Think Big Band Drums with Big Band Byrne

The Colin Byrne Jazz Orchestra

Seven New Big Band Jazz Orchestra Charts by Big Band Byrne. CD with over 70mins of music and performance notes on each chart

By Colin Byrne

From the Think Drums Series www.bigbandbyrne.com

Includes CD
Big Band and Byrne

The Colin Byrne Jazz Orchestra

Leaving For Home

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Think Big Band Drums with Colin Byrne

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Photography by Alison Sheldon, taken at The Burren Co. Clare, Ireland. All music composed and arranged by Colin Byrne. Copyright 2005 Colin Byrne. TDCB1306-01.

Also available in the Think Drums Series are:

**Think Drums** A tutor book for drummers of all levels. As the title of the book ‘Think Drums’ suggests, this book makes the student think in ways they ordinarily wouldn’t and makes the learner analyse the approach he or she may be taking when tackling new rhythms, beats or fills. It is aimed at beginners to advanced students. There is a wealth of concepts and material in the book and the accompanying CD is invaluable in guiding the learner.

**Think Time and Read**
This book is designed to help the learner develop reading skills and timing skills simultaneously. This is an invaluable book, not just for drummers, but for all musicians wishing to understand and learn to read musical notation.

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The Musicians

Reeds
Don Donelley, Steve Salkind, Tony Burkill, Rob Mitchell, Sam Thornton

Trumpets
Tom Tait, Sean Hollis, Gareth Smith, Jamie Hamilton

Trombones
Matt Ball, Andy Hillier, Scott Coutts, Chris Hibbard

Rhythm
Chris Moore - Piano, Darren Dutson Bromley - Guitar
Paul Moore - Bass, Tony Faulkner - Drums

Musical Director
Colin Byrne.

The Soloists

1. Crazy Monday
Sam Thornton - Baritone. Andy Hillier - Trombone.
Chris Moore - Piano. Sam Thornton - Baritone.
Andy Hillier - Trombone. Tony Faulkner - Drums.

2. Talking
Darren Dutson-Bromley - Guitar. Tony Burkill - Tenor Sax.
Jamie Hamilton - Trumpet. Chris Moore - Piano.

3. 1916
Rob Mitchell - Tenor Sax. Sean Hollis - Trumpet.
Tony Faulkner - Drums. Chris Moore - Piano.

4. Leaving For Home
Steve Salkind - Alto Sax. Matt Ball - Trombone.
Tony Burkill - Tenor Sax. Darren Dutson-Bromley - Guitar

5. Time To Remind Me
Jamie Hamilton - Trumpet. Matt Ball - Trombone.
Chris Moore - Piano. Tony Faulkner - Drums

6. As If Only
Don Donelley - Alto Sax. Matt Ball - Trombone.
Jamie Hamilton - Trumpet. Tony Burkill - Clarinet

7. Demolition Baritone
Sam Thornton - Baritone. Tony Faulkner - Drums.
Foreword

About the Author
Colin Byrne was born in Cork city, Ireland where he spent many years playing and touring with various bands. In 1995 he moved to Leeds, England and in 1999 he completed a BA degree in Jazz Studies at Leeds College of Music. In 2000 completed his M.Mus in Jazz Composition. He currently lives in Leeds where he teaches drums, runs a big band at Leeds College of Music and directs Big Band Byrne. He also works for Artforms, the Leeds music supply service for schools throughout West Yorkshire. He is in high demand on the Northern jazz scene as a player, a composer and arranger.

About the Book
The charts are not graded in the level of difficulty by the order in which they appear. Leaving For Home is probably the easiest chart, next is As If Only, then Time To Remind Me. Demolition Baritone follows after although you may find this difficult without the benefit of a conductor to cue you in with the band. However as you play it again and again you will probably learn where the crucial point happens by listening. Talking and 1916 are both equally as difficult but without doubt, Crazy Monday is the most difficult chart in the book.

The charts are laid out so that awkward pages turns are avoided, however, you may find one or two turns where it was difficult to find another layout. You also may come across some pages with drummer jokes. This is again just to help you see the charts in a player friendly layout. No offence intended. The charts are also presented here exactly as they would be presented to a professional musician. Crazy Monday was presented to Tony exactly as you see it here, in book bound fashion.

