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DAVID GARIBALDI: LESSONS
Breaking the Code

Transcriptions and Engraving by David Garibaldi

PDF Edited and Designed by Joe Bergamini

DVD Produced by Paul Siegel and Rob Wallis

Photos by Andrew Lepley

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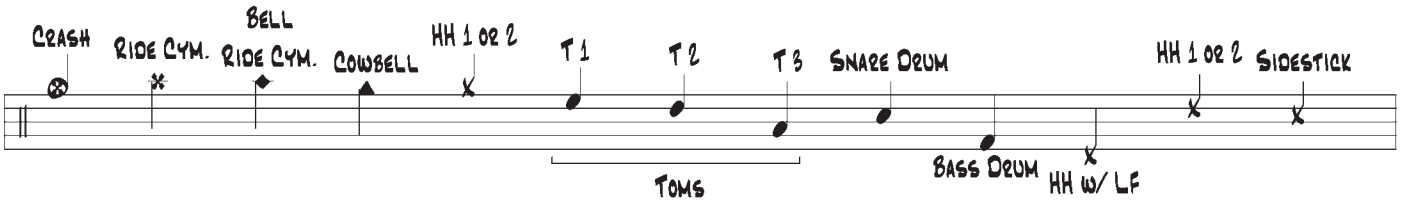
DRUM KEY



♩. = Metronome marking

( ) = Alternate note or accent

> v = Accents

Accents will appear above or below a note

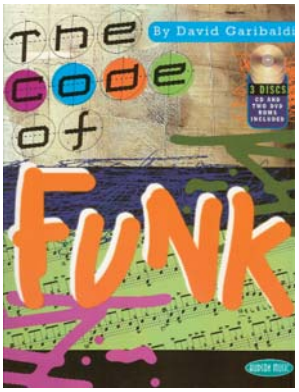
L = Left
R = Right
F = Foot
B = Both

Stickings

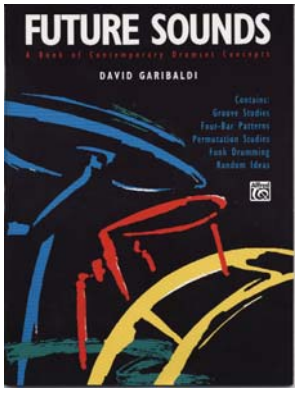
o = Open Hi-Hat
+ = Closed Hi-Hat
(* Unless otherwise noted)

1B This icon contains the PDF example number which corresponds to the numbers in the PDF icons that appear on your screen while watching the DVD. Refer to these icons to match the DVD demonstrations to the transcriptions in this eBook.

Topics contained in this eBook/DVD can be found in David's books:



The Code of Funk
(Hudson Music)



Future Sounds
(Alfred Publishing Co.)

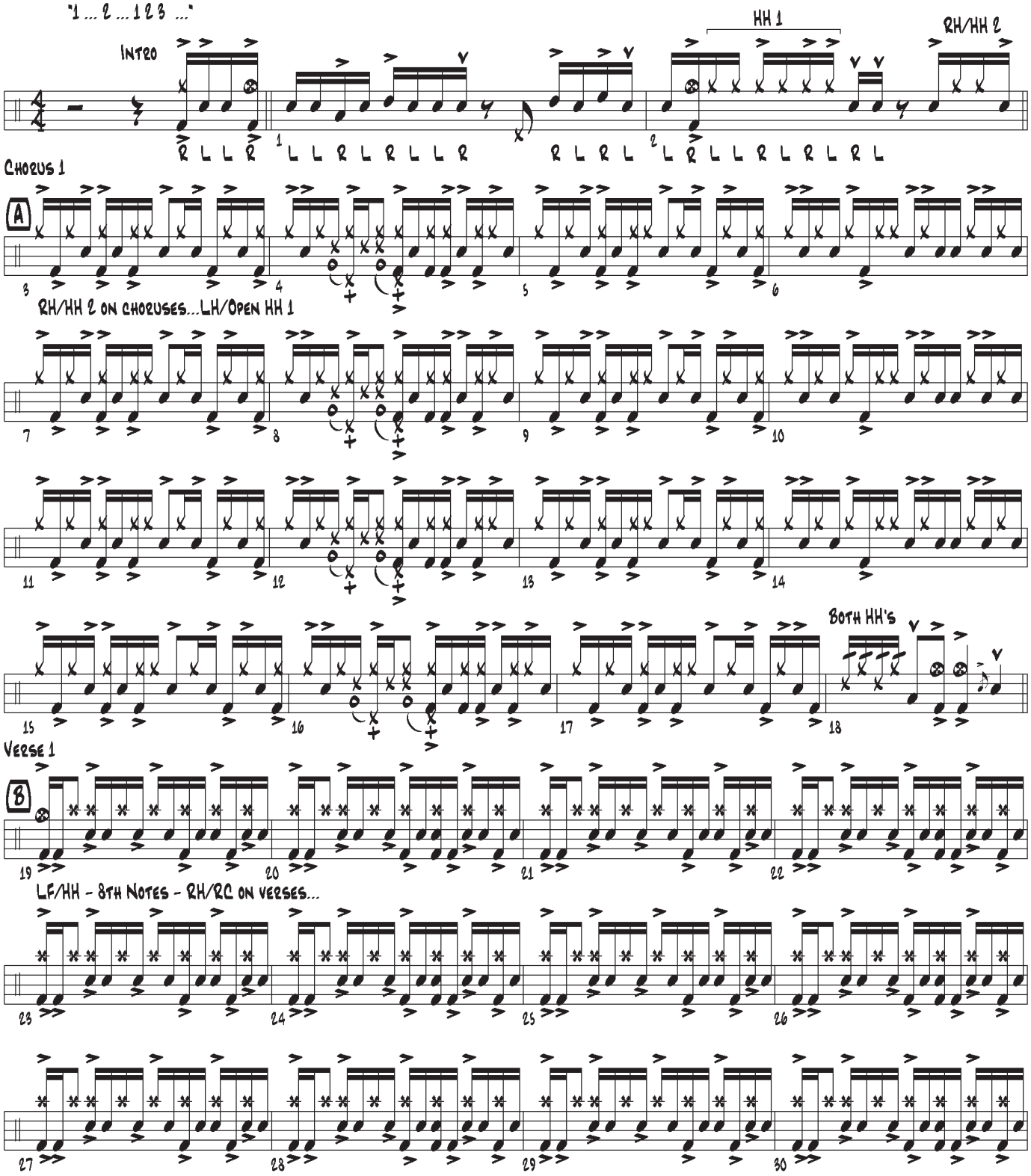
♩ = 112

1 PAGE ONE

J. Tamelier
S. Kupka
E. Castillo

Count off:

"1 ... 2 ... 1 2 3 ..."



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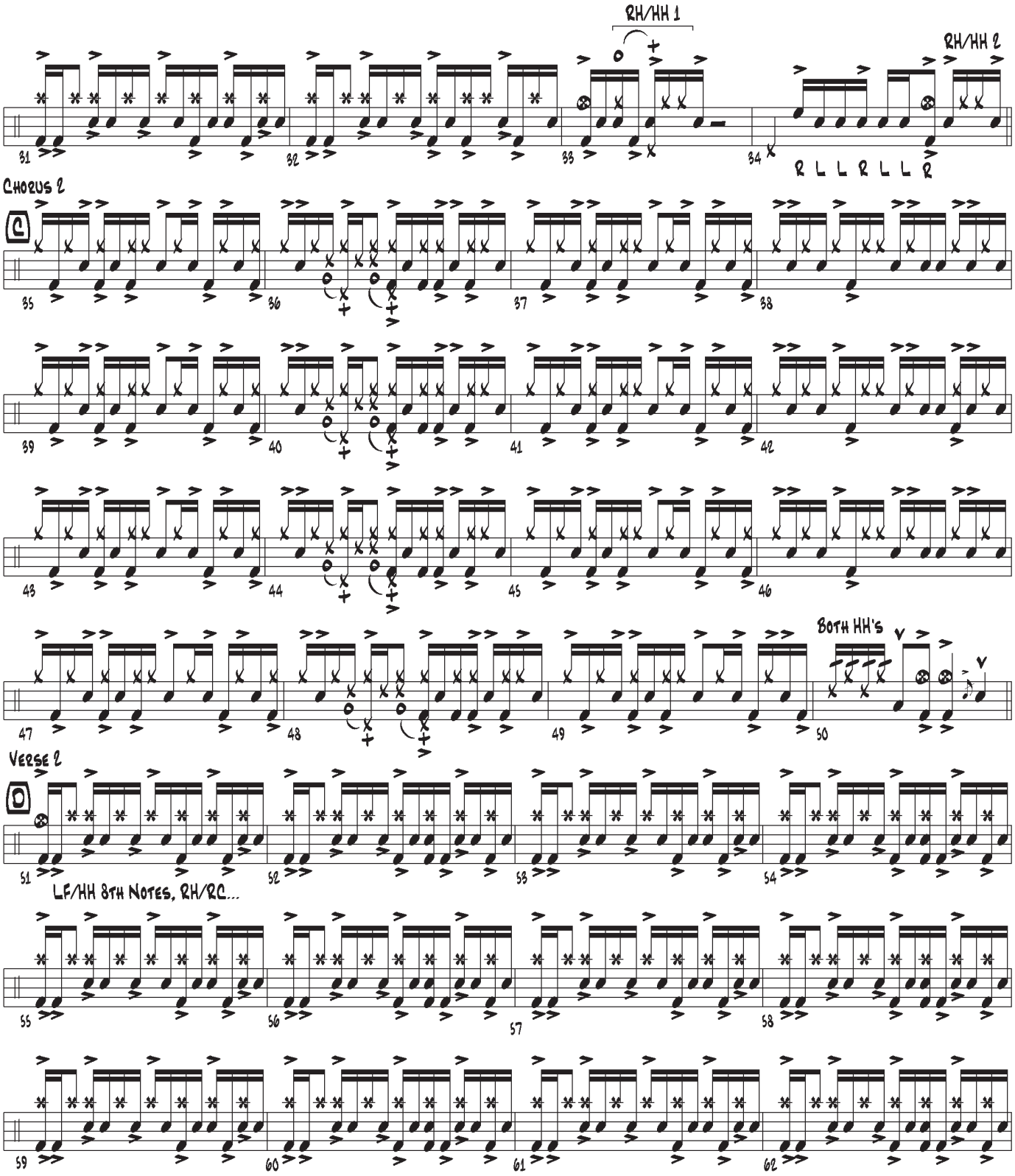

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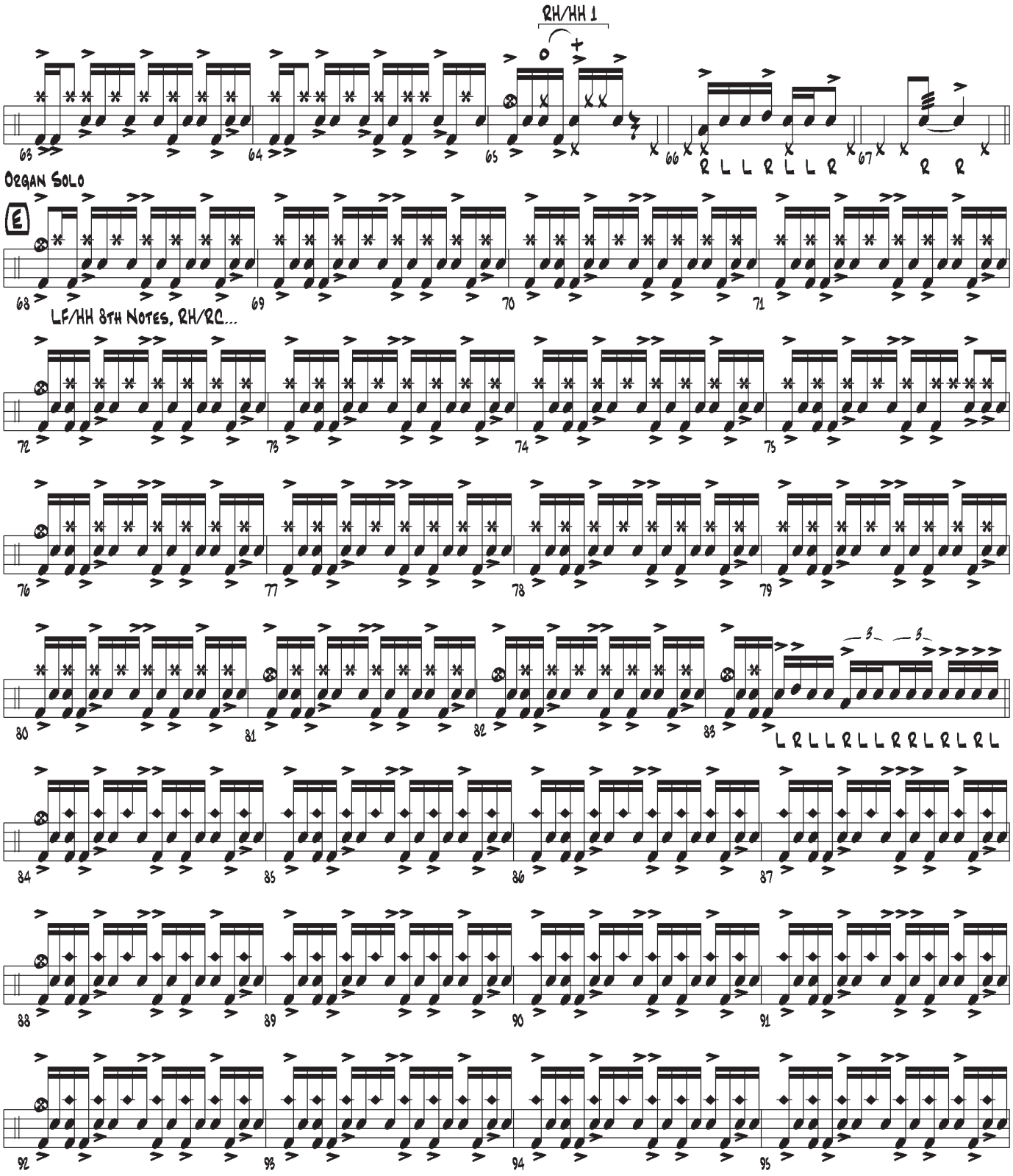

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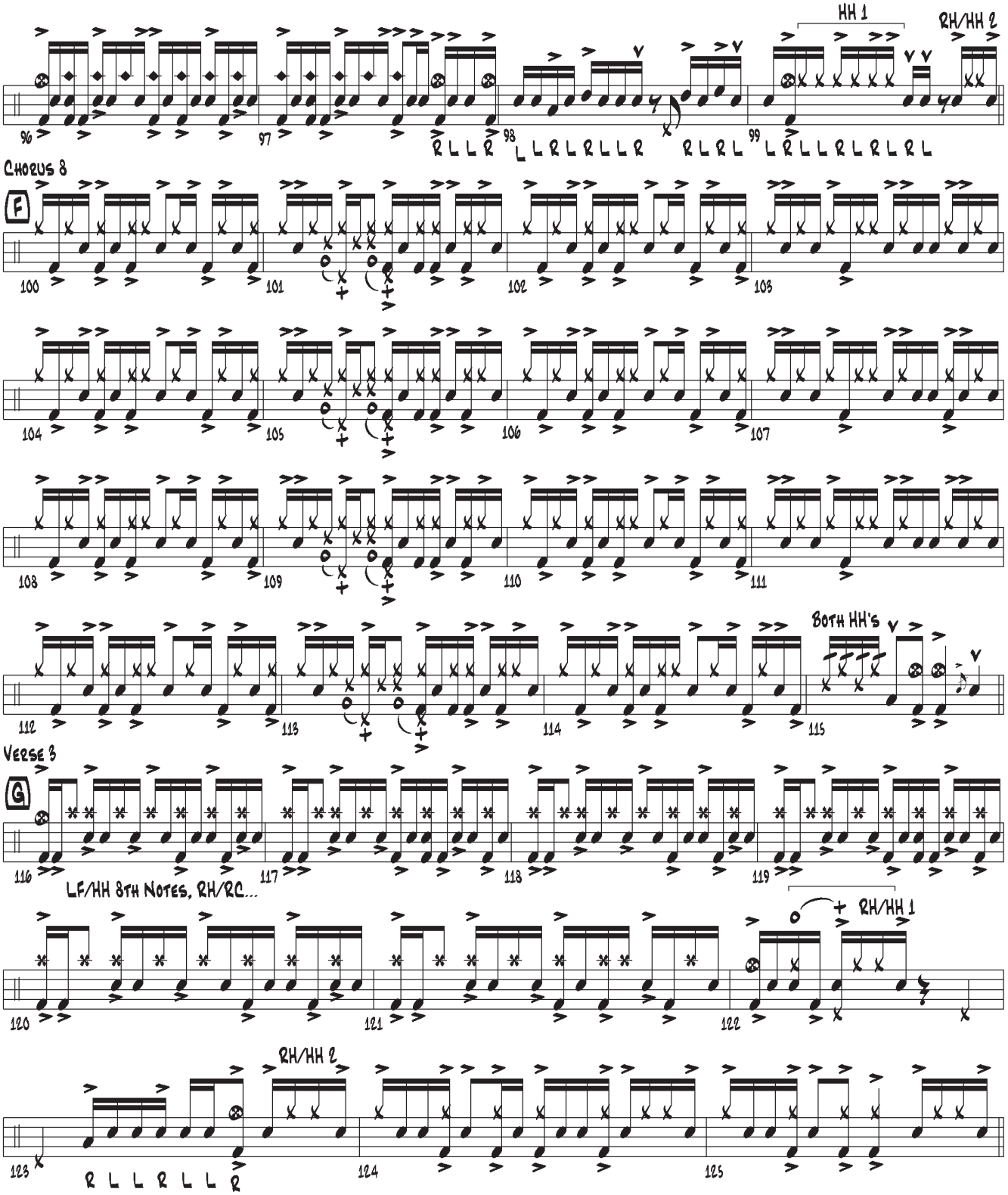

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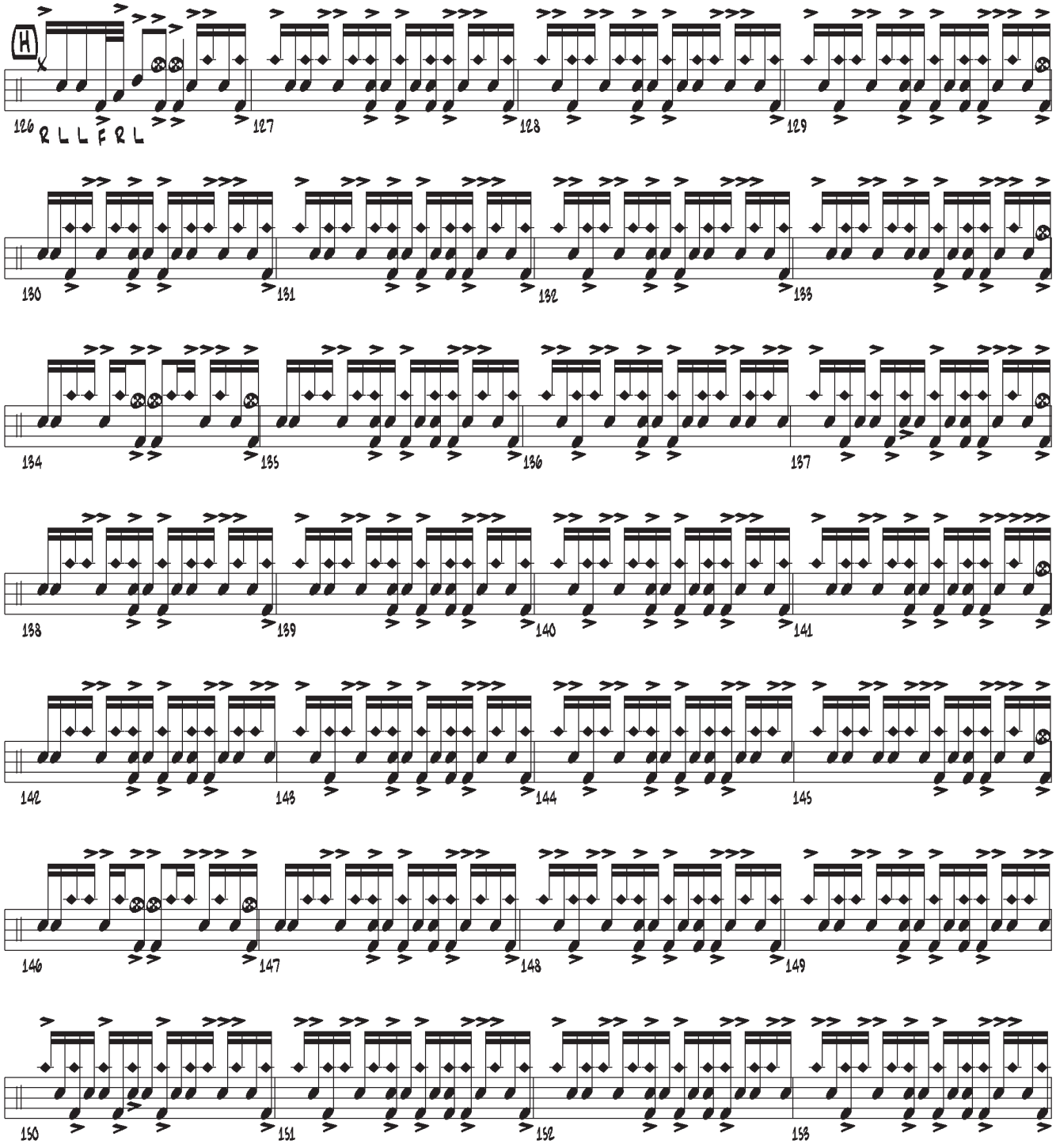
Page One (cont.) - 5 -

Choruses Out - LF/HH 8th Notes, RH/Bell Cymbal...



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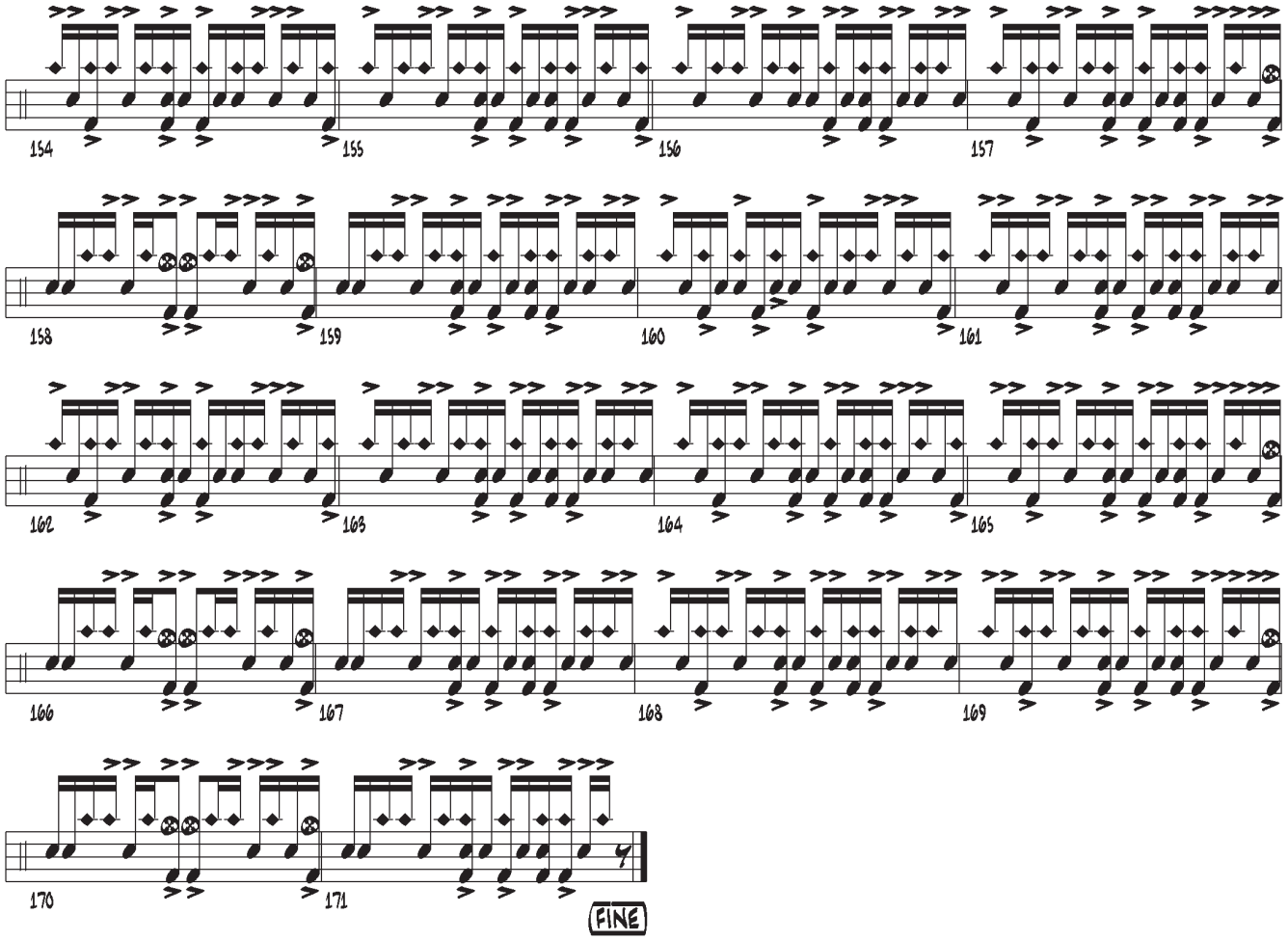
Page One (cont.)

- 6 -



PAGE ONE

(J. Tamelier, S. Kupka, E. Castillo)

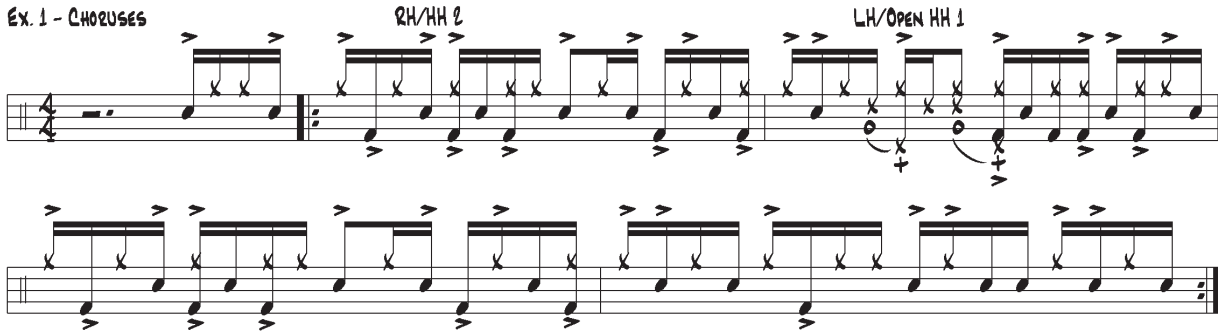
This piece is in the style of an earlier Tower of Power composition, "Soul Vaccination." "Soul Vaccination" was the first song we put together that was based on a non-traditional rhythmic structure… no 2 & 4 drum grooves! The success of this concept opened the floodgates for us, in that we were no longer limited to typical R&B beats as the rhythmic base for our material.

Tower of Power music is based in tradition, but also experimentation. Much of our music was inspired by the music of James Brown, Motown, Stax/Volt, etc., but also with a significant infusion of jazz and Latin music concepts. We use the R&B idea of rhythm section parts: everyone in the section has a role to play; a composed part that in a performance will have some improvisation. Adhering to a part gives the music structure and organization.

As far as the drum parts go, anything will work, at least in theory. I approach the music with this mindset, and then edit as we develop ideas. The concept for this piece was very wide open: my instruction was to "do your thing," but with very little, if any, 2 & 4 snare drum.

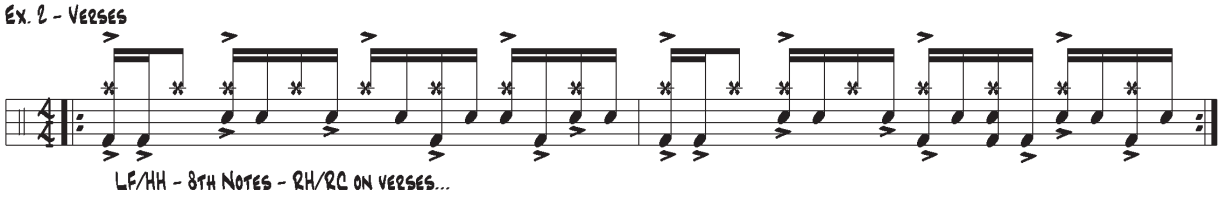
Ex. 1A is the main groove of the song: a long pattern (4 bars). The right hand plays the right hi-hat, and the left hand plays the snare drum and left hi-hat.

1A



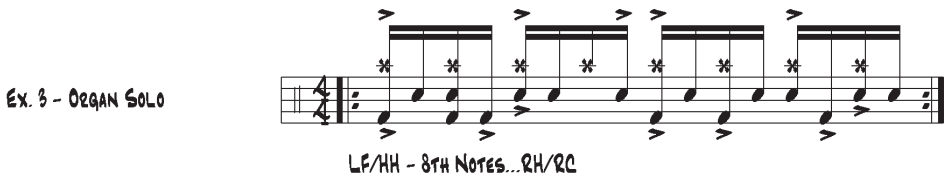
Ex. 1B is a shorter 2 bar pattern.

1B



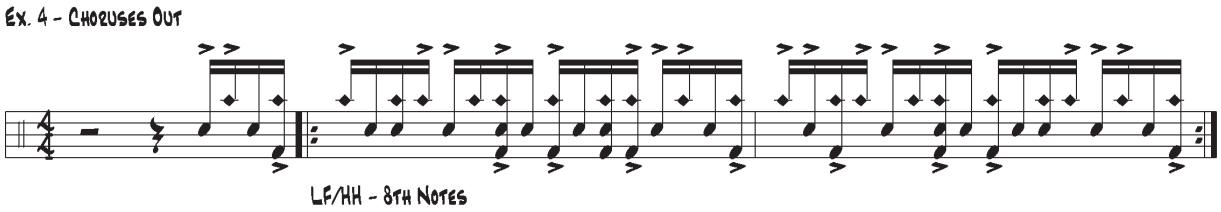
Ex. 1C is the keyboard solo groove, which stays within the rhythmic framework established in the chorus and verse.

1C



Ex.1D is the ending section...here I use the 2 & 4 snare drum to release the tension created in the previous sections.

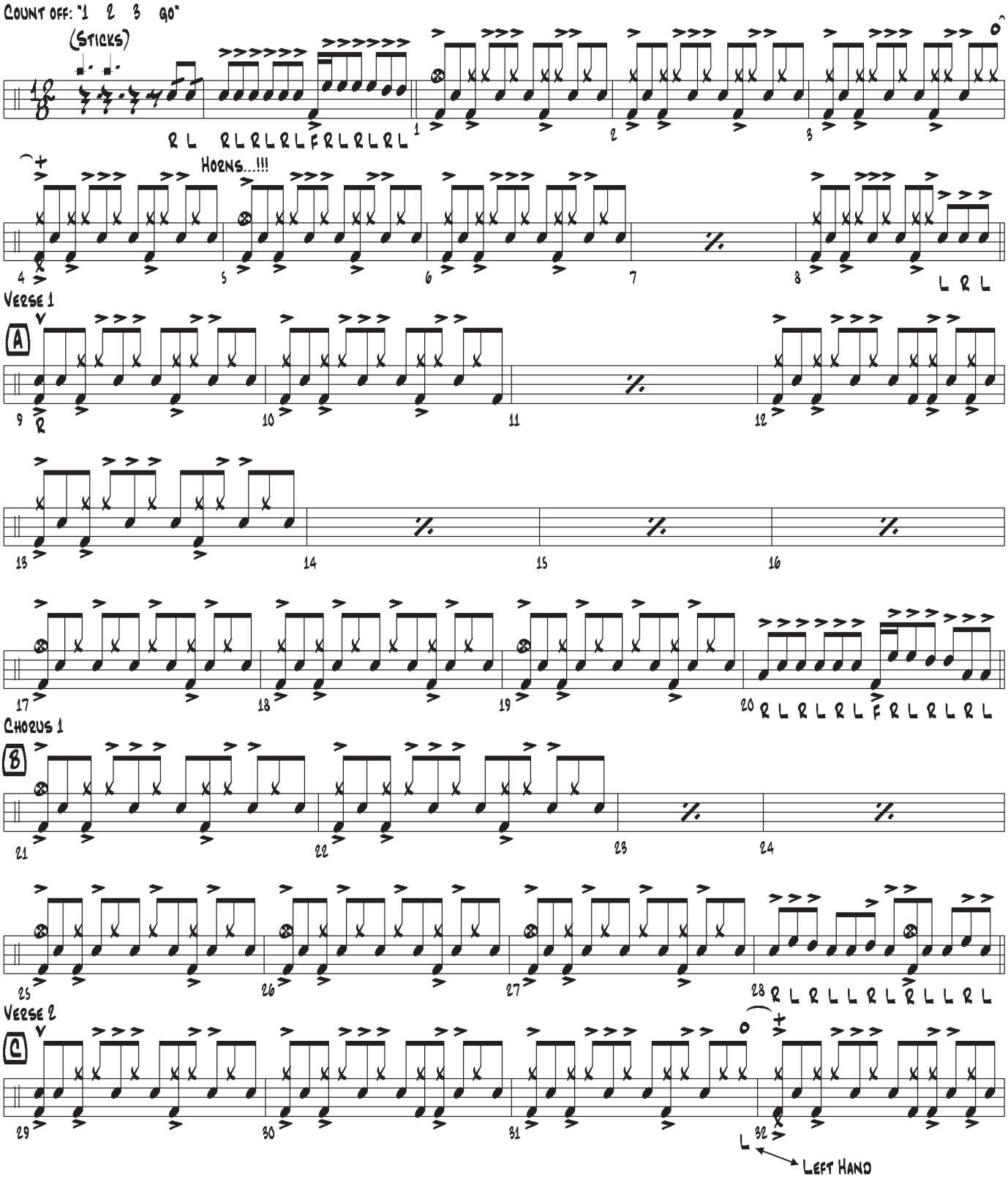
1D



2 POCKETFUL OF SOUL

S. Kupka
E. Castillo
H. Matthews

♩ = 130



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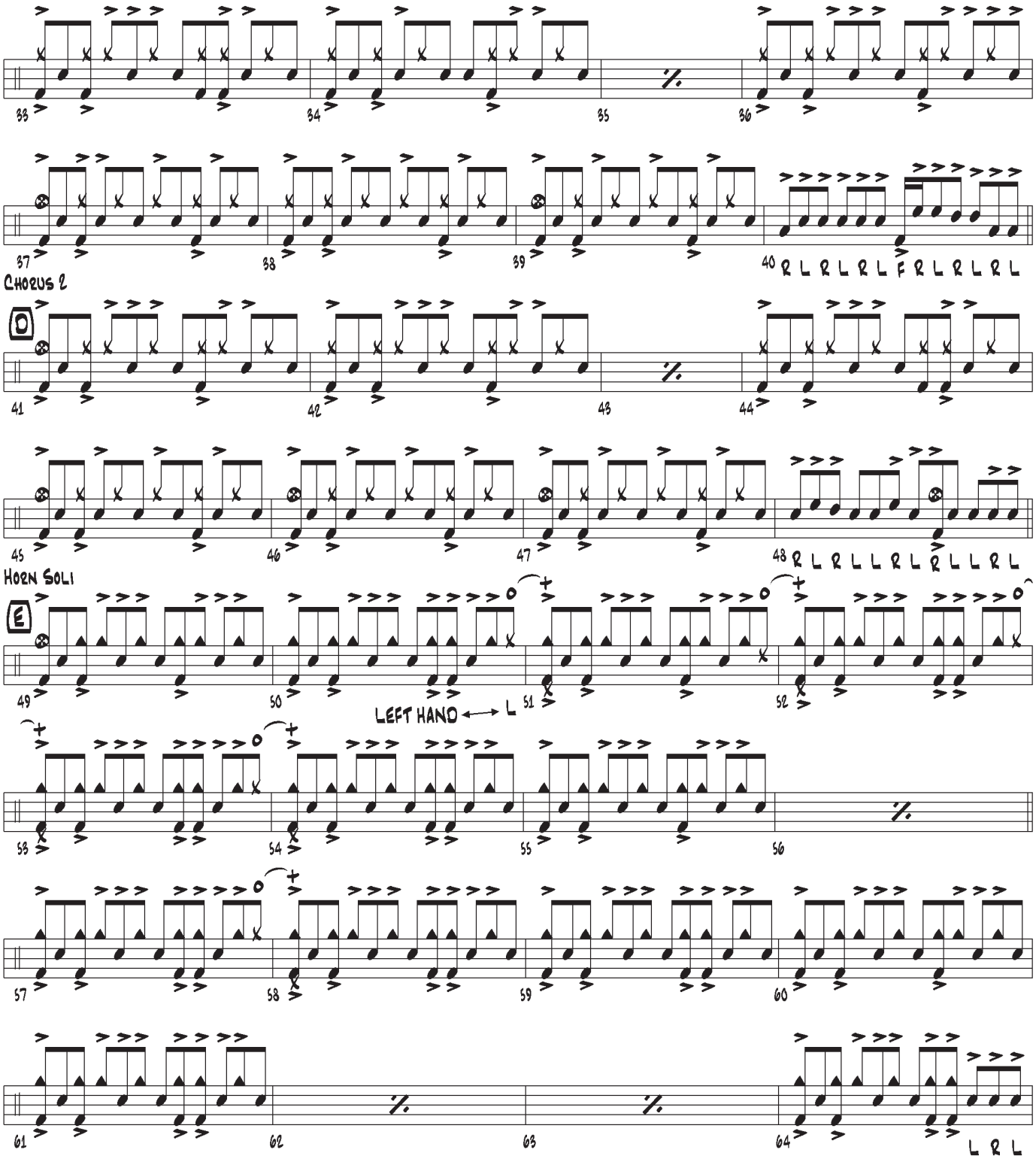
Pocketful of Soul (cont.) - 2 -



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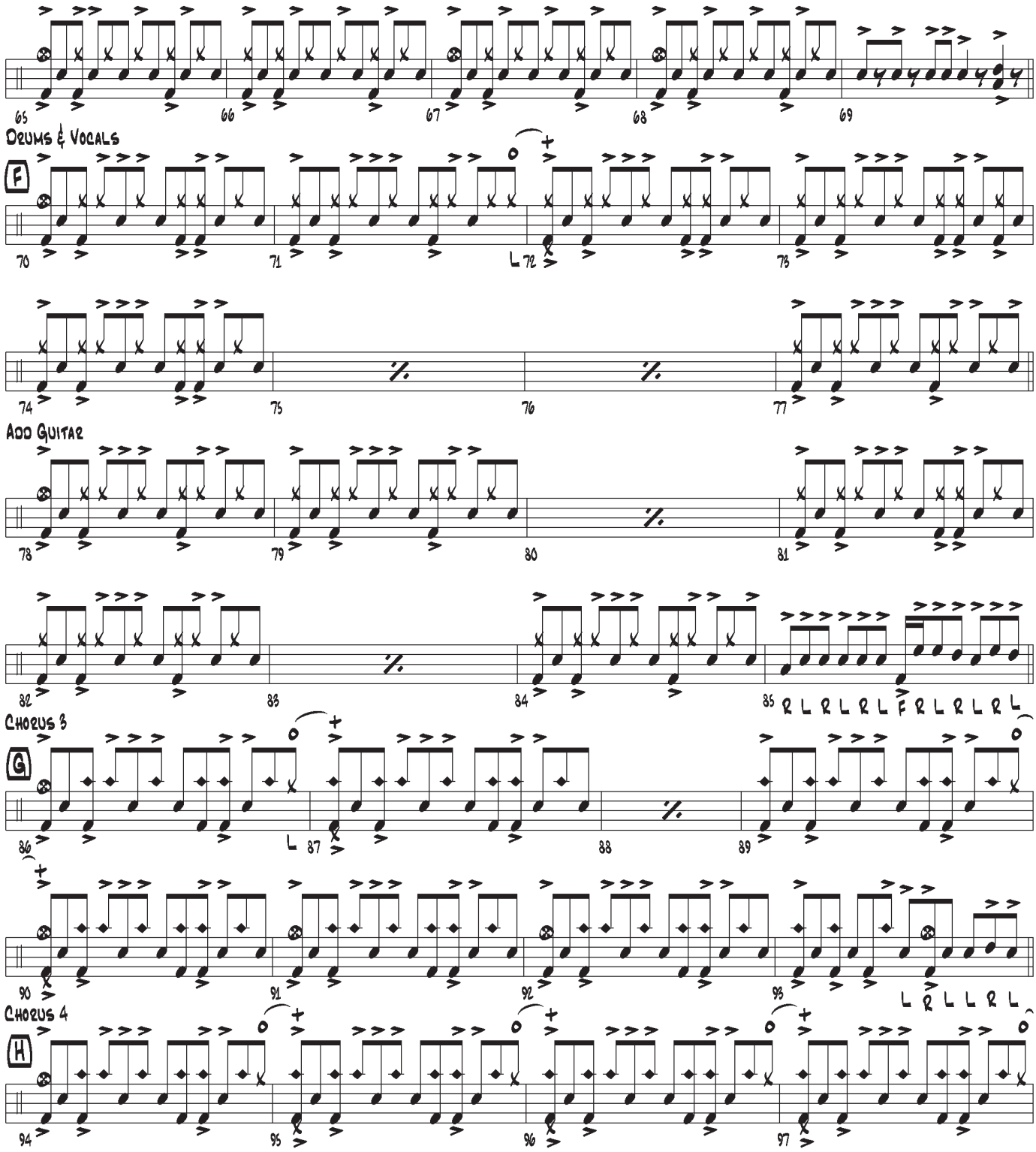

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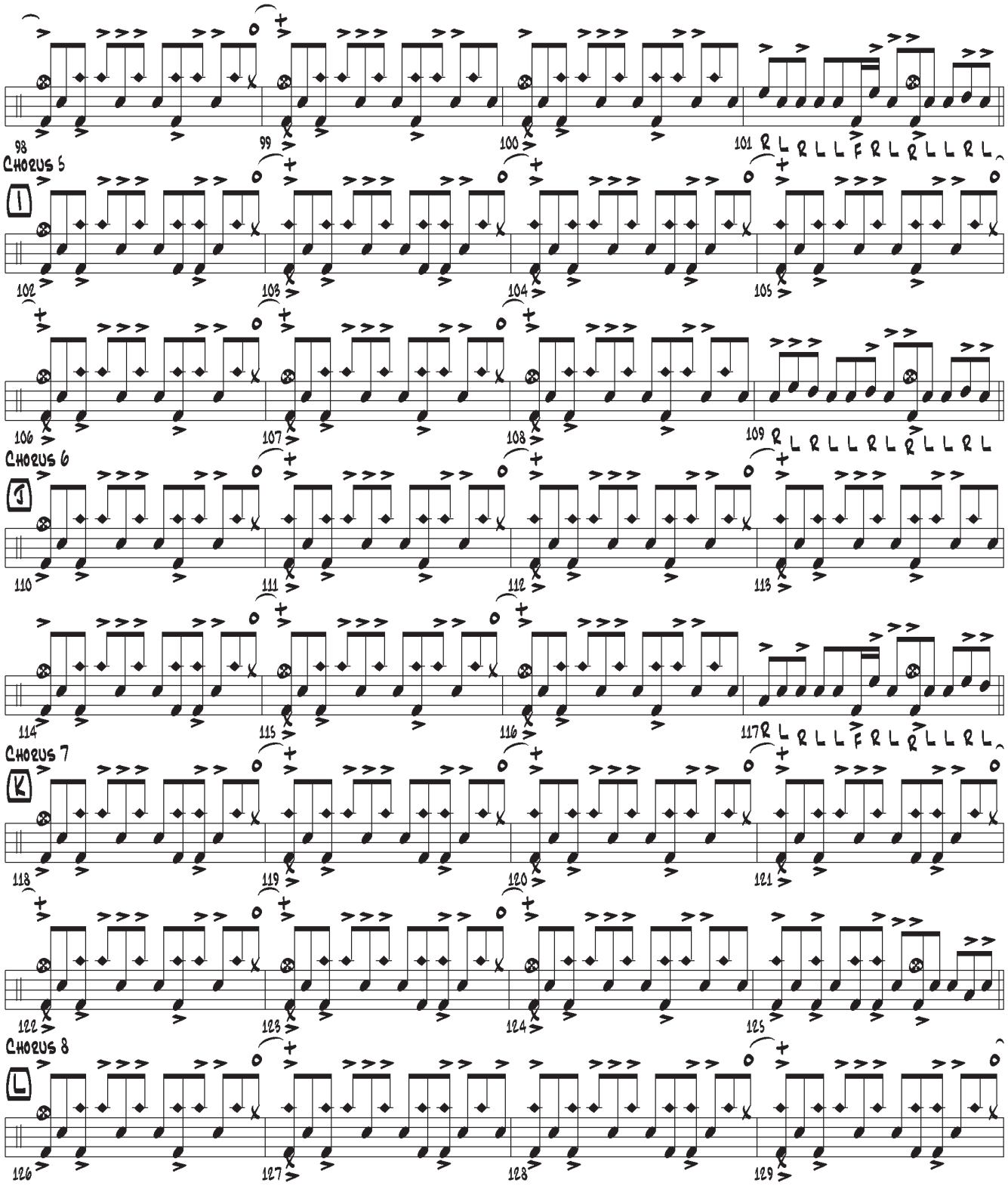

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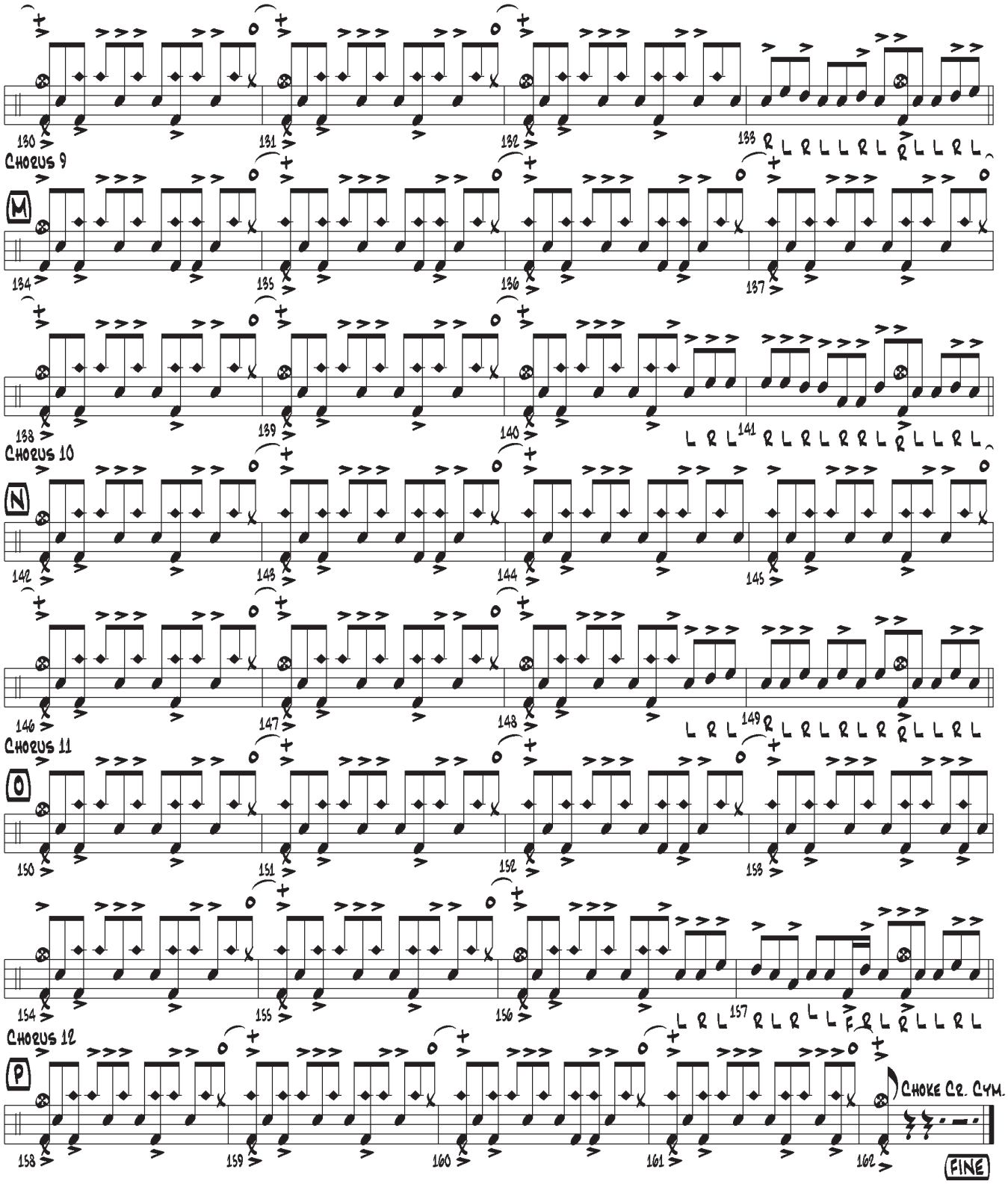
Pocketful of Soul (cont.) - 5 -



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POCKETFUL OF SOUL

(S. Kupka, E. Castillo, H. Matthews)

The basic drumset concept for "Pocketful of Soul" was inspired by Afro-Cuban drumming. With my group Talking Drums, many of our compositions were in 6/8. There was no traditional drumset part to any of the rhythms we explored, so I had to invent my own parts. I put the grooves together in the same way I approached funk beats, the difference being triplets instead of sixteenth notes.

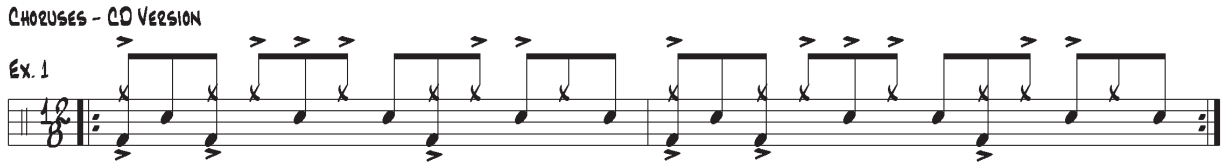
The results were ear-opening to say the least, and I saw the potential for some very creative groove-making. Rather than the obvious shuffle, I opted for a more syncopated approach—think Tower of Power meets James Brown ("Gonna Have A Funky Good Time") and Los Muñequitos.

The entire song is in 12/8: one dotted quarter note = one beat, or 4/4 using eighth-note triplets: three eighth notes to the quarter note, one quarter note = one beat. (Basically a shuffle, but playing all of the triplets.)

Listen to *The Code of Funk* DVD-ROM (or the DVD performance), which contains the original drum track and follow along with the transcription to get comfortable with how the song is counted. Once you're comfortable with that, then start putting the grooves together.

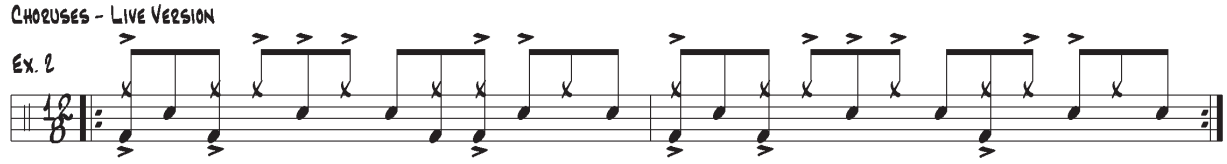
Here's what I played during the choruses on the recording:

2A



Here's what I play during the choruses on the live version:

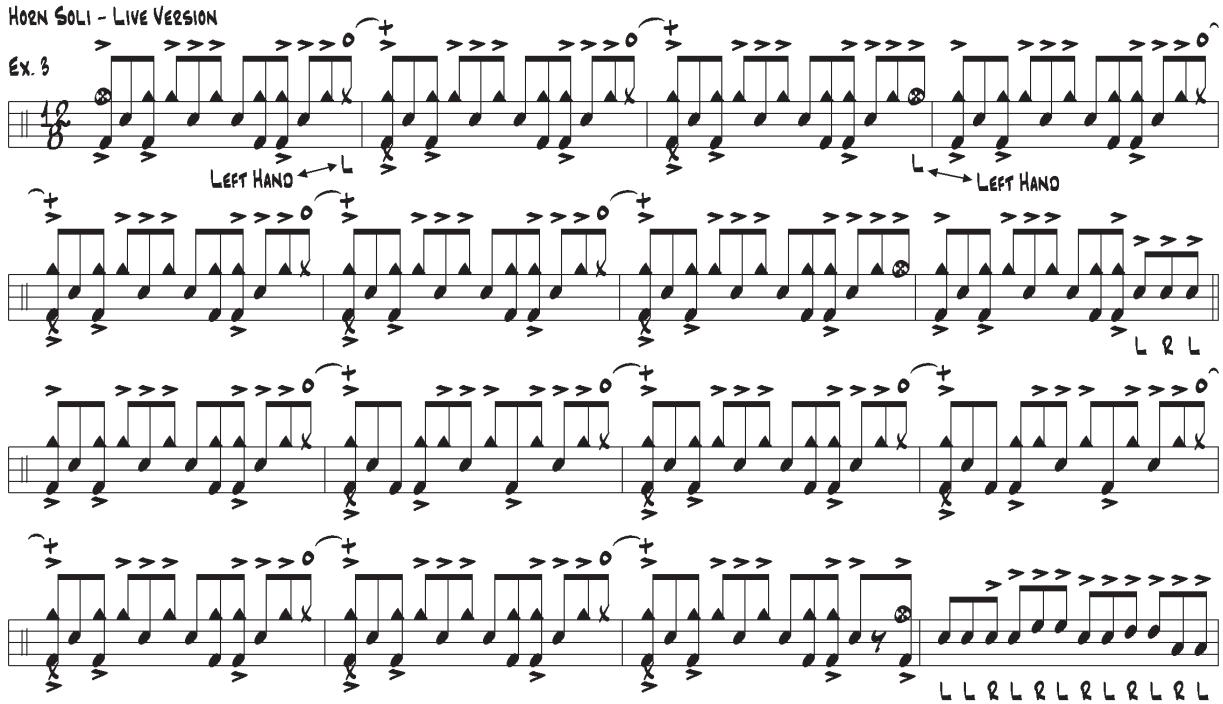
2B



Once we started performing the song live, I expanded the basic groove to fit with the two-bar pattern the rhythm section was playing.

My drum set parts evolve as we perform the songs. Here is the 2004 live version of the horn soli:

RH/Bell, LH/SD, HH

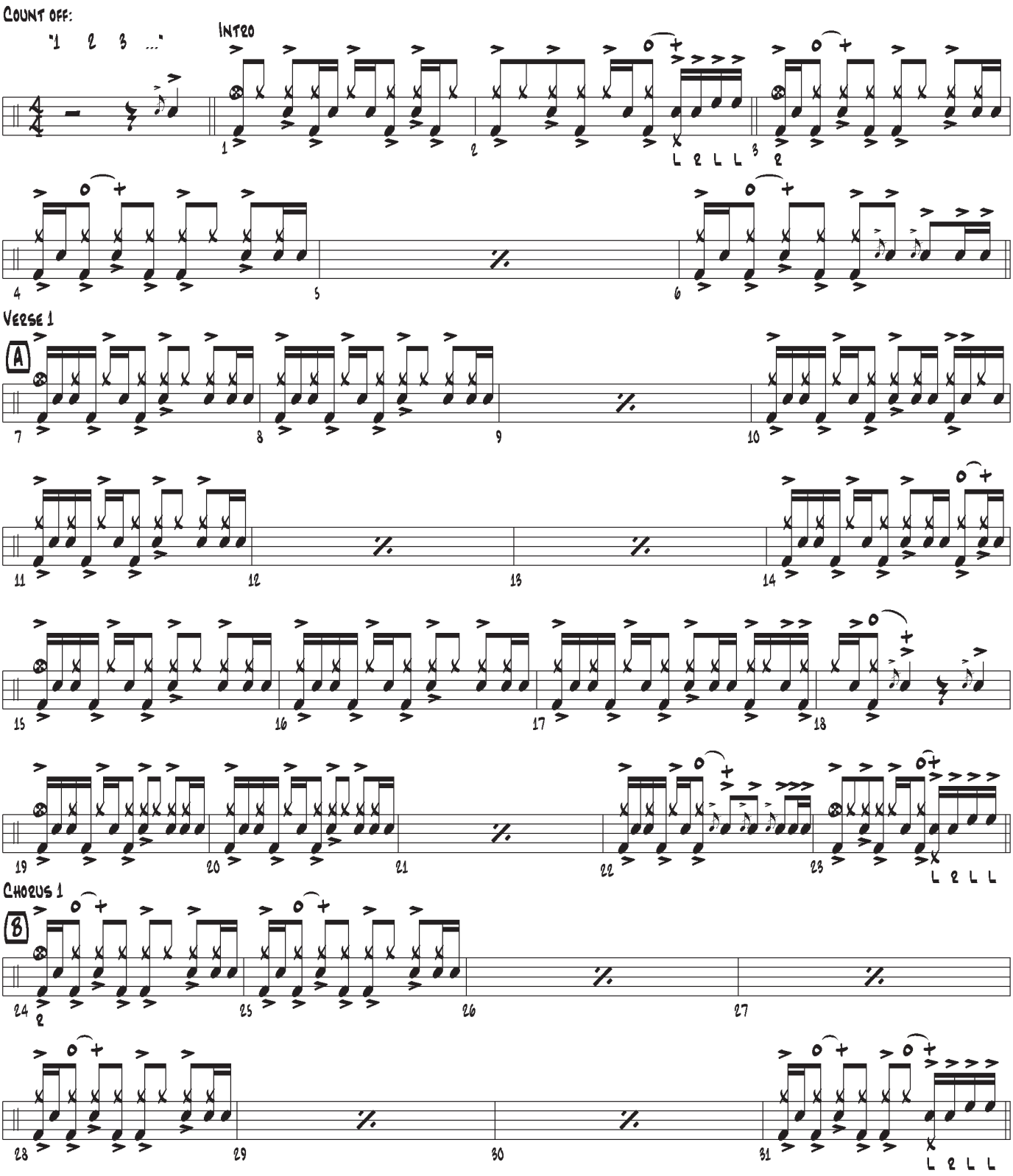


There are many 6/8 ideas and coordination concepts in my other instructional books that could help in the understanding of how to put these kind of grooves together. Many of those beats could work in sections of this song.

♩ = 108

3 BACK IN THE DAY

Skip Mesquite
Steve Mesquite



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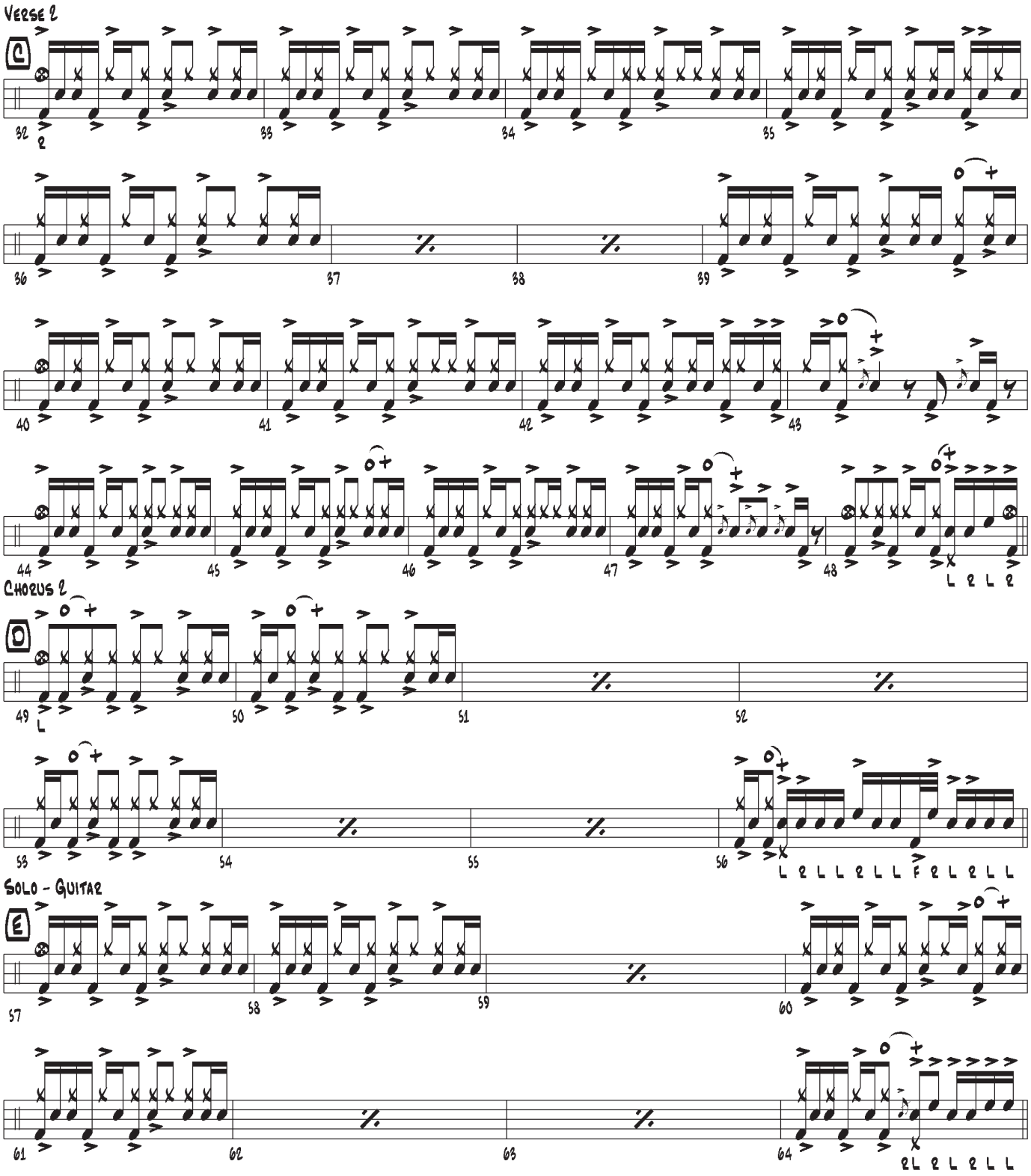
Back In The Day (cont.) - 2 -



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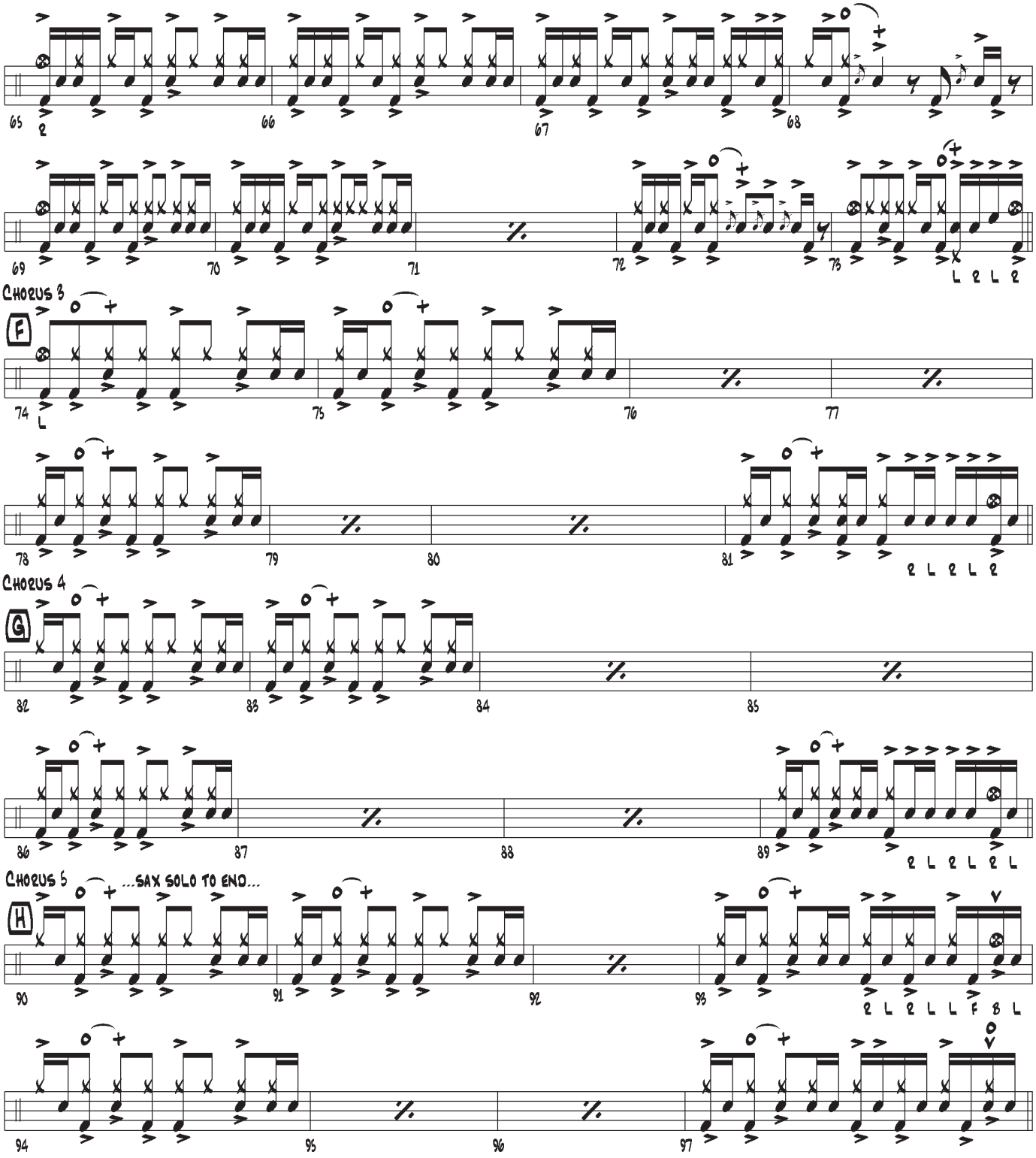
Back In The Day (cont.)



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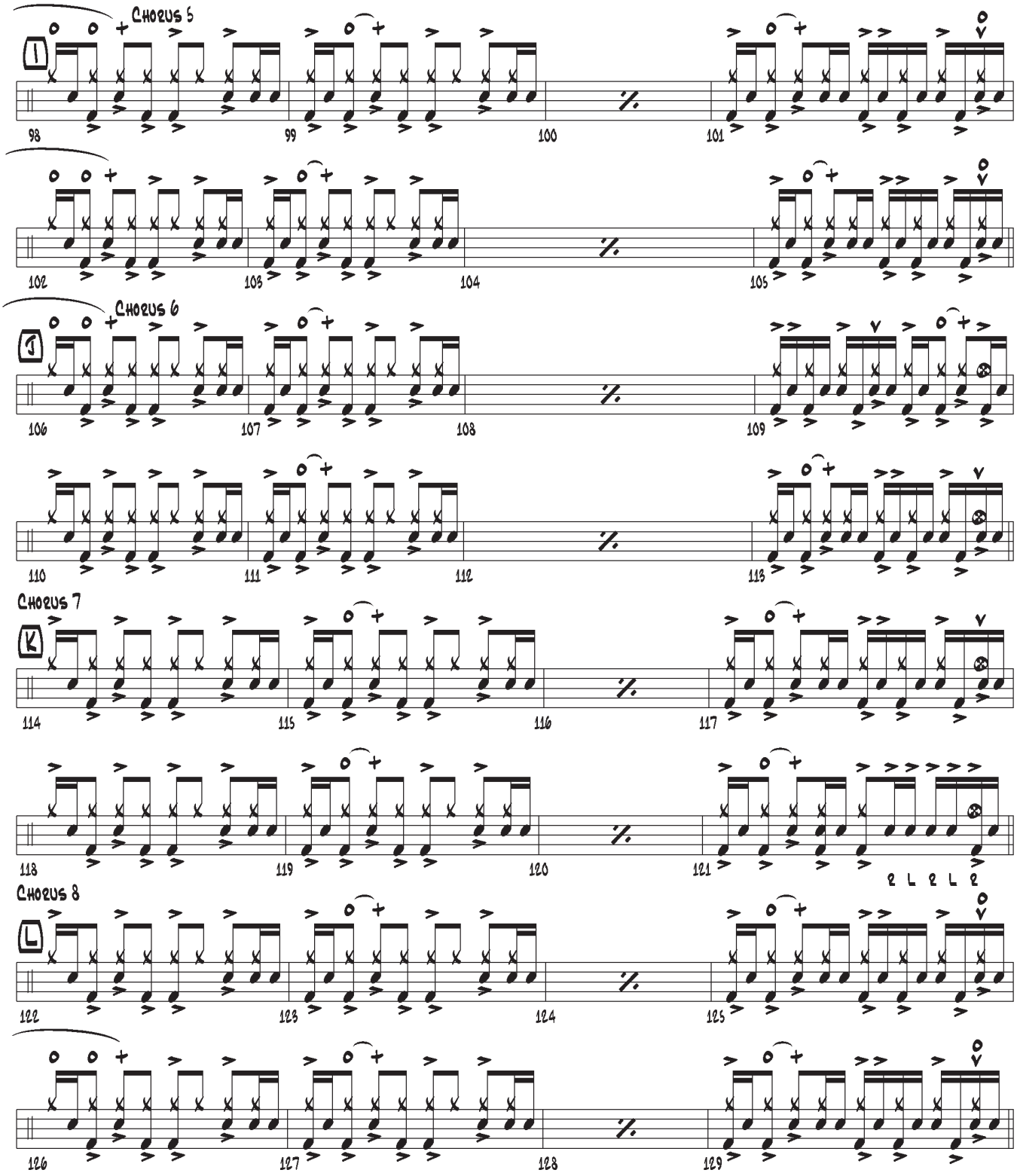

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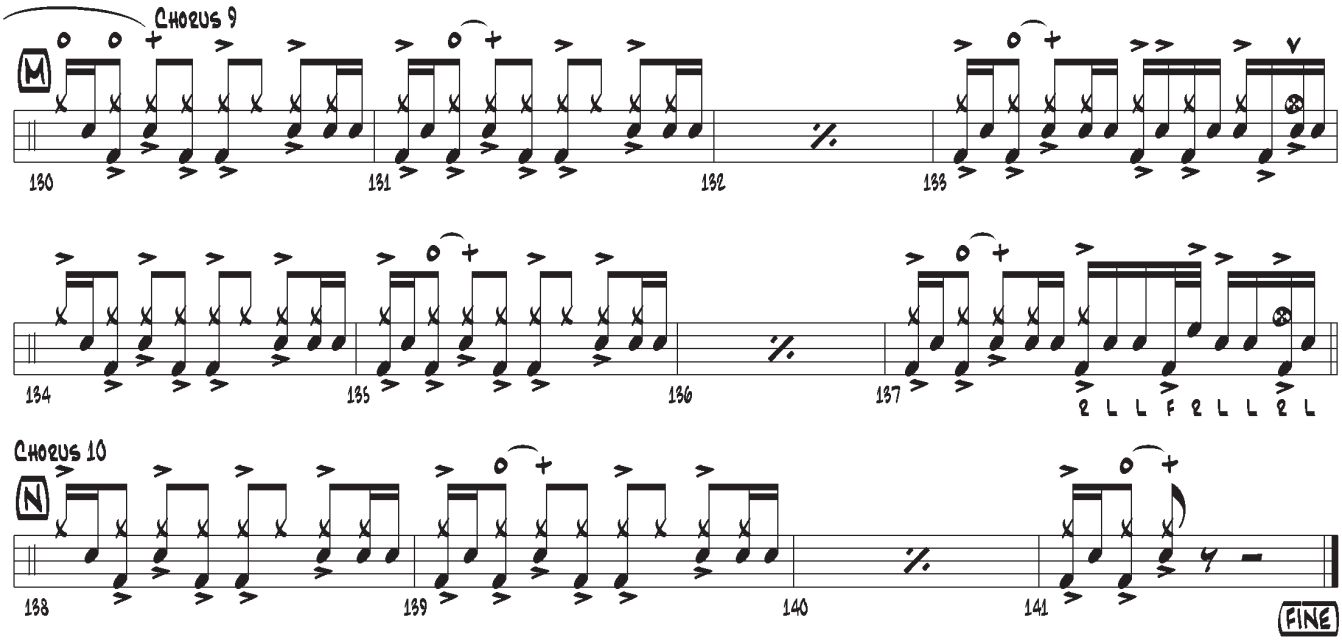
Back In The Day (cont.)

- 5 -



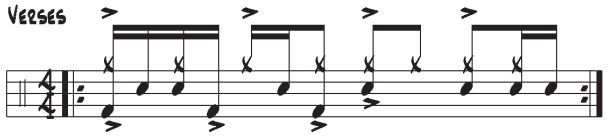
BACK IN THE DAY

(Skip Mesquite, Steve Mesquite)

This composition revolves around 2 basic grooves, the verses:

Ex. 1

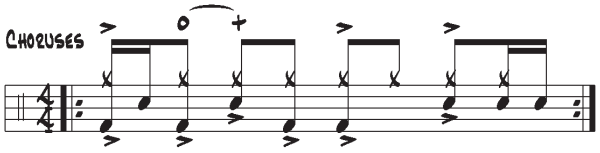
3A



…and the choruses:

Ex. 2

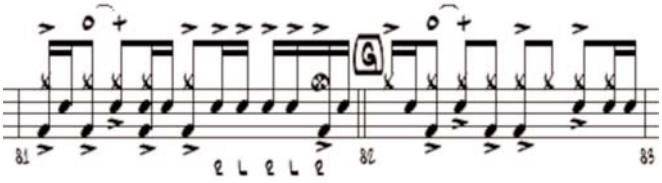
3B



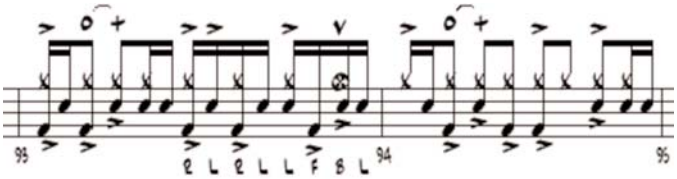
…with the exception of the "twists and turns" of the arrangement, I stayed with these basic parts throughout out the song—a very simple approach with very little improvisation until the choruses at the end.

There is an ensemble figure at measure 81, which is an eighth note on the "&" of beat four. Staring with measure 89, this figure occurs every four measures, and is interpreted three ways:

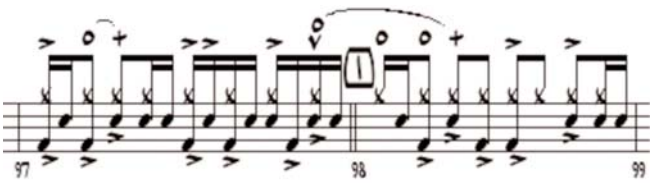
Ex.3 – …preceded, or set up, by a fill…



Ex.4 - …part of the groove…(two variations)

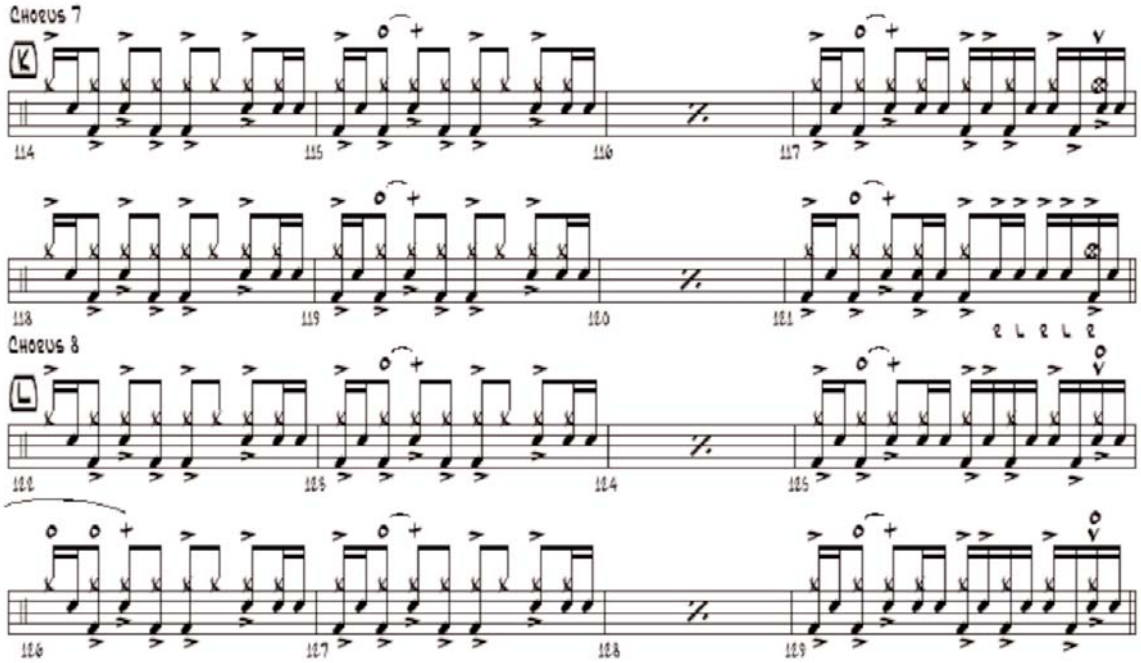


Ex. 5 -

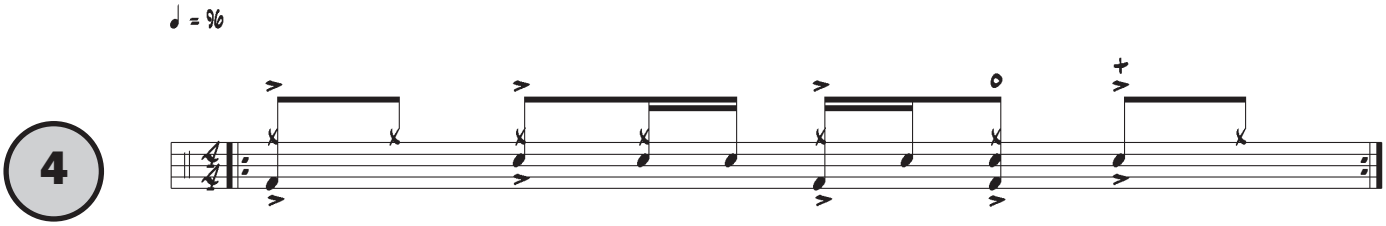


The concept here is to “suspend” the sound across the bar line, following the length of the figure, while keeping the momentum of the groove going forward. The initial figure (meas. 81) is played with crash cymbal and bass drum. After that (meas. 93 to end), either a snare drum with crash cymbal, or snare drum with open hi-hat.

Ex. 6 - Choruses 7 and 8 include all three interpretations:



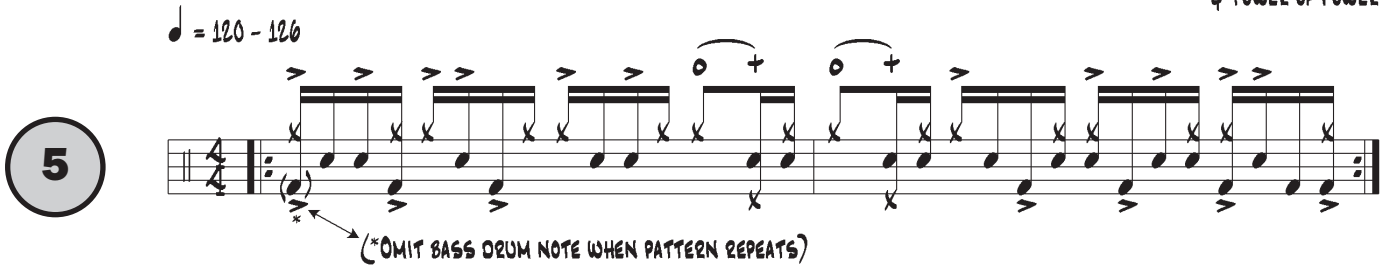
DG's JB-Style Beat



The Oakland Stroke

By David Garibaldi
Steve Kupka
Emilio Castillo
& Tower of Power

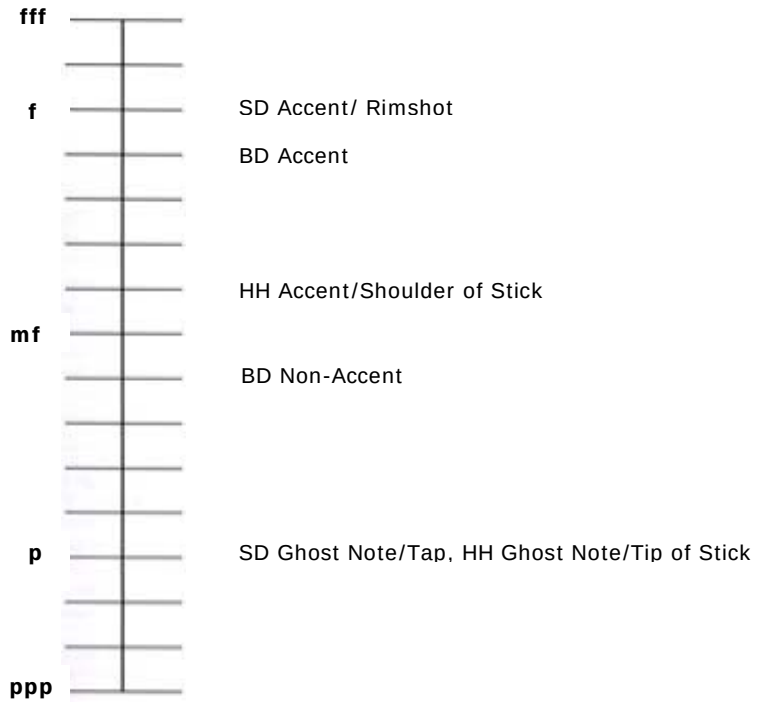
Tower of Power - "Back To Oakland" (WB 2749-2)
1974



THE TWO-SOUND-LEVEL CONCEPT

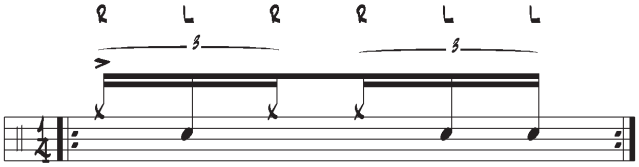
This graph illustrates the dynamic relationships between the hi-hat, snare drum, and bass drum:

6

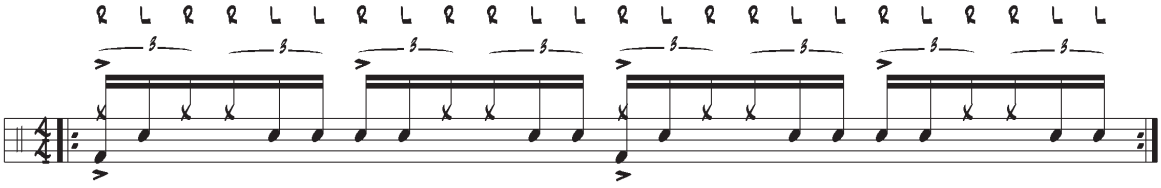


The dynamics of the music being played controls these levels. The following examples are played on the DVD to demonstrate this concept. The main objective of this exercise is to focus on acheiving the proper sound and texture of the snare drum ghosted notes. The secondary objective is to create a shaker-like weave between the hi-hat and snare drum ghosted notes. Start slowly to build control, then gradually increase the tempo while maintaining the sound.

6A

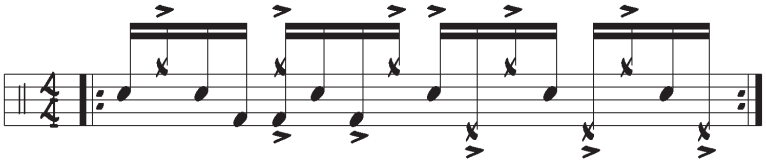


6B



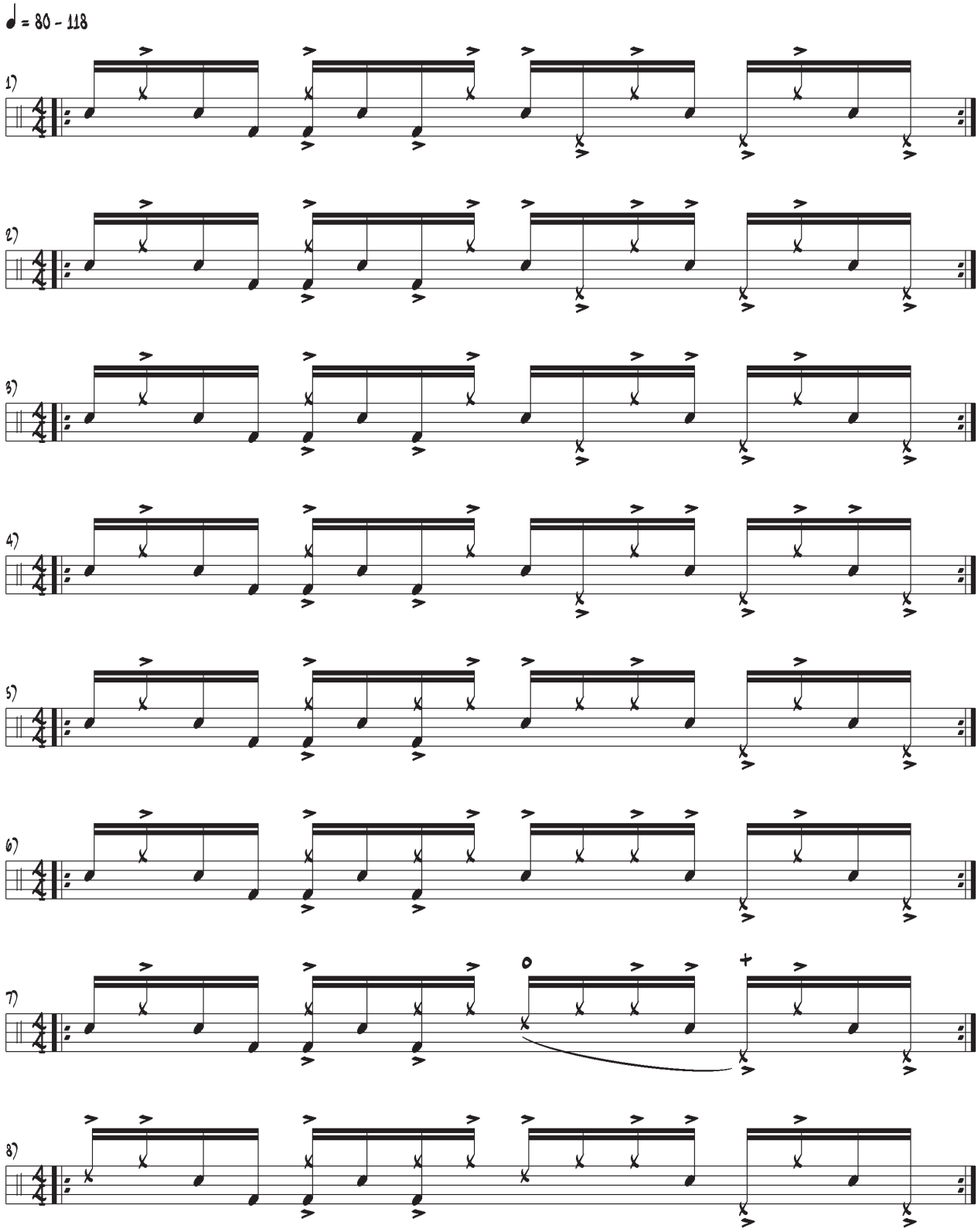
THE RIGHT HAND MOVES BACK AND FORTH BETWEEN THE SNARE DRUM AND HI-HAT ON THE ACCENTED NOTES.
THE LEFT HAND MAINTAINS THE LOW STICK HEIGHT ON THE SNARE DRUM.

6C

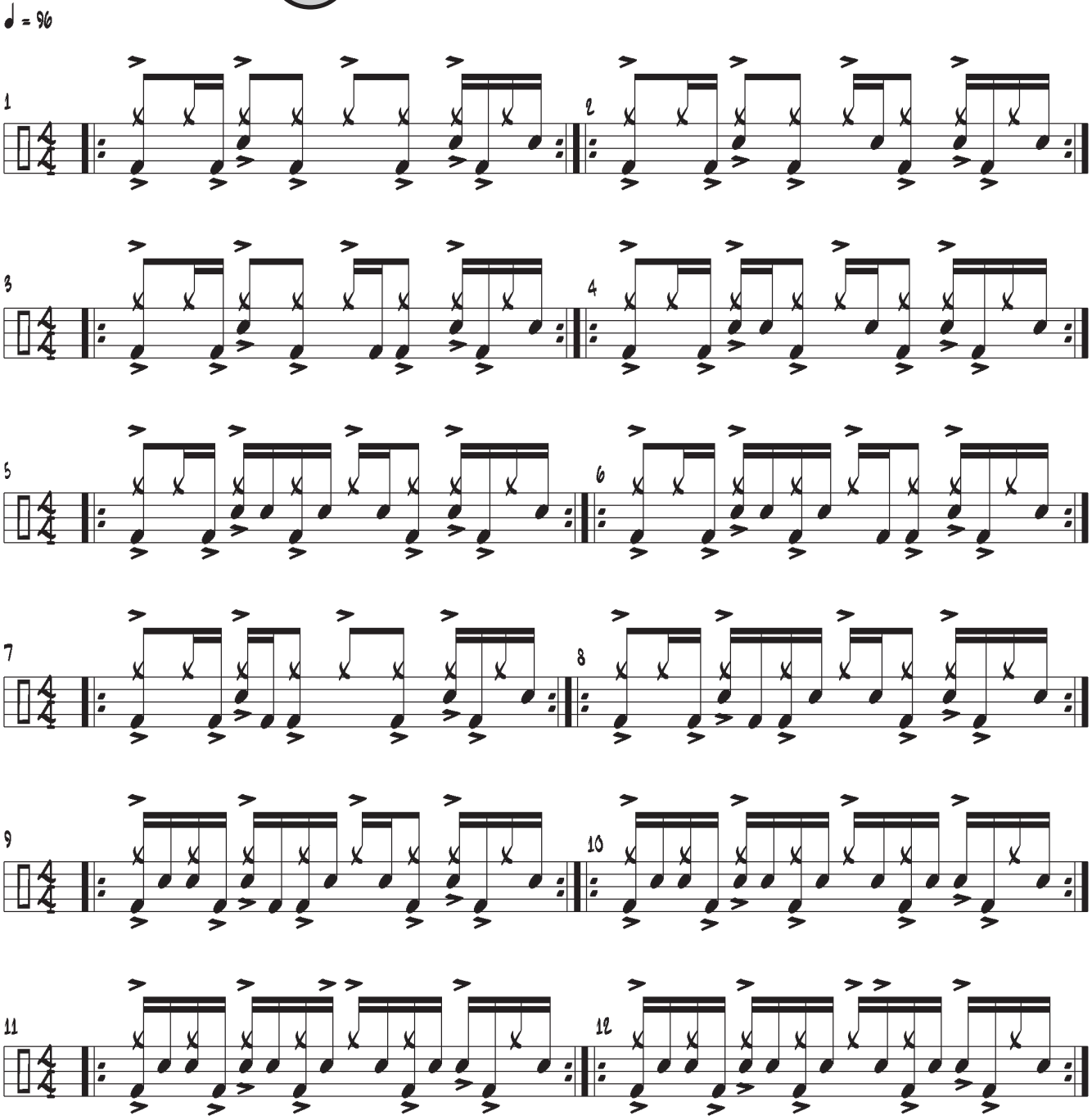


THE FOOT HI-HAT VOICE

This page expands 6C (pg. 27) and is bonus material not demonstrated on the DVD.



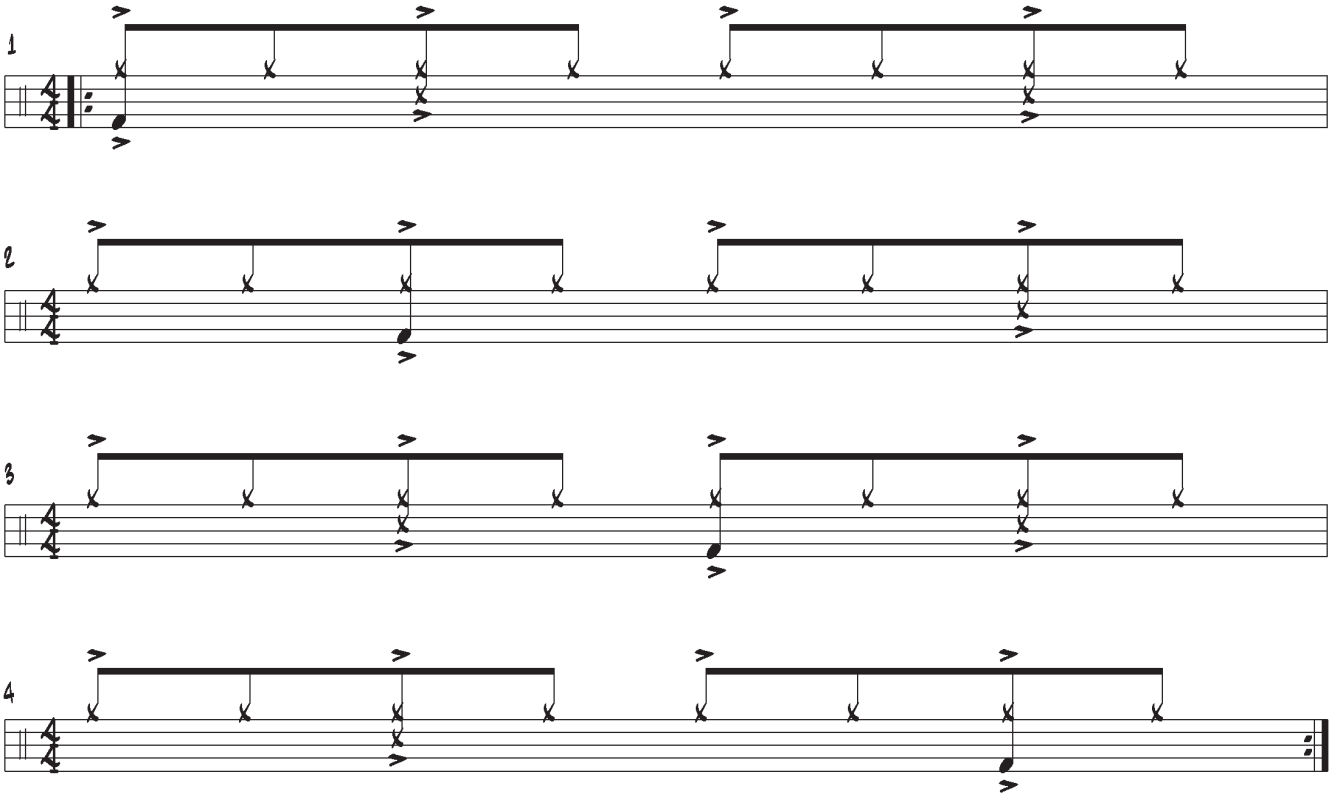
7 IN THE POCKET v3.1



THE BASIC PERMUTATION CONCEPT (ONE VOICE)

8A

Quarter Notes



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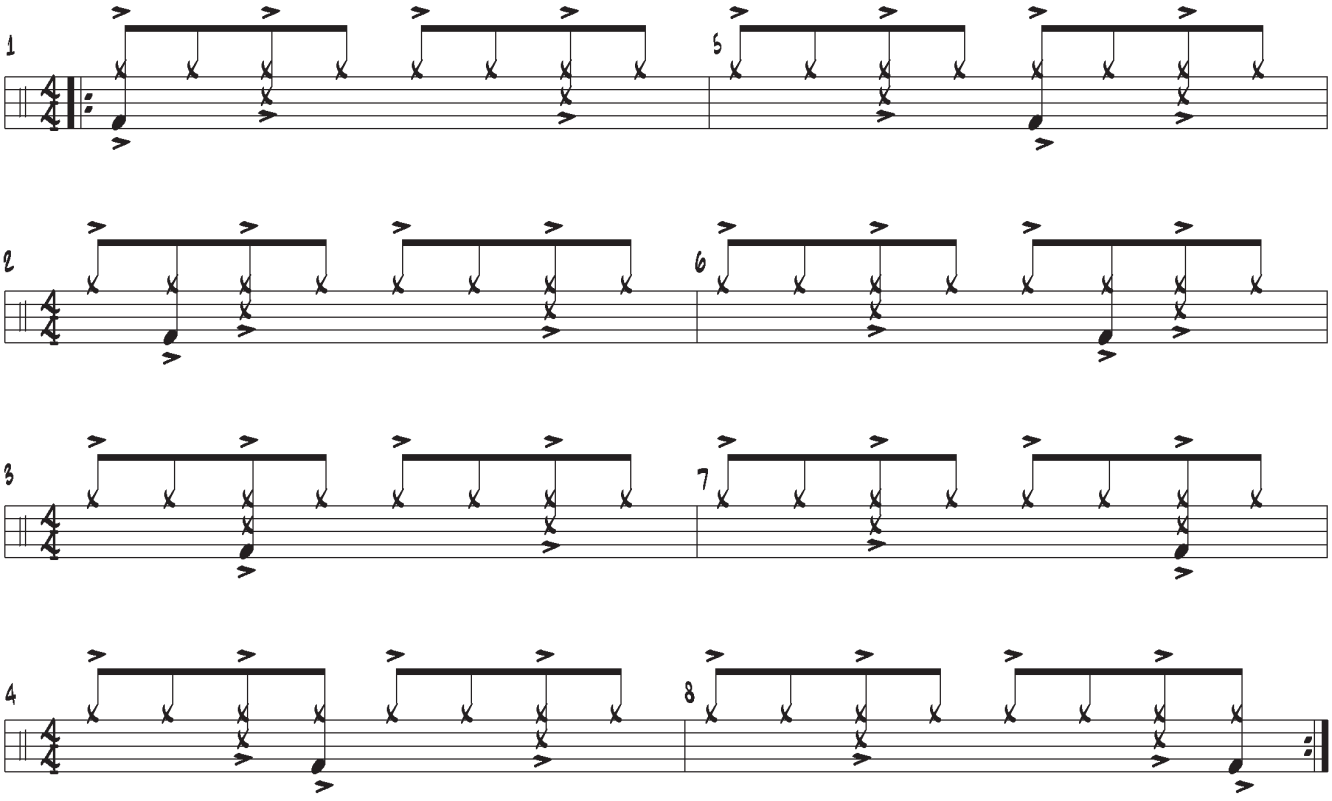
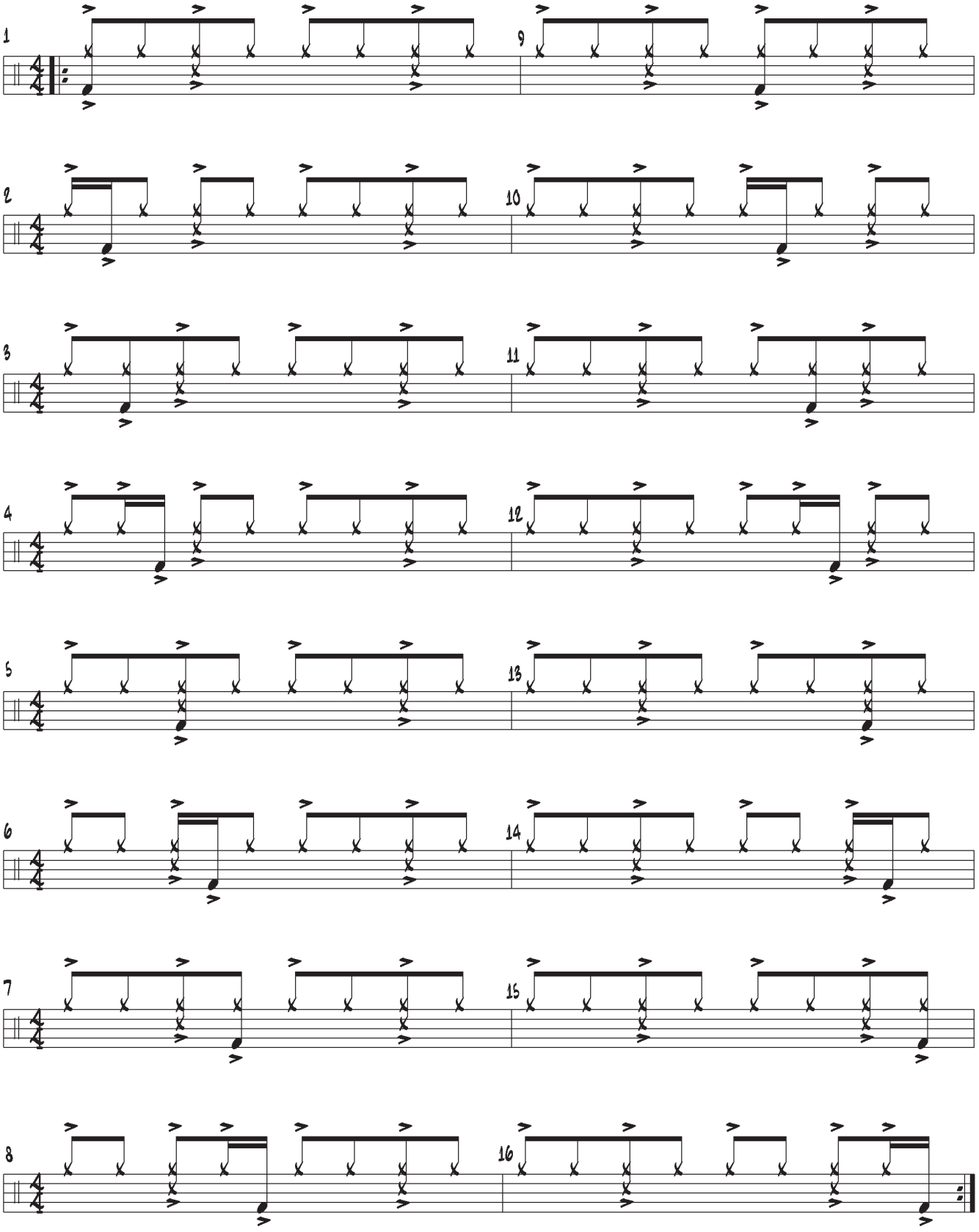
Eighth Notes



