Notation:

 Cym. or Hi-Hat	 Sm. Tom	 So. Drum	 Lg. Drum	 Hi-Hat
Crash Cym.				
Closed Hi-Hat				
Open Hi-Hat				
Rim Shot				
Stick Shot				
2nd Fl. Tom				

Drum solo notation for "PAUL'S TUNE" by Buddy Rich. The notation uses vertical stems with arrows indicating direction and dynamics. The first measure shows a crash cymbal, closed hi-hat, open hi-hat, rim shot, stick shot, and 2nd fl. tom. The subsequent measures show complex patterns of strokes across the drum set, including snare, bass, and toms, with various dynamics like crescendo and decrescendo indicated.



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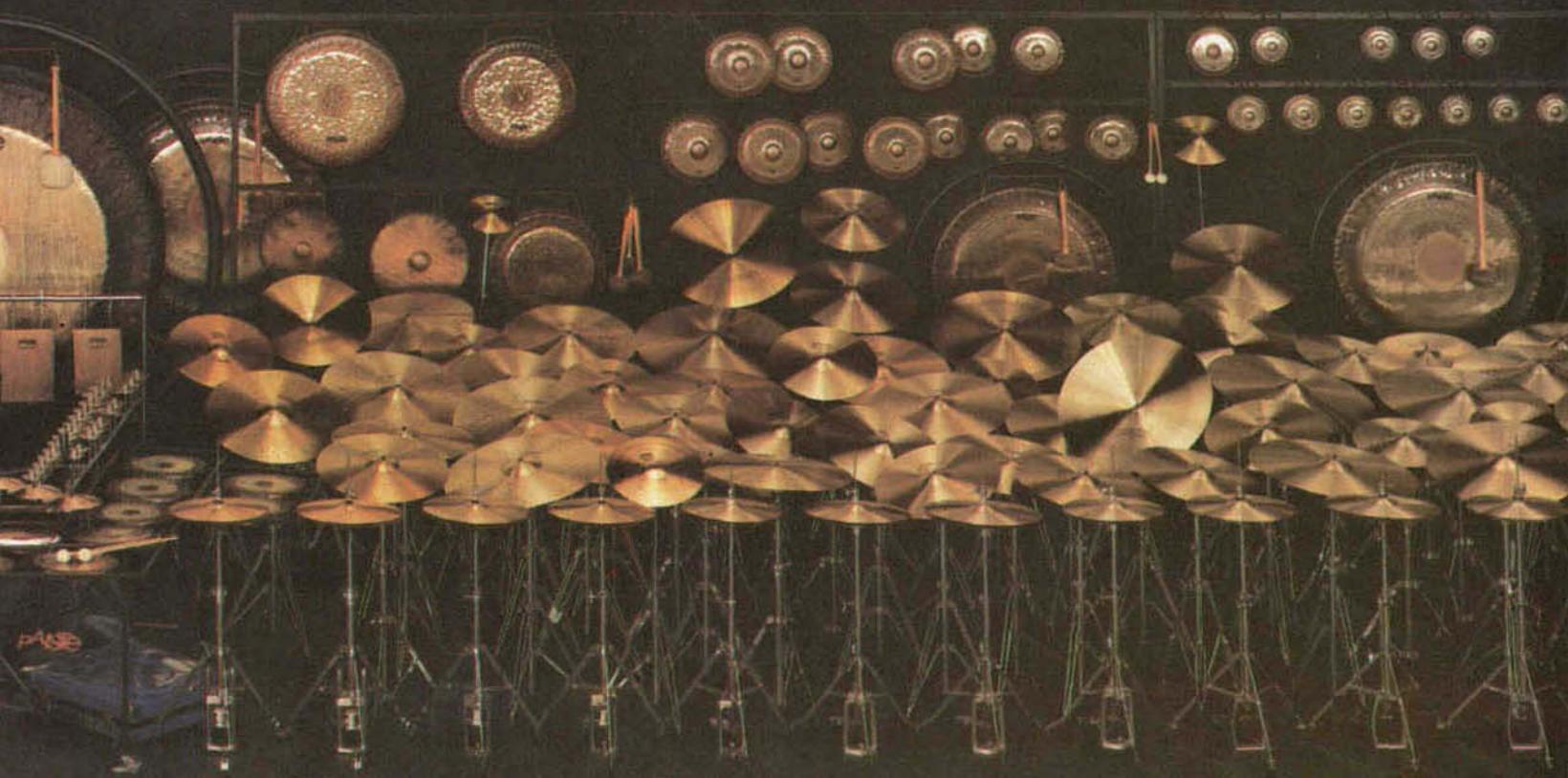
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Charles Collins: Up Close

by Bruce Nixon

Things really started happening for Charles Collins when Nick Ashford and Valerie Simpson pulled him out of Dionne Warwick's road band in 1971.

"It really got me into the studio," Collins says. "They really hadn't started doing their own records. But they were in the studio as producers, and they knew me from working in Dionne's band. Ralph MacDonald recommended me. I suddenly became the hottest drummer in the city. If Ashford and Simpson used you, it was very cool."

Anyone who's ever been within earshot of a radio has probably heard Charles Collins at work. Balancing roots that come from rhythm and blues and rock 'n' roll, Collins plays a clean style that is tasteful and precise, and powerful without being overpowering. He is among the most popular session players in studios around New York and Philadelphia.

By the mid-'70s, Collins had moved to Central Jersey and was working on virtually every important session in Philly for Ken Gamble and Leon Huff—the producer/arranger/songwriting team that runs the Philadelphia International label—and then commuting back to New York to record for producer Thom Bell.

In 1978, he hooked up with rocker Tim Curry, whose recording career was beginning to take off after an appearance in *The Rocky Horror Show*. Collins has toured regularly with Curry, and played on all of his albums. But he's also done

commercials and movie soundtracks, ballet and Broadway plays, television work and scores for industrial films.

"Studio work is like working for yourself," Collins explains. "It's also how popular you are, and there's a lot of luck involved—apart from *doing* the job once you've *got* the job. You get a reputation for playing on hit records and producers can be pretty superstitious about that. It costs a lot of money to go into the studio, so they want to go in with somebody who's had a lot of experience. There's a whole language you've got to learn in the studio, so experience is what counts. They trust you. They know what kind of job they'll get from you."

"I think of myself as a song player," he adds. "I like to know the melody. I hum the melody while I read the chart. I think that makes a difference in terms of style. Other drummers might play too much and it's hard to write around them; hard to put words down on top of them. One of the reasons I got work in Philadelphia was because I could play songs, and still fill in the gaps in an arrangement—do something different for four or eight bars that would still fit in. And I'm in the pocket. I play right on the time. If they call for a roll or a big, flashy intro, I can do it. But I like to play right in the groove with the bass, guitar and piano. I don't like to come out of the pocket too much. But you have to be tasty. Don't do something just to do it, just because you have the physical ability to do it. I'd

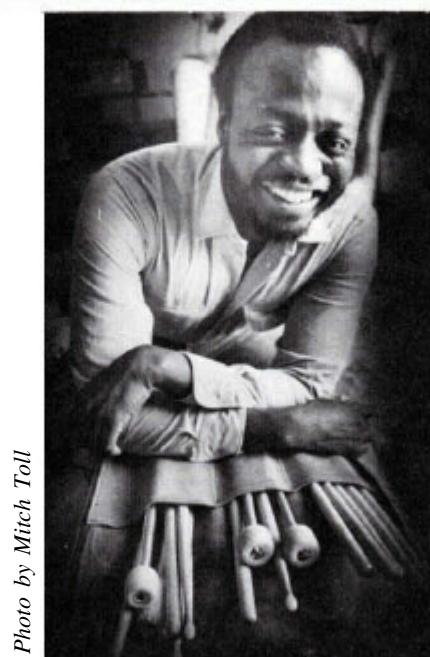


Photo by Mitch Toll

like to be known as a melodic drummer. I stay right on the snapping snare and bass, but I guess that's 'cause I come from Chicago and was Detroit influenced. Hot, but not busy."

Charles Collins was born in Mississippi, and brought to Chicago while he was still quite young. By the time he reached high school, he was playing in bar bands and studying with Walter Dyatt, a local teacher. A freelance producer heard the young drummer and hired him to do his first sessions, with Gene Chandler and, later, the Chi-Lites.

"I didn't understand recording," he recalls. "Even though there was more money in it, I got off playing clubs. I'd rather have made \$30 playing a club all night than take a gig in the studio making \$90 for three hour's work."

Working around Chicago, Collins was picked up to travel with several different bands, and he found a place in bluesman Junior Wells' group in 1968. He heard about an opening with the Constellations—a supporting act that was touring with Bobby "Blue" Bland and Dionne Warwick—and jumped aboard. One night, when Warwick's drummer was out, Collins filled in; eventually, he turned it into a full-time job and moved to New York.

He did recording dates with Herbie Mann, Cedar Walton, David "Fathead" Newman, Aretha Franklin, Dr. John,



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Maxine Brown and Melba Moore; he did jingles, and often worked in the company of some of the city's top soul and pop studio players like saxophonist King Curtis, guitarist Cornell Dupree, bassist Gordon Edwards. He toured with Roberta Flack.

"I was just getting ready to join King Curtis' band when he got killed. That was a big blow for me, not just because he was a great musician, but because it would have been a big breakthrough for me. To tell you the truth, I traveled almost all of the time until 1975. Then I stopped, and I've done 90 percent of my work in the studio since then."

In 1974, he heard about a band called Duke Williams and the Extremes that was forming in the Philadelphia area. A group of soul-influenced rockers, the Extremes included Philly session players like guitarist T. J. Tindall and keyboardist Cotton Kent. The band had done one album for Capricorn and was recording a second at Sigma Sound—a rhythm and blues studio that was favored by Gamble and Huff, and which was earning a reputation as the home of the Philly sound.

Collins recorded and toured with the band. Capricorn dropped the Extremes about a year later, but Charles suddenly found that he was in demand again.

"My reputation in New York opened the door with Gamble and Huff when the Extremes recorded in Philadelphia," he says. "I was very hot in Philadelphia, but that made the people in New York want me even more. Sometimes I'd do a morning session in New York and an evening session in Philadelphia, or vice versa. Between 1975 and 1978, if you wanted to see me, you'd just have to stand along the New Jersey Turnpike and wait for me to come by."

Collins was inducted into MFSB, the Philadelphia rhythm section at the time, and recorded with the O'Jays, the Jackson Five, Harold Melvin and the Blue Notes, Teddy Pendergrass and Lou Rawls. He cut with Eddie Kendricks, the Temptations, Archie Bell and the Drells, the Salsoul Orchestra, and other artists who recorded in Philadelphia.

It was through Gamble and Huff that Collins met producer Thorn Bell. They'd sent him to Bell to play on a Kodak commercial with the Spinners in early 1976.

His relationship with Bell continues. They've worked together on albums by the Spinners, Dionne Warwick, Phyllis Hyman, Gato Barbieri, Dee Dee Bridgewater, Eloise Laws, and the West Coast sessions with singer Elton John that produced "Mama Can't Buy You Love" and "Three-Way Love Affair."

"I like Thorn Bell because he sets a

continued on page 50

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Show & Studio continued from page 49

real comfortable mood in the studio. It makes me feel like I used to feel when I was in high school, you know, having a good time and trying out new things. And you get the time to work on your project. I liked Gamble and Huff for the same reason. When they went into the studio, it was like a club meeting with the guys. I mean, it was serious, there was a job to do, but there were always good songs and enough time to do them right. There were a lot of different artists, and it was fun."

By 1978, Collins was recording in New York with Stanley Turrentine and Eric Carmen, he'd played on the soundtracks to the childrens' shows *Kids Are People, Too* and *Animals, Animals, Animals*, several NBC news show themes, and he was working on the soundtrack to the Broadway play *Bessie And Me*.

"That's been about 70 percent of my work since 1978," he says. "I liked having something established. I liked seeing the same guys on the gig from day to day. There's a camaraderie with a band. It was like that in Philadelphia. You had guys who worked well together, they worked together all the time, and there was a good feeling about it."

"I like a mixture," he adds. "I like to stay around the studio, but I like to go out, too. I like to see people in the audience. In the studio, you never even meet the band you're playing for sometimes. You come in and just dub in the track. Sometimes, they put the drums in an acoustic box and you can't see the guitarist or bass player. Sometimes you know how your playing will sound on a record—sometimes you don't. And you don't give a damn. Sometimes you leave the studio and you feel great, knowing that you just played on a hit and you can't wait to hear it on the radio. Then you hear it and it's terrible, and you can't tell if it's the mix or the record pressing. Sometimes a tape goes somewhere you've never heard of in your life and it's a hit. A guy in some other country makes a million and you never even know it happened."

Collins' style is usually recognizable. He plays with a light, clean tone and an economical sense of rhythm.

He generally sounds right in place—nothing wasted and not a note too many—because he manages to bridge a gap between spontaneity and a sort of thoughtful consideration of the music at hand. But Collins also reads well; it's a skill that's gotten him a lot of unusual work.

"Drummers should be as versatile as possible. A young drummer should learn to play a bossa nova beat, a jazz beat, every kind of beat he can find. Learn at least enough so you always have some-

thing to work from. So many guys you meet have gone to a teacher and he's presented them with a new rhythm, and they've gotten turned off. All they want to play is rock 'n' roll or something. If you want to play for a living, you've got to do all kinds of things. Even as you go from one thing to another, your own style will always stick out. I feel good about that. I've done ballet (*The Juice*), worked with Alvin Ailey live, done television. Broadway, even soundtracks and industrial films. Not just straight rock 'n' roll or rhythm and blues.

"Reading definitely makes you more flexible," he goes on. "But with some arrangers, you play what they write and they hate it. They don't play the instrument and they don't write well for it. Rhythm instruments are hard to write for. Thorn Bell writes a sketch. He tells you he's not a drummer, and not to play it if it doesn't sound right. When I was younger, I was more headstrong and I'd argue about charts all the time. Not any more, though."

Collins has used Slingerland drums through much of his career. In 1975, he started using Tama. "I don't know if they were made better then, or if the wood's different, or what, but they sure sounded good to me and they still do," he comments.

In performance, he uses AKG mic's. "They catch the brightness, and they catch the full-bodied sound, too. But for the bass drum, I like a Shure. They just seem to sound better with that drum. They pick up the true sound."

In the studio, he uses AKGs for the toms and cymbals, a Shure for the bass, and a Sennheiser for the snare. "The Sennheiser's called the 'salt and pepper' model by most of the drummers I know. I can't really say what model it is. But I like to double them; one under the snare and one on top. I always use heads at both ends of the drum. You get the body from the top and the snare sound from underneath, and then you mix them together to your taste. It takes time to get a set-up you like. I generally like to mic the drums from above because I use two heads. A lot of drummers take the bottom heads off and mic them from below. But I get a better tone from above; the top is where the sound is coming from."

"Concentration is probably the most important thing in studio drumming," Collins explains. "And being able to keep a solid tempo. You have to be versatile, have musical taste, and be melodic. A lot of drummers don't know melody. They should at least be able to play the scales on a piano. I sing. You have to realize that you're the base of everything, that everything is built on the drums—even if it's just rim shots all the way through a song."

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A Drummer's Survival Kit

by Rick Van Horn

Every drummer I know has a collection of small tools, spare parts and other miscellaneous paraphernalia that he carries around in some manner. Usually the stuff is loose in his trap case, which may or may not be accessible during performance. Generally, these items accumulate because at some earlier date, something broke on the set, and he didn't have what he needed right then to fix it. He had to jury rig, or do without the broken piece of equipment for the rest of the night, and then repair or replace it the next day. A spare was brought in as insurance against a similar breakdown in the future.

I'm referring mainly to items like hi-hat clutches, rubber or plastic tubes covering the threads on cymbal stands, tension rods and other parts subject to constant wear or extreme pressure. Bass drum pedal springs, straps and hinges are also notorious for inopportune breakdowns. And often the drummer's "collection" will include some non-musical items, like small hand tools, cords, plugs, etc.

I think it's important to have all these items, but I also believe they're worthless if you can't get to them in a hurry—when you need them. They don't do you any good in a trap case stored in a back room of the club, or worse, in your car or garage at home. I believe every drummer needs some sort of "survival kit" stored in a small but adequate container *kept on stage and easily accessible*.

I keep my kit in an old-fashioned wooden fishing-tackle box I purchased in the sporting goods section of a local surplus store. The forty-odd dollars it cost was one of the best investments I've ever made. Measuring thirteen inches high, sixteen wide and eleven deep, with a carrying handle on top, it's large enough to hold all the things I need to work with in an emergency, but small enough to keep up on my drum platform. I put a small hasp and padlock on it, and when we change locations, I use it to carry my microphones, equalizer, and other fragile equipment that I don't want bouncing around in my trap case. (Figure 1.)

I especially like the tackle box because it's divided into small drawers and sec-

tions, so it's easy to keep different pieces of equipment organized as to type and function. The portability of the box gives it another important advantage. I can keep *special use* items in it, such as mufflers and sound effects which I use only for studio work. I know that no matter where I go or what I'm playing, I'll always have whatever I need immedi-

be very difficult. You probably won't need everything I show here, or you'll want to substitute some other things appropriate for your situation. But you'll get the idea of how much can be easily carried, and how well prepared you can be. (Figure 3).

3



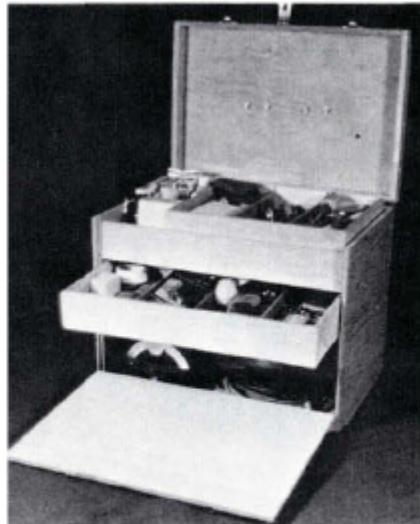
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ately at hand. (Figure 2).

I'm going to describe the items I carry with me, strictly as an example. These are the things I've found useful over the last fifteen years in clubs, including a long stint of road work, where finding replacement pieces on short notice can

2



Drum Tools: Drum keys; a crank-type "speed key;" Hex-wrench; Gon-bops wrench; Cannon-toms allen wrench.

General Tools: Straight and Phillips screwdrivers; pliers; wire cutters; leather punch (for adjusting bass drum pedal straps); six-foot measuring tape; roll of duct tape.

Spare parts: Extra hi-hat clutch; leather bass drum pedal straps; pedal springs; assorted felt washers; wing nuts; lug bolts; rubber and hard plastic cymbal stand tubes; metal washers; nuts and bolts; nine-volt batteries. (All small items kept in individual plastic boxes.)

Special-use Items: Rogers external drum mufflers; Remo *Universal Adaptors*; large beaded metal chain (for sizzle effect on cymbals); bicyclist's cuff-clip; electric metronome (for establishing tempos during rehearsal of new material).

Personal Items: Comb; pad and pencil; knife, fork and spoon. (Ever play a long rehearsal or session where food was sent in but no one thought of utensils'?)

Electrical Items: (I handle the lighting for my band.) Various spare lamps; 3-way plugs; adaptors for grounded to non-grounded plugs; Christmas-tree flasher plugs; electrical tape.

Items Transported: (These are items that are carried in the box during moves, but are used on stage during performance.) Two Shure 545-S microphones; various mike and speaker cables; MXR

continued on page 89

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Cymbals continued from page 42

reasonable surmise I have been able to come up with is that the cymbal may have been damaged as it was being manufactured or, more likely, when in transit from Hunan, Peoples' Republic of China, to San Francisco, California, USA. (I bought the cymbal on the same day it arrived at the music store, so I know it wasn't cracked while there.) Indeed, the way in which the cymbal was dented in the vicinity of the cracks leads me to conjecture that a heavy object may have been dropped on it at some previous point in its existence.

I took my cymbal to Eugene Okamoto and dumped the whole matter, cracks and all, squarely into his lap. While Gene was operating on my cymbal, I picked his brain for an explanation of the state of the art in dealing with such fractures. Here is a brief course on what to do about a cracked cymbal.

In thinking about cracks in cymbals, it's helpful to make use of an analogy I've already employed, that of an earthquake's fault line. Just as there is no way of restoring the earth to its pre-quake state, there is no method known for "fixing" a crack once it has cropped up in a cymbal. The most you can do is to excise the cracked area by: (a) isolating the end or ends of the crack and (b) separating the sides of the crack—and then hope that the crack does not extend itself further. There are three different areas where cracks in a cymbal may occur: in the body of the cymbal; on the inner edge, running into the center hole; and on the outer edge.

The procedure one follows is essentially similar in all three cases. One begins by drilling a hole at each end of the crack; one hole for a crack on either edge, two holes for cracks in the body of the cymbal. (I will repeat the injunction I laid down in the preceding section: Use a high-speed drill with bits that still have their sharpness if you want to hold the chances of damaging the cymbal still further to a minimum.) The purpose of the holes is to interrupt the "fault line" of the crack in an effort to keep it from growing. Inasmuch as each crack and each cymbal has a unique character, only time will tell if the holes you have drilled will suffice to turn the trick. Still, if you do not at least attempt to restrict the crack in this manner, it is a virtual certainty that its length will go on expanding under the stress imparted by normal playing, in which event the cymbal may soon be lost to you altogether.

After the holes have been drilled, the crack should be widened. If no other tool is available, you can use a small metal file to open a broader gap between the edges of the crack. Although enlarging the crack in order to contain it may strike you as being slightly on the bizarre side, rest assured that there is a sound reason for this prescription nonetheless. If the cymbal is played without increasing the separation between the edges of the crack, its vibrations will cause these edges to constantly collide with each other. Such collisions will create more stress in the region of the crack, which will in turn heighten the probability that the cracking process will continue. Likewise, it is also a good idea to give a slight flare to the mouth of those cracks that end on either the inner or outer edge of the cymbal.

In closing, I wish you good luck, only because I'm afraid you're likely to need it.

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See page 63

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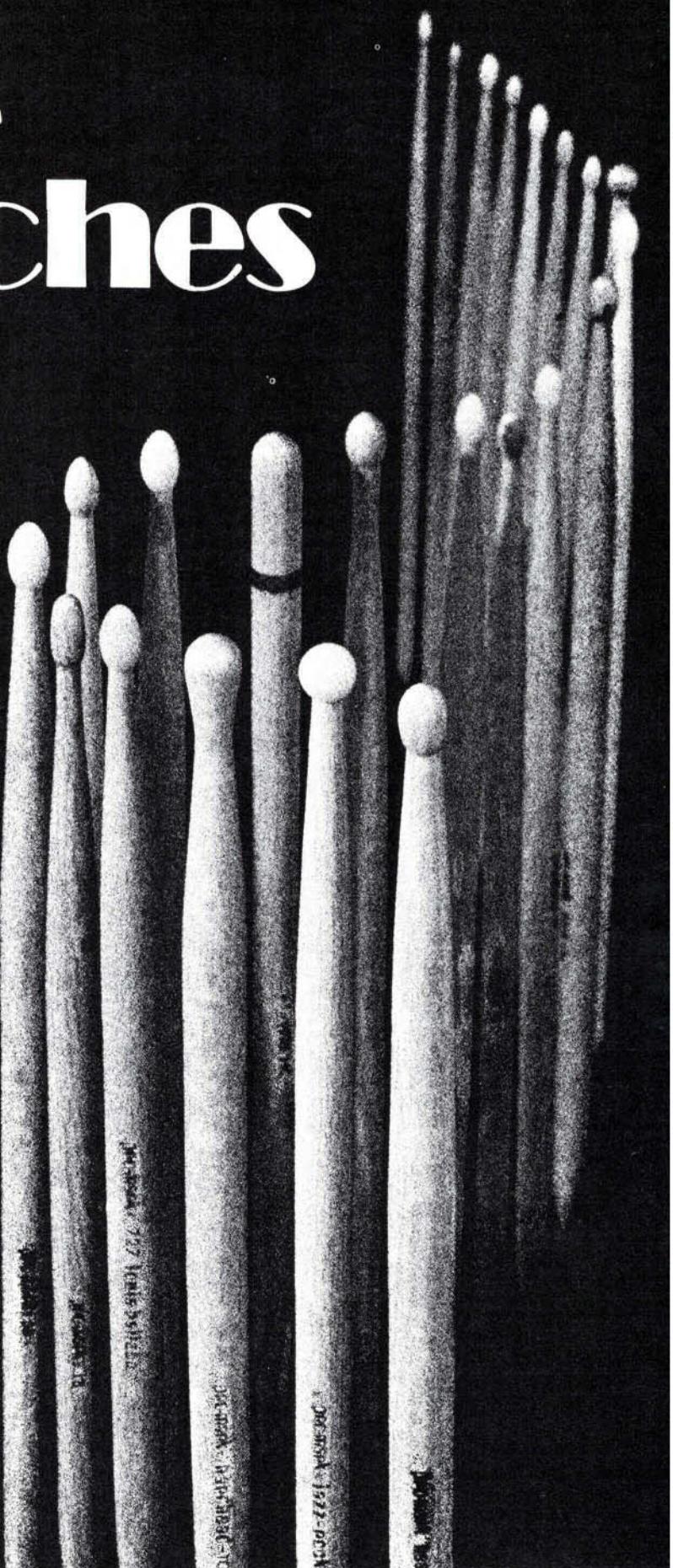
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John Robinson

Within the last year and a half, John Robinson, drummer for Rufus, has joined the ranks of the L.A. session players. Having played on such artist's albums as Michael Jackson, the Brothers Johnson, George Benson, Stanley Clarke, Quincy Jones, and John Ford Coley, it has been a swift rise for J.R., (a name bestowed upon him by Quincy Jones) who has only been a part of the L.A. scene for three years. He is elated at the course his career is taking.

Growing up in Creston, Iowa, Robinson's earliest influence was his mother. "Back in the small town in Iowa, there wasn't much happening, and my mother would always go the VFW Club and whoever was drumming would let her sit-in and play with the brushes. She would come home and tell me all about it," recalls Robinson. "And then, one evening, when I was 8, I came back home and there was this old Ludwig drum set sitting in the middle of the living room. I remember picking up the sticks and playing semi-traditional grip, but not quite. I played some sort of swing-oriented pattern and it was right. The hi-hat was on 2 and 4, so I guess my mother's playing swing records just sort of stuck."

A tremendous amount of training followed, beginning with the basic music programs in school, to bands with his sister's older friends. In the summer of ninth grade, Robinson attended a music camp at Northwest Missouri State University, where he met one of his prime influences, Ed Soph. "At that time, Soph had an 18" bass-drum, which was something I had never seen before, and his technique was flawless. He'd had rudimental training and knew how to apply it to a jazz idiom, and he played real up jazz tempos. He took a liking to me and got me out of my bad habits. I had started playing traditional grip, and now I really alternate, although when I'm playing with Rufus, I use match grip."

Robinson's father had hoped his son

would follow in his footsteps and become an optometrist, and that, along with his talent in basketball, were the two rivals to his drumming career. "But I simply decided drumming was what I really wanted to do," Robinson states. "There are many more years of drum-



ming than basketball, because basketball is something where your estimated life span in the game is not that long, whereas you can drum until you die."

Of all his educational experiences, Berklee College of Music in Boston was definitely the highlight. During his five semesters there, he studied with some very fine instructors. John LaPorta, a reed player who taught improvisation, was one who called upon Robinson to play on tapes for the students. "He said

he called me because I was very consistent and had good time, thank God, and I would play all these charts straight—nothing but the same thing for 290 bars."

Another influence, for whom Robinson did studio work, was Bob Hores. He also had the opportunity to study with Alan Dawson for six months. "He really knows his stuff," exclaims Robinson. "He's a very consistent and melodic drummer, and I just wanted to listen to him play and talk. I didn't really care about the lesson," he laughs.

Listening to a lot of rock at an early age, such as Grand Funk Railroad and Vanilla Fudge, and combining it with the immense jazz training he received, Robinson became interested in jazz-rock fusion, and at Berklee, he became very aware of the musical changes he had undergone. "While everyone was studying in the jazz idiom, I knew I was getting out of that idiom and that I was progressing into something more contemporary."

Upon leaving Berklee, Robinson remained in Boston for awhile, continuing to gig with bands with whom he had hooked up during his schooling, and then he left for N.Y. State. "My education came in stages," Robinson says, recalling one evening in particular in 1973 in Lincoln, Nebraska. "I did one night with the Tommy Dorsey Band, and they pulled out his book with over a thousand pages and said, 'Turn to chart 1238,' and so I opened the book to the end and it was this old yellow sheet of paper from the '40s with dust on it, and all the figures were written very, very straight. That was a tremendously educational experience."

J.R.'s big break occurred early in March, 1978, when while enjoying the stability of several years with a showband called Shelter, he was asked to join Rufus.

"I had followed Rufus from the beginning, and one night, while I was playing with Shelter at a club called the Rare Cherry, northeast of Cleveland, Ohio, I

looked up on the big computerized outboard and it said 'Welcome Rufus and Chaka Khan' and I just didn't believe it. We had started the second set of the show when, sure enough, I looked out at this section of front tables and there was Hawk (David Wolinski), and Bobby (Watson) and Moon (the former drummer). During the show I had thought to myself about all the times I had been in a place where a heavy group or person had been in, and I had tried to show off, so this time I told myself to just play."

Discussion concerning Robinson's joining the group began immediately,

and shortly thereafter, he happily found himself in Los Angeles recording their *Numbers* album. While he had done some recording at Berklee, he had really not had an abundance of 24-track or album experience, but says the members of the band helped him out with the various do's and don'ts.

It was during the recording of Rufus' next album, *Masterjam*, that Robinson became acquainted with Quincy Jones, who was to produce the project. The association with Jones opened up a lot of new doors for Robinson, who recalls, "He asked me if I did sessions and I

said, 'Why sure,' smiling to myself all the while. So he asked me to come in and do something for him, and little did I know it was to overdub two tunes on Michael Jackson's album (*Off the Wall*). He kept me for the rest of the album after that, and I'm glad he did. Doing that album was like going to college. It was a whole fresh set of players and the combination of good players and no egos was really nice. I also learned a great deal about mixing techniques from Bruce Swedien, who is, by far, the best engineer today. He would say things to me about different dynamics and he would make me play certain things louder, certain parts of my limbs louder than others, and that presented a challenge. It was a tremendous experience. The material was excellent and generally we did it within the first three takes. When you have good material and players like that, nothing but good can happen and the sale of 7 million is proof of that!"

Events snowballed from there. Louis Johnson, also playing on Jackson's *Off the Wall*, called upon Robinson to play on the Brothers Johnson's album, *Light up the Night*, after which, he also played on a spiritual album Louis did on A&M. Through Louis Johnson, Robinson met Stanley Clarke and was called in to do a session on Clarke's album *Rocks, Pebbles and Sand*, on a tune called "We Supply."

"I had always listened to these bass players on albums and it's a real privilege to be working with them," Robinson smiles. "Those guys are great. I have to say, it's a real sense of accomplishment for people to call me just for me now. They call me for my groove and my sound and that makes me feel good inside."

To him, being a good drummer means "number one, being musically sound," he explains, "if he's playing with a big band, he can accent them, or if he's playing with a trio, he can lay back, if need be. A true drummer is somebody who will lay it right down, everything on the one, because in today's music, everything is on the one. I look for a guy who, when he has the chance to solo, doesn't copy somebody's lick. So many people you see in clubs today will be playing Billy Cobham's licks. I look for someone who is unique, stylistic and swings. Everything, no matter what kind of music you're playing, has to come up to the groove."

"A good studio drummer is one who can, when called upon, cut the mustard on whatever it is. For example, I worked with Richard Perry on Marva King's album and he called me in to do a thing with Marvin Hamlisch, and so I overdubbed on the theme for the film *Ordinary People*.