Some charts are through composed, i.e. they are performed exactly as written. Other charts are what's known as 'blowing charts'. These charts have long open sections where solos can take place until the director instructs the band to carry on to the next section. One common trait of some of the best musicians I have worked with is that they all have pencils! It is a simple habit that you should try to develop for yourself. The performance notes will tell you how long these open sections are in the 'blowing charts'. Get your pencil and mark these on the charts.
"Born 1938 in Chester, which makes me an O.A.P!! I started playing drums (actually - drum!) in the Air Cadets (A.T.C.) in April 1952. After joining the ATC and having developed an interest in Jazz whilst at school, I became interested in playing 'proper' drums, i.e. in some kind of jazz-band. In addition, around the age of 16 or so along with many of my friends I started attending that peculiar 1950s social function called "a dance" but whereas my friends spent most of their time pursuing (usually successfully!) examples of the local talent my time was invariably spent observing the talent of the local drummer in the band performing at the 'dance'.

Eventually I started going to a magic place called Clemence's Restaurant in Chester where the Dennis Williams Quintet performed every Thursday and Saturday in the small dance-hall at the rear of the restaurant. It was here that I met a great, unsung hero - drummer Don Morris. Don was easily the best drummer in the North-West at that time, 'best' for all manner of reasons, technique, musicality, sensitivity as an accompanist, and knowledge. At the age of 19 I persuaded Don to give me lessons, which he did reluctantly. As a result, he gave me two things First, he taught me how to read music and second, he pointed me in the right direction musically, introducing me to the wonders of people such as Max Roach, Roy Haynes etc., the music they were involved in at that time, and the concept of interacting musically with the other players in a band. I owe Don far more than I think he ever realised.

After messing about as an unqualified architect for a few years, and doing more and more gigs as a drummer around the North-west, I became a professional musician in August 1965 starting at the Franchi Club in Jarrow-on-Tyne. In December '66 I joined the legendary Dennis Mann Orchestra in Bristol, a fabulous nine-piece band, great players, great arrangements, great times! During all this time, until eventually moving to London in May 1970, I'd been writing for all the various bands I'd worked for, and wrote my first big-band compositions for the New Welsh Jazz Orchestra during my time in Cardiff. The N.W.J.O. recorded two of my compositions, "Pablo's Plues" and "A+C=One", and an arrangement of the old traditional-jazz number "Apex Blues". The recording formed the basis of an application in 1969 to the U.S. magazine 'Downbeat' for a scholarship to the Berklee College of Music. This was successful although unfortunately, due to unforeseen personal circumstances and events, I was unable to take up the scholarship.

In 1970 I moved to London, having established a number of contacts over the preceding few years. Using the N.W.J.O. music as a basis I organised a big-band around September/October 1970 which, amongst others, included musicians such as Henry Lowther, Kenny Wheeler, Stan Sulzman, Dave Gelly and Brian Priestley in its personnel. The band recorded regularly for the BBC's Jazz Club programme from July 1971. The BBC has since recorded around 100 or so of my compositions and arrangements, either with my own big-band (which I prefer to call 'jazz orchestra') or the BBC Big-band. During my London days I wrote for amongst others, Bob Monkhouse (!), Australian singer Lynn Rogers, Jackie Trent and Tony Hatch, and played Ronnie Scott's club occasionally as well as working with Jackie and Tony, Alan Price and Georgie Fame, Scott Walker, and loads of great Jazz people.

I moved to Yorkshire in September 1973 where I took a post as Lecturer in Jazz Studies at LCM. I took early retirement from the college in August 2001 at which point I had been lecturing in Jazz Composition, directing and writing for the college Jazz Orchestra and directing the college's Duke Ellington Repertory Orchestra. I'm currently a 'part-time' member of staff at the college, still directing DERO and little else! Amongst the many great musicians I've performed with the highlight has to have been an appearance at the 1976 Leeds Music Festival with my other great hero, Thad Jones, performing with and directing my Jazz Orchestra through his compositions. Other highlights? Playing with Art Farmer, James Moody, Eddie 'Lockjaw' Davis, Nat Adderley, three or four years with Bobby Wellins's northern quintet, Al Cohn, Harry Edison, and many many more.

