

## OINK JOINT RUMBLE

SWING ♩ = 108-120

1 R. CYM. 2 3 4 5 6 C. CYM.

7 FILL 8 FILL 9 C. CYM. R. CYM. 10 11 12

13 14 15 16 (4) 17 18 19

20 (8) (21) (BRASS) 22 23 24 25 26

27 28 (29) 30 31 32 33

34 35 36 (37) 38 39 40 (4)

41 42 43 44 (8) (45) (ENSEMBLE) 46 FILL 47

48 FILL 49 C. CYM. 50 51 52 (53) OPEN FOR SOLOS R. CYM. 54

55 56 (4) 57 58 59 60 (8)

(61) (BRASS FIGURES ON CUE) 62 63 64 65 66

(69) (ENSEMBLE) 70 71 72 73

The musical score is written on a grand staff with a 4/4 time signature. It includes various percussion parts: R. CYM. (Right Conga), C. CYM. (Conga), and FILL. There are also ensemble parts for BRASS and ENSEMBLE. The score is divided into measures, with some measures containing slashes to indicate a continuing groove. Dynamics include *f*, *p*, *mf*, and *ff*. There are also performance instructions like 'OPEN FOR SOLOS' and 'BRASS FIGURES ON CUE'.

► In bars with slashes, continue the groove established in bar 13. For variety, occasionally insert bars with an alternate jazz ride rhythm.

► In bar 110, improvise for the length of the fermata. Play short, fast licks, and single stroke rolls. Use your entire kit.

See page 6B for ACCOMPANIMENT GROOVE.

## SUGGESTED SOLO – OINK JOINT RUMBLE

The SUGGESTED SOLO is intended as a model. Once you learn it, you may choose to perform it as written during the OINK JOINT RUMBLE solo section (bars 53-68). You are encouraged, however, to improvise a solo, even if your improvisation is largely based on the SUGGESTED SOLO.

To use the SUGGESTED SOLO as an IMPROVISATION STUDY with the CD, listen to the solo the first time, play the solo the second time, and improvise the third and fourth times.

- The SUGGESTED SOLO is constructed of licks from the IMPROVISATION STUDIES and rhythms from OINK JOINT RUMBLE. At first, play the solo entirely on snare drum. As you become more proficient, spread the solo around the surfaces of your drum kit, and add hi-hat back-beats with your foot.
- Strive to achieve diversity in your solos. Use a variety of drum kit surfaces played at contrasting dynamic levels to create melodic interest.