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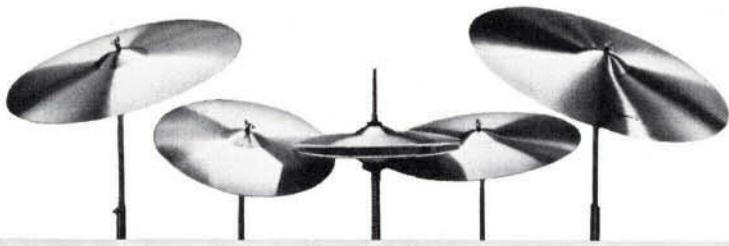
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Portraits continued from page 57

nary People, and that was kind of a challenge. It wasn't difficult, but I had to play to a string track, which was different for me. It was really the first legit thing I've ever done, and it felt really good. I try to do the whole spectrum of things. I think a good studio drummer should be able to play with brushes, should be able to play with Joe Pass or somebody like that, and has to be able to read thoroughly. His rudiments should be together and he has to have a good attitude. I think that's the key to everything. If you have a positive, good attitude, people will like you, and they'll call you back. If you come in with a big-old ego, they're never going to call you again."

While Robinson has been categorized as an R&B player, he hopes the variety of projects on which he has recently worked will help break that stereotype. Canadian group Dakota, a straight rock & roll record, and John Ford Coley's album, he feels, help display additional capabilities, but he would love to play more jazz, as well, and looks forward to when he might be able to release his own products.

"A lot of drummers playing in groups have branched off and done their own thing. Lenny White is a great example. He's doing benefits and drum clinics for kids and I think that's great. Narada Walden is another example. He's gotten into producing also, and I would like to get into that as well. I have a few ideas of people I'd like to get involved with. Plus, we produced this current Rufus album, *Party Til You're Broke*, and it made me feel good, knowing I accomplished something. It's the best thing we've ever done."

"If I were going to do an album that would have radio hits, which seems like what everybody is trying to do, it would be a very careful selection of material. We've all learned so much from Quincy and one thing I've learned is to pick your material very carefully. I would be going very carefully for lyric and melody, which is the key to all music. If I were to do a jazz-oriented album and not worry about how much it sold, it would be something that would please me, which I want to relate to other people, and I would choose players who could help that."

He has also been writing more these days, and while he didn't write anything on their current album, on *Masterjam* he co-wrote a tune called "Dancin' For Your Love." He and his wife plan to collaborate more in the future.

"With the Rufus thing, we all try to keep our individual projects happening. Bobby produces, Tony writes, Kevin writes, so we all try to vary our direc-

continued on page 60

SUPERHEADS AND SUPERSTICKS FROM "SAM THE MAGIC MAN"



Sam Muchnick is a living legend in the music business. He invented the first plastic mylar head for Remo and the first tunable practice pad. Today, Sam heads the product development program for Duraline. The Superstick and Superhead products are Sam's newest creations.

Q. Since your mylar drum heads were so successful, Sam, what motivated you to improve them?

A. We made a big step forward when we went from calfskin to mylar—but that was over 20 years ago. Since that time there have been developments in technology that make a better head feasible.

Q. But what specifically were you trying to improve?

A. First of all, every drummer knows that a mylar head can break in the middle of an important set—so that you have to stop and replace the head immediately. That won't happen with a Duraline head. It's many times stronger than mylar. So, on the off-chance that the head becomes damaged, you can still finish the gig without changing it!

Q. Incredible! How did you develop a head like that?

A. Our new Duraline heads are made from the kind of material that is used today in bulletproof vests. It is many times stronger than mylar and won't stretch, dent or pull out of the rim like mylar does. Equally important, they provide exceptional musical tone and can be tuned almost a full octave.

Q. That's amazing, Sam. How long did it take for you to develop the Superheads?

A. Three years. In fact, we have been field testing different variations of Duraline heads throughout this period. They have been exposed both to professional musicians and to consumers through music dealers. Improvements were made as we obtained feedback. We have now finalized the development process and are in quantity production.

Q. What have been the reactions of the pros to these heads?

A. We've spent a tremendous amount of time working with professional drummers to get the right sound. That's why we offer both a recording head and a concert head. Also, the pros really like the gold color of the heads—it makes the drum set really look great.

Q. Is it a coincidence that your new Duraline Supersticks are being introduced at about the same time as your new heads?

A. No. They are both made from the same durable material. However, Supersticks are made from fibers which are woven in a way that duplicates the feel of natural wood.

Q. How much usage can a drummer expect from a pair of your Duraline sticks?

A. A hell of a lot! They will show wear over a period of time, but they are really tough to break and won't give out suddenly during a set. And every drummer knows how important that is!

Q. How would you describe the playing response of your Supersticks?

A. They really feel much like a high quality hickory stick—with the same natural tensile strength and weight. Sure, they're somewhat more expensive than wood sticks, but our pros go through several sets of wood sticks for the comparable wear of one set of Supersticks.

Q. You have stated that every Superstick is an identical twin. How is that possible and what does it mean to the drummer?

A. Besides being durable, drummers want their sticks to be straight and of equal weight. Well, that's asking a lot from wood sticks. Wood can warp and vary in density so that no two sticks are really alike. But the Duraline Superstick core is woven with a tough, non-warping material in carefully measured amounts...so every Superstick weighs exactly the same! This same process allows us to make them perfectly straight, and in every way, an identical twin to any other Superstick of that style.

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SUPERSTICKS



SUPERHEADS

DURALINE

Portraits continued from page 58

tions, and from that, when we get together, it's just that much better. It's kind of nice to have the best of both worlds."

His role with Rufus and the outside sessions currently consume all his time, and while he was on the road for 7 months with Rufus last year, between March and May he was flying back to L.A. during holes in the tour to record George Benson's *Give me the Night* album.

For the past year, Robinson has been endorsing Slingerland Drums, obtained through the help of Danny Seraphine. At

the time of this interview, he was using a 24" bass drum (front head on), although he wants to change to a 26" bass drum to get more depth and power. He had also been using a complete set of concert toms (6", 8", 10", 12", 13", 14", 15" and 16" floor), but he plans to change to double-headed drums for live performances. "Most of the engineers, live, wanted me to use concert toms because they're easier to mike and it's much more of a dead sound. But I really like double-headed drums for the response, and Slingerland makes great toms." He also prefers using double-headed drums in the studio,

unless a tune calls for a certain effect obtained best by a single-headed drum.

"Thanks to Lenny DiMuzio, I'm with Zildjian," he says. "Everyone says what a nice guy he is, and it's true—they've been wonderful to me." For live performances he uses *Quick Beat* hi-hats, a *Rock 21* ride, a swish and various crashes. In the studio he uses 16" thin crashes, a ping 20" ride, the same *Quick-Beat* hi-hats and various other cymbals to get the sound he wants.

He uses Bunken 5B sticks, although he is extremely open to necessary experimentation. Recently, Quincy Jones asked him to go out and get a pair of marching sticks for a different effect. "It works to play as soft as possible on certain ballads with these big sticks because it gets a sound I can't describe. I think of Elvin Jones and how he has all these different sticks for different effects."

Before a live show, J.R. is very disciplined about warming up. "I always isolate myself from everyone for about a half-an-hour before the gig. In the dressing room, I'll practice with the pad on a few drum patterns and work on speed and accuracy, which will warm you up real quick. I'll work on accurate double-stroke rolls real slow, and sometimes while I'm by myself, I'll fantasize in my head about playing a situation. Once you start playing a groove, you're automatically warmed up, and when I feel I'm ready and the butterflies are gone, I just walk around, because I know I'm ready to go on."

He also enjoys teaching and has since he first taught at age 12, while still in Iowa. He only has five students, but devotes his Saturdays to them. "When I have a student come in who has some kind of bad habit, I enjoy knowing that I can correct him, because I've gone through the same thing with bad habits and Ed Soph or Alan Dawson corrected me. It's nice to be able to help people and see results. I get into the technical aspect of the physical thing. Some players have a physical problem when they sit behind the set and their coordination doesn't allow them to play and they're not relaxed. I like to help drummers loosen up and get their brain to think right. That's all it is—relaxing and coordination."

Going to see bands play live is a very important aspect of learning, J.R. suggests. "Go see all kinds of musicians—horn players, symphonies, everything." He cites that while he was growing up, he spent at least 50% of his time listening to albums and watching musicians. In his spare time, Robinson still joins friends to jam. "For those who are struggling," he concludes, "You have to just keep a clear mind and hang with it."



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Bradley continued from page 17

missed that feedback from not working for a month with a crowd, which really pushes me, and inspires me. That's why I consider myself an entertainer. I like to perform live rather than just be a studio musician. I've done a few albums but I'd rather be out there doing it, and getting feedback from the people.

SF: How long did the band rehearse before you went on the road?

JB: Well, we rehearsed about a week or two, I think.

SF: How is playing in the studio different for you than playing live?

JB: It's a mental thing. You have to concentrate on what you're doing.

SF: Do you feel hemmed in by the studio?

JB: Not really. You have to tune-in and listen and concentrate on what's happening with everybody. You don't have any audience feedback to push you or for you to get off" on.

SF: Were you stuck in an isolation booth during the recording of Chuck's albums?

JB: No. We were all pretty close together. So, we're all vibing off each other, which is what it is when we're on stage. That's why you don't really have to rely on a crowd, because you have your "family" there with you. You can feed off them. I just like the feel of the people getting off on what we're doing. Having a good time like I am.

SF: Did the albums require a long time in the studio?

JB: Basically, Chuck would just write out the chord changes, breaks and figures for the groove things. I just followed the chart, and he let me do whatever I felt would fit, was comfortable, and was grooving with everybody else. That's the way Chuck usually writes for me, except *Children of Sanchez*. The main-theme drum figures were written out. We played that and I went back and overdubbed the tympani, which was a gratifying experience.

SF: What happened to the *Children of Sanchez* movie?

JB: The cat who produced and directed it wanted to sell it to a major company. Nobody wanted it, I guess. The album did real well. The album went gold in three weeks, and it's still selling today. It just turned gold in Canada. We went into the studio for two straight weeks, 24 hours a day. Literally living in the studios. We had just finished *Feels So Good*, came back, did a tour in August. Chuck was writing the music on the spot. And we had to do it right then! He only had two or three weeks to write the music, get it mixed and edited. There was a lot of pressure on everybody.

SF: Do you get involved with choosing what mic's you are going to use for recording your drums?

continued on page 82

Bass Drum Control



by Colin Bailey

When I wrote *Bass Drum Control* in 1964, it was at the request of drummers who wanted exercises to practice for hands and bass drum. They had heard me use a lot of bass drum in my solos. I had been frustrated for years at not being able to technically play the ideas I heard, so I set about trying to come up with a method of using the foot pedal that would allow me to play my ideas.

Lifting the heel slightly helped me get more speed, and a heel-down and up combination gave me good control. I tried using all heel-up, but got cramps and pains in my leg. Some drummers have really good speed using the all heel-down method, but I couldn't get it. I stuck with my method, and have gained a reputation of having a fast right foot.

There are several combinations in dealing with the bass drum pedal. The first is the spring tension. I like it quite slack for jazz playing, but it needs to be tighter for rock and louder playing. I use different pedals with the required spring tension for each type of music I'm playing. It's easy to play double beats with slack or tight spring, but I found that 3 or more beats weren't as easy with a tight spring.

The next consideration is a very important one. Use the ball of the foot and not the toe when lifting the heel. I get much more control using the ball of the foot. I'm sure some drummers can make a fast group of beats using the toe, but I have never heard anyone control it consistently enough to play the exercises in my book that employ several beats in a row.

I like to keep the foot in a flat position on the foot board, not too close to the top, as it tends to choke the sound of the drum, but just about an inch or two down. For louder playing, the foot needs to go further down the board and the heel would need to be lifted higher. I find it easier to play faster at a softer volume, but I'm sure there are drummers who will dispute that. I have seen some rock drummers use different methods, like the heel lifted high, pushing forward and lifting the foot off of the foot board slightly for doubles and it seems to work. I doubt if they could use that method for more than 3 beats, and maybe not that many.

A good way to get the feel of the floating method is to lift the heel about a half-inch and play consecutive beats (no specific amount), just to get the feel of it. However, I do recommend starting out by playing all the exercises with heel down. Develop a good control of the pedal before attempting to lift the heel up. First, get the exercises as fast as you can with the heel down. Play time on the ride cymbal as if you were playing jazz with a big-band:



Keep time with the bass drum, 4 quarter notes in a bar at M.M. 192 = When you develop good control of that, you will have advanced considerably. A good pattern to try using the heel-down-up system is:



Keep the heel down for the quarter notes and lift the heel slightly for the eighth notes. When you have played the eighth notes, put the heel down on the first quarter note as you strike the drum. If you practice this slowly, you should get a feel of the method. Then you can try for a faster tempo.

Coordination between the hands and the right foot is also important. Let's go to the double beats, which are used extensively in every kind of style. I play it as one long ankle stroke and one very short one, kind of like a rebound. As the beater ball comes back off the B.D. head, you give it another short stroke to make the second beat. This pattern should be



played at M.M. 208 = or faster. You can apply the same thing on sambas. The upbeat is the long stroke, the down-beat is the short stroke. 3 beats would need the same method, one long stroke and two short ones. It can be obtained with heel-down or up. I usually keep the heel down. There are times when I want to play extremely fast, so lifting the heel makes it easier to accomplish. For four or more beats I use the heel-up method.

If you keep your leg as relaxed as possible—concentrate hard on it—you shouldn't have any cramps or pain which are caused by tension.

I will be doing clinics for Drum Workshop, Inc. in 1981, so I hope I will get to meet and talk to many *Modern Drummer* readers.

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CHARLEY PERRY

Aquarian Accessories



by Bob Saydowski, Jr.

Drum accessory manufacturers are cropping up by the dozens nowadays. Drummer/author/clinician Roy Burns and ex-Rogers designer Dave Donohoe have recently teamed up to create Aquarian Accessories Corporation, and are coming up with some new accessory ideas for drummers.

CYMBAL SPRING

Cymbal Spring is an attachment for all cymbal stands which allows free, non-restrictive movement of cymbals. The *Cymbal Spring* replaces the felt and metal washers, tubing and wing nut on a cymbal stand tilter. Its base is hollow, and mounts directly on the tilter threads which are held in place with a thumbscrew (or slotted screw for permanent mounting). The device's main purpose lies within its spring post. When the cymbal is struck, the spring bends following the action of the drumstick and thus allowing the cymbal freer movement. The cymbal itself sits on a round disc lopped by a thin-piece of adhered felt; above it is a metal clip. When squeezed, the clip allows for quick mounting and removal of the cymbal.

There is a smoother movement of the cymbal when used on a *Cymbal Spring*, although I've found it quickens a crash cymbal's decay just slightly. *Cymbal Spring* is being marketed for use with ride cymbals, however, it can be used with crash cymbals, if they are not played really loud. I've never heard of

anyone cracking a ride cymbal, but if you are one of these rare birds, you'll find this accessory a worthy item to have.

Aquarian has recently developed one solely for crash cymbals: the *Heavy-Duty Cymbal Spring*. Drummers who play loudly will find this model very valuable, as it allows strong, energetic playing, without the worry of cracking the cymbal. The harder you hit the cymbal, the harder the device works to protect it. The *Heavy-Duty Cymbal Spring* has a felt top and bottom along with a hard nylon sleeve (which is replaceable). It mounts on tilters the same as its brother. The base spring is fattened up and lengthened, and uses an additional spring inside for double protection, or for back-up in case the outside one fails. The top is not a spring clip, but a threaded felt-covered disc which closes on the nylon sleeve, but does not choke the cymbal's natural movement or tone. The mounting thumbscrew has a tendency to loosen up under loud, continuous playing, so I would suggest using the slotted screw instead.

The whole concept of the *Cymbal Spring* models makes them perhaps the most sensible accessory idea to be marketed in awhile. And, for the price you'd have to pay to replace a cracked cymbal, you could buy more than enough *Cymbal Springs* to protect your entire set-up. As they say, better safe than sorry.

Both the original and *Heavy-Duty Cymbal* retail at \$14.95 each.

KWIK-KEY

There never seems to be a drum key around when you need it most. Aquarian has developed two versions of the drummer's valuable tool: *Kwik-Key* and *Kwik-Key Medallion*. Besides being just a regular drum key, *Kwik-Key* also slays with you all the time. The standard *Kwik-Key* comes with a key ring attachment. When the loop is squeezed, the two end prongs disengage from the key, enabling you to use it when and where it's needed. The *Medallion* uses the same quick-disconnect ring, but also comes packaged with a silver-colored neck cord. Unlike drum-slick necklaces, this piece of jewelry has a *useable* purpose. The key itself is zinc cast with a powder coating, available in red, blue, black, or gold.

