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SWINGIN' FOR THE FENCES

DEMO 1 | PLAY-ALONG 2

DRUMS

GORDON GOODWIN (ASCAP)

FAST SWING

(PIANO SOLO)

The drum notation is presented on ten staves. The first four staves (measures 1-24) consist of continuous eighth-note patterns. The fifth staff (measures 25-33) includes melodic notation for the snare drum, with a 'ME' marking below measure 25. The sixth staff (measures 34-48) continues with eighth-note patterns and includes a melodic flourish at the end. The seventh staff (measures 49-55) features a boxed measure number '(49)' and melodic notation. The eighth staff (measures 56-62) continues with eighth-note patterns and melodic notation. The ninth staff (measures 63-69) includes a boxed measure number '(65)' and eighth-note patterns.

HORN OF PUENTE

PERFORMANCE NOTES

By GORDON GOODWIN

This chart begins with a cha-cha feel, which is hipper than you might think. Bernie talks about the mechanics of the feel, but an essential point for the drummer is to listen and work carefully with the percussionist(s) and not overplay. The drummer provides a more supportive role much of the time and lets the percussion take the lead, especially in regard to fills. When I first was exposed to Latin music, it took me some time to get used to hearing the bass and the kick drum on the fourth beat of the measure, but now I totally dig it! You will too.

The first 83 measures of this chart are pretty calm, with a few exceptions like measure 41. But things get moving at measure 84. It's notated in 4/4, but that bass and kick drum anticipation is still happening. This section should just groove and groove. Your trumpet soloist will be working hard, so give him or her lots of support. The arrangement builds to the shout at measure 164, where everybody is blowing full out. This is what Latin music is about—a long groove that just build and builds. The soli with the percussion in measure 180 should be a relaxed interpretation of that rhythm. Listen to how master percussionist Luis Conte plays it and you won't go wrong. Playing the drums on this track on our CD *XXL* is the great Peter Erskine.

By BERNIE DRESEL

“Horn of Puente” begins as a cha-cha which is a slower Cuban groove, and then it goes into a songo at measure 84. A songo is a faster Cuban beat based on a mambo rhythm pattern.

Let's begin with the cha-cha. In this chart it might be nice to play just eighth notes on the hi-hat. In addition, if you can emulate a güiro on the hi-hat by opening the hi-hat on beat 1, closing it for the eighth notes on beat 2, opening the hi-hat on 3, closing it on the eighth notes on 4, that would sound nice too. Play the written bass drum pattern on beat 4, but the actual pattern is the “and” of beats 2 and 4. You can play an occasional beat 1 on the bass drum—maybe every two or four measures, or go with what the bass player is doing. So, in a nutshell, your bass drum follows the bass player.

Another option is a rim click or a side-stick on quarter notes. This side-stick (or the cha-cha bell) will also emulate a cowbell on the quarter notes. Another thing I like to do is turn off the snares and play rim shots on the tenor drum that emulate a timbale rim shot. You could do the occasional timbale fill on the snare to emulate a timbale player. These things are usually played to free up the percussionist, which will allow him or her to play congas while you play the bell and some timbale stuff too. Try putting these ideas to use between measures 15 and 30.

At measure 44 there will be the temptation to begin building and increasing your volume. Stay down. It's marked *mf* and you can always under-exaggerate the dynamics, so if it says *mf*, play *mp*. The flute enters here with the solo trumpet, so the texture is still not strong yet. Again, when you see some of these figures, for instance, at measures 62, 64, and 65, you can think like a timbale player and catch some of that on your snare with the snares off. At measure 69 you have a band figure on the “and” of beat 2 that you should set up with a little timbale fill.