The Basic Permutation Concept (One Voice)...cont. - 2 -

Sixteenth Notes

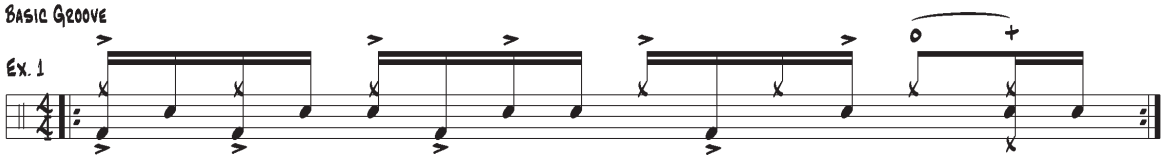
8C



APPLIED PERMUTATION

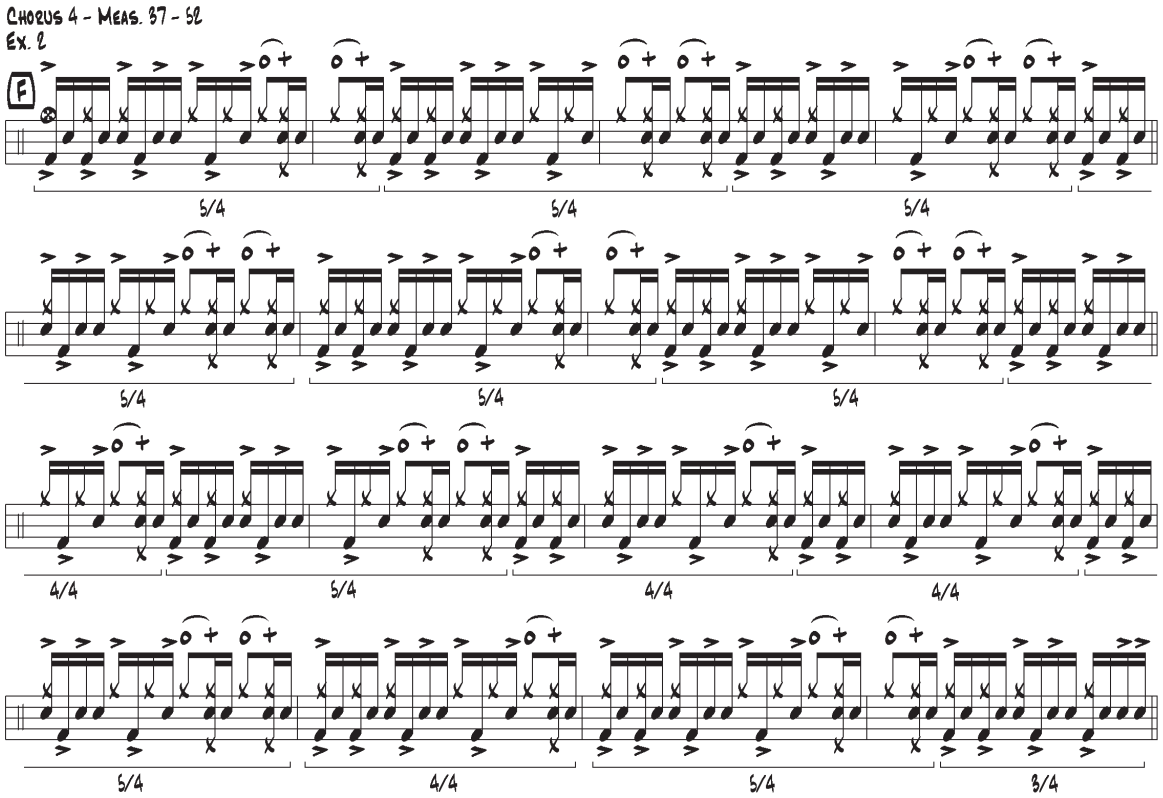
This section demonstrates how to apply the concept of permutation. For this section I use the basic groove from the song "Eastside.""Eastside" is based on a jam that the rhythm section performed on Rocco's *Bass Day 1998* DVD (Hudson Music). The basic one-measure groove is typical TOP: a mix of inspiration from the great drummers of the James Brown bands, combined with an idea I got from studying the concepts of Gary Chaffee. On the DVD, I demonstrate this groove along to the "Eastside" loop from *The Code of Funk*.

9



I then demonstrate how to permutate this groove in various ways. At the end of these demonstrations, I explain the concept of adding an open hi-hat note in various places to create the permutations. NOTE: This next example is not an exact transcription from the DVD, but comes from the recorded version of "Eastside." On the DVD, I play the same concepts, but not in this exact order. The DVD segment and the transcription below will allow you to see conceptually what is happening.

In this section I randomly add an additional quarter note to the end of the basic pattern. This allows the groove to go back and forth from 5/4 to 4/4. In Ex. 2, a 16-bar section, the odd and even measures are bracketed to delineate each time signature. The 3/4 measure at the end was needed so that I could land on the downbeat of the next chorus.



STRETCH THAT GROOVE! – Pt.1

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As I look back at all I've learned throughout my music life, probably the most useful tool I've found in building drumset technique and vocabulary has been the concept of permutation. This is how I develop the ability to hear unusual rhythms. I think of it as a Rhythmic Solfeggio System. Solfeggio is the concept used to train your ear to hear note intervals.

Permutation can be used to teach you to hear unusual rhythms as they relate to whatever time signature you may be in. I've covered this topic many, many times in my books, articles, and clinics. It's very simple, but incredibly elastic and adaptable; it works with every style, because it's not a style but is what I consider to be a root concept. You can learn this right along side the rudiments, and all technique building.

For those of you who are new to this, permutation is a mathematical concept, and can be defined as "all the possible ways to order a group of numbers." For example, take the numbers one through four. We can order those numbers in this way:

1 2 3 4…or…4 1 2 3…or…3 4 1 2…or…2 3 4 1

Rhythm is mathematical, so therefore the permutation concept can be applied to *any* rhythm or time signature.

The time signature we're using is 4/4: four beats to the measure, and a quarter note gets one beat. In Ex. 1-4, we've applied this permutation idea by permutating Ex.1 through quarter notes. Moving the last beat of the measure to the front of the measure, and then repeating that, gives us the variations. This is the permutation concept applied to a time signature.

Brackets are used beneath each exercise to further illustrate how this works. Take beat 4 from Ex.1, move it to the front of the measure, and this produces Ex.2, and so on.

This study is written for two hi-hats, positioned so you can perform in an open-handed way. The right hand plays one hi-hat (HH2), while the left hand plays the other hi-hat (HH1) and snare drum.

There are five groups of four exercises…twenty exercises total, all based on Ex.1-4, and all use this quarter note permutation idea. Each four-exercise group uses the same hand combination, but different foot combinations. All four limbs are used to create these time feels. Once you can perform Ex.1-4, the rest are basically the same, but with changes in the feet.

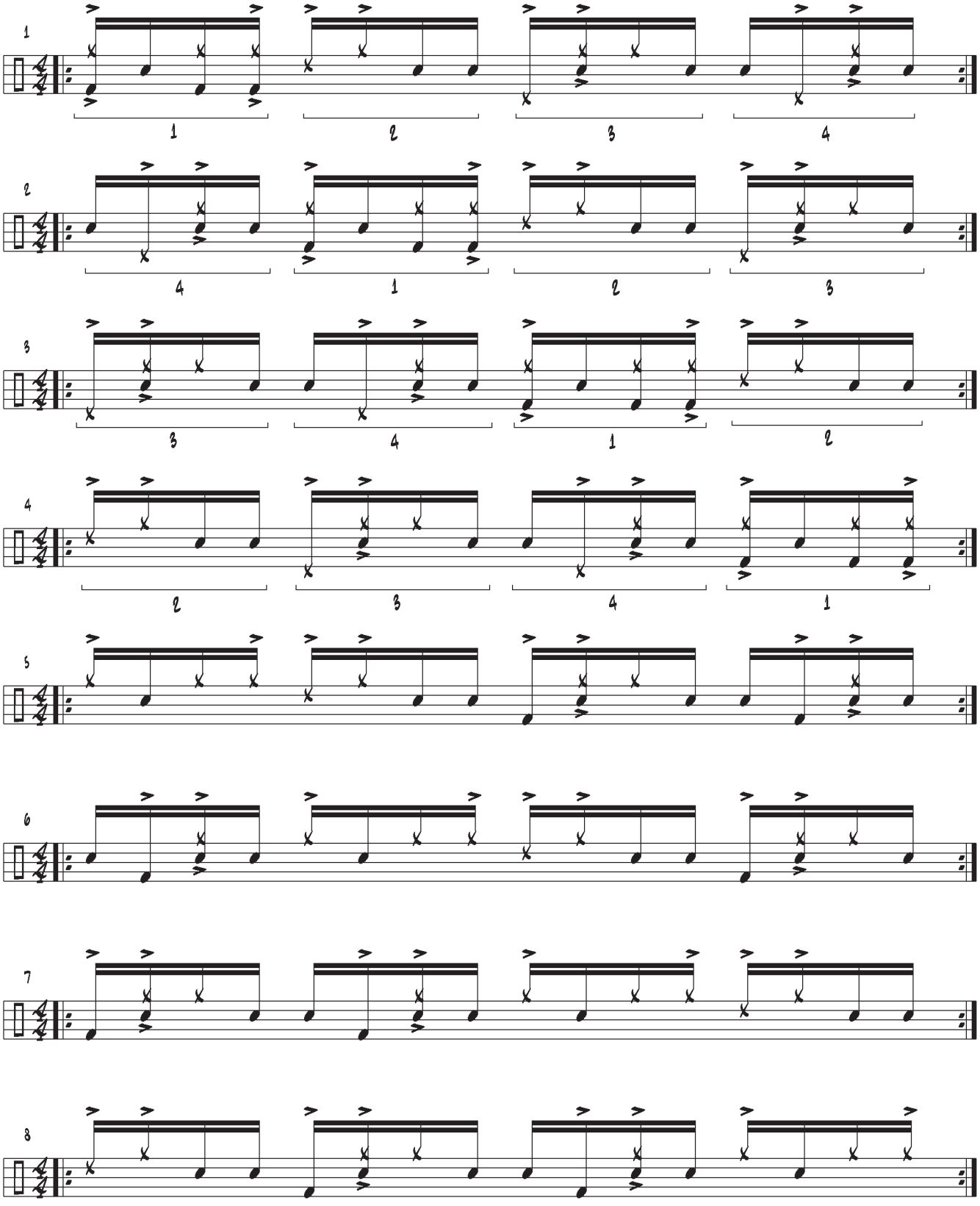
Go slowly, and make sure to count aloud while performing each exercise. Counting aloud—an often underappreciated concept—will "ground" you and help to unify all your limbs, as you're hearing yourself speak. The results will surprise you.

Don't forget to pay attention to the sound levels as well: accurate accents, very quiet and delicate ghosted notes.

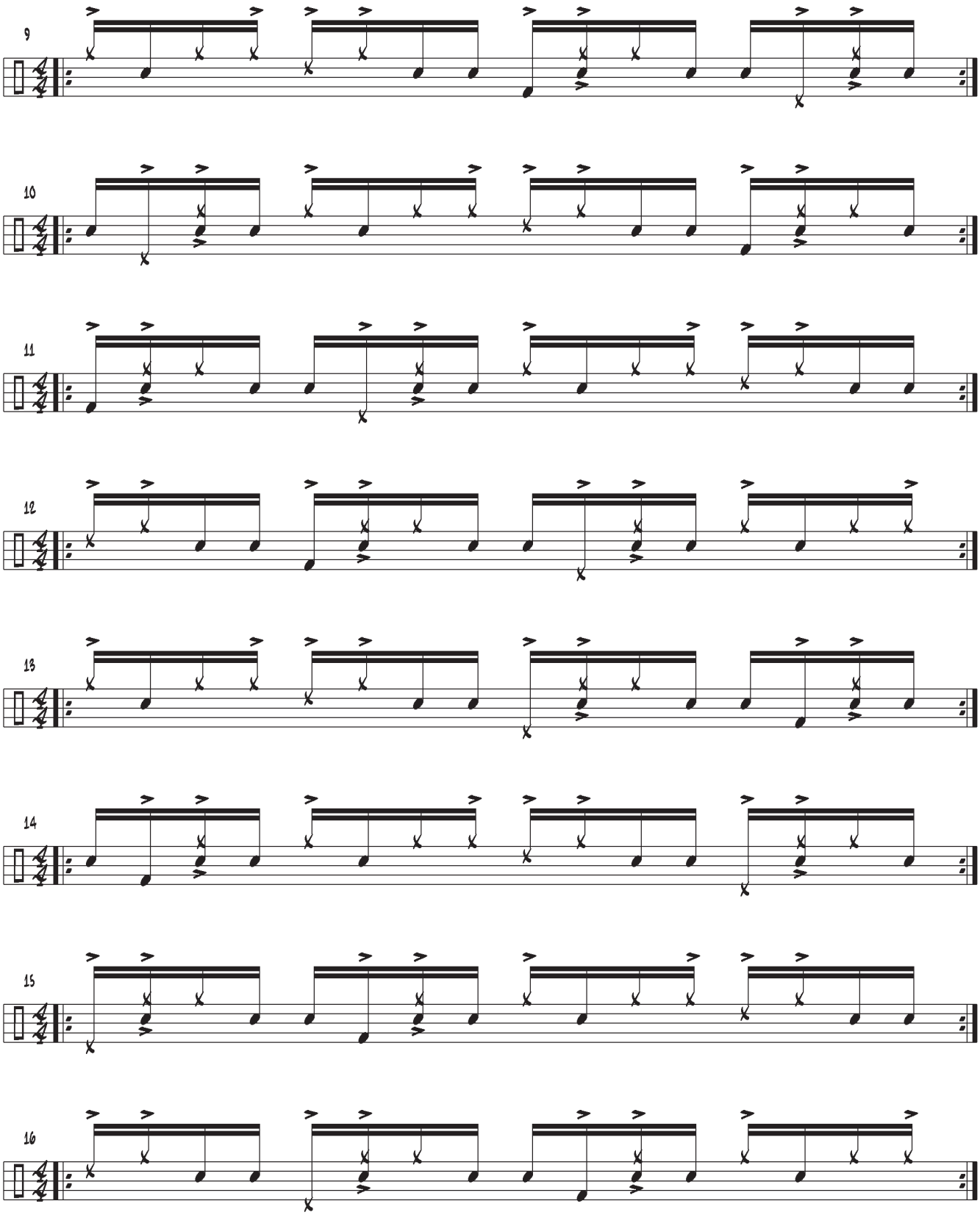
A detailed explanation of permutation and sound levels can be found in my book *Future Sounds*. If you're really brave, try playing some of these with the loops that are included in *The Code of Funk*.

10 STRETCH THAT GROOVE! - Pt.1

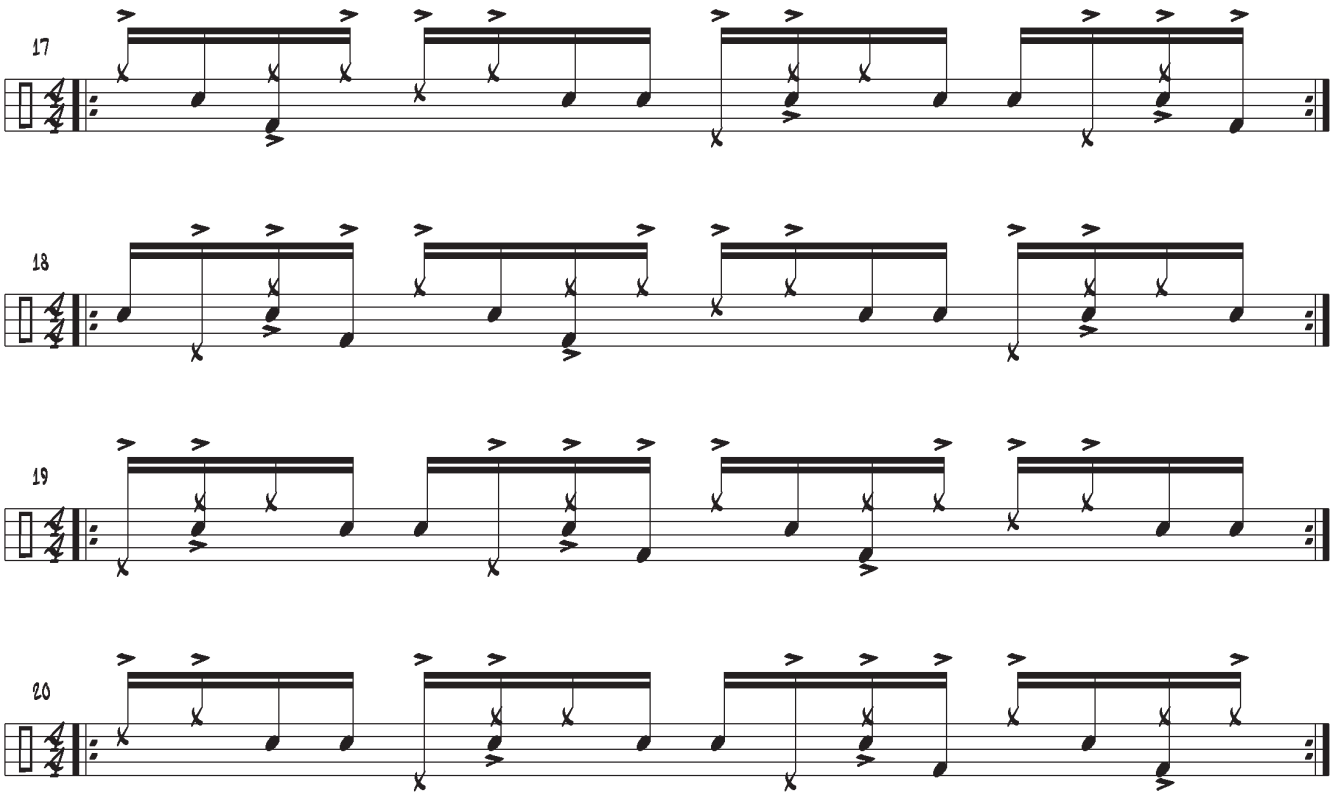
♩ = 92 - 120



Stretch That Groove - Pt.1 (cont.) - 2 -



Stretch That Groove - Pt.1 (cont.) - 3 -



STRETCH THAT GROOVE! – Pt.2

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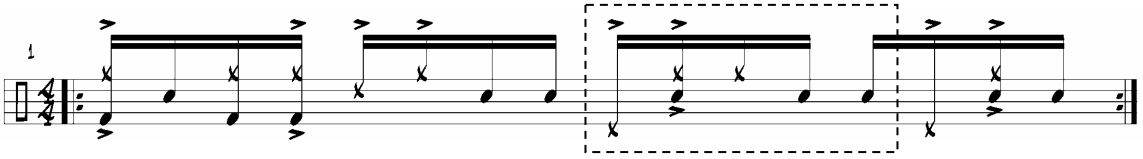
Last time, we looked a very powerful rhythmic concept called permutation, which can be used to teach you to hear unusual rhythms as they relate to whatever time signature you may be in. Here in part 2, we'll take additional steps to further develop the basic idea discussed in part 1.

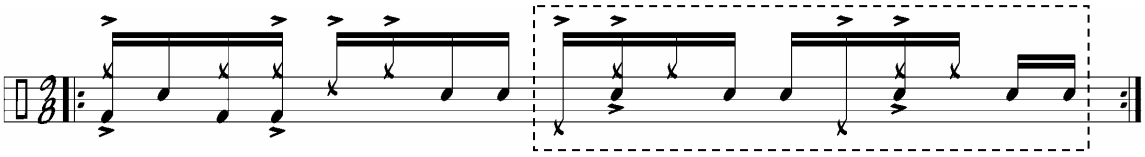
First, let's look at where we began…as in part 1, we're using an open-handed approach, so you'll need an additional closed hi-hat positioned somewhere on the opposite side of the drum set.

This gives us four voices to work with: hi-hat 1, snare drum, bass drum, and hi-hat 2. Hi-hat 1 is played with the left hand and left foot, hi-hat 2 is played with the right hand.