I own about 25 drum keys, all scattered about everywhere. *Kwik-Key* was a lifesaver in the studio, when there wasn't one drum key in the whole room. Fortunately, hanging off my car keys was a *Kwik-Key*.

Kwik-Key is a simple idea which should have been thought of long ago. Pearl has come out with a drum key necklace, but their key is too heavy to keep around your neck. Besides being functional, the *Kwik-Key* is also a great conversation piece.

Kwik-Key lists at \$3.35: the *Medallion* at \$4.95.

DRUMMERS EQUIPMENT REFERENCE: HI-HAT STANDS

by Bob Saydowski, Jr.

MANUFACTURER	MODEL	SPRING SYS.	LINKAGE	BASE	TOE STOP	ADJ. TENSION	PRICE
PEARL	900 ¹	ext. parallel compression	nylon strap	tripod	yes	yes	\$142.00
	900D ^{1,3}	ext. parallel compression	nylon strap	none	yes	yes	\$108.00
	800 ¹	internal	nylon strap	tripod	yes	yes	\$129.00
	805 ¹	internal	nylon strap	tripod	no	no	\$ 67.00
YAMAHA	HS901D ¹	external compression	plastic	tripod	yes	yes	\$105.00
	HS701D ¹	internal	plastic	tripod	no	yes	\$ 75.00
SONOR	Z5454 ^{1,2}	external compression	metal	tripod	no	yes	\$187.50
	Z5456 ^{1,2}	internal	nylon	tripod	no	no	\$176.50
	Z5460 ^{1,2,3}	internal	nylon	none	no	no	\$192.00
	Signature ^{1,2}	external compression	chain	tripod	yes	yes	\$335.00
TAMA	Titan ¹	external compression	metal	double braced tripod	yes	yes	\$102.00
	Spartan ¹	external compression	metal	tripod	yes	yes	\$110.00
	Mercury ¹	external compression	metal	tripod	yes	yes	\$ 85.00
LUDWIG	1131	internal	lexan	tubular tripod	no	yes	\$103.00
	1123 ¹	internal	lexan	tripod	no	no	\$ 65.00
ROGERS	Supreme ¹	internal	lexan	tripod	no	yes	\$105.50
	SwivOMatic ¹	twin internal	twin metal	tripod	no	no	\$ 79.25
SLINGERLAND	809 ²	compression		tubular tripod	no	no	\$113.00
	806	internal	metal	tripod	no	yes	\$125.00
	804	internal	leather	flush	no	no	\$ 69.00
	810 ³	internal	metal	none	no	yes	\$109.00
PREMIER	PD315	twin internal	twin metal	flush	no	yes	\$ 90.00
	PD325	twin external	flex strap	cast-U tripod	yes	yes	\$132.00
	PD6315 ³	twin internal	twin metal	tripod	no	no	\$ 75.00
PRO-MARK	Jacques Capelle	twin external	chain	tripod	no	yes	\$160.00
DRUM WORKSHOP	5500	internal	chain	tripod	no	yes	\$ 98.00
GRETSCHE	4849 ¹	external compression	flex strap	double braced tripod	yes	yes	\$ 98.00
NORTH	H-32	external compression	metal	double braced tripod	yes	yes	\$ 89.50
CB-700	4208	internal	nylon	tripod	no	no	\$ 59.50
	6207	internal	flex	dbl. braced tripod	yes	yes	\$ 99.50

*****All stands have split footboards with the exception of Premier and Pro-Mark, which have one-piece footboards. Rogers SwivOMatic is available either split or one-piece.

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Keane continued from page 22

music. I'd listened to a lot of Gordon's records. It seemed to work.

Gordon asked me if I'd be interested in doing a weekend with him. We had a couple of rehearsals at Massey Hall and everything worked fine. He called me a couple of days before and said, "Listen man, I've got cold feet. I've been on the road so long without a drummer, I'm just . . . I'm worried!" He said, "I just don't want to do it." Very up-front. It was disappointing, of course, but Gordon was completely honest with me and told me the truth, which he has always done. Then I didn't see him for a couple of years.

He phoned me in the Fall of '75. He was getting ready to do another album and was very seriously considering adding a drummer. We got together and rehearsed for the *Summertime Dream* album. Things worked out well again, and we arrived at a deal that was good for both of us. See, I'd never done any really serious touring with anyone. He had never had a drummer. We had to feel each other out. I wasn't sure if it was going to work for me, and Gordon wasn't really sure if it was going to work for him. All the other guys in the band were on a weekly salary. I decided, and Gordon agreed, that I would be paid on a daily basis. Pay as you play, which I thought was great! I wasn't committed to him in case it didn't work. He wasn't committed to me, and it's been that way going on five years. It's never changed and it has worked out great.

SF: When you are rehearsing for a Lightfoot album, does Gordon pretty much know the sound he wants, or is it more of a group effort in putting his songs together?

BK: When it comes to recording and concerts, Gordon is the leader of the group. He does all the arranging. There's a lot of input that comes from the other guys, but he really knows what he wants in a song; what the song should feel like, what it should sound like. Gordon controls all the tempos. He controls

each individual instrument, and how they're arranged for a particular song. He really is the leader of the group.

SF: I wondered if the "effects" had been your ideas, or if they were sounds that Gordon Lightfoot had wanted to add to his songs.

BK: Some of the ideas were Gordon's. Some of them were mine. The triangles and the *Murk-Tree* that have been added on stage, they came from *Dream Street Rose*. We worked with percussionist Lenny Castro from Los Angeles. Gordon thought it might be an idea, just for a change, to have a percussionist on all the basic tracks. So Lenny was on the tracks and he played a lot of the very tasty percussion stuff that has stayed in the arrangements. I try to incorporate as much of it as I can, playing both the drums and percussion.

SF: The drum sound you're using in Gordon's band is that very deep studio sound. Is that your sound or do you experiment with tuning your drums in different situations?

BK: Gordon is the only artist that I tour with. All the other work I do is in the form of studio work. With his band and with his sound I'm able to take a studio sounding kit. Because of the volume that the band projects, the sound of the drums is a little more important in this band than it is in a band where the sound of the drums can be altered through amplification. Almost any other rock band is louder than we are. So I have to make sure that the drums sound very good to my ear, because that's almost what's going to be heard in the house. There's not much amplification going on. In some songs, we're working with two acoustic guitars, a bass guitar, and a bit of pedal-steel guitar. There's a lot of dynamics that have to be observed in this group. I think it's great that I can work with a studio-sounding kit in the band, because that's what I'm used to. The kit that I use with Gordon, I bought specifically for this job and that's pretty much all that set of drums is used for. I have five sets of drums. Occasionally if I get so busy in town, I'll pull this kit out and

use it. If I have four or five dates one day in different places, and I have to have drums set up all over the place, I may not have time to set them up from one date to another, so I may have to use these drums. But they're almost exclusively for Gordon's concerts, so they can stay tuned for his sound.

BK: They're not *exclusively* Premier drums. I've got 8" and 10" Ludwig concert toms; 12", 14" and 16" Premier toms. The snare drum is a 7" Ludwig chrome, I use a 20" bass drum, and I have a couple of crash cymbals and a hi-hat.

SF: Do you have a favorite studio set? Are all 5 sets different?
BK: Just about. I have a set of Premiers at home that are older than this set. In terms of sound and size they're almost identical. I've used them on Gordon's albums and on all the records I've done with Anne Murray. I just did a couple of Roger Whittaker albums with them. For *that* kind of sound I love them. And it's the same 8" and 10" Ludwig concert tom set-up. Don't ask my why. It just happened that way. The rest of the set is Premier. I've got about 10 different snare drums at home.

SF: All metal?

BK: Yes, they are different sizes, different makes, different sounds for different things. I tried a wood snare one time and it just didn't work for some reason. It seems that some clients will ask for a certain snare drum sound. If I don't have it in my own arsenal, I'll go out and rent what I think would give me that sound. If the snare works out very well, I'll just buy it from the store. Then I've got another snare drum and I know what it sounds like and how it responds. Next time I need that sound, I'll just go to the closet and pull it out.

I've got another set of drums which is completely Ludwig. They're single-headed *Vistalites*. I use them for rock-and-roll and disco dates. I did a lot of disco work when disco was hot, and they worked great. A little more BANG BOOM out of them. Not as much *tone* as the Premiers, but a little more action, a little more excitement for the rock and disco type of things. I was doing a disco album once every two months or something. I was part of a little disco factory in Toronto.

SF: I've heard that on disco cuts the drummers use a tape loop. The drummer plays for 8 to 16 bars, they tape it, and play it over and over on a loop.

BK: Well, I'll tell you. I've also heard that, and many times I wished it had happened. But I worked for the THP Orchestra in Toronto. A lot of that stuff was very successful. The group had three top-10 disco albums. There was a whole flock of albums that did very, very well, and it was the same producers, engineer, studio, basic rhythm section, and arranger. It really was a *team*. We would do an album every two months with a different artist. An artist would fly into Toronto from Memphis or L.A. for instance. We worked for many different record companies, but these two guys produced the records. Their concept was that if a piece was going to be 12 minutes long, they wanted the band to play for 12 minutes. So when I knew these disco records were coming up, I'd go out and run four miles a day.

I play two different styles on the bass drum. One with the heel-to-toe method, and the other POUND-THE-LEG-DOWN-ON-THE-BASS-PEDAL stuff. You start playing for 12 mintues doing *that!* And maybe 16ths on the hi-hat! You won't believe how you start sweating after awhile. Now, you do that on a six-hour date, where all you've got to do is 16ths on the hi-hat, pound the snare drum and pound the bass drum. Start doing that for six hours and you'd *better* be in shape!

Sometimes you can *feel* when it's a take in the studio. Everybody plays just right. There's a certain magic that happens. Now sometimes you're right and sometimes you're wrong. You start playing your heart out, really going into overdrive. All the fills feel just right. You might start playing a little harder and everybody just gets into it. Sometimes you run down a 12-minute disco, put everything into it, and the engineer

continued on page 78



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Developing Good Time



by Roy Burns

Many drummers are capable of playing good time even though they may not know exactly how they developed this ability. In most cases they can't tell you how they do it. Expressions such as "you just have to feel it" are colorful, but not of much help to the young drummer.

It is true that some players do have more talent, or ability, than others. However, talent and ability must be developed. Sometimes this development is a hit or miss process in which the young drummer practices, plays and hopes for the best. Occasionally, with the help of more experienced musicians or teachers, the learning experience is more on purpose. This type of learning often yields good results in less time than the hit or miss approach.

Practicing With Records

At one time this practice was discouraged. The young drummer, it was felt, would tend to follow the time on a record and thereby develop the tendency to follow the band in a live situation.

In those early days of the 78 rpm record, it was difficult to get the record player loud enough to practice and still hear the music.

Modern recordings, along with the availability of inexpensive earphones have changed the approach. Now it is possible to hear everything that is happening in the rhythm section while practicing on the drums. This is good experience because it teaches the young drummer to play with other instruments.

Another benefit of this type of practicing is that accompanying skills are developed by playing with records. Reading music, solo playing and technique exercises are all valuable, but playing with records is the closest thing to playing. It is a way to practice playing.

It is important to carefully check the tempo on a tune that was recorded at a

live concert. People get excited at concerts and the time can vary. Put the needle down at the beginning, middle, and end of a particular cut. If the tempo changed—don't practice with it. It is okay to listen to live concert recordings, but be careful of the ones you practice with.

Studio recordings are usually more accurate tempo-wise than concert recordings. In the studio you have the opportunity to do a tune over again if there is a time problem. Also, many records today are made with a click track. A click track is a metronome signal that recording musicians listen to with headphones. This ensures that the tempo will be accurate and steady. In any case, the time on studio recordings is usually steadier than on live concert recordings.

Practicing With A Metronome

This can be very valuable, especially when practicing technical or reading studies on a practice pad. Some young drummers tend to practice as fast as possible on a pad. The idea seems to be to get that part of the lesson over with as soon as possible in order to begin drum set practice sooner.

The metronome can be very helpful when practicing a difficult reading exercise. It reminds you of the correct pulse while you struggle with difficult rhythms.

The metronome is equally helpful when practicing technique exercises. Some students tend to run away with the tempo when practicing at a fast rate of speed. The metronome reminds you to keep the pulse steady at all times.

There are metronomes available now that have an attachment for one or two earphones. This makes it possible for the student to use the metronome for drum set practice.

Avoid Slow To Fast Practicing

The rudimental approach of playing

rhythms from slow to fast does not work so well for the drum set. Most young drummers tend to rush drum breaks. In part, I feel this is due to improper practicing.

If the student is continually increasing the tempo to see how fast he can play a particular pattern, he is creating a dangerous habit. Whatever you do, if you do it over and over, it becomes a habit. A habit is something you do which has become unconscious. In other words, you will be rushing the tempo and not be aware of it. Practicing with records and a metronome helps you to be more aware of the tempo. Don't destroy this discipline by practicing from slow to fast on the drum set.

Practice Different Tempos

One common mistake is that young players tend to practice the same tempo over and over. It is usually the tempo at which they can play their fastest licks. The same tempo, played over and over, becomes a rut.

This can lead to a three-tempo drummer. A fast tempo, a medium tempo and a slow tempo. No matter where the tempo starts, this guy will either increase or decrease the tempo to wind up at one of his three. This is definitely the result of playing the same tempos over and over.

If you practice with records, make sure to select a variety of tempos and styles. This will help to develop a more subtle sense of tempo while avoiding a rut.

Seek Out Good Players

You can learn the most by playing with people who are more experienced. Practicing alone won't do it. You have to play with other musicians in order to

develop your playing fully. However, playing with musicians who have bad time can be very detrimental. Again, anything you do over and over becomes habit. For this reason, seek out players who are at least as good as you are, or better. You can only play as well as the people around you. Sit in, go to rehearsals, listen as much as possible and play when you get the chance.

Become friendly with good bass players. He's the guy you have to work with. Playing good time is ultimately a team effort. If the bass player and the drummer are *tight*, the entire group will play better.

Get together with a bass player to practice and rehearse, just the two of you. Talk things over and work out your problems. Exchange information and feelings. This is one of the most helpful learning situations for young players.

Musicians To Avoid

Avoid any musician who tells you that the drummer is the only one responsible for the time. It is impossible to play well with lead players who are always rushing or dragging. The drummer has enough problems without being blamed for the sloppy playing and bad time of other musicians. Time, indeed music, is a co-operative effort! Everyone has to play in tune, and *in time* to achieve the ultimate musical effect.



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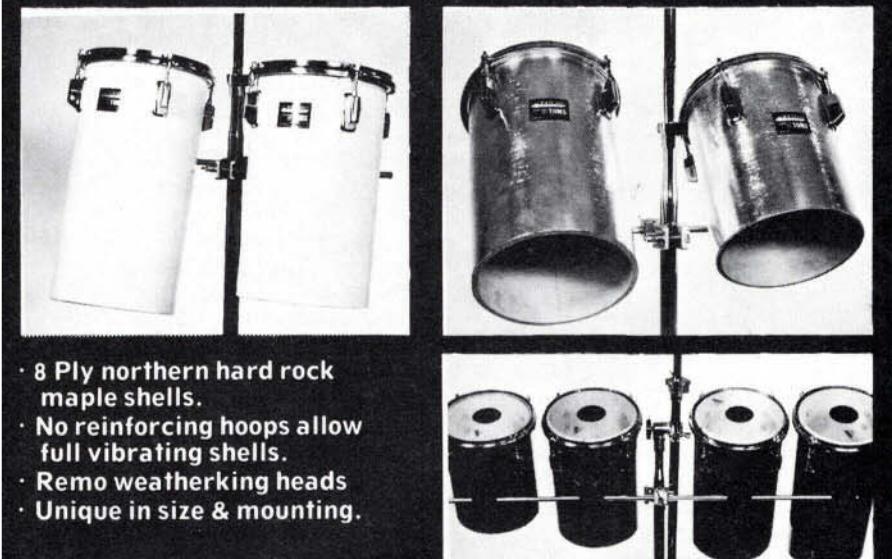
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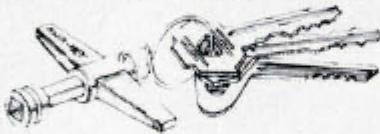
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Kreutzmann/Hart continued from page 13

from Ghana. You use one foot to depress the head behind you as you sit on it. It can be played with mallets or your hands. We took a primitive instrument, updated it and made it tunable, which allows it a larger range with more flexibility.