Recordings? Not much to write about. I've had my music recorded by a number of bands around the world; Dave Stahl Orchestra of New York, Barry Vieth Orchestra of Melbourne, Australia, the New Zealand Jazz Orchestra, NYJO and a few others. I've appeared on only a few albums, "Mark Twain Suite" by Bristol guitarist Frank Evans (1969), Dick Hawdon's "Poetry+Jazz On Record", "From Here to here" by Richard Iles (1999), and as Musical Director on Kenny Wheeler Wheeler's 1999 album "A Long Time Ago" and the new DERO CD - "Live At Ronnie Scott's"(2004)." and of course "Leaving For Home" by Big Band Byrne (2005).

For further information visit Tony's website at www. awfulmusic.net
My aim is not to teach you how to read drum music. It is assumed you can. However, if you don't read, as you progress through the charts, you will gain a better understanding of what the notation represents. In addition, if you listen to the CD, you can follow the music as it plays and this should also help to further your understanding of notation.

* Musical notation can be said to be an inadequate form of representing what you are playing. Drum notation is particularly inadequate. There is no universal system for drum notation, particularly with regards to cymbals. Most publications use the x on the top line of the stave to stand for the hi-hats, ride cymbal or crash and then specify in words what the x represents.

Dynamics

Dynamics relate to levels of volume. They are expressed by using letters. These letters are abbreviations of Italian words. See the list opposite for the abbreviations, the Italian word and then the english translation.
Ideas in Jazz and Interpretation

Colin Byrne
Think Drums

Basic pattern

The top stave represents what you would see on the chart. The bottom line is a way of interpreting (or playing) the given information. When reading the bottom lines, you may fill ad lib. wherever you see slash marks. These marks represent the beats in the bar.

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3xs - Indicates a repeated section is to be played 3 times.

Ad lib - Usually seen at the end of the chart under a pause mark. Indicates that you play fills.

Backbeat 3x only. - The backbeat is where you play the snare on beats 2 & 4.

Blues Changes - The chords follow the harmony of a 12 bar blues.

Emphasise written figures 2x only. - You play the rhythm cues 2nd time only.

Fill last bar 2x. - Play a fill in the last bar 2nd time only.

Guitar solo R&R. Go to Letter A1 on cue. - R&R means round and round. Keep playing until the conductor tells you to go to the next section.

Imply Half Tempo - Indicates you play a half tempo feel but the actual tempo remains constant.

let cym. ring - Do not damp or choke cymbal.

Looseish hats - Play hi-hats half open.

Open Drum solo - Free Tempo - Open means it is of undetermined length. Free tempo means you can vary the tempo. Speed up or slow down at will.

no bass 1x. - The bass does not play 1st time

No fill - Indicates a rest is not to be filled

On cue only. - Indicates you play only when instructed to do so by the conductor.

On cue. loose hats. loud & busy. - Busy means that you play lots of small fills.

Rhythms 2x Only - You play the rhythm cues 2nd time only.

Shuffle & Ride Cym. - You play a shuffle type feel and use the ride cymbal.

Solo - You play a drum solo.

solo fills - You play fills in between phrasing with the band.

Stix - A short hand term for sticks

Stick on Rim. - Play the backbeat with the stick laid across the rim of the snare drum.

Tacit 1x. Play Time 2x only. - Tacit means rest. You do not play.

Time. Double Time - Time indicates that you play the jazz ride cymbal pattern. Double time is where the tempo doubles up. ex. 100 b.p.m. becomes 200 b.p.m.

Time. piano solo - Play the jazz ride cymbal pattern. The piano is playing a solo.

Tpt&Tenor. - This is information to reassure you. The trumpet and tenor saxophone will be playing.
Letter A starts off at a gentle 100 b.p.m. There are a couple of figures to phrase here but mind you observe the dynamics. Letter B continues in a similar fashion. Do not fill in bar 4 as this allows the saxes to emerge from the brass chord. You pick it up again in bar 8 to lead into Letter C. There is an ad. lib. fill at the end of Letter C. In this situation the conductor would indicate when you are to stop filling. Unfortunately here you have to guess. Letter D is tacit for you while the baritone solos. Listen for the a tempo baritone tune played at Letter E so you know when you arrive there. You play second time through. You play time in Letter F and there are figures to phrase second time through.

There are lots of instructions to follow at Letter G. Remember 3xs means 3 times through this section. It is indicated that there is no bass 1st time. Lots of drummers stop automatically if the bass stops. Letter H is a fill building louder and louder to kick off the piano solo at Letter I. Letter I is essentially 32 bar AABA in its form. If you realise this, it makes it easier to follow without having to count. There are some helpful hints along the way where you hear muted trombones at bar 9 second time through. Also the middle 8 is over a bass pedal note. Play time through Letter J and in Letter K you have some figures to phrase. Similarly in Letter L. By now you should be building up the intensity as you should have noticed the fff marking at Letter M. Start Letter M with a strong backbeat as nothing swings better than this. There are lots of figures to phrase in Letter M. Always remember however, when in doubt - play time.

Letter N is 32 bar AABA in its form although there is no other rhythm section players other than you 1st time through. 2nd time through sees lots of figures to phrase again. Play time in Letter O. Mind you observe the mf dynamic as it is easy to get carried away after Letter N.

You are tacit 1st time in Letter P. The rhythmic figures here are more for information rather than to be emphasised as the chart is heavily scored here. As you get to know the piece better, you will learn how to play it. Lots of lots of figures to phrase at Letter Q. Letter R is 32 bar AABA in its form. 2nd time through sees lots of figures to phrase. There are typical big band figures in the 1st 16 bars so pay attention to them. You have already seen the last 8 bars in Letter N before.

Letter S is you playing lots of solo fills while phrasing with the band. As you can hear, Tony ignores the fff marking and actually plays it pp. the band listens and follows this dynamic. Remember, they all would have fff on their charts too. This creates a terrific effect allowing this area of the chart to build up nicely. Who said drummers were not musicians?! The phrases here are those typical big band figures again. Be careful in Letter T however as there are a few rhythmic surprises to keep everyone 'on their toes'. Do ensure you play the crochet triplet figure at the end of your solo to set up the half tempo for Letter U. At Letters V and W you play a shuffle feel. Letter X sees some figures to catch.

Letter Y brings back the 200 b.p.m. tempo and kicks off the guitar solo on a 12 bar blues harmonic progression. Letter Z is the 1st open section of the chart. remember R&R means round and round. Letter Z is played 7 times here and the rhythmic figures happen in the 3rd and 7th chorus. Get your pencil and mark your chart! Letters A1 through to E1 are a piano solo. You are tacit in E1 but fill the final two bars 2nd time to lead into F1.
Mind the anticipated semibreve in Letter F1. The 4th beat anticipation can easily be felt as beat 1 and in turn make you lose a beat. The same also applies in Letter G1. Notice also that Letter G1 has an extra two bars tagged onto the end. Letter H1 through to K1 abandon the blues changes. This area is particularly difficult just in that there are so many rhythmic phrases to be played.

Letter L1 sees a return of the blues changes but you only play 1st time. 2nd time is a terrific unaccompanied sax solo which leads to M1 where you are still tacit. Play a strong backbeat at Letter N1 as once again the chart is heavily scored here. At Letter O1 you fill over the 1st 4 bars 1st time only. This is another open section for a bass solo. There are 5 choruses in all. Get your pencil and mark your chart! However you could just wait until you hear the baritone coming back at Letter P1 where you play time for one more chorus. Letters Q1 through to T1 are similar to E through to H as heard near the beginning of the chart. Letter U1 is an open drum solo. I would suggest to you just to sit back here, listen and enjoy the solo. This solo lasts for exactly two minutes. Then you will hear Tony play 8 bars of time to set up the tempo for Letter V1.

Letter V1 and W1 need a strong backbeat to make that driving swing feel happen. You create a half time feel at Letter X1 with the crochet triplet figure and the minim figures. Reintroduce the backbeat at Y1 to kick the driving feel back in. You are tacit then for two bars to allow the even quaver figure standout more prominently on the horns. There are some rhythmic figures to phrase in Letter Z1 but ensure you do not fill the 1st beat of the penultimate bar. Remember that in music, silence can be as effective as noise.

This is probably the most difficult chart in the book. Even just its sheer length makes it difficult. Be patient with it. You will get there in the end. Good luck!
Crazy Monday

\( \frac{1}{4} = 100 \)

A Looseish hats

B Baritone sax Ad lib circa 25 seconds

C Very loose hats

D Baritone sax Ad lib circa 25 seconds

E Bari a tempo. Tacet 1x. Play loose hats 2x. only.

F Time & Ride Cym. Emphasise written figures 2x only.

Turn quickly
3xs no bass 1x.

G
loose hats 1x. Ride 2x.
Backbeat 3x only.

mf -f -ff

H
Fill
Fill
Fill
Fill

sfz
fff

I
Time. piano solo
Muted Troms 2x

mp

J
Tpt&Tenor.

mf

K
4
Cres. 2x only

L

M
fff
Crazy Monday

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Bari. Solo. No bass & pno 1x. Play loose hats 1x...ride 2x.

Rhythms 2x Only

No Fill

No need to Turn quickly

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Set up half tempo for letter U

Set up half tempo for letter U

Set up half tempo for letter U

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo

Solo
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Fill

Y

Time. Double Time
Blue Changes
Time

sfz

fff mf

Guitar solo R&R. Go to Letter A1 on cue.

On cue only.

A1

Time. piano solo
Blue Changes

B1

C1

Stick on Rim.

D1

Piano Solo.

mp

E1

Tacet

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Blues Changes again.

**L1** Piano Solo 1x. Ride. Tacet 2x.

**M1**

**N1** Backbeat.

**O1** Fill 1x Only. Bass Solo R+R. Go to Letter P1 on Cue.

**P1** Baritone

**Q1** Let cym. ring

**R1** Ride Cym. Rhythmic figs 2x Only.
Crazy Monday

3xs
S1 loose hats 1x. Ride 2x. Backbeat 3x

mf - f - ff

T1

sfz fff

U1

Open Drum solo - Free Tempo
Re-establish Tempo Before Letter V1
Then Go to V1 On Cue
Backbeat

Imply Half Tempo

Fill

ad lib
The Chart starts with a guitar solo at Letter A. On the DC this is an open piano solo and Letter B will be cued by the director. At Letter B & C you phrase with the full ensemble. Play time at Letter D to accompany the sax tune, Feel the 14 bars here as 8 bars plus 4 bars plus 2 bars. You have a rhythm to phrase in the last 2 bars here to phrase with the brass. This leads to Letters E and F where there are lots of figures to phrase with.

Play time through Letter G. This is just a short connecting passage to Letter H where you continue playing time for the trombone tune. Note this is not on blues changes. Letter I is an embellished version of the previous 12 bars and you have some rhythm cues here to phrase with. Letter J is another short connecting passage to Letter K where the tenor sax solo kicks off. Note this section is played 4 times through and the rhythmic figures are phrased only on the 4th time.

Letter L - O sees the reintroduction of the figure from Letter B except here the tenor sax plays unaccompanied solo fills. Letter P is a bridge section Leading to the trumpet solo at Letter Q. Play a driving backbeat predominantly through Letter P. Notice also there is a phrase at the end of Letter P that is not marked on the chart. In this instance, Tony has learned the phrase here and marked it on his chart as he decided it would good idea to play the phrase with the band here. Time to get your pencil again! Letter Q is played through 4 times. You will hear sax backgrounds 4th time through. Letters R-U once again sees the reintroduction of the figure from Letter B except here the trumpet and piano play unaccompanied 4 bar solo fills. You can think of this section as 'trading 4s' between the band, the trumpet and the piano.

The piano solo on DC is round and round (R&R) Letter A. Here it is played 8 times in all. Take coda at the end of Letter D. Letter V is essentially the same as Letter E for you. At Letter W you have plenty of rhythmic figures to phrase and there are 2 bars where you are instructed to imply half time. I suggest you play the jazz time pattern very loudly on loose hi hats. The Coda is printed below to help you avoid an awkward page turn at the end of the chart. Enjoy!
Talking

A

A is R&R on DC. Go to B on cue.

B

On cue

C

Fill

D

Play 14

E

Fill

F

Fill

Guitar Solo (Piano Solo on DC)
Talking

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H

Play 12

I

J

K

4xs

mf. figs 4o only

L

Fill

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M

N

O

P

Q 4xs

R

S

T

U

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Coda

V

W

v. loose hats. imply half time.
The Chart starts with the full ensemble playing loudly and you phrasing with virtually everything! Note Letter B is an unusual 7 bars long. You change to brushes for Letter C. Treat Letters C-J as an understated drum solo. You are instructed to play busy time with no hi hats on 2&4. If you play hi hats in the usual manner, you will destroy the illusion of a slow tempo. There are some helpful cues here where you are told about various happenings along the way. (Ex. 4 muted trumpets). Change to sticks at letter K, which is in 3/4 time incidentally. Continue playing time in Letters L and M.

Start building through Letters N and O to lead to the tenor sax solo at Letter P. Play time from Letters P - S. At Letter T you begin building up again by gently phrasing with the brass, then a little louder until you reach **fff** by Letter U. At Letters U - W you phrase with the band for 4 bars and play 4 bar fills. Notice here the tenor sax joins you during these 4 bar fills.

Be careful to observe the dynamics at Letter X as some of the phrasing is with the full band and some is with only saxophones. If you are too loud, you will drown out the saxes. At Letter Y the trumpet solo kicks off. This section is 3 times through and 1st and 2nd time it's just you and the trumpet. The guitar, piano and bass come back in 3rd time round. At Letter Z you play time and in bar 3 hit the crash hard on beat 3. No fills are to be played. There is a 3/4 pulse implied from bar 4 where you hit the bass drum on the sax/trom accents. Letters A1-E1 you play time with a few phrases to catch here and there. Note Letter C1 is in 3/4 time.

You have an 8 bar solo at Letter F1 with the last 2 bars requiring some phrasing with the band. This leads to G1 where there is more phrasing. At H1 you are soloing again but phrasing with the band at the beginning of every 4 bars in typical big band style. You are mainly playing time from Letters I1 - K1. Then it's DS al Coda. Remember to change back to brushes. The Coda is more or less a repeat of the introduction.

The Coda is printed below to help you avoid an awkward page turn at the end of the chart.
1916

A

B

C

D

E

F

G

H

I

J

K

L

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Coda.

L1
Quickly To Stix

mf

M1

fff

Solo Fill

fff ad.lib
There is a bar with a bunch of drummers in it and they are all yelling "51 days, 51 days!" and more and more keep coming in, they are all ordering drinks and yelling "51 days! 51 days!"

The bartender has a puzzled look on his face. Finally, the bartender asks one of the drummers why they are all celebrating and chanting "51 days! 51 days!"

The drummer answers with, "well, we all just finished a puzzle in 51 days and the box said 2 to 4 years!"
Leaving for Home

Performance Notes

This is, perhaps, the easiest chart in the book. Letter A is played 3 times through and starts with just guitar and drums. Notice that the snare is played with a backbeat on 3 to imply a half time feel. Letter B continues with a similar feel but then you play a 4 bar fill which crescendos to take you to Letter C where you play a driving backbeat and really swing hard! A Letter D you phrase with the melody and the alto solo 'emerges' from you fill in bars 3 and 4.

This is one of those 'blowing charts' as mentioned earlier. There are lots of open ended solos where backgrounds are on cue. Letter E is played 6 times. Letter F is as it looks, 8 bars repeated where you have some rhythmic cues to phrase with. Letter G, although it is indicated to be played R&R, is in fact as written, 8 bars repeated.

The trombone solo at Letter H is played 6 times. Letter I is as it looks, 8 bars repeated where you have some rhythmic cues to phrase with. Letter J, although it is indicated to be played R&R, is in fact as written, 8 bars repeated.

The tenor sax solo at Letter K is played 9 times. Letter L is as it looks, 8 bars repeated where you swing hard with the backbeat on 2&4. Letter J is played 10 times.

