
INTRODUCTION

Welcome to *The Working Drummer's Chart Book*. This book is intended to serve two purposes:

- 1. To show you my method of making song charts for drums—a lifesaving skill for any pro drummer!**
- 2. To provide you with a useful and fun set of drum charts that demonstrates this approach, while giving you a set of charts that can be useful for practice and gigs.**

This book contains a small part of the collection of shorthand drum charts I've accumulated over the years for various gigs, including club dates, corporate gigs, bar gigs, tribute band concerts, and more. There are times when I've been called to play gigs where I need to play 20 or 30 songs I've never played (or sometimes heard) before, most often with no rehearsal. This can be a daunting task, and if I had to rely on my memory, I might avoid some of these situations and turn down the work. However, with the ability to create quick, accurate charts, I'm able to take the gig with confidence: A little homework will give me the road maps I need to play the show successfully, and hopefully enjoy myself!

These charts are not transcriptions. I love transcriptions (and have written a few books of them!) but in most cases on these types of gigs, I don't want a transcription. Why? For a couple reasons:

1. I don't want my head buried in a chart. I need to use my ears to determine whether or not the band is playing the arrangement I have learned, and I need to stay locked in with the leader/MD for information. They might want a tempo adjustment, or they might change the arrangement on the fly (for instance by calling an added solo, or extending a chorus). You can't assume everything will be played like the recording you learned. Of course, this does depend on the gig. If you are on a tribute band gig at a theater, it is probable that you will know the exact arrangements of the songs you'll be playing, and have a set list. But even then, I've had changes called on the fly.

2. In most cases on corporate gigs and club dates, I don't always need to play the parts note-for-note (although I do try to write out the most important grooves and fills pretty close to the recording). A transcription can actually be problematic by taking too much of my attention away from what is happening on the bandstand. I want a road map with key information that I can glance at while keeping in musical contact with the other players.

3. These charts are really just a way to remember the basic outline of the song, along with the most important information: tempo, style, groove, and expected arrangement/form.

ELEMENTS OF THE CHARTS

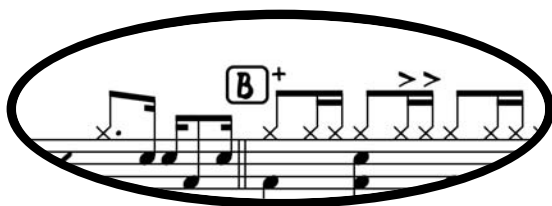
Style indicator: At the top of each chart (and this goes for my charts and most pro charts) there is a simple style indicator. This is very helpful information. Sometimes this could be a specific style or groove, like "bossa nova," or it could be a style with a description of the general vibe of the song, like "mellow rock" or "hard rock."



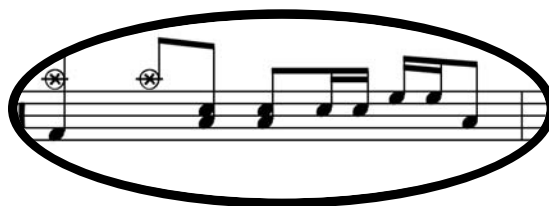
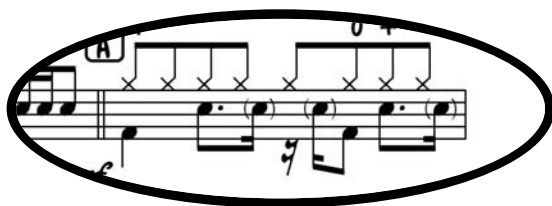
Tempo: Metronome marking is crucial information. I find this especially important when doing a gig where I have had to learn many songs without much (or any) rehearsal time. If counting off the song, I always reference my metronome first. Even if the bandleader or MD has counted the song off (or started it), I usually "check in" with the metronome just to see where it's laying. I keep a Tama Rhythm Watch mounted just under my hi-hat (left of the snare drum), so I can easily start and stop it in time to reference tempo.



Song Sections/Rehearsal Letters/A-B-C: Having an outline of the form is probably the most important part of these charts, just like a lead sheet fills that function on a jazz gig. I usually use A for the verse, B for the chorus, and C for a bridge, but it can vary. I also use "Intro," "Guitar Solo," "Outtro," or other form indicators sometimes, rather than letters, if I feel it makes the chart clearer.



What to write out? I always write out the main grooves. If there are fills that are essential to the song—or if there are fills I just want to play note-for-note—I will write those out. Certain figures where I want to replicate what was played on the recording also get written. Beyond that, I employ shorthand to keep all charts to one page if possible.



HANDWRITTEN CHARTS

Here I have included a few of my handwritten charts. I still prefer to make my charts by hand, and often this is what I am looking at onstage, after it has been scanned for viewing on my tablet. To make the rest of the charts in the book clear and professional, we engraved them. Either handwritten or engraved charts work for performance, as long as they are clear and correct. If you are very fast with Finale, Sibelius, or your preferred notation software, you might like to create your charts directly in the software. Due to all the shorthand involved in making the charts that are covered in this book, I find doing them by hand faster. You can always engrave them later. The same goes for transcriptions.