CI: What is the heritage of the Barimbau?

MH: The Barimbau is from Brazil. It's a string instrument similar to a music bow, with a gourd on one end. To play it, the string is struck with a thin piece of bamboo.

When the people of Brazil had their weapons taken away from them by the ruling class, they turned to the martial arts. The Barimbau was used to induce the right state of mind for practicing the martial arts, which were outlawed. When their captors would walk in on them, the people would play the Barimbau and dance. But when their captors left, the people would return to the martial arts.

This instrument can really grab hold of you. I once found myself neglecting my family and everything else, just practicing the Barimbau for days and weeks on end. I called Airto and asked, "Hey, Airto, what the hell's happening? What is this instrument all about?" He said, "Well, look man, it's the real thing. They use it in the jungle for the very

thing you're doing right now." No wonder this instrument grabbed hold of me and wouldn't let go. Months later I wound up saying, "Holy shit, I've been sitting here and practicing the Barimbau six hours a day." And one day I looked around the house and realized there were seven or eight Barimbaus hanging up all over the place.

I get into things like that and lose myself. But that's how I learn different instruments, one by one, spending a lot of time with each. Whenever I'm not doing anything I pick up an instrument and devour it. Sometimes I really get into it and wind up in never-never land. It's not entertainment. It's a whole other world.

To help me get into the spirit of an instrument, I cook the native foods of the instrument's mother country. It's a little game that makes learning the instrument more authentic, more interesting. Sometimes I simply can't sit down with a method book. I like to know the instrument and the culture, etc. of its native land.

CI: Tell me about the suspended drums.

MH: We're suspending three conga drums in the Beast. I really tighten them up and play them with sticks. They sound like cannons. The sound shoots out immediately as you strike the drum.

CI: The very large drums on the Beast's right, were they custom made?

MH: We made those drums. We rolled our own steel and welded it. Then we got our own tension rods and counter hoops. It wasn't easy keeping it round. I needed it to get that big sound for the air strike scene in *Apocalypse*. What gets big sound is big drums, so we built big drums. We hang them up in the air, wide open, and when you throw them through the best P.A. in the world, it sounds like the coming of the end of the world. They've got those big, dark, rich tones. We go to any lengths to reproduce that sound accurately. Our sound system is pure, you can really see the shape. It's like sound sculpting.

CI: Does the sound of the audience interfere with your sound sculpting?

MH: I cut the people out. When I'm into it, I don't even know anyone's there. If you're thinking about the audience, then you're really far away from where you have to be. Once in awhile, when the cheering overpowers the drums, then of course, it's disturbing. It breaks my concentration. You could be into something really delicate, frantic, or intense, and it takes everything you have just to stay there. Suddenly, you're distracted by all this energy coming at you.

CI: Why haven't you endorsed any particular brand of drums?

MH: Why? Because a kid who goes into a store and buys a Mickey Hart drumset doesn't know that Mickey Hart takes off

all the lugs, stuffs them individually with felt, etc., and changes all the hardware, even though he loves the shells. You can't put that in an ad! So, I don't do ads.

Moreover, I haven't come across a company that's truly responsive to the individual drummer's needs, say, mine or Bill's. I won't endorse something I don't fully believe in. Neither will Bill.

CI: How do you prepare yourself for a performance?

MH: I raise my awareness by a slow psych (psychological process) beginning several hours before the show. I begin with mental and physical exercises, and continue building my personal stream of consciousness which, of necessity, gradually screens out external distractions. I become increasingly clear the closer we get to the performance. By the time I go on stage, I'm in an altered state of consciousness, and able to address my instrument freely, with a clear mind. And I achieve this state without drugs.

For instance, I don't use cocaine before I play because it affects the auditory nerve. In frequency response, cocaine rolls your highs and lows off. It desensitizes your inner ear.

I've measured frequency response before and after getting high. You get phase-shift. You're creating a mirage—an audio hallucination. You see things falsely. The harmonics become less apparent. You have an unbalanced spectrum of frequency response. Moreover, I don't like coke because of what it does to my timing. It alters my concentration in a way that makes time too elastic. Furthermore, it causes me to lose compassion. Cocaine doesn't induce warmth. It's a cold drug, and one needs sympathy in music.

Let it be understood that every person has his own chemical balance; that I've chosen my own way, as everyone must. What works for me is not for everyone. And I don't advocate drugs for anyone, for any reason.

Look, drumming itself can put you in an altered state—if you stay with it long enough. The idea is to concentrate fully, without being disturbed by outside influences, so as to work yourself into the desired state of mind. That doesn't require drugs.

Let's talk about the physiological aspects of playing drums and the importance of being in top physical condition. Today's drumming burns up a great deal of energy. To do the job right, therefore, you have to be able to stand the pace, which can become furious at times. If a drummer is not in good shape, his out-of-condition body will eventually have some kind of adverse affect on his playing.

The weirdest thing in drumming is to feel that your hands and feet are not part

of your body. So when I wake up in the morning, I verbally greet them. I address them to make contact with them. If it's done early in the morning, then I'm able to stay with it all day. After that, I get out on the road and run—rain or shine. That gets the cardiovascular part of the body working to get the blood flowing and take in fresh oxygen. After running, I go to the punching bag. It develops endurance for holding your hands and arms above your shoulders while rapidly striking a moving object. It also develops fast reflexes and sharper coordination of eye, mind, hands, and feet. Next, I do push-ups, sit-ups and judo squats. I then go to the gym and use the Nautilus machine, and then I go into the sauna. After eating, I loosen up with stretching exercises and isometrics. Then I'm ready to begin practicing.

The idea is to have some kind of consistency that your muscles can respond to. If I'm on the road, I get up earlier than usual. That's all there is to it. You've got to make time for it. I do all of that three days a week, and on the other days I do yoga, which teaches you how to breathe.

You have to be an athlete to deal with the kind of music we're talking about; drumming at *that* level of intensity. You have to say up on it. Then, I think you will enjoy *your* optimal potential for a long time to come. Picasso, Van Gogh and Dali worked at those high levels of intensity, and they weren't youngsters, chronologically speaking. It may take fifty years to be a great musician. So you better stay in shape—mentally and physically. In fact, it takes many years to develop a mode, finding out where you're at, and then dealing with it. Look at the great violinists who have been playing 20, 30, 50 years. In fact, when we (the Grateful Dead) went to Egypt, I met hundred-year-old drummers who began playing drums when they were three years old! They were actually playing 90 or so years! They told me the same thing: Drumming began getting really clear to them after they were playing for fifty years! It was at that point that they began to get a certain clarity to their work, and could interpret their feelings more accurately. They weren't necessarily faster, but they were considerably more accurate.

CI: Mickey, tell us about the warm-up exercises you do.

MH: I do singles and doubles, using my fingers, wrists, and arms, and try to isolate them. I'll use my left stick alone for a good while with just my little finger. Then my next finger, and so on. I take them one by one and put them together. That's the way I've been doing it lately, and it works very well for me. The idea is to loosen up before you play. The looser you are when you go on stage, the soon-

er you will hit your stride.

The danger in not warming up is that you may incur stress on portions of your body that can least take it. If you grab a stick and hit a rim shot, the concussion will travel up the arm, through the elbow, shoulder, and neck. If you shock your body regularly before warming up, there's a good chance that you might develop arthritis or some other such thing.

When warming-up, start easily, gradually building up to performance level, and *then* stop. By then, your mind and body will be properly geared for performance.

I begin working on my pad about an hour to an hour-and-a-half before the show. In that way, I reach the desired level of preparedness about 5 or 10 minutes before I go on stage.

CI: Do you practice during intermission to maintain your performance level?

MH: I'm always on the sticks during intermission. I go right to the dressing room and pick up either a talking drum or a practice pad. I don't sit around doing nothing—I might get cold.

CI: Have you ever had nights when one of you was a bit down and in a slump? How does that affect the Grateful Dead's percussion team?

BK: If he is low, I help him get up. It's very rare that we are both low at the same time.

MH: When we're low, we don't smile. When we're happy, we smile. We are not entertainers; we don't put on an act.

BK: If Mickey's feeling great and he has the energy that I need, it makes me come back up to feeling good again.

MH: Sometimes, when I'm distracted by something in the audience, Kreutzmann will say, "Look at *me*. Don't even look at them." He pulls me right back in where I belong.

CP: How can one make a living playing music, and continue to grow artistically?

MH: One way is by retaining your musical integrity. Another is by not prostituting your life playing horrible music simply for the bucks. If you do, you're living a false life, and ultimately, your music will become a representation of that hypocrisy. That's why so many guys are junkin' out and going crazy, because they are not tuned-in to what they are playing! But what do they expect? When a true musician sells out for money, music is going to come back and bite him. You don't mess around with music—it's a serious art. Fun, yes, but nevertheless serious. It's *not* a cheap thrill. But only real musicians would know that.

CI: It's really difficult to put down the cats who are caught in the economic trap. You know, play bad music or stop eating regularly.

MH: I'm not putting anyone down, but

some people are simply not cut out for serious music, whereas they're fine for the show-business thing. Any performer should consider himself lucky to play music. I do, and they should too. Success depends on how diligently you investigate your art, and how well you maintain a high artistic level. Maybe you can work at being an artist and making a living at the same time. That's why I study a lot and continually up-grade myself as a 20th century percussionist/drummer. But I think almost any talented drummer can do it his own way.

CI: Both of you have a very intense interest and love for the instrument. How has this affected the other members of the Grateful Dead?

MH: It opens up the world of rhythmic alternatives to them. Jerry Garcia says that looking at us is like watching a snake eating its tail—our movement is perpetual. One thing crawls inside the other. What we play will be interpreted by him in his way, and we throw ideas back and forth. The next thing you know, there's something of value, and it's more than any one of us individually.

BK: When Mickey and I are happening, the band's happening. Even if one of the other musicians isn't happening, if Mickey and I are, we pull the band together.

MH: The Grateful Dead is an organism. It has many heads, and we drive it.

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STAYING IN TUNE

MD readers can write to Hal Blaine in care of: Staying In Tune, Modern Drummer Magazine, 1000 Clifton Ave., Clifton, NJ 07013.

by Hal Blaine

Q. I'm put down as a drummer because I'm female. To be recognized as equal, I often must prove myself better than men. This affects my performance because I begin to play the way people expect me to play. I'm acquiring a defensive attitude. How can I get in tune, gain confidence, and obtain the relaxed consciousness that will let my creativity flow?

N.P.

PLEASANTVILLE, NY
A. If you get off on drumming, then eventually the chauvinists will come over to your side. Keep your eyes on your goals and stick to them! Forget the slurs. Karen Carpenter's a great drummer! She took a few knocks in the beginning and today she can buy any one of those idiots that used to bug her! Plus, she has personal happiness. Confidence will come with age and experience.

Q. I am 13 and very serious about music. I play vibes and jazz piano, but my real love is drums. I don't have very good access to a drum set. My school has a trap set, but it's hard to get to because I live far from school. I was wondering if you had this kind of obstacle, and what your advice is on how to raise the money to obtain my own set?

M.W.

MUSKOGEE, OK

A. I can understand your frustrations. As a boy living in a tenement I had the same problem in a way. I couldn't practice in the apartment because of the noise. I turned to a padded chair. I'd sit for hours in front of the radio playing along with all my favorite records. I was learning songs, getting familiar with drumming styles, which helped me form my own style. There's nothing like work to put a few bucks in your pocket. Do any work that you can to make money and save as much as possible. Don't get discouraged. In time you'll have your drums.

Q. Please discuss your concept and method of playing fill-ins.

J.T.

VENTURA, CA.

A. Fills are something that come from within. I've always referred to the brain as your computer. It takes a song, listens

to the lyrics, computes a feel, calls upon life experience and comes up with a fill! As far as repeating fills . . . why not? As long as they fit and feel natural. Whenever there's an opening in a song and you're asked to fill it, make it something that you would want to hear time after time. Fill it comfortably.

Q. I was inspired by your column to the point of whipping out my dusty practice pad and clocking in a few hours. It seems to me, however, that one cannot be so optimistic about the music business anymore. I am very happy for you, but can I be happy for me? I am speaking of getting that "foot in the door." What does it take to become a studio musician? The attitude today seems to be "nice guys finish last."

D.J.

LAFAYETTE, IN.

A. I receive at least one letter a day asking "How do I get into the studios?" Practice! Everyone I know will tell you the same things. Be available, hang out at studios, meet secretaries, leave your name, resume, and picture. You never know when they'll need someone right now. You have to get studio experience playing any place that has mic's and is called a studio. Learn about mic's, baffles, and where your drums sound best. Know something more than playing. Studio playing is different than live. Understanding what the engineer and everyone else is talking about is important to your career. It saves time and money. Learn the functions of the systems used to make music. Be a diplomat. When a producer, engineer, two songwriters, the artist, and the artist's girlfriend or boyfriend are all telling you the way it should be done, you'd better know how to handle the situation! If you're dusting off the old pad, you're not ready to get into the studios. Not if you're serious. Also, good guys don't finish last! Most of those I work with are dynamite people who've paid their dues, know themselves, and how to make hits. Be ready, responsible, straight, reliable and get there early to get a good parking space.

Q. Since I graduated high school, I have been playing and teaching drums for a living. I am now 34 years old, and have a



wife and 3 children. I am still playing and teaching drums for a living, but lately people have been telling me how insecure the music business is and how a family man should have a "real" job with benefits. I love to play and enjoy teaching. Both are still providing an adequate income, but these people and their suggestions are beginning to get to me! Do you have any suggestions?

J.B.

OVERLAND, MO

A. My only advice is to follow your heart. Handle your family responsibility like the good person you are. Teaching can be thrilling! The people telling you to get a regular job are people who are usually drab statues. They always look much older than their years, and are almost never happy with their jobs. Don't fall into their mold! Do what makes you happy and both you and your family will be much better off. You will all be happier and healthier.

Q. I am 17 years old and have been playing for 6 years. I've been in various garage bands, none that have had any chance of making it, until recently. The band I'm presently with is saturated with talent, but none of the members seem as serious about "making it" as I am. It really brings me down sometimes. Should I stay with this band? Should I quit and practice more on my own? Should I find another band?

B.M.

CLEMMONS, N.C.

A. It sounds like you're really on your way to the top. Just remember that the top is not always as glamorous as it sometimes appears. It means total dedication, walking a straight line, keeping yourself clean, and remembering that as a drummer, you accompany. Maybe some of the guys in your band resent the fact that you're so inspired. Perhaps they need your help to get inspired, too. You might be scaring them. Try helping them, and see if that works. Remember that everytime you work a job or rehearse, you're practicing and that's healthy. You'll be better after each session.

Q. I am 17 years old. I have been listening to all sorts of music to get a good idea of how to play everything. I am now

playing club dates and I am very happy with that. The only bad thing is that I don't know how to read music. Is it too late to start to learn?

R.A.

BROOKLYN, NY

A. It is never too late to learn to read music. The sooner the better. Reading is a part of your life; an extension and part of you. It's a little hard at first, but you start with simple quarter notes and progress to more difficult parts. Don't try to go too fast. That's what discourages people.

Q. I'm a 14-year-old drummer with about 4 years of experience. I plan on going professional when I get older. I play in the school jazz band, advanced school band, swing choir, and two bands with my friends. In the last year my school grades have dropped noticeably. How can I practice and concentrate on school too? My drum teacher and I have been working on drumset solos. I have trouble writing good solos. I sometimes feel that I can play far better than I can write.

R.T.C.

