

GORDON GOODWIN'S

BIG *Phat* BAND Play-Along Series

Volume

DRUMS



SYSTEM REQUIREMENTS

Windows

7, Vista, XP
1.8 GHz processor or faster
510 MB hard drive space, 2 GB RAM minimum
Speakers or headphones
Internet access required for updates
QuickTime 7.6.7 or higher

Macintosh

OS 10.4 and higher (Intel only)
620 MB hard drive space, 2 GB RAM minimum
Speakers or headphones
Internet access required for updates
QuickTime 7.6.7 or higher



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Solo transcriptions for Bernie Dresel's drum solos by Hal Rosenfeld

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Check out the full-version CD Recordings of Gordon Goodwin's Big Phat Band.

Visit: www.gordongoodwin.com

How to use the TnT2 Custom Mix Software

1. Listen to the full band and your part (mute the click track).
2. Play along with the Big Phat Band by muting *your* part (mute the click track if desired).
3. Learn the tunes by listening, and then by playing along.
4. Listen to, play, and practice the sample solos, and then solo over the chord progressions.
5. Loop sections, while slowing down or speeding up the tempo.



THAT'S HOW WE ROLL

Performance Notes

By Gordon Goodwin

When I wrote this chart, it occurred to me that it summed up the vibe of our band pretty well. It had a hip, forward-moving groove, a bluesy chord structure, and a hooky melody, sprinkled with more complex compositional content. It seemed just like us, which is why I named it “That’s How We Roll.”

The shuffle groove has always been a favorite of mine, and Bernie Dresel is a master at playing it. On this tune, the groove is a tight, more pop-oriented shuffle, and you will need to balance playing the shuffle snare pattern with catching some of the horn figures (for example, in mm. 19–20). In these measures, and when it recurs elsewhere in the chart, Bernie hits those offbeats right with the horns.

A particular request I make of the rhythm section: Be able to play at a softer volume at times without diminishing the intensity of the groove. The dynamic marking at m. 50 is *mf*, specifically, an assertive *mf*. It’s not loud, exactly, but it needs to be strong while leaving room to go to another dynamic level when needed.

The solo section begins at m. 93, where you will accompany Eric Marienthal’s exciting alto solo. Eric’s solo is masterful; he shows how to sustain and build a solo over this long form, with increasing intensity, stunning technique, and an unswerving focus on groove and feel. Since the style of the groove leans toward pop, you will need to decide how much you should respond to Eric’s solo and how much you should establish a nice rhythmic bed for him to play over. At the very least, you will want to shade your playing with dynamics during this section.

After the solo section, the band begins a long vamp that leads to a sax soli and then the shout chorus, which is set up by your exciting 2-bar solo fill in mm. 190–191. Remember that, in your attempt to create excitement here, you need to set up the trombones to come in correctly in m. 192, so be kind! Playing a ton of fancy notes may be exhilarating, but so is good musicality.

As for the shout chorus itself at m. 194—you can goose the band a little here, as you raise your game a notch and lead us to the end of the chart. Slam the stuffing out of those last four chords, and cue wild audience applause.

By Bernie Dresel

Set at about 180 BPM, “That’s How We Roll” is a shuffle with a triplet groove. A swing feel can vary depending on tempo. Between 160 BPM and 240 BPM, it can morph from a triplet to a straight-eighth feel. I play shuffles in a variety of ways—using the right-hand ride to play the regular swing pattern, playing all the eighth notes with only the upbeats unaccented during slow-enough tempos, or even just playing quarter notes for extremely fast shuffles.

After having practiced quite a bit the last two years developing my left hand chops, I tend to now play all the eighth notes of a shuffle on the snare drum at all shuffle tempos. This is not necessary, but doing this can really propel the

shuffle even more by having both the right hand on the ride and the left hand on the snare playing all the eighth notes. (GG: *He’s right—we love it when he does that!*) It’s almost like two drummers ganging up on the band and the groove. If you simply can’t get either of these shuffle options for the snare drum, you at least should play the snare back beats with one preceding eighth note like this: 1 and 2, 3 and 4.

Catching the figures in a shuffle is very similar to catching them in a funk, Cuban, Brazilian, rock, or country two beat groove. These grooves have a very audible kick-and-snare pattern. To catch a figure, you will have to abandon the groove in one of the limbs or all of them. In a straight-ahead swing feel, the main groove involves the ride cymbal with a very soft backbeat hi-hat. The snare and kick drum are free to roam when you need them to catch a figure, but they are not essential to the groove. They may not play at all, or the bass drum would be “felt but not heard” on the quarter notes. So, they are essentially lying in wait to be available for figures. Even though the shuffle is practically in the swing family, the approach differs in that the kick and snare are very busy and involved in the basic beat. That means that when you play a figure within a shuffle context, you might play it with a kick drum, yet keep the snare and ride going. Playing a figure with the snare, you would maintain the kick, which might be a little louder than inaudible, and the ride. Another way to play the shuffle figure would be to catch a simple figure with an accented snare, but continue to play the other shuffling eighths around, albeit quieter.

Now, a backbeat can pull the style into the pop side of the swing groove. In this case, I chose to begin with the hi-hat on the full groove at m. 13; this implies a Chicago blues shuffle, which leans toward rock. Starting on the ride would have implied a more jazz-flavored shuffle.

Throughout mm. 19–20, you will have classic “drummy” offbeats to catch. Catch them all in the snare, right? Wrong! Our ears tell us the trombones are catching them. This means that you could catch these beats in the bass drum or use your left hand on the toms to play descending pitches that enhance the trombone line. You don’t need eight toms to catch all the pitch changes—just a general “down the toms” over two measures will do the trick.

The goal on any chart is to voice the drum kit correctly for the band. In general, voice the trumpets on snare, the bones on toms or bass drum, short notes with the drums, and long notes using cymbals in the figure. But, if you hit a crash on a short note or a snare on a bone hit, it won’t sound like a huge mistake. You win some; you lose some. You just want to get a high batting average. The band will sound tighter, and you will sound better!

Look for the opportunity to get off the hi-hat and onto the ride. Play the solos at mm. 93–140 and the shout chorus at mm. 194–208—the peak of excitement! Go get ‘em, tiger!

THAT'S HOW WE ROLL

DRUMS

By Gordon Goodwin (ASCAP)

SHUFFLE (♩ = c. 180)

Drum score for "That's How We Roll" in shuffle time (♩ = c. 180). The score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The tempo is marked as SHUFFLE (♩ = c. 180). The score is divided into measures, with measure numbers 1 through 54 indicated below the staff. The score includes various drum notations, including eighth notes, quarter notes, and rests, as well as dynamic markings such as *mp* and *mf*. The score is divided into sections by measure numbers: 1-11, 12-17, 18-23, 24-28, 29-33, 34-39, 40-44, 45-49, and 50-54. The score includes a "SHUFFLE GROOVE" section starting at measure 13, marked with a box containing the number 13. The score also includes a "FILL" section starting at measure 47, marked with a box containing the number 47. The score ends with a final measure at measure 54.