Also, whether you write or engrave your charts, *save them!* Create a database of charts that you can use and trade with other players. You never know when a song will be called again. My library of charts has grown over the years into hundreds of songs, and has saved me not only many hours of repeated work, but has also saved me on the bandstand.

Following these few handwritten charts is the main section of the book with the engraved charts. I hope these are helpful and create the start of your own library of song charts!

Handwritten drum chart for "Man in the Mirror" by Michael Jackson. The chart is written on ten staves with various notations including "KEYS 8", "SNAPS", "7 MORE", "8 MORE", "PLAY 8", "PLAY 7", "FILL", "SNAP", "3 MORE", "FULL (CRASH 8)", "8 MORE", "4 MORE", and "KEYS OUT". It includes tempo markings "R+B J=100" and "MAN IN THE MIRROR MICHAEL JACKSON".

COUNTRY TWO-STEP
♩ = 170

CHICKEN FRIED

ZAC BROWN

The musical score is written for guitar and reggae vibraphone. It consists of several systems of staves. The guitar part (GTR.) is in the upper systems, and the reggae vibraphone part (REGGAE VIBE) is in the lower systems. The score includes various musical notations such as notes, rests, and dynamic markings. It also features several boxed sections labeled A and B, and specific performance instructions like 'SOLO' and 'PLAY 15'. The tempo is marked as 170 beats per minute.

System 1: 9 [B] 8 6 MORE. Dynamics: *f*.

System 2: [A] NO CR. 3 MORE 3 NO CR. 5 MORE. Dynamics: *mf*.

System 3: [B] R.C. 6 MORE. Dynamics: *f*.

System 4: 8 MORE [A] 7 MORE 7. Dynamics: *mf*, FILL.

System 5: [B] R.C. 6 MORE 8 MORE [SOLO] PLAY 15. Dynamics: *f*.

System 6: GTR. 7 CYM. [A] VOX ONLY 8. Dynamics: *mf*.

System 7: BELL [B] R.C. 7 MORE 8 MORE. Dynamics: *f*.

System 8: REGGAE VIBE NO CR. 3 MORE. Dynamics: *p* to *f*.

System 9: R.C. 6 MORE. Dynamics: *f*.

POP/DANCE
♩ = 128

MOVES LIKE JAGGER

MAROON 5

4 KICK ONLY... 3 MORE (A) KICK ONLY 8 7 MORE 3

(B) DANCE GROOVE 6 (DROP) 8 MORE

(A) KICK ONLY 7 (DROP) KICK ONLY 4 FILL

(B) FULL GROOVE 7 (DROP)

(C) GROOVE 8 KICK ONLY 8 FULL GROOVE 8 (EXTRA BAR!) FILL

(B) FULL GROOVE 8 8 MORE 2

Detailed description: The image contains six staves of drum notation. The first staff starts with a 4-measure pattern labeled '4' and 'KICK ONLY...', followed by '3 MORE', then a section labeled '(A)' with 'KICK ONLY 8' and '7 MORE', ending with a triplet of eighth notes labeled '3'. The second staff starts with a triplet of eighth notes labeled '(B)', followed by 'DANCE GROOVE 6', a '(DROP)' section, and '8 MORE'. The third staff starts with 'KICK ONLY 7', a '(DROP)', 'KICK ONLY 4', and a 'FILL'. The fourth staff starts with a triplet of eighth notes labeled '(B)', followed by 'FULL GROOVE 7' and a '(DROP)'. The fifth staff starts with 'GROOVE 8', 'KICK ONLY 8', 'FULL GROOVE 8', and '(EXTRA BAR!)', with a 'FILL' below. The sixth staff starts with 'FULL GROOVE 8', '8 MORE', and ends with a '2' measure.

SWING ♩ = 108

NEW YORK, NEW YORK

FRANK SINATRA

(IN 2) $\overset{+3}{\text{X}} \overset{0}{\text{X}} \text{X} \text{X}$ (NO CRASHES)

f *mf*

A Vox PLAY 8 **B** 6 MORE (IN 4)

"SLEEP" "HILL"

mp

A (IN 2) PLAY 4 **B** 2 MORE

mf *sfz* *mf* *f*

(HORNS-VOX OUT)

mf *f*

VOX + HORNS (IN 4) **B** (2 6 4) "A #1" 3 MORE PLAY 4

GIVEN BY VOX: "A NUM BER ONE"

mf *f* RIT.

SLOWER SLOW ♩ = 70 "THESE LITTLE TOWN" W/ CYMBALS...

mf *f*

mf *f*

SLIGHTLY FASTER "IT'S UP TO"

ff