PORTLAND, OREGON

A. You have lots going for you. Working with all those bands is great experience. But, remember . . . as much as you say school is interfering with your drumming, it is that important. Perhaps your solos are not right because your math is not up to par. Life is made up of basics. Everything you learn in school will be used. Being a great drummer is wonderful, but being a dumb wonderful drummer has its drawbacks! Stick to school. Get your basics along with your drumming and music appreciation. You'll be far ahead of the others.

Q. I've been in the same supper-club band for the past 7 years. The money is good, but the job has no future. I feel suffocated. How can I find a group that would offer a musical challenge and a decent income?

K.B.

CHICAGO, IL

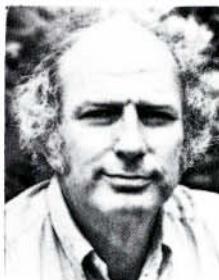
A. Your problem seems to be a worldwide epidemic. You're in the heart of Chicago! Meet other people and let them know of your availability. Invite leaders to your gig to hear you. Send tapes and pictures to various leaders. Are you sure that it's not you that's causing the getting-nowhere attitude? There are thousands of drummers that would pay you for your job. Just be sure you know what you want and then go for it. I will never forget an old definition of a trio: One guy that thinks he's the whole band, and the other two guys stink! Don't fall into that trap. Let every night be a learning experience, and by day look for a gig that will make you happier.



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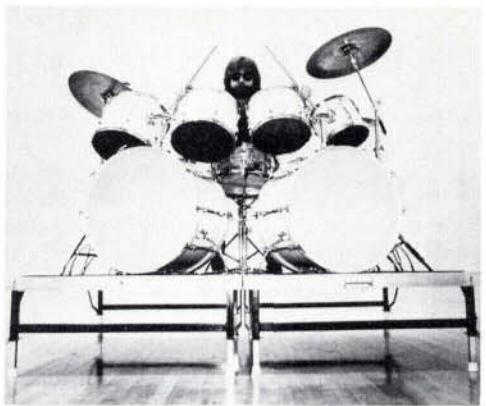
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African Drums *continued from page 27*

ly was highly respected. Except in a few Islamic-oriented nations, women seldom were even allowed to touch drums, although that has changed somewhat today.

Royal drummers in some old African kingdoms were granted special privileges. On occasion these even included a blanket immunity from prosecution for all crimes, no matter how serious they might be.

The right to play drums was reserved for a select few in Rwanda, particularly the drums involved in royal ceremonies. Typically, the privilege of playing a set of six royal Rwandese drums was an honor reserved for just one person. He had no understudy until death was thought near.

In most African nations only young men with exceptional musical ability were permitted to become official drummers. Often this art was passed from father to son, although some tribes were suspicious about that. Ashanti drummers would not teach their own children to play because they believed that once a son learned how, he would replace the father who would then die.

Some of Africa's most fascinating drummers are *griots*. Each is a professional musician, but he also is much more. Griots once were thought to be witch doctors. They were not, although some dabbled in witchcraft from time to time. The griot is very much like the traveling troubador of the Middle Ages. He is a living amalgam of history, legend and fact passed down through the ages from one griot to another. It was from a village griot in Gambia that Alex Haley, author of the immensely powerful *Roots*, learned of his own family's African heritage.

The griot was a musician above all. He earned his living by composing and singing songs of praise, on the spot, for all who could afford his special talent. Francis Bebey, author of *African Music*, warns us of griots, though. "They are quick to flatter those who reward them well, but a discontented griot would not hesitate to slander or curse a less generous client and to brand him with a reputation of being a miser."

Although the spread of radio and telephone communication has effectively wiped out the talking drums, Africa's dependence upon drums in its music and culture remains strong and alive.



drums sound much better in the studio.
RC: Do you use single or double heads?
CS: I use double heads on all the drums—Remo Ambassador on the tops and Remo Mark 5 on the bottoms.

RC: I noticed that you have a double bass set up in your studio.
CS: I always like to use a double bass if I can. Around town, I usually use only one, but I like to use two different sizes. I'm going to a 20" on the left pretty soon. I prefer the different pitches, and I can use them very melodically.
RC: Are they tuned to specific pitches or are they tuned just relative to each other?

CS: I pretty much just tune them until they sound right to me. A lot of times they end up being pentatonic. Some nights they will be higher than other nights. The pitches will vary depending upon whether or not they are new heads. New heads I usually play kind of loose and as they get older, I tend to tighten them up because they don't get as good a resonance.

RC: Do you usually try to get the drums in the key of the song that's being played?

CS: No, if there's a conflict between the sound of the drum and notes that are being played on the other instruments, then I'll change it. Occasionally, I might change a snare drum or maybe I'll change a hi-hat cymbal, but most of the time I don't change the tuning of the drum from song to song.

RC: What size cymbals do you use?

CS: I have 14" hi-hat cymbals, a 16" crash, and a small 8" splash. I use Deep-ride which is a new line that's out by Zildjian. I use a pang cymbal occasionally, and a cowbell. Actually, just about anything I can find.

RC: Do you use electronic drums very much?

CS: I tried them when I was with Gino Vanelli. That was the Syndrums and when I first got them, I really liked them. I used them live and on some live recording dates. Eventually, I heard so much of the same sound. I got burned out on them, but I feel they're valid in some cases. Right now, I basically use all acoustic sets. I just feel the overall warmth of a wood set, even opposed to a fiberglass set, is a much more desirable sound. It only absorbs certain harmonics, whereas the fiberglass tends to shoot out all of the harmonics.

RC: Do you use mostly matched grip when you play?

CS: Right. Mostly matched grip. Just recently, I've started to play traditionally again. I grew up studying that way. Then I changed to matched when my elbows started to bother me—almost like a tennis elbow. That happened when I was about twenty and I played strictly

that way until about three months ago. Now I'm starting to develop the traditional method again. Since I learned that way, it feels very natural. Very often, by going to a traditional method, I can relax my hands while I'm playing. It uses different muscles.

RC: Who are your favorite drummers that you listen to now? Who are your current influences?

CS: Well, I listen to just about everybody. Actually, the people that I used to listen to a while ago were Elvin Jones, Tony Williams, Billy Cobham, and older cats like Art Blakey and Max Roach. I still go back and check them out occasionally, because I still get a big kick out of them.

RC: You mean older recordings, or new recordings?

CS: Both.

RC: Is there any particular thing you listen for when you listen to those albums?

CS: Well, when I listened to them when I was younger, I would listen with more of a technical ear. I wanted to see more of the technical aspects of what they were doing. Like Buddy Rich was one of my first major influences. I listened to a lot of his techniques. But now, as I listen to these records, I hear more of the music, much more of the overall compositional approach that they make. Someone like Max Roach will be very melodic, whereas Art Blakey throws in polyrhythms at certain points in a jazz tune. I think it's very important to know who all the forerunners on the instrument are. These people are the real innovators. It's important to see how the drum has developed and it gives you a better overall concept of your set.

RC: What do you think the function of a drummer is in a rhythm section?

CS: Being a timekeeper is part of playing the instrument, but I don't believe that's a chore that should be placed solely on the drums as many people feel. A lot of musicians will look at the drummer and say, "You keep the time, and we'll just play along with you." But time really has to be something that everyone in the band is locked in to so that the drummer doesn't have to worry about the time and is free to play music, just like everybody else. The time becomes a subconscious thing. Occasionally the drummer should be a soloist and I would say the drummer's main function is to tie everything together. The drummer is basically the common ground between the keyboard player and the bass player and the guitar player and the reed player. He's the common denominator. Even though they may be harmonically playing together and they sound nice, the drums seem to bridge the gap between the instruments.

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RC: What are you involved in presently?

CS: For the last few months, I've been working with Chris Rhyne, the keyboard player who worked with me with Gino and has since worked with Santana and Jean-Luc. We put together an 8-track studio and have recorded some of Chris' material there. From a drumming standpoint, it's given me great opportunity to learn more about my kit in terms of miking, and the electronics of working with a control board. I'm learning what drums to use with a particular song, how to EQ them, and just generally learning the technical aspects. I relate much better to an engineer what I want to hear when my drums are recorded.

RC: What do you see in the future for yourself?

CS: I'd like to get into doing much more studio work around town and I'd also like to do some clinics and a lot more teaching. I find that when I'm teaching other people, I really learn the most. It makes me think in-depth about what I'm doing. A lot of times it gives me a fresh way of developing concepts in my own mind about how I approach the set and how I approach music in general. It's growth. Isn't that what life's all about?

Drumset Applications of Ted Reed's Syncopation

by Robert Breithaupt

Author's Note: This article is a compilation of exercises by Mr. Breithaupt and two of his advanced students, Karl Ott and Peter Retzlaff

Ted Reed's *Progressive Steps to Syncopation for the Modern Drummer*, first published in 1958, has been widely used for many years as both a snare drum and drum set method. When applied to the drum set, instructors have developed many unique and provocative methods in which the book may be used. While each teacher who uses the Reed book may have his or her own set of favorite exercises, there are countless ways in which many of the exercises in the text may be conceived.

In relation to drum set teaching, the book proves extremely valuable in three general areas: (1) recognition and execution of various rhythmic patterns, (2) using the basic rhythmic line against a variety of cymbal patterns to create independence exercises, and (3) utilizing the rhythmic line as a basis for improvisation between the limbs.

For the sake of continuity, only pages 29 through 44 are used in conjunction with the method to be discussed in this article. These are the pages in the text featuring rhythmic figures as opposed to groupings of eighths, sixteenths and triplets which appear in other sections of the book.

The beauty of the Reed exercises is the clarity of the rhythmic line, which is used for all of the exercises. Many drumset methods employ confusing notation systems which make even the most basic patterns appear complicated. By looking at only a one-line rhythmic pattern and playing variations from that pattern, the student improves both his reading and aural recognition of basic rhythms, whether they are played on only one tonality, such as snare drum, or distributed among the appendages.

Below are a number of applications for the book in the styles of swing, Latin, and rock. There are, no doubt, many other ways in which the exercises may be used, and hopefully many individuals may use these as examples to develop other exercises.

Basic Exercise:
(as it might appear
in *Syncopation*)



SECTION ONE: SWING

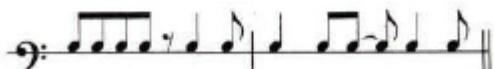
For continuity, the ride cymbal will play the traditional ride

rhythm unless otherwise indicated.



- a. Snare drum plays rhythmic line, bass drum on all 4 beats.
- b. Same as (a), but with hi-hat on beats 2 and 4.
- c. Bass drum plays rhythmic line, with or without hi-hat on 2 and 4.
- d. Hi-hat plays rhythmic line, with or without bass drum on all 4 beats in the measure.
- e. Snare drum and bass drum play rhythm, hi-hat on two and four. (No specific patterns between snare and bass; vary the patterns to create diversity.)
- f. Snare drum and hi-hat play rhythm.
- g. Bass drum and hi-hat play rhythm.
- h. Snare drum, bass drum, hi-hat interchange rhythm, (this creates a "four-way" independence exercise.)
- i. Ride cymbal and snare drum play rhythm in unison with hi-hat on two and four and without bass drum.
- j. Distribute rhythm at random onto tom-toms, etc. for different voicing.
- k. Execute the patterns at a faster tempo with a "straight eighth" ride pattern and a literal application of the rhythms, creating a cut-time feel.
- I. In the triplet feel the left hand plays the written rhythm on snare drum and the bass drum "fills in" the triplets. Right hand plays ride rhythm.

Basic Exercise:



Application:

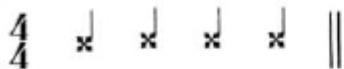


- m. Same as above, except hi-hat fills triplets rather

- than the bass drum.
- n. Snare line remains the same, hi-hat and bass drum fill in triplets at random.
 - o. Ride cymbal plays in unison with the snare drum while the other voices fill in the triplets.
 - p. Bass drum plays the rhythmic line and snare drum fills in.

SECTION TWO: LATIN

Note: Latin rhythms are interpreted with straight eighth note feel unless otherwise noted.
The ride cymbal rhythm may be played in a variety of ways; try an ostinato pattern such as:



or



The bass drum is subject to a great deal of variation, but the traditional rhythms should be used first to obtain the proper rhythmic feel.



- a. Snare drum plays the rhythm, with cymbal and bass drum patterns. With or without hi-hat on two and four, one and three, or all four beats.

- b. Same as (a) but with left stick on the rim.
- c. Same as (b) but incorporate tom-toms with the rim sound.
- d. Ride cymbal plays in unison with the rhythmic line.



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- e. Use continuous eighth note ride rhythm with slower tempos. Also accent the up-beat creating more rhythmic tension:



- f. Accent the eighth note cymbal in unison with the snare drum line.
- g. Any other combination from the swing section, placed in a Latin context.

SECTION THREE: ROCK

Note: The exercises are, for the most part, applicable and interchangeable between the various styles.

- a. Snare drum pattern, etc., with a continuous eighth note pattern on hi-hat or ride cymbal.
- b. Same as (a), but with a sixteenth note cymbal pattern.
- c. Same as (b) but with an up-beat on the bell of the cymbal.
- d. Same as (c) but with the hi-hat opening on the up-beat.
- e. Applications of most other patterns into the rock idiom.

It should be assumed that the serious student will practice these exercises with varying dynamic levels and tempos. The possibilities for exercises from this book are countless if the student, no matter on what level, is inventive and open to this type of an approach. It is indeed interesting that a book not necessarily designed for drum set could be the most comprehensive drum set method available if its possibilites are investigated.

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Keane continued from page 67

says, "Almost! Let's try it one more time." Now you're sweating, you're bleeding, and he says, "That was almost there," and you've got to do it again. 12 minutes! You'd better be in shape. On all the albums I did with THP, they never used a drum loop. All of it was done live with a rhythm section.

SF: Do you have any other interests outside of music and drumming that you feel affect your playing?

BK: I think the mental aspect of your playing is extremely important in the studio. I think your attitude and how you react with other people is equally important, or *more* important, than what you play. When you're locked in a room sometimes for 12 or 15 hours with creative people, when you're in there creating and people are bouncing ideas off each other, if you don't get along, or you're on some kind of a trip. I don't care how good a player you are, it's not going to work! Especially in a rhythm section. Guys have got to work together.

When I'm not playing music, I play baseball and football. I'm a big team-sport man. Much of the same type thinking that goes into making a good baseball or football team goes into making good records. On a football team you need a quarterback, flashy receivers, and fast running backs. You need some guys who are going to block for them. A lot of that goes into making a good record. If the record is supposed to feature a lead vocalist with a lot of lyrics, those things are like the running backs. The bass player and the drummer should be the guards blocking for them. Set up a solid foundation, making sure that what is supposed to happen, happens! Don't get in their way or try to steal their thunder.

SF: Why do you feel that you and the other members of Gordon's band have been able to stay together for so long?

BK: It's a combination of different tastes and styles. Personalities. We all get along extremely well, and when I say "we" I'm not just talking about the four of us. I'm talking about the five of us, with Gordon as well. He treats us like a *band*. It's not a singer plus four sidemen. He doesn't project the "star" image to us, "I'm the star and you guys are the band." It's not like that at all. It's like, "We're a five-piece band, and I'm the lead singer." I think that says a lot for his attitude and ours. We realize that Gordon's the star, and the main man. But he has respect for the individual players and it's a mutual respect. That helps a lot.

We get along very well on the road. We don't travel as much as other acts. Gordon does about 70 dates a year, which is fewer than most. We don't go on the road for six weeks at a time, where you can end up wanting to kill somebody! We go out for a weekend and come home. Then we go out the next weekend and come home. Then maybe go out for a week. So it's always refreshing to see the guys again.

I think we complement each other in our playing, much like a sports team. Certain people have their job and feel a certain pride and respect in handling that job, and not stepping into somebody else's territory. We do support each other musically and in all other respects.

I think this band is pretty unique in that respect. Gordon is different. His music is *Gordon Lightfoot!* I think it's quite a unique situation the way the band projects Gordon's music. For example, Gordon doesn't want to do a three-hour concert, which *he* could do. He feels that people don't want to sit that long and listen. He wants it to be a two-hour concert. He wants them to enjoy. He doesn't want them to be bored. So, he presents the best of what he has and he will always present new material in concert.

SF: Since you're so involved with the studio scene, could you shed some light on the nefarious reputation of studio musicians? The *grind* aspect of the job?

BK: I can only relate it in terms of what goes on in Toronto. I have a feeling that things are different in other centers. I may be completely wrong, but I think that in L.A. particularly, you have more guys who specialize either in record dates, commer-

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cials and films, or concerts. In Toronto, because there aren't as many recordings, and there isn't as much activity going on, you have fewer studio musicians, and you have them doing more of a variety of things. I get a chance to do so many different things that I'm seldom bored. When I'm run ragged it's my own choice. The telephone rings and it's up to me whether I want to accept the job or not.

SF: Do you have the threat that if you don't accept the gig, you may not get asked again?

BK: Always! I had five jobs on a Friday, and a very large record producer in Toronto called me for a date on the Friday night. I told him I had a 7:00 AM jingle, and I was pretty solid all the way through the day. His was a 9:00 PM record date. I said, "I don't think that I would be any good to you. I just don't think that it would work. Why don't you call somebody else?" I had done quite a lot of work for him, and that was the last time I heard from him! So, there's always that. There are enough good guys waiting to jump in on an opportunity. There's always that fear.

SF: Do you enjoy working on the road?

BK: Working with Gordon is great, but it's enough. If it was too much more I can see how people could go crazy. I've found myself not remembering what State I was in, or what city I was in. I don't do drugs and I don't drink. I have an occasional beer. It's just sometimes you see so many airports, so many airplanes, and so many halls.

SF: Okay, from last Friday afternoon until today, what was your routine?

BK: Friday morning I had a jingle. Friday afternoon I drove to the airport and caught an airplane to Portland, Maine where we worked last night. Woke up this morning, caught an airplane to Saratoga Springs, New York where we'll work tonight. Tomorrow we fly to Holmdel, New Jersey and work there. After that

continued on page 81

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by Cheech Iero

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

Q. Did the legendary Billy Gladstone invent a pedal for the hi-hat? If so could you please tell me something about it?

P. L.
Boston, Mass.

A. In 1938, Gretsch offered a hi-hat pedal invented by featured Radio City Music Hall drummer Billy Gladstone. The pedal had no floor stand. The top assembly (below the bottom hi-hat cymbal) attached to the bass drum hoop by means of a clamp, and the pedal pulled the rod by means of a cable. The foot pedal could be placed in a number of positions. The price of the Gretsch/Gladstone Hi-Hat Pedal was \$15.00. Look for a complete story on the great Billy Gladstone in the October issue of MD.

Q. Is Joe Stefko still playing drums for Meatloaf?

R. E.
Brooklyn, N.Y.

A. No. Joe Stefko recently formed a trio called Vital Parts with former Jefferson Airplane and Hot Tuna guitarist Jorma Kaukonen, and bassist Mike Visceglia. They recently signed with RCA, and will be embarking on a tour shortly.

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Q. Who was the drummer who replaced the late Cozy Cole in Cab Calloway's band?

T. W.
Bristol, Pa.

A. J. C. Heard took over Cozy Cole's drum chair during the latter part of 1942.

Q. Didn't Art Blakey begin his musical career with the piano?

J. H.
Richmond, Va.

A. Yes. Art Blakey worked as a pianist in various clubs around Pittsburgh.

Q. Is it true there was a time when black people weren't allowed to play drums in the United States?

H. B.
St. Augustine, Fla.

A. When the Africans were brought to America as slaves, their cultural heritage was systematically and deliberately destroyed. Religious practices, music, dance, drums, rattles, and bells—which were an integral part of the African way of life—were banned in many areas of America. They were forbidden due to fear of "subversive activities." Legislation even made it unlawful for the African to play drums, or for slaves to gather for dancing.

Q. What is the difference between the new Anvilite case and the regular fiber case?

G. D.
Salt Lake City, Utah

A. According to Ralph Hoopes, a representative of the Anvil Case Company, the new Anvilite cases are made from a polyolefin material for a scratch, puncture and water resistant case. The Anvilite case is about twice as thick as the fiber case, yet it weighs approximately the same. The Anvilites are foam lined, and feature heavier hardware than you'll find on fiber models. For additional information write: Anvil Case Company, 4128 Temple City Blvd., Rosemead Ca., 91770.

Q. Who was the drummer who played with the Maynard Ferguson Band at the Newport Jazz Festival in 1976?

P. N.
Harrisburg, Pa.

A. Bob Wyatt.

Q. Where is the proper place to play on a ride cymbal?

F. S.
Hazelton, Pa.

A. The ride cymbal is generally played in the area where one achieves the most articulate stick sound without a build-up of overtones. That area, located half-way between the edge and the base of the bell, offers a clean stick sound which will not be over-shadowed by overtones. Also, be sure to position your ride cymbal at a comfortable height and distance; preventative medicine for tension and loss of articulation.

Keane continued from page 79

show we fly home. So, we'll be home Sunday night, having played in three different States in less than three days. Then we have four days off and we do it again next weekend. Occasionally we'll work in Las Vegas or Lake Tahoe, and those are a week long. 90% of the jobs we do, we fly by Learjet. The five of us get in and go. So, some of those small towns we can just fly right in. We don't have to go through Chicago thirty times a year and get a connecting flight somewhere. We can fly from Toronto right to Kalamazoo, Michigan, for instance. If there's a landing strip, we can land there. It works fabulously for my schedule.

SF: What kind of music do you listen to at home?

BK: Oh, I listen to a lot of stuff. I have to do it for my work. Professionally, I have to keep up with everything. For my own enjoyment, I love Bad Company, Foreigner, all the way through to the softest music. I really get a kick out of a lot of different stuff.

SF: Are there any drummers that really knock you out?

BK: Oh, lots of them. I like guys who exhibit a lot of taste, who know when to be busy and when not to be. Who know when it's exciting to hear a single big drum hit once every four bars. Who has the strength and chops to play busy and the brains to know when not to. That's so important. Carmine Appice is a perfect example of that type of drummer, as was the late John Bonham.

SF: Have you done any teaching?

BK: I taught for 3 or 4 years before I had any technical training. Someone offered me the job, and I thought I wanted to try teaching the way I wanted to be taught, the way I wanted to drum like Dave Clark and Ringo Starr. There's got to be kids that are excited about the drums and want to do just that. I think there should be somebody to show them how to do that. How to do it properly. You don't have to play a bossa nova. You don't have to play a waltz when you're first starting.

I was teaching beginners and just after beginners. Teaching them to enjoy music probably more than anything else. Showing them how to play along with records and how to have a good time. I did it for 3 or 4 years and I don't think I lost one student.

First I'd show them how to hold the drum sticks. Then I'd ask, "What records do you like to listen to?" They'd say, "Oh, I love the Rolling Stones." I'd say, "Okay, bring a Rolling Stones record next time." We'd sit down and I'd pick out something very simple, where Charlie is playing maybe just on 2 and 4. I'd say, "Now listen! Do you hear the snare drum?" I'd give the kid an idea of what the snare drum sounds like. Then I'd say, "Okay. Now I want you to copy it. Play what Charlie's playing, just with your one hand. I want you to play just that." And they'd do it. They'd get into the rhythm of playing it. By just doing that you could see their eyes! They were playing with The Rolling Stones! Now they're interested.

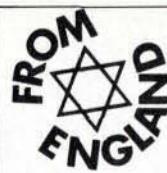
Then I'd ask, "Do you know what you were playing? Those are quarter-notes. Why are they quarter-notes?" Go to the drum book and say, "You've got 4 quarter notes in a bar of 4/4." They'd look at it and say, "Oh, that's what he's doing!" I'd try to sneak a little bit of knowledge while they were having a good time. I'd show them how to hold their sticks properly, and maybe, how Charlie Watts holds his sticks improperly. Show them the difference. Try to get them interested.

SF: Did you use to teach on a full drumset?

BK: Yes. Some of my students got to a point where I felt incapable of technically taking them any further. I would recommend that they go to another teacher. But I got a kick out of it. Make it as simple as possible and find out what they're interested in. I had a couple of kids who came in who weren't interested in the drums.

If some kid came in and said, "Man, I love the Beatles. I wanna play like Ringo Starr," I'd say, "Okay. You came to the right guy. You won my heart. I'll show you how to do it, what to listen for, how to have a good time. I'll see if you have any

continued on page 90



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Bradley continued from page 61

JB: Technically, I don't know. Milt Gazzaliski, our engineer, has done all our albums. He's a genius. He knows equipment. You can use any kind of mic's that you want, and if the engineer don't know what he's doing behind the board, it ain't going to come out anyway. I just leave it up to Milt. When he mixes my drums, then I discuss that with him.

SF: Are you happy with the way your drums have come across on record?

JB: Yeah.

SF: Is there any difference between your studio set, and your concert set?

JB: There was on this last album. *Fun And Guinea*. Before that I had been recording with bottom heads on my drums. I've been endorsing Slingerland for two years now. I used the Rogers set on the *Feels So Good* album and the *Sanchez* album. I was using a Ludwig snare with Evans heads. The newest album, *Fun And Games*. I took my heads off the bottom for the first three tracks. But I like to have my heads on.

SF: Why did you take them off?

JB: Milt, the engineer, took them off, actually. It sounded good on the first three tracks. I was having a problem getting the sound I wanted out of my snare. I wanted a fatter sound. I wanted a fatter sounding drum, like a Rick Marotta type sound. I was using a Ludwig *Super Sensitive* snare drum with a regular Remo head. One of my best friends, Joe Montinari, had made me an 8-inch deep snare drum with Gretsch hoops, and Slingerland Scotch bass drum lugs on it. It's 8 or 9 ply and it's a real big fat sound. I didn't get a chance to use that until the last number on the album which is "Fun And Games." It's the sound I wanted to get. I wish I had it earlier, but the drum wasn't completed. I used three different snare drums on that album, which was different for me. I never did that before. I have 8 or 9 different snare drums now, but that's the first time I used three different ones on a single album. I used the Ludwig *Super Sensitive*; a Slingerland gut/wire snare combination with a maple-wood drum; and the one that Montinari made for me, which sounded better. So, from now on, I'll be using that one! He just made another one for me. It is 14 plies, 6-inches deep.

SF: What kind of wood?

JB: Maple.

SF: What size set-up are you using now?

JB: The set I'm using now is Slingerland. It's *Blakchrome* finish. The Power Toms I'm using now are 10 x 10; 12 x 12; 13 x 13 and I think a 10 x 14, which is kind of odd, you know. Usually you have a 14 x 14. And I have a 16" floor tom; a 16" *Roto Tom*. I'm playing a Slingerland snare now and I use *Pinstripe* heads on all my drums. At the time I'm using Steve Gadd's idea. I'm using the blue Evans

heads on the top, and the Remo clear on the bottom which is a good combination. But on the snare drum I'm using the *Pinstripe*, with the new *Deadringer* on the inside. The *Deadringer* is foam with adhesive on the bottom. You stick it on the bottom head and it eliminates ring. I love it on my snare drum, but I don't particularly use it on my toms. I like my drums to ring a little bit.

SF: Do you pretty much play them open without mufflers?

JB: Yeah. I just muffle them a little bit. Maybe in the studio more so than live. I like to have them ring on stage and get that live sound out of them. I'm really getting to that sound for the studio. On my own project, I'd like to have my drums open on a lot of stuff. Depending on what type of music we're playing.

SF: I remember reading a statement by Shelly Manne, where he was bemoaning the fact that today's drummers all sound alike; that in the old days you could tell who was playing just by the way they tuned their drums!

JB: Well, you still can. I can tell the difference between Steve Gadd and Rick Marotta, Buddy Williams or Steve Jordan or me! Not only by sound, but by the way they play, too.

SF: By the way they play, yeah. But don't you feel that for a time most drummers were trying to get that "dead" sound? Was Steve Gadd the first drummer to get that sound?

JB: Well, Harvey Mason has his drums really dead in the studio. The East Coast session cats tune their drums a lot different. The snare drum sound I use I got from Steve & Rick. The real loose, fat sound. I think Rick's snare is a little bit fatter than Steve's.

SF: How is it different on the West Coast?

JB: Well, I've found in the last couple of years that drummers on the West Coast have been tuning their snare drums a lot looser. A lot of the engineers require that. Sometimes on some stuff you can hear that the snare drum is really tuned tight. I used to tune my snare drum like that. On a lot of the old James Brown stuff, the funk, soul, and R&B groups, the drummers would always have their snares real tight with that SNAP! I've been getting away from that. On some songs it sounds good, on some things it doesn't. Some of the drummers like the tight sound, some of them like the real fat sound. I play it back and forth between the two. In the studio I mostly have my drum looser, to get that fat sound. It depends on the snare drum, also. You get different sounds out of different drums.

SF: What do you see as your main function in the Chuck Mangione group?

JB: Well, aside from keeping time, I keep a groove happening. I lock in with

the bass player and the guitar player. We really key on our stuff *together*. I play on top of the beat. When I was younger, before I really started working, I had a tendency to rush, playing on the edge. So playing with Charles Meeks helped my time. Made me laid-back a little more. I enjoy bringing new ideas and different types of rhythms to the music; especially the new stuff that Chuck writes. To keep the music fresh and loose, I'm really into pushing the soloists when I'm playing behind them. I play behind Chuck differently than I play behind Chris. I really like playing behind Chris when he solos. I like to push him.

SF: Does Chuck dictate to any degree how he would like to have you play behind him when he's soloing?

JB: Maybe when we're working through new music. He might want to hear something. He tells me then. But when we're just playing, I use my own ideas.

SF: In other words, Chuck hired you because he liked the way you played. Can you stretch out in concerts, or do you find that the audience demands that you stick close to the format of the records?

JB: A lot of times people come to me and say they'd like to hear me stretch out more. I try to make my presence known just by being out there. A lot of times that's the role that I have. I'm a pretty strong drummer. Not *overbearing*. Dynamics are very important. A lot of the drummers will be playing simple, really fitting in, and you wouldn't even know who he was. Steve Gadd for example. A lot of cats say, "I didn't know he played that way." But if that's what the music calls for, then that's what you have to do to make everything lock in.

My feature song every night is "The 11th Commandment." That's the only time I really have a chance to stretch out and do my thing. But sometimes Chuck, on any tune, will say, "Hey, go! You've got it!" He'll just cut me loose. That could happen at any time. We haven't really been doing it that much lately. Charles, Chris, and I have a lot of contact together. We're in back of Chuck so we're all with each other. But I'm always looking at Chuck for cues.

SF: It sounds like you really think of the three of you as a "rhythm section."

JB: Oh yeah. Charles Meeks, Carl Lockhart, and I really get into some stuff. When Grant Geissman was in the band we got into some things too, but it's on another level of feeling with the three of us now. Another thing; when I was younger I didn't realize how important the *tightness* of a rhythm section is. But being able to work with a great bass player like Charles ... he and I have been able to work with just about anyone.

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Horacee Arnold

SF: How fussy are you about your cymbals?

JB: Oh, I'm not fussy at all. I like using Zildjian cymbals. I'm endorsing them, and they take care of me very well. I love those people over there.

SF: What are you using?

JB: Right now, I'm using two 18" thin crashes, a 20" medium ride, a 10" splash, and 14" New Beat hi-hats. I have quite a few other cymbal combinations that I have yet to get into. I'm also using an 18" Swish now. I wasn't using it that much last year.

SF: What was it like playing with an orchestra? When you recorded *Sanchez* was the orchestra overdubbed?

JB: Most of the stuff is overdubbed now except for the live stuff we did. Everything was live, it happened once, and went down just like the album. It was one of the greatest concerts I ever played. We had 55 strings, a 16 piece band, and the quartet, so altogether we had a 70 piece orchestra. My role is then different. When we play music with just the quartet, we stretch out and we get into other areas which we ordinarily can't get into when we're playing with an orchestra. I have to push them more so, play the breaks and the figures more than

I would with the quartet. I can make up a lot of figures with the quartet, and that's why I think Chuck enjoys playing with us better, because we have more freedom.

SF: Was that a heavy-duty rehearsal for that concert?

JB: Well, we had 2 rehearsals.

SF: When you first started with Chuck Mangione, it seemed to me that *Feels So Good* really opened him up to a much broader audience than he ever had. How did that affect you?