The Guitar solo at letter N is played 15 times. Then it's DS al Coda. Observe the dynamics at Coda. The cymbal at the end must not have a bass drum played on it. The 'bass drum -less' cymbal is a typical early jazz type figure and this ending pays homage to that style.
Leaving for Home

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3xs Shuffle-ish rock feel/hip-hop feel or sim. backbeat on 3.

A

B

C

D

E

Time. Alto solo

Alto solo R+R, Go to F on Cue

Play 8

Play time throughout + Emphasise background line
Leaving for Home

G  Alto solo R+R, Go to H on Cue

\[
\text{Play 8}
\]

H bone solo R+R, Go to I on Cue

\[
\text{Play 8}
\]

I  Play time throughout + Emphasise background line

J  'bone solo R+R, Go to K on Cue

\[
\text{Play 8}
\]

K  Tenor solo R+R, Go to L on Cue

L  Swing!

\[
\text{mf}
\]

M  Tenor solo R+R, Go to N on Cue

\[
\text{mf}
\]

N  Guitar Solo R+R. DS al Coda on Cue

\[
\text{Gradual decresendoThroughout}
\]

\[
\text{Big Fill On Cue for Sign Only}
\]

\[
\text{DS al Coda on Cue}
\]

Coda.

\[
\text{Choke crash cym.}
\]

\[
\text{No Bass Drum}
\]

Colin Byrne Think Drums. Copyright 2005
The chart begins with the bass playing the figure below. You are tacit.

You join in after 4 bars and emphasise the bass figure. Notice the even quaver feel. At Letter B the saxophones enter and you play even quavers on the hi hats and hit the snare on the beat, in an unusual 4 to the bar fashion. This is played for 2 bars and then you play the opening figure to phrase with the trombones. Letter C is played similarly. This continues at Letter D but here you play a fill in bar 4 to lead to Letter E where you play the backbeat on beat 3 to create a half time feel. Letter F is similar to Letter B again but there is a stop in bar 7 to make space for the trombone solo pick up.

Letters G-I follow the classic 32 bar AABA form. At Letter G you hit the snare on the beat in the 4 to the bar fashion. The is a figure to catch in the 2nd time bar to lead to Letter H where the backbeat on beat 3 reappears. Back to the snare on the beat in the 4 to the bar fashion at Letter I. Letters J-L are similar but there are an extra 8 bars as Letter J is played 3 times.

Letters M-L return to the 32 bar AABA form for the piano solo. You play this as Letters G-I but mind you observe the dynamics here. Letter P is an open drum solo with piano and bass accompaniment. You should build up the intensity through this section and gradually release the intensity to lead back top the sign. As you play, keep listening to Tony and you should hear where the sign is just about to be taken. Tony plays a terrific build up on the snare and floor tom to lead back to the sax entry at the sign.

Make sure you play the dead stop at the end of the Coda to get the sudden ending effect right. The Coda is printed below to help you avoid an awkward page turn at the end of the chart.

**Coda**

Colin Byrne Think Drums. Copyright 2005
Time To Remind Me

Colin Byrne
Think Drums

Piano Solo...

mp - but intense

backbeat on 3.

f

mp - but intense

Drum Solo R&R. DS on Cue - Then to Coda

Build & Build and then Gradual Dim. & Play something similar as at Letter A

Saxes.

Coda

Colin Byrne Think Drums. Copyright 2005
Mum: So what do you want to be when you grow up Johnny?

Johnny: I want to be a drummer when I grow up mum.

Mum: Don't be silly Johnny, you can't do both.
As If Only

Performance Notes

This is, perhaps, the second easiest chart in the book. This is another one of those 'blowing charts' as mentioned earlier. There are lots of open ended solos where backgrounds are played on cue. Letters A and B always look frightening when you see things like 8 and 10 bar rests where the tempo is rubato. However if you listen closely, just before Letter C, you will hear 2 and 4 being clicked out by the conductor. This leads to Letter C where you play brushes A Tempo! Carry on through Letters D-E and change to sticks for Letter F. There is very little information on the chart through these sections so listen carefully and let the music influence how you decide to play these sections. At Letter G you have a figure to phrase with the band. This leads to Letter H to kick off the alto solo. This is where the open sections begin.