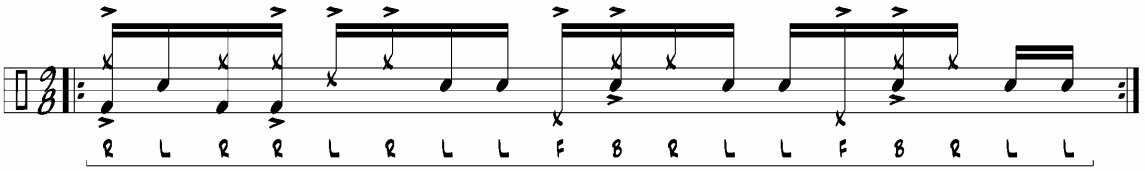
Here is the basic groove (Ex. 1) from part 1:



Once there is an understanding of the content in part 1, which explains how to play and permutate this groove, the next steps involve first making a few changes. Looking at this 4/4 measure, the five-note phrase beginning on beat three, when repeated, adds two more notes, changing the time signature to 9/8.



Next, I've added the sticking, which I've found to be helpful when working out challenging coordination problems.



Here is where we begin in part 2. The goal of part 2 is to be able to play this 9/8 phrase within 4/4. We will develop this in three ways:

1. Play the 9/8 groove, as written, so as to be able to hear the flow of the entire phrase. I'm feeling this as 4 – 4 – 5 – 5. A right paradiddle (4), a left paradiddle (4), and two five-note phrases (5 – 5).

2. Play individual measures as grooves. Each individual measure can be learned as a separate event.

3. Connect these measures, one at a time, until you can play all nine as a cycle through 4/4 (9/8 within 4/4). Exercises 1 – 9, in 4/4, contain nine 9/8 phrases. The brackets under each phrase show how they fall in relation to each 4/4 measure.

IMPORTANT KEY: Count all the sixteenth notes aloud.

Start slowly, with each individual 4/4 measure, counting aloud.

Connect each measure, one by one, counting aloud in 4/4, until the entire 9/8 phrase can be played within 4/4. The complete phrase, played within 4/4, takes nine measures of 4/4 to complete. This will take some time, because you're training your ear to hear one time signature while you play another. Eventually, your ear adjusts, and you'll be able to play any odd phrases you can think of, within 4/4.

Once you can do this, you'll most likely end up with many of your own ideas…this is what you want. Follow those ideas.

Don't let the challenge of these exercises intimidate you. When I started working on these kinds of ideas, I could do none of it. I only had an idea…a thought. I followed my instinct, and it took me to many other places I never would have gone, had I rejected the initial inspiration.

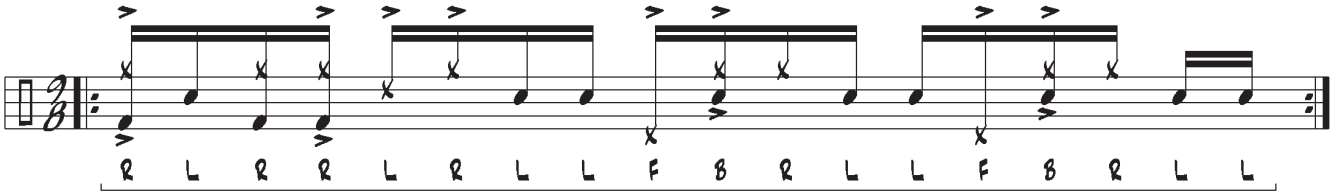
Finding your own voice begins with following these moments of insight, and here's where practice becomes your partner: you start working through your ideas, and then, over time, these ideas are shaped into workable concepts…concepts that reach into every corner of your musical life.

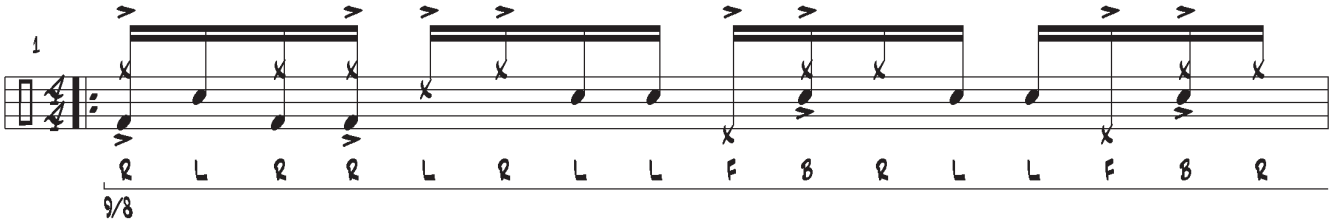
Make no mistake, practice is work, but practice = success. Be relentless in the pursuit of yourself, for your brain is capable of amazing things, and above all, have fun doing it!

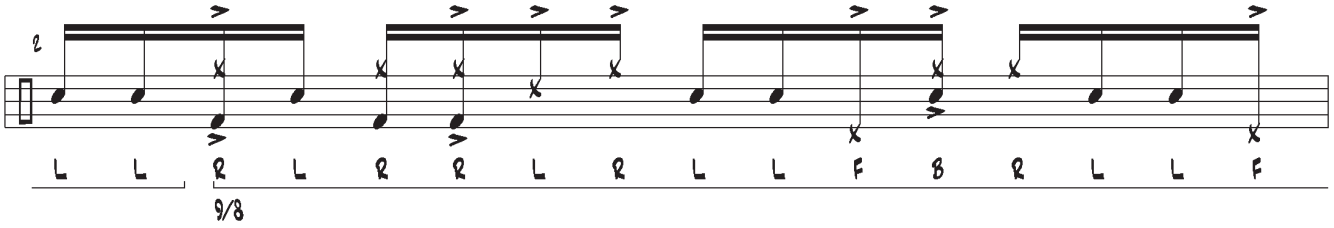
♩ = 92 - 110

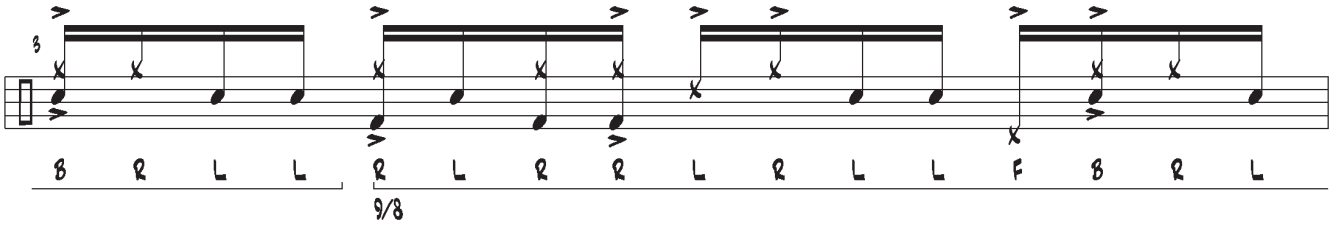
11 STRETCH THAT GROOVE! Pt.2

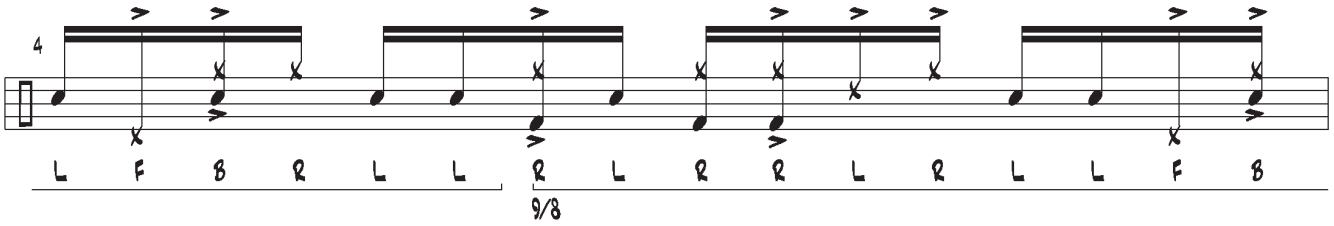
Basic Idea:

