








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### Key To Reading The Transcriptions

- 1  Circled notes are toms
- 2  Circled X's are cymbals to be crashed
- 3  Circled accents over a cymbal note indicate the ride cymbal bell
- 4  Notes in parentheses are “ghost notes,” to be played much softer than normal
- 5 H.H.—R is the permanently closed hi-hat to my right as I sit at the set
- 6 H.H.—L is the regular hi-hat
- 7 **Crash Cym. L** is the crash to my left-front, over the first rack tom
- 8 **Crash Cym. R** is the crash cymbal to my far right, above the swish/crash
- 9 H.H.—FT. indicates hi-hat notes to be played with the foot
- 10 “o” is open; “+” is closed

### A Brief Glossary of Terms

- 1 **D.C. (Da Capo)**—To the top of the piece
- 2 **D.S. (Dal Segno)**—Repeat to the  $\text{X}$  sign
- 3 **Coda**  —Go to the Coda, as in:  
D.S. al Coda—Repeat to the  $\text{X}$ , then take the Coda upon reaching 
- 4 **Tutti**—Together with everyone
- 5 **Tacet**—Don't play; quiet
- 6 **Rit. or Ritard.**—Gradually slow down
- 7 **Fine**—End
- 8 **Rallentando**—Slow down
- 9 **A Tempo**—Resume previous tempo
- 10 **Simile**—Continue in a similar manner
- 11 **Fermata**  —Hold out the note
- 12 **Orchestrate**—How the drums and cymbals are arranged or played to go with a written piece of music.
- 13 **Sing**—As used in the book, “sing” does not mean for you to “say” or “sing” *numbers* aloud (such as 1-e-and-a, for four 16th notes), but rather to make sounds, internally or externally, that are *like drum sounds*; or to phrase the sounds long or short as they would sound on a crashed cymbal or closed hi-hat, respectively.

**Note:**  
To make it easier to find each song on the cassette, set your tape counter to zero at the beginning of the tape. Make a note in the book as to the exact counter marking at the start of each song.

# CHART ANALYSIS

When you are handed a piece of music, whether in a live band situation or a recording studio, it is very important, before you play a note, to obtain as much information as possible from the chart concerning what you are about to do—which is create a musical drum part, and make it sound like you're *not reading* a chart.

In my experience, I've come across many different kinds of drum charts. They can be basic or complex, depending on the arranger and/or composer. For instance, in the Chick Corea Elektric Band, Chick will usually give me a part with two staves per measure. The top staff will be the keyboard part, with the bass line written out on the bottom staff. In jingles, TV music, and movie soundtracks, I've been given everything from a simple chord chart to a very intricate drum part. The charts in this package range from the basic chord and melody chart to a relatively detailed "guideline" part. In other words, except for the jingle and the movie score, no exact drum parts or fills are written out. The parts that are written out are usually what the other instruments are doing, and sometimes suggested drum ideas from the arranger. So, let's get to the actual analysis. I find that going about it in the following manner usually answers all my questions about the chart.

The first thing I look for is a clue as to the *feel* of the piece. Some arrangers will write the feel in words at the top of the chart, which is the fastest way to give an idea of it. Other times it may be implied in the musical notation. If I don't see it in words, or it's not obvious in the music, I always ask. Don't be afraid to ask! It's our job as drummers to create the right feel, so you've got to find out! If the arranger can't really explain it to me, I'll ask him to sing the feel or groove he wants.

The next thing I look for is the *form* of the piece, or what is commonly called the "road map." I'll scope out all the repeat signs, first and second endings, D.S.'s, D.C.'s, and Coda (  $\phi$  ) markings. Know where you're going. Very important!

Sometimes on jingle sessions or other high-pressure situations where time is tight, you might only be able to get through this part of the analysis. Time permitting, however, or before the second run-through, the next step is to look at the chart and find any *trouble spots*.

The "trouble" I look for is changes of time signature, or places where the ink gets heavy. In either of these cases, first I understand the rhythm, or time feel; then I try to sing what I might play around the notes or through the time change to make it all sound musical. I think about how to orchestrate a fill or a "tutti" section (where everyone plays the same thing). In situations where it is unacceptable to practice a part or a fill on the drums, I'll tap it out on my leg while I'm singing it. Here, you have the opportunity to work all these things out. It would be challenging, however, to try sight-reading as much as possible the first few times through the charts in this package.

Half the key to being a successful reader is being able to stay with measures. One of the first things I do is go through the chart and mark off every four bars of each section with (4)-(8)-(12)-(16), then start over with (4) again. You should practice playing in four- and eight-bar phrases, since a lot of music is written in even bars. It makes it easier to keep your place if you can feel the four bars here and eight bars there, instead of having your head stuck in every bar of the music. It allows you to look ahead a little bit and see what's coming.

Once I start to get familiar with the song and when I figure out what I might want to play in a certain section, I'll write as much of it out in the first bar as necessary. Sometimes just writing words to describe a style change or groove will suffice. Anything you can write on the chart to make it more comfortable for yourself is a good idea, when you have to get a good "take" quickly!

Here is a checklist to keep in mind before reading these or any other charts:

1. Know the style and feel of the piece
2. Know the "road map" (where the chart goes)
3. Mark off the measures (4-8-12, etc.)
4. Sing your part around the time changes and "trouble spots"
5. Write yourself notes throughout the piece—anything that will make it easier for you to relax with the chart and create a musical part.