JB: It was different in that, when I was playing with Deniece Williams, we drew a certain type of crowd. With Chuck, we draw a pretty wide range as far as audience age is concerned. We appeal to everybody. So, we get very respectful type people. Before we started playing "Feels So Good," a lot of people didn't really even know who Chuck was. Eventually his success and the music and the audience grew. But that *Feels So Good* album did it. It was his most successful album. The people really dug the music. That's what the band brought on. The way we fit in together, and everybody was basically young. I was 18, Charles was 23, Grant was 23, and Chris was 27.

continued on page 86

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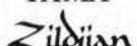
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Bradley continued from page 83

SF: Do you maintain any attitude philosophies?

JB: When I'm working I have this desire and determination to do things I really want to do, in a positive direction. I have a positive attitude towards mostly everything I do. Basically I am a physical person. I grew up in the neighborhood with all the rest of the kids. I could've gone in another direction, another road. But I always knew what I wanted to do. You have to believe in yourself and you can do it! I feel there's nothing you can't do.

SF: Did you find people along the way who tried to discourage you?

JB: Oh yeah. It could be people or it could be elements that discourage you from doing what you want to do. But you have to just be strong and believe in what you want to do. Just stick to that philosophy. Work on your goals until you get them. Even when you arrive, there should always be other places and other goals that you want to reach. Just keep working hard at it.

SF: How do you feel about the word "impossible?"

JB: I don't think anything's impossible! You can overcome impossible. I have. Certain things happen in our lives for different reasons. Some people get success early in life, and later on they fizz out. But I think the main thing is to really concentrate on being consistent! That's very important. As long as you're consistent, consistently on the positive edge doing something, you'll always go somewhere. You'll always keep moving forward.

SF: How do you stay positive?

JB: It's not really easy to do. I don't let too many things worry or bother me. Everybody has problems. Through music I've overcome a lot of those. Just being able to express myself physically on the drums the way I do, night after night.

SF: Do you associate with positive people?

JB: Right! That's very important. I vibe off of that, too. That really inspires me. Those kind of people inspire me.

SF: You grew up in a musical family, but it seems to me, through my own experience, that it's hard to maintain a family and be a musician.

JB: Oh yeah. It's very hard. I know some very close musicians that are going through that. I'm learning from their experience. I'm watching them and asking myself, "What would I do if I were in that situation?"

SF: Could you talk about the pros and cons of being on the road?

JB: That's very important. A lot of musicians don't realize that if they have never been on the road. Before I went on the road I was in Los Angeles for 17 1/2 years!

I hadn't done any tours with anybody. That was one of my ambitions. My last year in high school I said, "Man, next year I want to travel and perform with a group! I want to get out there and do that for a living." So it happened! But you will see and learn a lot from people, the various places where you'll go, the cities that you travel in, and other environments that are quite different from where you came from. A lot of people only see the glamour of it all. Many musicians don't like to travel on the road. I still enjoy it. I'm sure I could be a studio musician later on in my career; when I get older and when I'm ready to settle down.

SF: If a good friend said, "James, I want to go on the road with a band," how would you advise him?

JB: I'd tell him the same things my parents told me. They hipped me to a lot of things. I was fortunate because my parents were in the music business. Parents shouldn't push a kid. You push kids into anything and after awhile they might just say, "You're pushing me too hard. I don't want to do this." They might run off somewhere else messing up or something. It's really hard to advise. A person has to find out for himself. I could tell them a lot. It would be more helpful if the person they are to travel with is a cat that has been in bands. It might be a person's first time on the road, and there may be a musician in the band who's been on for two or three years. You can learn a lot from him.

SF: Do you feel musicians get screwed up by not knowing about the music business?

JB: Yeah. Fortunately, I learned by dealing with people and learning how they run their business. Our organization, Gates Music, is one of the best in the business as far as taking care of the people that work for them. The group is a family. We all look out for each other. I'm away from home eight or nine months out of the year, so if the band ain't a family, you're in trouble. So there's many things we all help each other out with.

SF: Have you ever taught or done clinics?

JB: I'm just starting to do clinics now. It's really hard for me because everything has to revolve around my tour schedule with Chuck. Teaching is another thing that you have to put time into. I don't think I'm ready. If I had the time, I'd just as soon show people some things rather than have students right now.

SF: What would your clinics cover?

JB: I'm somewhat a teacher, but I'm not a technician. I'd just be relaxed and natural, tell people things just like I'm telling you. If somebody wanted me to show them something, I would. A ques-

continued on page 92

Simon Phillips- Beck's Backbone



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OCTOBER: Gene Krupa Tribute Issue (bio, discography, photos, transcriptions) Michael Shrieve, Syndrum, Vari-Pitch.

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Club Scene continued from page 52

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INDUSTRY HAPPENINGS

BELLSON & N.I.U. JAZZ ENSEMBLE

Jazz drummer Louie Bellson will take the entire North-

ern Illinois U. Jazz Ensemble on tour with him in October for a week-long engagement in Chicago and a 3-week concert series in Europe. The band

Keane continued from page 81

sense of time or rhythm." And they would practice! Show a kid where 2 and 4 was on the snare drum and he'll drive his parents nuts! They'd say, "I can't get the kid to stop practicing the drums!" I'd say, "Ay, that's great!"

When they're hooked, then you say, "Okay, now you gotta practice some technical stuff," and they'll say, "Okay. Now it makes sense to me. Now I understand it." But to go mama/dada/mama/dada when a kid wants to play "Honky Tonk Woman" . . . who needs it, really? Some of the best pop records are based on the simplest drum beats. That's not just a coincidence. You can teach a kid to play exactly what his heroes are playing, on the bass drum, hi-hat, right hand, left hand.

I also do some lectures during the year. There are a couple of college recording courses in Canada. I go up there and lecture on recording. I took a course in the early '70s at the Eastman School of Music in Rochester, New York, given by Phil Ramone and Dave Green from A&R Studios. I wanted to learn more about production. The most I got out of that course was being able to sit with Phil Ramone and talk to him about the business. At that time he was working with Dionne Warwick, The Guess Who, and Burt Bacharach. To hear him talk about some of these people brought the whole thing closer to home. It made it seem real. It took a lot of the mystique out of it. I could see a guy who's making hit records and find out how he did it with the people who did it. I learned more just sitting over a drink talking to Phil Ramone than on that 2 week course.

When I go out and give a lecture I try to do the same thing. I'm the luckiest guy in the world. I've had the opportunity to work with great producers, artists and studios. I tell the kids to get a job as soon as they can in some music business field. I don't care if it's a radio station, a record store, whatever it is! Do the best job you can at it. There's always room for competent people. If you wait forever to be a producer, you're going to wait forever. Go in and clean up in a studio! Do that kind of thing and learn about the business. So many ends of the business are related.

I also talk about the economics of earning a living. You need money to pay for certain equipment that you're going to play on. And then I open it up for questions. I let them even ask stupid questions. "What's Anne Murray like?" "Okay. I've done five albums with her. I'll tell you what it's like to work with her. Every time the band runs down a song, Anne does a "scratch" vocal along with us. Some singers don't even show up until the tracks are done, but Anne wants to be sure that the key is perfect, that the tempos are just right, and that the song really does work for her."

Some of the students in these courses may have acquired a great deal of textbook knowledge on microphone serial numbers, and all kinds of technical things. But they may not have ever experienced an actual recording date! By me talking about singers and records that they're familiar with, the students can picture how the sessions come together.

You can see people envisioning this in their minds, "Yeah. I've heard those albums. I can see her sitting. Oh! The rhythm section runs it down? That's the way it's done!" It sinks in. It really does and I think that's important, too.



will also cut a record with Bellson and appear on several European TV shows. Bellson said, "It's going to create an impact everywhere, because it's a phenomenal band. I'm going to get performances I can't normally get with a professional band, because how can you get a professional band to rehearse that much?" Currently the band's instrumentation includes 5 trumpets, trombones, reeds, and a rhythm section of drums, bass, guitar and keyboards.

The soaring costs of taking a professional band on an extended tour played a role in Bellson's decision. The ensemble's regular drummer, Vern Spevak will play during the first 25 minutes of the concert before Bellson. Spevak will also play for the student works on the record album.

DRUM MARATHON

Friday, March 27, 1981, The Drumshine Shop of Cincinnati sponsored the second annual drum marathon, "The Beat Goes On," for the benefit of the American Heart Association.

Forty-five contestants from a three-state area participated in the forty-eight hour marathon. The rules were simple: keep two limbs in motion at all times and no sleeping.

The nine finalists were (left to right) Bob Raleigh, Roy Bowling, Jim Litfin, C. J. Thrower, Jim Bennett, Theresa McElvain, Mike Dolphin. Kneeling is Tony Bosse, Dewitt Cole.

The winner, Bob Raleigh of Cincinnati, received a new 5-piece set of drums donated by The Drumshine Shop.

Coverage by the local T.V. stations and newspapers helped to raise over \$4,000 for the Heart Association.

Contact: The Drumshine Shop, 8622 Reading Rd., Cincinnati, Ohio, 45237.



DETROIT DRUM SCHOOL

The Detroit Drum School presented their Fifth Annual Drum Recital on Sunday, June 21, 1981 at the North West Activity Center. The Detroit Drum School was founded in 1974 with ten students and has grown to forty male and female students. Each year, deserving students are awarded certificates and trophies from DDS during the recital. Last year's recital was attended by approximately 800 musicians, guests and friends.

For further information call: 313-835-0265.

BIG HEADS

Radio City Music Hall recently sent its concert bass drum to Drummers World in New York City to have new calfskin heads mounted. The 60 year old Leedy drum features a solid mahogany shell. Shown tucking one of the 32" heads is Barry Greenspon (left) and Jack Moscrop.



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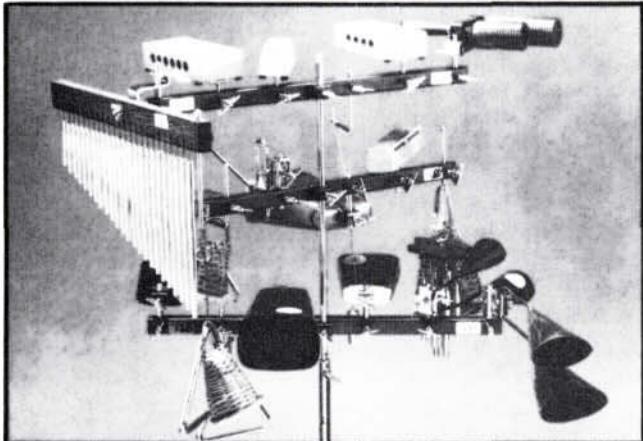
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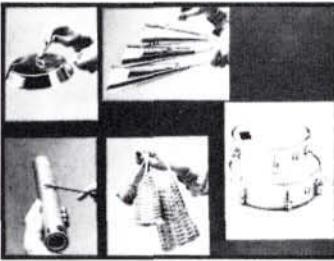
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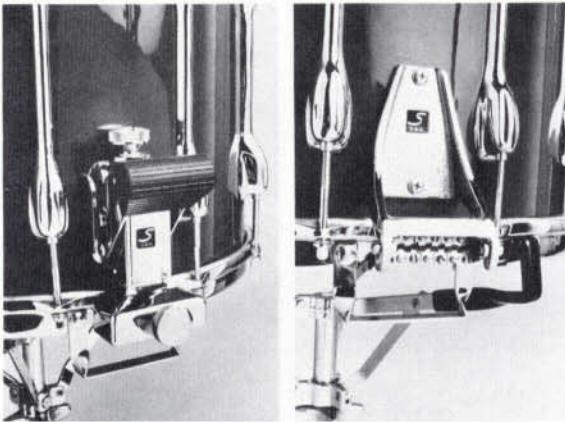
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Bradley, continued from page 86

tion and answer situation would be most comfortable. I'm still learning too! I've been getting into writing music. I have a lot of ideas. Charles Meeks and I are going to be doing some music in the future together.

SF: Do you ever get a chance to write music for the Mangione Quartet?

JB: No. Nobody in the band does that. Chuck writes and we throw in our own ideas to make the music what it is. I'm satisfied with that. But I'll soon be writing my own music.

SF: Where do you see yourself in five years?

JB: I hope I will have established myself with my own group, playing my own music, and performing. Keeping busy doing what I'm doing now, in my own situation. I'd much rather be doing that.

SF: What kind of music do you want to write and perform?

JB: Charles and I are going to co-lead a band. I'm going to be singing. It's going to be R&B, maybe a little rock, cross-over-music that will appeal to maybe not all the people, but most of our peers. You just have to believe in yourself and keep working hard at it.



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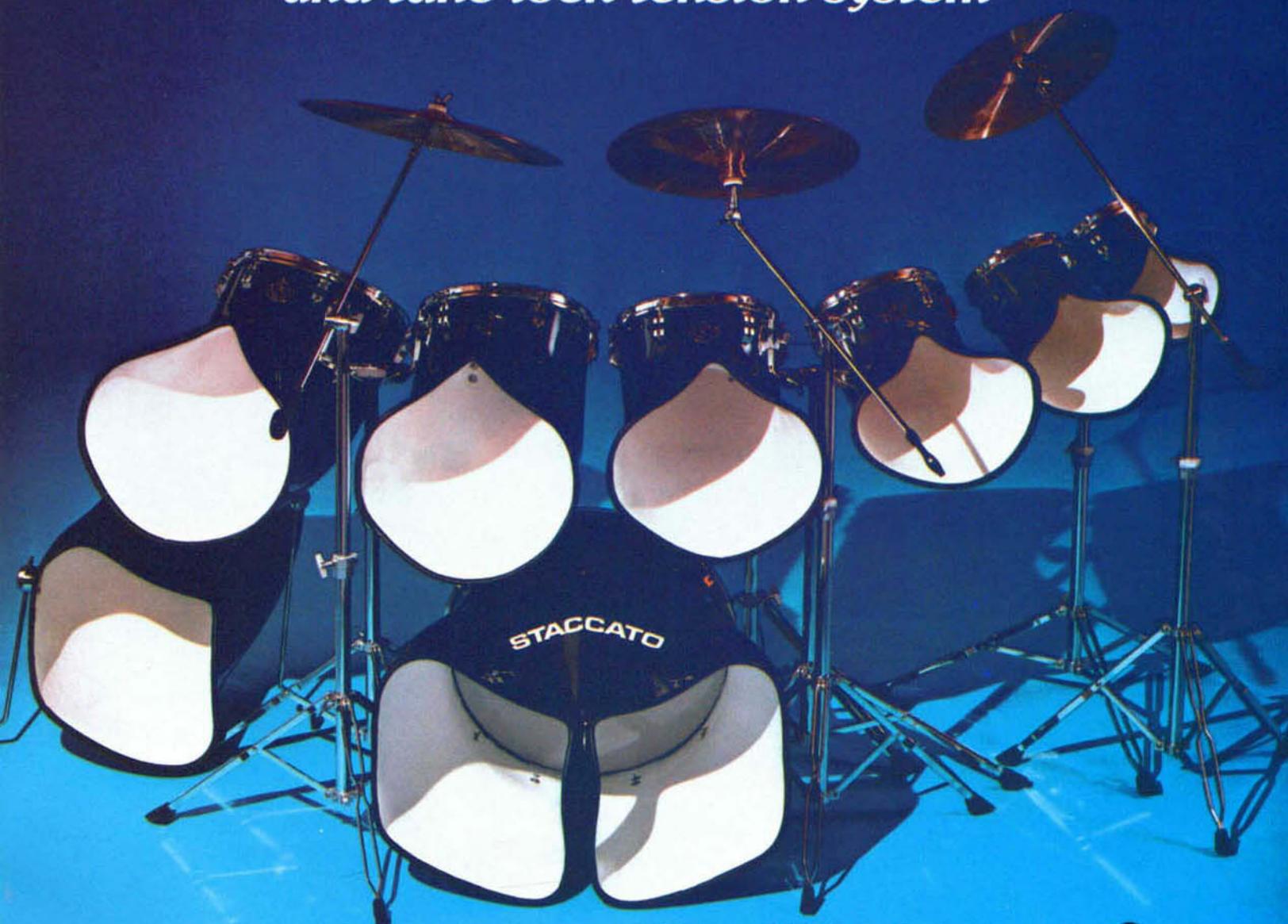
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