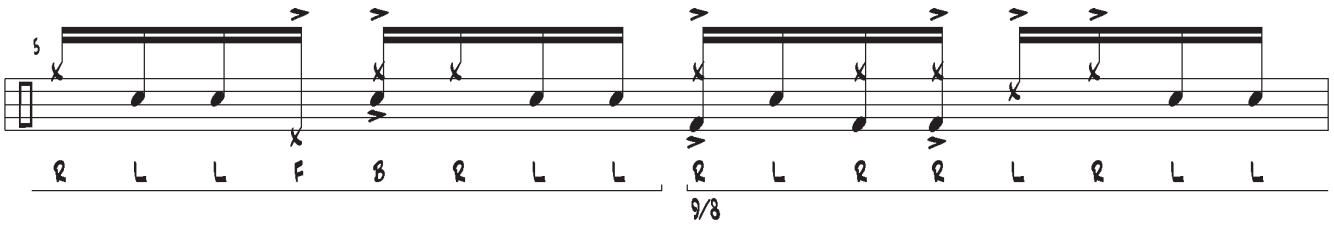




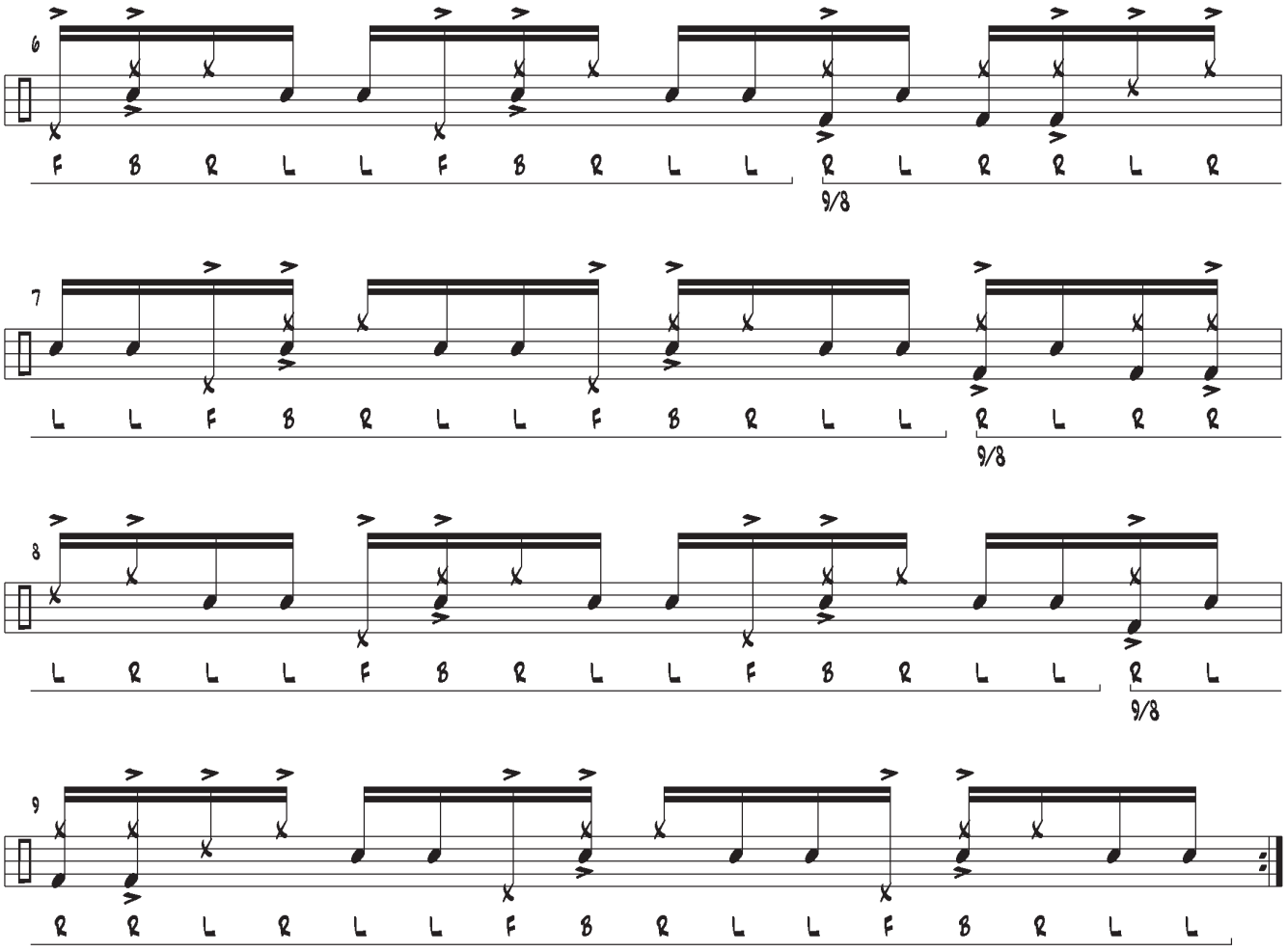






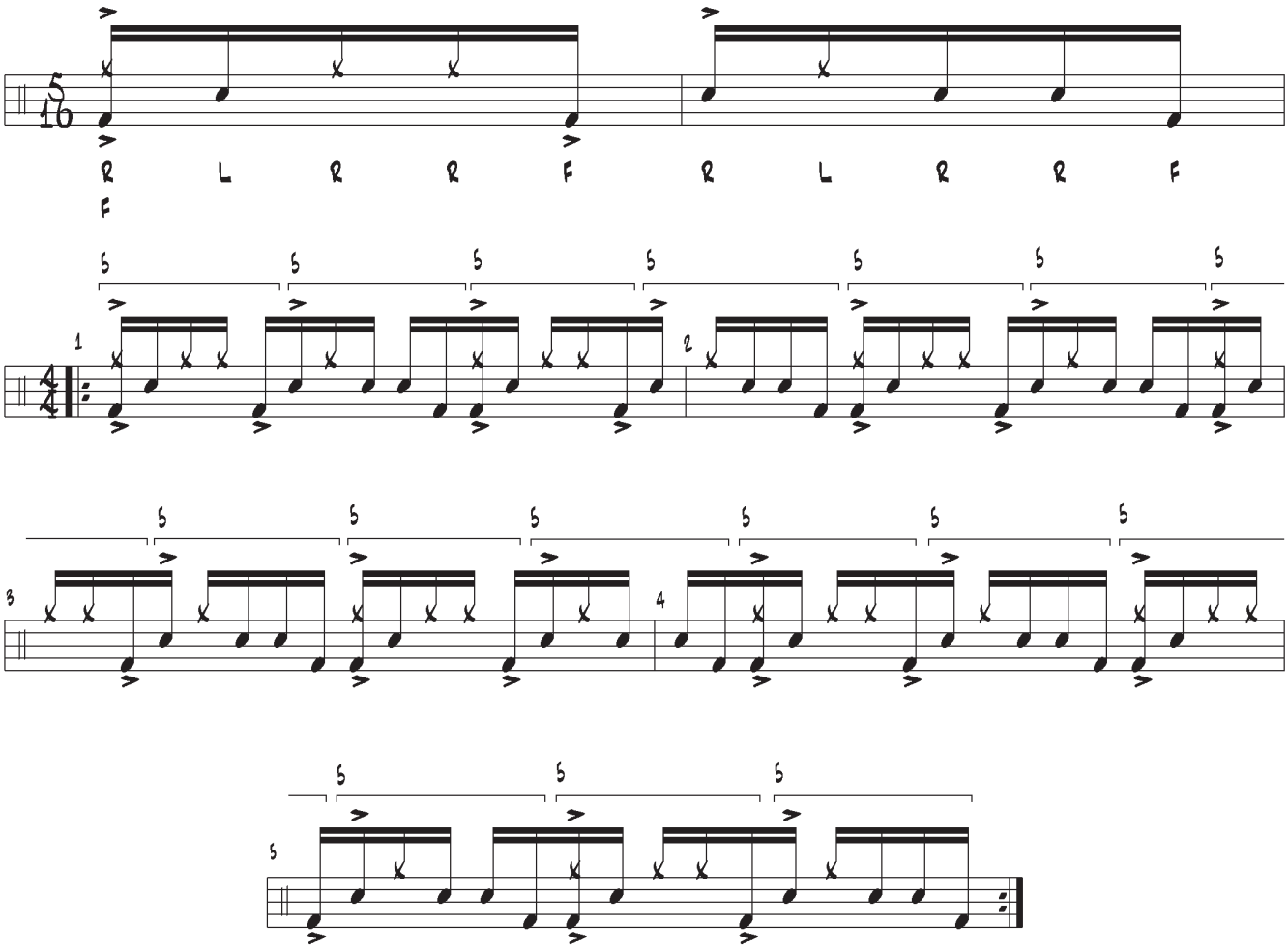


STRETCH THAT GROOVE - PT.2 (CONT.) - 2 -



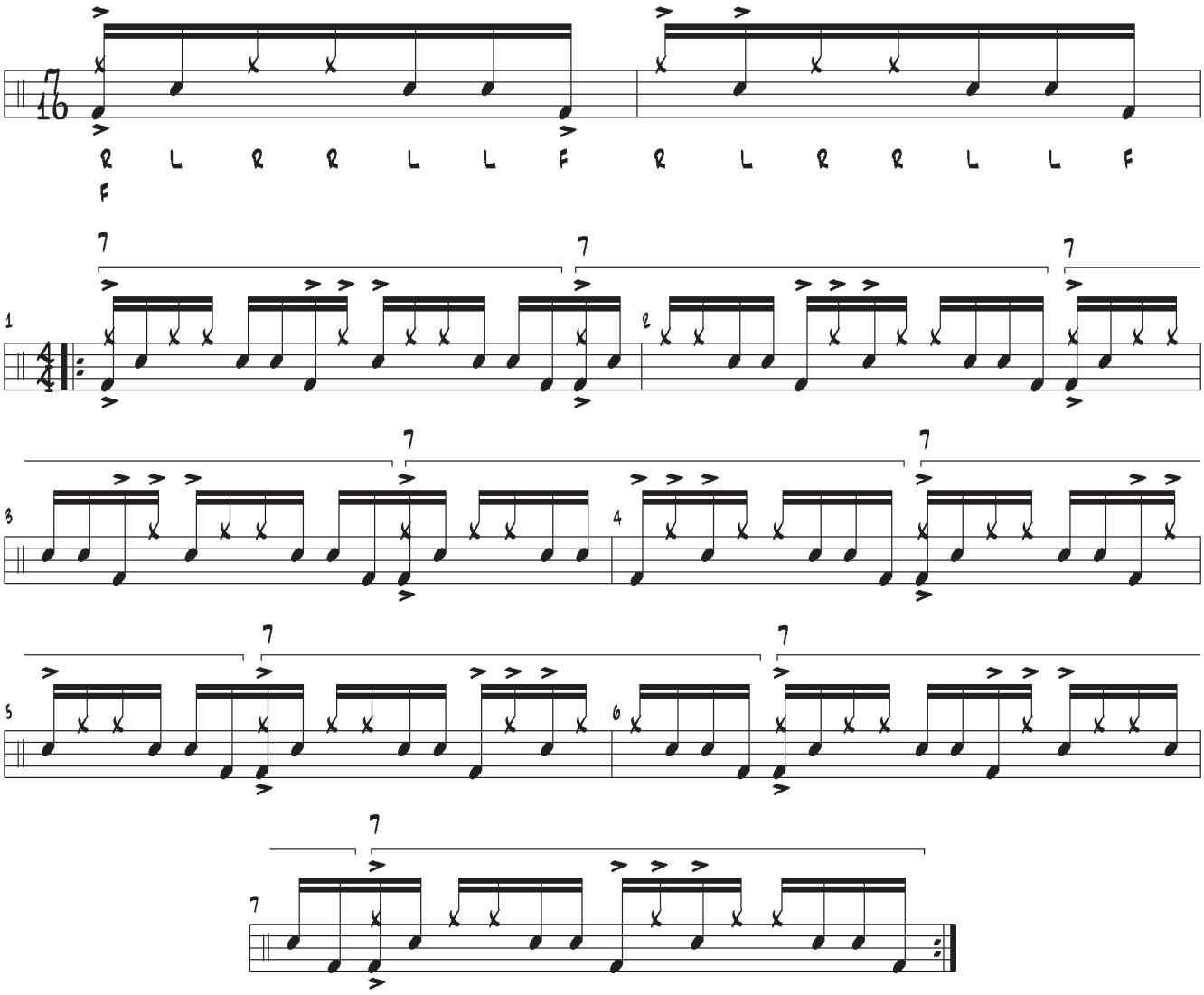
12 FIVE-A-DIDDLES

♩ = 88-106



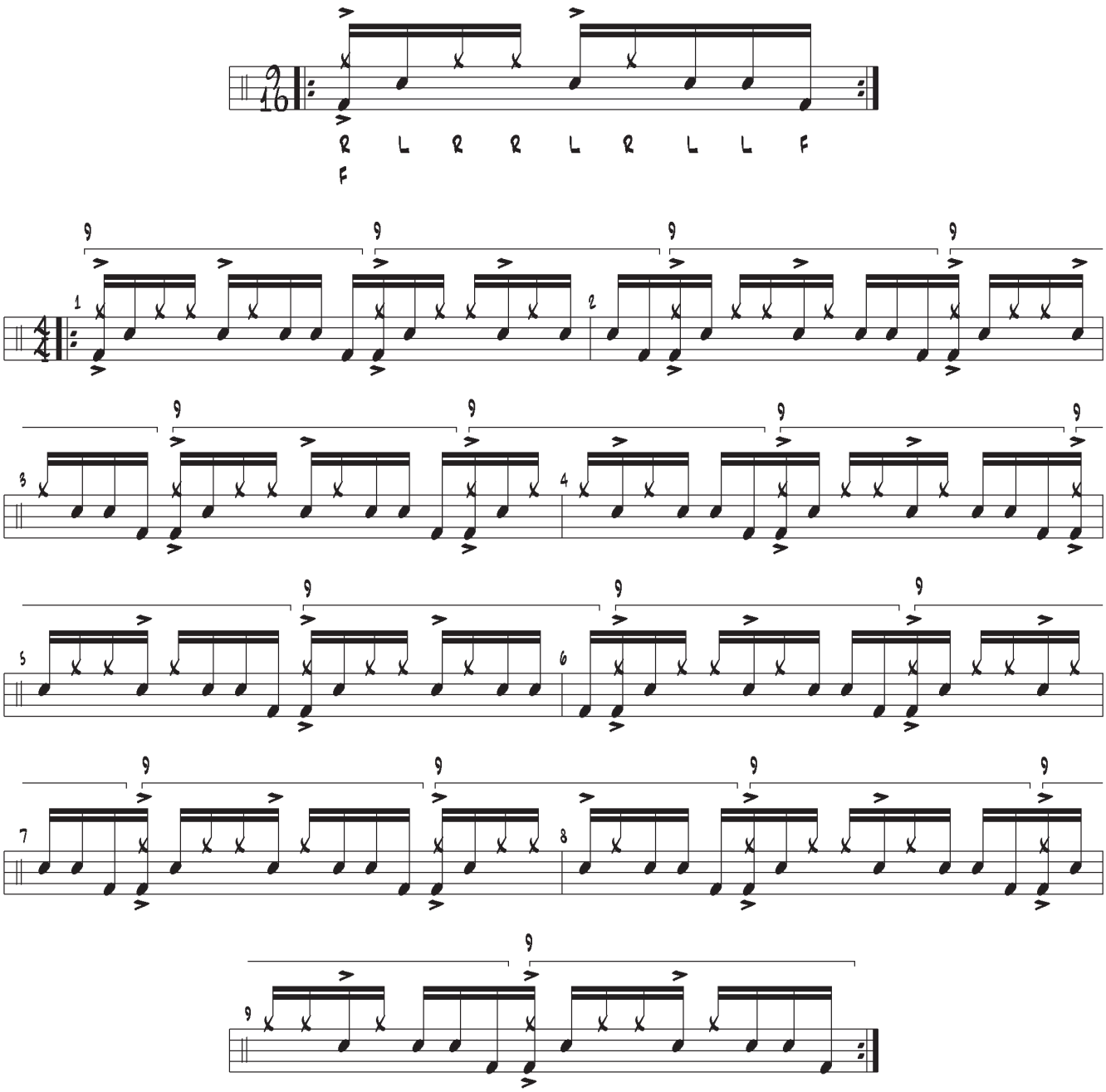
13 SEVEN-A-DIDDLES

♩ = 88-106



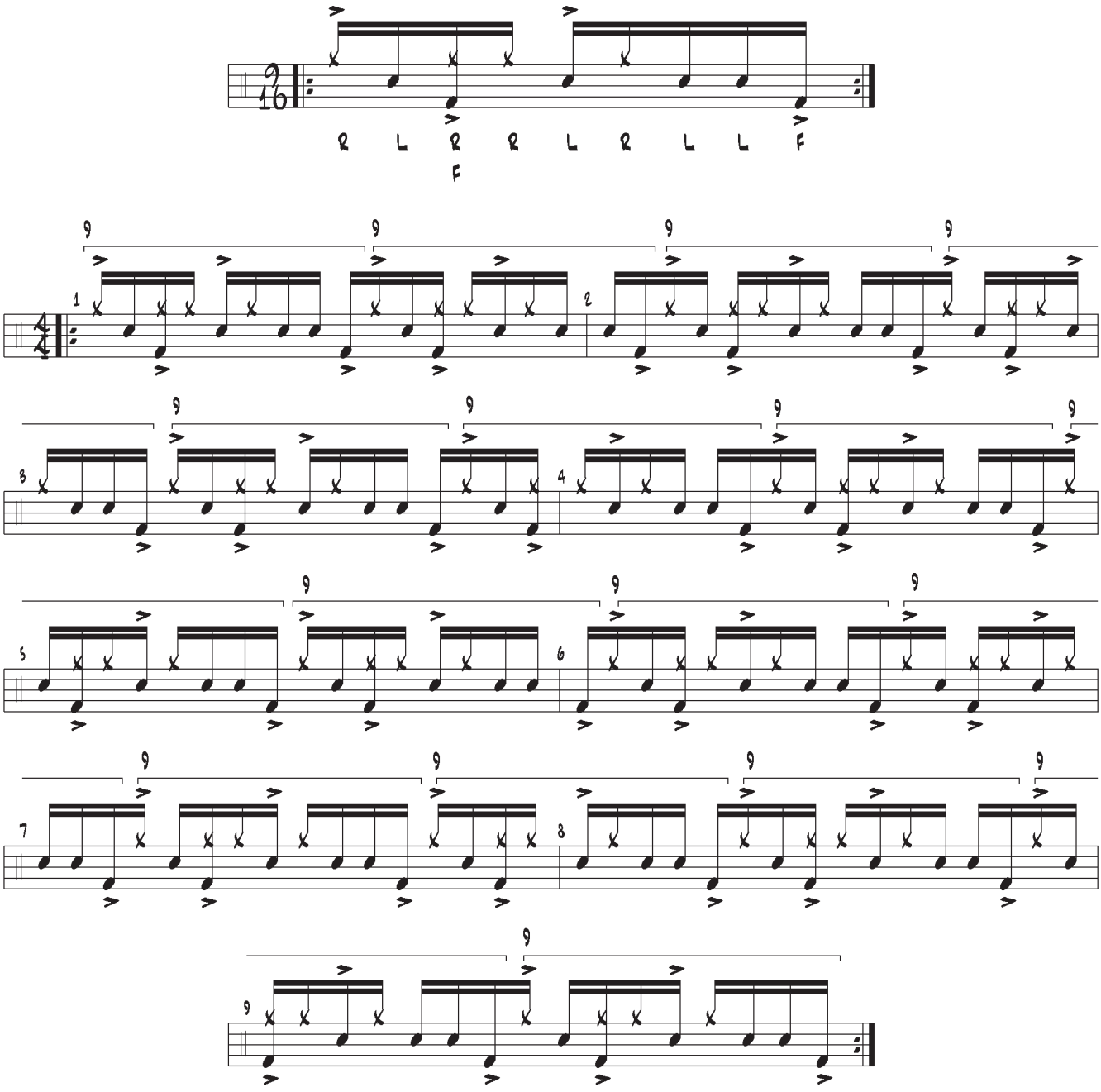
♩ = 88 - 106

14 NINE-A-DIDDLES v.1



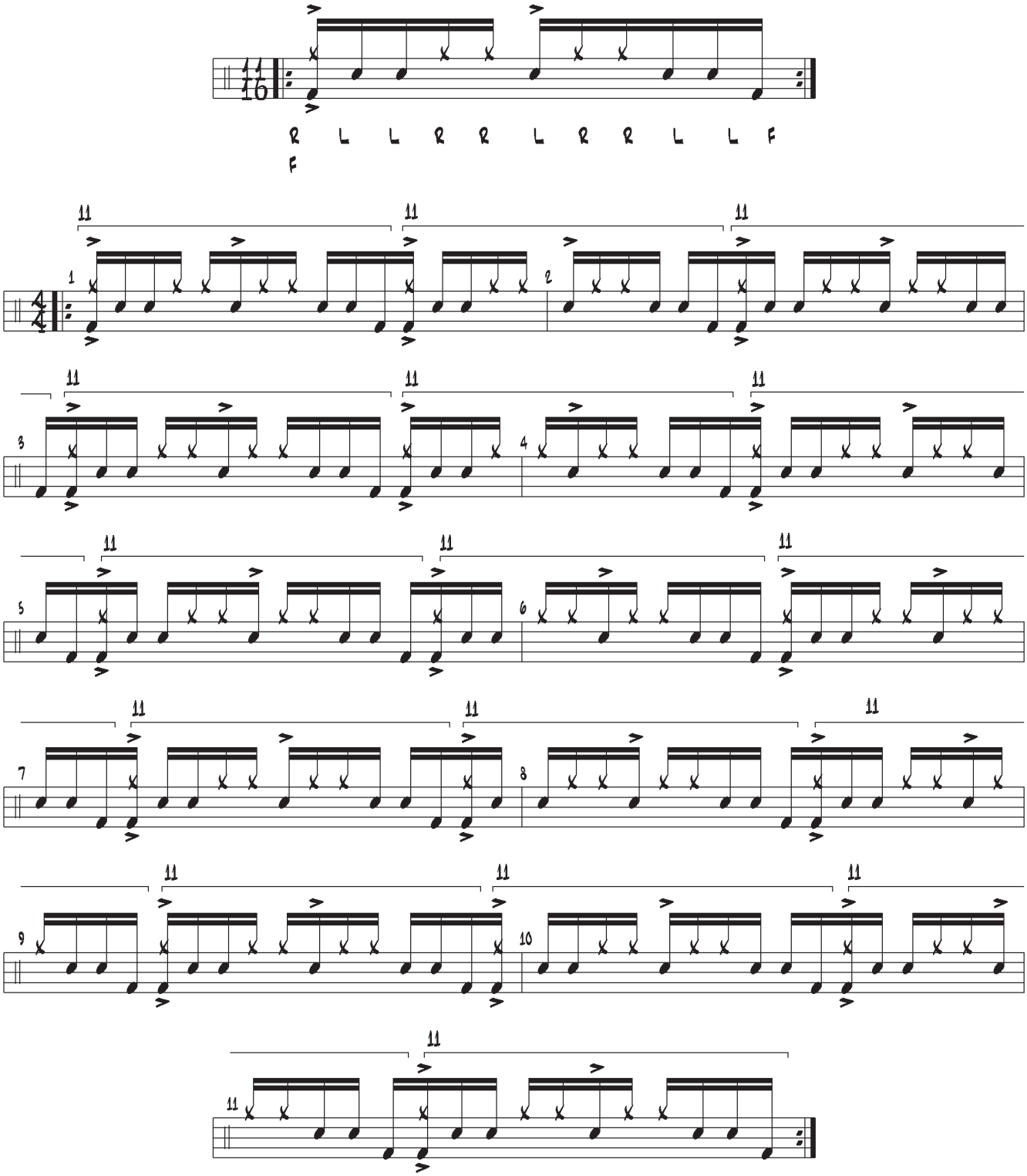
♩ = 88 - 106

15 NINE-A-DIDDLES v.2



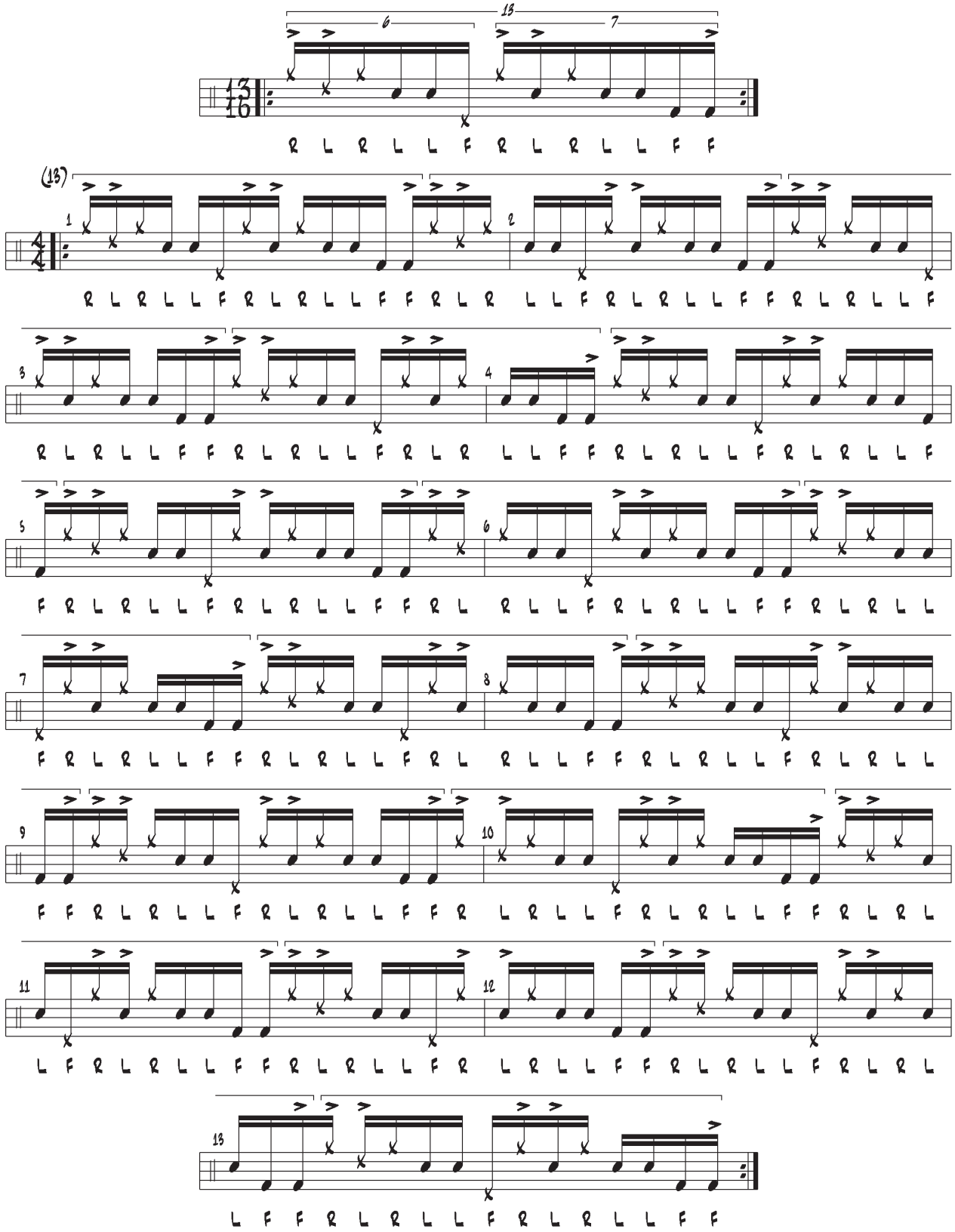
16 ELEVEN-A-DIDDLES

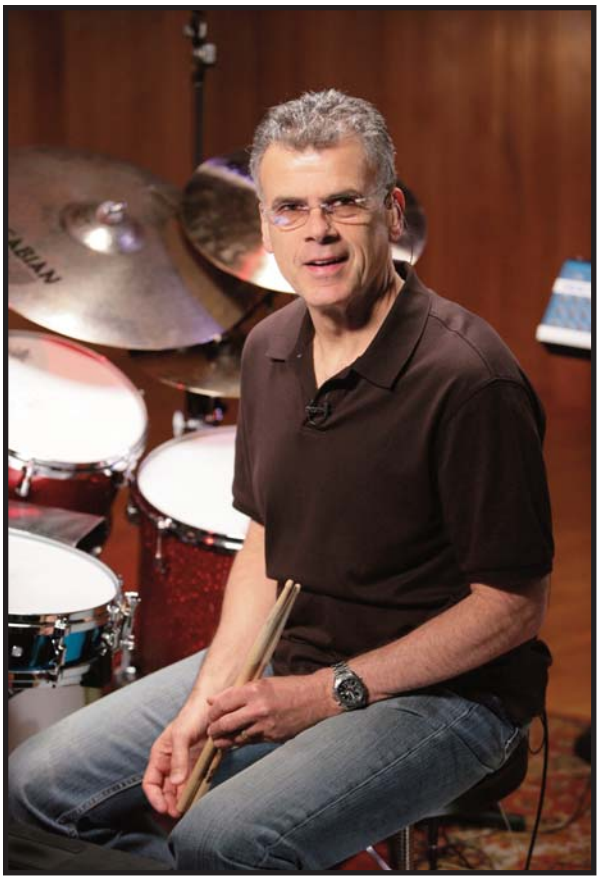
♩ = 88 - 106

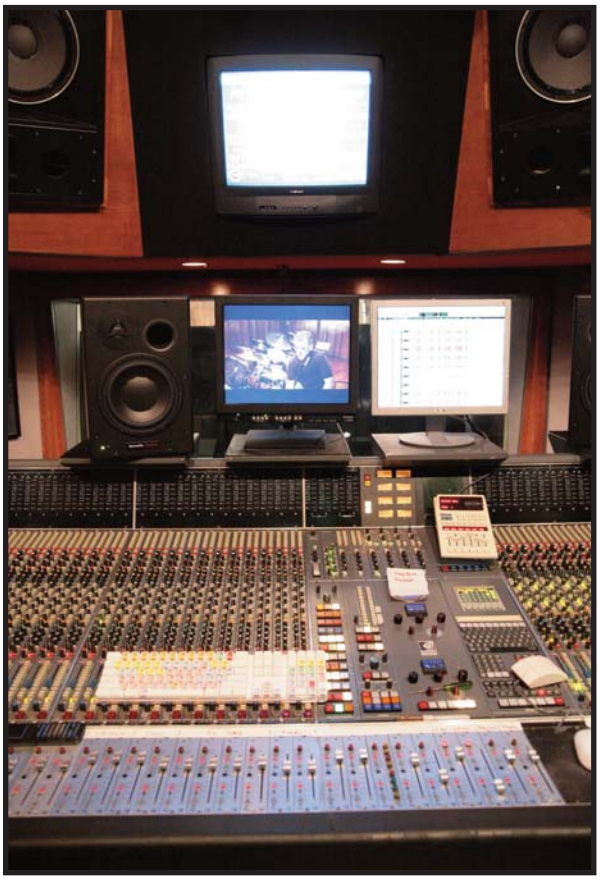


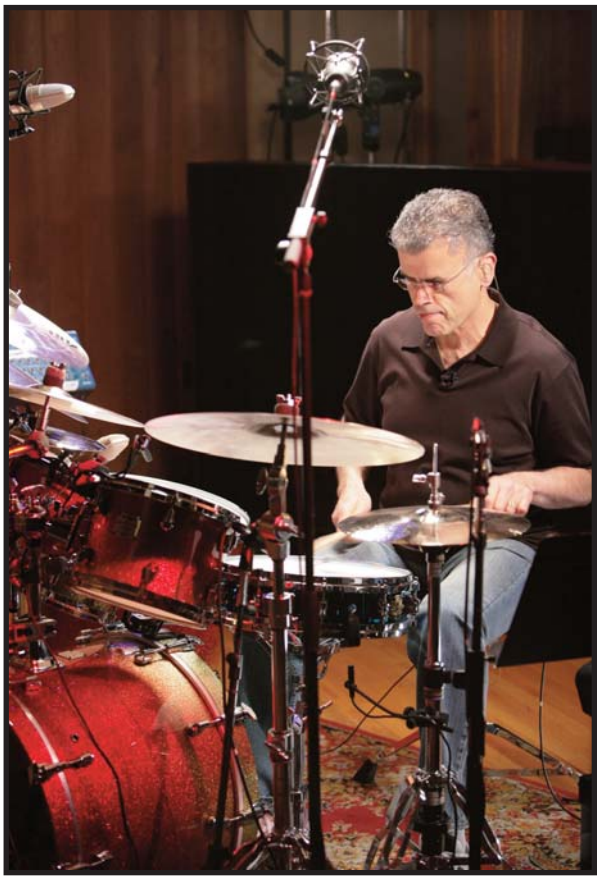
17 MARTIAN THIRTEEN2

♩ = 88 - 106









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