# ISLAND MAGIC

This song is the most difficult and complex in the package, and so offers the highest degree of challenge. For the most part, it's written in a 7/8 time signature with Latin-funk overtones, and was composed mainly to showcase the drums. The middle of the tune opens up into a 4/4 salsa feel with a keyboard solo by Chick Corea, followed by a drum solo in the original 7/8 feel.

Latin music, especially the salsa groove, is usually a challenge to drummers. It's sometimes difficult to follow and understand where the pulse is because very often the downbeats are left out, and the rhythms can be heard many different ways. To make it even tougher, I've written a salsa feel in 7/8. But before I get into what I did in the salsa sections, both in 7/8 and in 4/4, let me explain a little bit about my concept of playing in 7.

I use a method that I learned from composer/arranger Hank Levy, who did a lot of writing for the Stan Kenton Band, and who was teaching at the Kenton Clinic Camps I attended in 1975-77. This method works especially well when there is a backbeat involved. It sort of implies a half-time feel and makes the 7 time signature feel very comfortable.

Since we're dealing with 7/8 here (7/4 would be the same, except the quarter-note would get one beat instead of the eighth-note), I don't think of it as seven eighth-notes, nor divide it up into 2/2/3 or 3/2/2 or any other phrasing that merely groups the eighth-notes differently. Instead, I feel and count it like this:

So, counting it one, two, three-and-one, etc., with the "two" being the backbeat, landing on the third eighth-note, is a much more relaxed way of counting the time signature. No matter what odd-time the signature may be, I'll always find a phrasing like this (the half-time feel). Even if I'm playing a double-time feel, I still think of this half-time phrasing concept. Here is a simple example of a groove in 7/8, using this counting technique:

Now let's go through it:

The song starts off in 7/8, and the first thing you'll hear is the percussion solo (count-off bar). This is what is being played, note-wise and instrument-wise:

Be prepared—you have to latch onto the time right away. And now, we're in the Intro.

The bass part is written on the chart, along with the suggested backbeat placement of the snare. The part says, "Latin/funk-cymbal," with a dynamic marking of *f*, so it should be approached with authority, nailing the backbeats. However, try to convey a light, sharp feel at the same time at this tempo. You don't want to get too heavy, or make any of your notes or beats sound too thick, which will tend to make the time feel sluggish. Instead of hitting the snare dead center on the head, try hitting a rimshot with more of the shoulder of the stick (the tapered part of the stick, about 3-4" from the tip), as opposed to the fatter, middle part of the stick. This will give a thinner-sounding, sharper attack, thus helping the forward motion. Here is what I played in the Intro:

When playing this—and *before* playing it—listen to all the parts on the track to help yourself lock in. The guitar is playing a broken 16th-note line, and the keyboard is playing a dotted eighth-16th note pattern on the first beat of every bar. The percussion parts will be most helpful, especially the cowbell, which is playing the one, two, three-and- rhythm.

Bar (8) of the Intro has the rhythm hit that the keyboards play. I simply played the rhythm, orchestrating it on a tom and the snare, and catching the bass note on the last 16th of the bar with a light snare hit, to keep the momentum going.

Letter **A** is the flute melody, with a dynamic marking of *mf*. The bass line stays the same, but the backbeat rhythm changes slightly to go with the melody. It's now playing on the "two" and the "and" (still counting one, two, three-and-). The part says "H.H. 16th feel." This is what I did:

Cym.  
H.H. - L.  
H.H. - Ft.  
Snare  
B.D.

① ② (9) ③ & ① ② (10) ③ &

Notice the melody is written in parentheses above bar (12). Sometimes arrangers will do this to let you know what is happening, in the hope that you'll pay a bit of attention to it and help it along. I just gave the accented note a little extra "oomph" with the snare and a quickly-opened hi-hat, which made it stand out a little more.

Bar (16) goes to 4/4, but only for that bar, then it's right back into 7/8 at **B**. The 7/8 bar, however, is anticipated by a 16th-note. Notice the figure in bar (16). Although written in 16ths, Latin music tends to *stretch* rhythms a bit. Some 16th-note phrasings lean toward triplets: for example, the last two notes, 16th to eighth, played in the bar—

Those notes actually are suggesting something like this:

It's not quite a triplet—it's just a feel that needs to be acquired for this style of music. I approached it like a timbale part (which is what's also playing it on the track) and did it like so:

Cym.  
Tom  
Snare  
B.D.

4/4 T.L.R L R R L R R L  
(16) Stretch R L

To set up the next section, I played a tom on beat 4, and because the next section is a salsa feel (in 7), I played the 16th-note anticipation with just a cymbal and no bass drum on "one."

This is a good time to explain a little about what I play for a salsa feel, and where the parts I play on the kit are derived from.

I've been told many different things concerning the authenticity of grooves and patterns, and have found that there are varying opinions, depending on the country or region from which the information originates. So keeping all this in mind, I've sort of come up with my own patterns. The parts I play collectively are similar to the individual parts a percussion section in a Latin band would play, applied to the drum set. The bass line is pretty standard, which is what the bass is playing at Letters **E**, **F**, and **H**. The rhythm is:

Usually, the bass drum part is either the same rhythm as the bass—and is the rhythm I'll usually play—or is just the 16th-notes in the pattern:

Bass  
Bass Drum

The right-hand part is a cowbell pattern. It's generally quarter-notes or quarter-notes with a 16th grace note pick-up: