

CONTENTS

Gordon Goodwin Biography	3
Bernie Dresel Biography	4
Q&A with Gordon Goodwin and Bernie Dresel	66

	Page #	Demo track	Play-Along track
SWINGIN' FOR THE FENCES	7	Track 1	
<i>(Swingin' for the Fences, Silverline – 85002-2)</i>			Track 2
LA ALMEJA PEQUEÑA	12	Track 3	
<i>(The Phat Pack, Silverline – 284404-2)</i>			Track 4
HUNTING WABBITS	19	Track 5	
<i>(XXL, Silverline – 281206-2)</i>			Track 6
WHODUNNIT?	24	Track 7	
<i>(The Phat Pack, Silverline – 284404-2)</i>			Track 8
COUNT BUBBA'S REVENGE	31	Track 9	
<i>(The Phat Pack, Silverline – 284404-2)</i>			Track 10
GET IN LINE	37	Track 11	
<i>(The Phat Pack, Silverline – 284404-2)</i>			Track 12
HORN OF PUENTE	42	Track 13	
<i>(XXL, Silverline – 281206-2)</i>			Track 14
THE JAZZ POLICE	49	Track 15	
<i>(XXL, Silverline – 281206-2)</i>			Track 16
HIGH MAINTENANCE	54	Track 17	
<i>(XXL, Silverline – 281206-2)</i>			Track 18
CUT 'N RUN	60	Track 19	
<i>(The Phat Pack, Silverline – 284404-2)</i>			Track 20

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SWINGIN' FOR THE FENCES

DEMO 1 | PLAY-ALONG 2

DRUMS

GORDON GOODWIN (ASCAP)

FAST SWING

(PIANO SOLO)

The drum notation consists of ten staves. The first four staves (measures 1-8, 9-16, 17-24, 25-32) feature a continuous pattern of eighth notes, with circled measure numbers (4) and (8) indicating the end of four-measure and eight-measure phrases. The fifth staff (measures 33-39) includes a piano solo melody line above the drum staff, starting with a piano (p) dynamic marking. The sixth staff (measures 40-48) continues the eighth-note pattern, ending with a fermata and a final flourish. The seventh staff (measures 49-55) features a circled measure number (49) and a piano solo melody line above the drum staff. The eighth staff (measures 56-62) continues the eighth-note pattern. The ninth staff (measures 63-69) features a circled measure number (65) and a piano solo melody line above the drum staff, ending with a circled measure number (4).

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.