

Drummer's Guide to Big Band

by Garey Williams

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Contents

CD Credits.....	3
Dedication.....	4
Acknowledgments.....	5
Foreword by Jeff Hamilton.....	6
About the Author.....	7
About the Book.....	8
About the Disc.....	9
How to Practice.....	10
Practice Chart.....	13
Part One: The Role of the Big Band Drummer.....	14
Part Two: Chart Analysis and Interpretation.....	18
Part Three: Chart Symbols - The Road Map.....	21
Part Four: Articulation Markings - The Duration of Notes.....	23
Drumset Notation Key.....	23
Part Five: Setting Up the Big Band.....	24
Part Six: Embellishing Your Set-Ups.....	30
Part Seven: Jazz Drumming Styles.....	32
Part Eight: Additional Drumming Styles.....	35
Band Chord Charts.....	37
Part Nine: The Charts.....	40
Discography.....	54
CD Track List.....	55

CD Credits

Drum Examples:

Performed by Garey Williams at Blissman Studios, Federal Way, WA.

Piano and horn arrangements performed by Eugene Bien.

Acoustic bass and guitar performed by Wayne Bliss.

Recorded and engineered by Wayne Bliss.

Mastered by Mike Bruce, Auricle Audio Mastering, North Bend, WA

Videographer and editing by Brian Bendetti

www.gareywilliams.com

www.drumsetartistry.com

Play-Along Charts:

Performed by the **Full Circle Jazz Ensemble:**

Nathaniel Paul Schleimer- Alto saxophone

Richard Cole and Mike West - Tenor saxophones

Jack Klitzman - Baritone saxophone

Bobby Medina and Ron Barrow - Trumpets

Bill Anthony - Trombone

Bob Hammer and Eric Verlinde - Piano

Frank Seeberger - Guitar

Wayne Bliss - Acoustic bass

Garey Williams - Drums

Bernie Jacobs and Stephanie Porter - Vocals

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Recorded at David Lang Studios, Puyallup, WA

Recording engineer - David Lang

Mixed by Wayne Bliss, Blissman Studios, Federal Way, WA

Mastered by Mike Bruce, Auricle Audio Mastering, North Bend, WA

Bella's Boogie performed by **The Jim Cutler Jazz Orchestra:**

Jim Cutler (Lead), Gordon Brown - Alto saxophones

Mike West, Paul Gillespie - Tenor saxophones

James DeJoie - Baritone saxophone

Chris Amemiya (Lead), Steve Kirk, Kress Fransen - Trombones

Bill Park - Bass trombone

Mike Mines (Lead), Peter Kirkman, Al Keith, Daniel Barry - Trumpets

Gregg Robinson - Piano

Philip Demaree - Bass

Garey Williams - Drums

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Recorded at Studio X, Seattle, WA

Recording engineers - Reed Ruddy, Sam Hofstedt

Edited and Mixed by - Dave Pascal

Dedication

This book is dedicated to the memory of “Coach” John Moawad. John Moawad was a professional jazz drummer, jazz vocalist, classical percussionist and timpanist prior to becoming the Jazz Studies Director and Percussion Instructor at Central Washington University from 1970-1998.



John Moawad was a “walking encyclopedia” of jazz. He amassed an enormous collection of recordings, big band and vocal jazz ensemble charts and videos. His knowledge of jazz was so extensive that he could tell you names of band members, singers, what bands they were in, the years they played, what recordings they were on and more!

From 1981-1985, I was fortunate to be the drummer for John Moawad’s, Central Washington University Jazz Band 1. During rehearsals he

would often play the drums for for me to show me exactly how to interpret big band drum charts and lead a big band. He would say, “You have to learn how to drive the bus!” I literally had big band drumming lessons right there with the big band. It was the best education possible.

He taught me how to “kick the band” with many different kinds of set-ups. He introduced me to numerous recordings and would often stress the importance of playing authentically. “You have to learn to wear the hats,” he would often say—referring to listening to the great drummers and learning how to play in a variety of styles of music. He taught me the importance of dynamics and getting a good drum sound that complimented the sound of the band and style of music. John Moawad told me, “Pick a drummer you like. Get as many recordings as you can with that drummer. Listen and get to the point where you feel you have learned everything you can from that drummer. Then pick another drummer and do it all over again.”

Dedication

He had little patience for rhythmic errors saying, “Do the math on your own time. When you are in here (the rehearsal) we work on music and interpretation, not rhythms.” He taught me how to listen and accompany a soloist; how to play the ride cymbal, china cymbal and hi hats; how to play behind saxophone solis; and how to “put it to bed” with the bass drum at the end of a ballad. One of his statements about chart reading and performing was, “You have to stay focused from count-off to cut-off.” These are just a few examples of his many teachings.

John Moawad would often say, “Spread the wealth. Share your knowledge. Help your brothers and sisters.” I owe A LOT to this man and I am thrilled to be able to pass along his teachings to you.

“Garey is one of the finest drummers I’ve ever worked with, but he is probably the best drum set teacher I’ve helped produce.”

- John Moawad

Acknowledgments

I would like to thank the key teachers and musicians that inspired my interest and education in big band drumming and music: my father, Burton J. Williams, for taking me to big band concerts while I was in grade school; the late Professor John Moawad for encouragement, understanding and providing a priceless education by playing drums for me in jazz band so many times to show me how it is done; Jeff Hamilton for encouraging me to pursue a jazz drumming career, teaching me some amazing brushes, how to relax, and how to get a great cymbal sound; Bruce Babad for your encouragement and support and all those great gigs!; Bob Hammer for the great compositions and arrangements; Nathaniel Paul Schleimer for making the Full Circle Jazz Ensemble come to life; Wayne Bliss for your excellent bass playing and recording skills; Eugene Bien for the tasty piano and horn arrangements; Brian Benedetti for his excellent videographer skills; and my wife, Valerie, for her unending support.

Foreword

Since meeting Garey at a jazz camp in the early '80s as a young jazz participant in Port Townsend, Washington, I have admired his commitment and dedication to nurturing his talents.

His attention to detail, while striving for perfection, is shared with you in this book. By paying close attention to his great organizational skills, you'll benefit greatly by following his advice.

The information that follows is the result of Garey being an eternal student of the music. As the great drummer—and another “eternal student”—Shelly Manne shared with me, “If you stop asking questions about this music, it's time to hang up the sticks and brushes.” Garey has always been hungry to learn the history of this “beast” of an instrument, as well as being a part of where it may lead us.

Enjoy your journey through this informative book!

Jeff Hamilton