Letter H is played 14 times. Letters I-J are as they look, 8 bars repeated. You have figures to phrase in Letter I. With saxes 1st time and full ensemble 2nd time. Ensure your dynamics reflect this.

The trombone solo begins at Letter K and is played 10 times and Letter L is as it looks, 8 bars repeated, as is Letter M. You phrase with the band at Letter L and play big fills under the band's long sustained note.

The trumpet solo begins at Letter N and is played 8 times. Letter O is as it looks, 8 bars repeated, as is Letter P. Notice how the figures at Letter O work. This is a kind of call and response section. The band play on the 1st beat of the bar and you respond by hitting the cymbal hard on the last quaver of the same bar. However in the final 2 bars, you phrase with the band.

Letter Q sees the beginning of the clarinet solo. This ends where you here the audience cheers and takes you directly to Letter S where you play 8 bars time just with the bass. Then it's DS al Coda. At Coda you phrase with the band on the first beat of every 2 bars while playing big fills in between the ensemble hits.
Did you hear about the guitarist who locked his keys in the car?

He had to break the window to get the drummer out.
Letter A begins with the entire band really kicking and you playing loud and busy. Drop down to *mp* for Letter B and phrase with the bass line. The band enters again in the final bar which leads to C where once again you are loud and busy. At Letter D it's just you and the baritone, almost fighting with each other. This pattern, of Letters C-D, continues through Letters E-G until you get to Letter H where once again it's just you and the baritone. This section is open and you go to Letter I on cue. However, if you listen closely, Tony plays the following cue for the band.

![Drum cue]

A loud crash for 2 bars followed by a 2 bar fill. This cue is used a few times in the chart, at the end of open sections. I decided it would work better to give Tony and Sam more control in deciding how long the open sections would be. They communicate this to each other in a live situation by simply looking at each other and indicating when they feel it's time to move on to the next section.

Letter I is similar to Letter A and this leads to the quirky little melody at Letter J. Here you phrase with the melody and this continues through Letters K-M. The last 6 bars of M are particularly difficult. Letters N-S are similar to Letters C-H. Once again, if you listen closely you will hear the drum cue just before Letter T. Play time at Letter T but pick out the rhythm cues where you feel it is appropriate. Letters U is a 4 bar solo but the baritone plays with you here. Treat Letter V as Letter T, play time but pick out the rhythm cues where you feel it is appropriate.

At Letter W you are back to phrasing with the quirky melody but now leaving 2 bar rests for a baritone solo fill. There is a stop in bar 16 here so make sure you get it. Then it's Letter X and Y where you swing hard with the 2&4 backbeat for 14 bars. Get the stop in bar 15 and then you are tacit at bar 16. You are tacit at Letter Z and for 5 bars at Letter A1. Then pick it up in bar 6, phrase with the horns and you swing again at Letters B1 and C1. Notice C1 is only 7 bars long. Feel this as 4 bars and then the rest of it! The figure in bar 5 is extremely difficult to play at this tempo so maybe you could find an alternative to it. Just make sure you retain the effect and get the anticipation into bar 7.

Letter D1 is an open solo. The figures at Letter E1 are on cue and Letter F1 is more open drum solo. I suggest you sit back, listen and enjoy Letters D1-F1. At the end of Letter F1, once again, if you listen closely you will hear the drum cue just before Letter G1. Swing through Letter G1 and in H1. You also have some figures to phrase in H1 and then a 2 bar solo fill just before the final 3 ensemble chords.
Demolition Baritone

A  $\bullet = 210-220$

Loud & Busy Time

B  $fff$

C  Fill ad lib but keep time feel going.

D  Bari plays free solo A Tempo. Busy time

E  Fill ad lib but keep time feel going.

F  Bari plays free solo A Tempo. Busy time

G  Fill ad lib but keep time feel going.

H  To I on cue

I  Loud & Busy

J  $mf$

Colin Byrne Think Drums

Copyright 2005
Time.

mf

Solo. Bari solo too.

ff

Time.

mf

Fill

8

mf

Fill

W

2

mf

Fill

X

Swing!

f

No Fill

8

Y
Demolition Baritone

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Swing!

Demolition Baritone

Fill

Solo fill

Solo fill