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presents*

DAVID GARIBALDI: LESSONS

Breaking the Code

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TABLE OF CONTENTS

DRUM KEY - 3

"PAGE ONE" CHART - 4

"PAGE ONE" EXPLANATION - 10

"POCKETFUL OF SOUL" CHART - 12

"POCKETFUL OF SOUL" EXPLANATION - 17

"BACK IN THE DAY" CHART - 19

"BACK IN THE DAY" EXPLANATION - 24

DG'S JB-STYLE BEAT - 26

"THE OAKLAND STROKE" - 26

THE TWO-SOUND-LEVEL CONCEPT - 27

THE FOOT HI-HAT VOICE - 28

IN THE POCKET v3.1 - 29

THE BASIC PERMUTATION CONCEPT (ONE VOICE) - 30

APPLIED PERMUTATION - 32

STRETCH THAT GROOVE - PART 1 - 33

STRETCH THAT GROOVE - PART 2 - 37

FIVE-A-DIDDOLES - 41

SEVEN-A-DIDDOLES - 42

NINE-A-DIDDOLES v.1 - 43

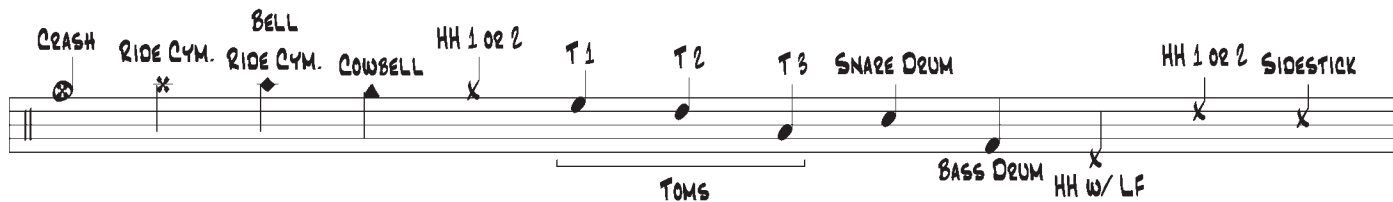
NINE-A-DIDDOLES v.2 - 44

ELEVEN-A-DIDDOLES - 45

MARTIAN THIRTEENZ - 46



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

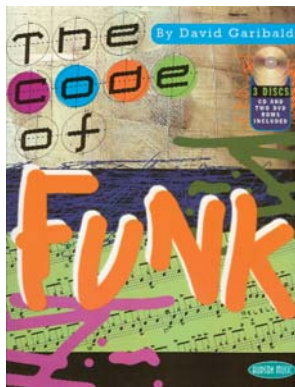
+ = CLOSED HI-HAT

(* UNLESS OTHERWISE NOTED)

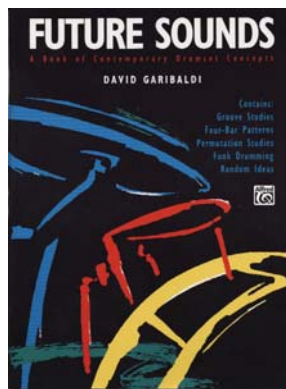
1B

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 ..."

INTRO

R L L R 1 L L R L R L L R R L R L 2 L R L L R L R L R L

CHORUS 1

A

3 RH/HH 2 ON CHORUSES... LH/OPEN HH 1

4 5 6

7 8 9 10

11 12 13 14

15 16 17 18

BOTH HH'S

VERSE 1

B

19 20 21 22

LF/HH - 8TH NOTES - RH/RC ON VERSES...

23 24 25 26

27 28 29 30

Musical notation for measures 31-34. Measure 31-32 feature asterisks on notes. Measure 33 has a circled note with a plus sign and is labeled "RH/HH 1". Measure 34 has a circled note with a plus sign and is labeled "RH/HH 2". Below measure 34 is the drum pattern "R L L R L L R".

CHORUS 2

Musical notation for measures 35-38. Measure 35 has a circled note with a plus sign. Measure 36 has a circled note with a plus sign. Measure 37 has a circled note with a plus sign. Measure 38 has a circled note with a plus sign.

Musical notation for measures 39-42. Measure 40 has a circled note with a plus sign. Measure 41 has a circled note with a plus sign. Measure 42 has a circled note with a plus sign.

Musical notation for measures 43-46. Measure 44 has a circled note with a plus sign. Measure 45 has a circled note with a plus sign. Measure 46 has a circled note with a plus sign.

Musical notation for measures 47-50. Measure 48 has a circled note with a plus sign. Measure 49 has a circled note with a plus sign. Measure 50 has a circled note with a plus sign and is labeled "BOTH HH'S".

VERSE 2

Musical notation for measures 51-54. Measure 51 has a circled note with a plus sign. Measure 52 has a circled note with a plus sign. Measure 53 has a circled note with a plus sign. Measure 54 has a circled note with a plus sign.

LF/HH 8TH NOTES, RH/RC...

Musical notation for measures 55-58. Measure 55 has a circled note with a plus sign. Measure 56 has a circled note with a plus sign. Measure 57 has a circled note with a plus sign. Measure 58 has a circled note with a plus sign.

Musical notation for measures 59-62. Measure 59 has a circled note with a plus sign. Measure 60 has a circled note with a plus sign. Measure 61 has a circled note with a plus sign. Measure 62 has a circled note with a plus sign.

Musical notation for measures 63-67. Measure 63 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 64 continues the eighth-note pattern. Measure 65 has a circled 'o' above the staff and a '+' sign above the next note. Measure 66 includes a 'RH/HH 1' bracket above the staff and rhythmic notation 'R L L R L L R' below. Measure 67 ends with 'R R' below the staff.

ORGAN SOLO

Musical notation for measures 68-71. Measure 68 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 69 continues the eighth-note pattern. Measure 70 continues the eighth-note pattern. Measure 71 continues the eighth-note pattern.

LF/HH 8TH NOTES, RH/RC...

Musical notation for measures 72-75. Measure 72 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 73 continues the eighth-note pattern. Measure 74 continues the eighth-note pattern. Measure 75 continues the eighth-note pattern.

Musical notation for measures 76-79. Measure 76 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 77 continues the eighth-note pattern. Measure 78 continues the eighth-note pattern. Measure 79 continues the eighth-note pattern.

Musical notation for measures 80-83. Measure 80 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 81 continues the eighth-note pattern. Measure 82 continues the eighth-note pattern. Measure 83 continues the eighth-note pattern.

L R L L R L L R R L R L R L

Musical notation for measures 84-87. Measure 84 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 85 continues the eighth-note pattern. Measure 86 continues the eighth-note pattern. Measure 87 continues the eighth-note pattern.

Musical notation for measures 88-91. Measure 88 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 89 continues the eighth-note pattern. Measure 90 continues the eighth-note pattern. Measure 91 continues the eighth-note pattern.

Musical notation for measures 92-95. Measure 92 starts with a treble clef and a common time signature. It features a series of eighth notes with accents. Measure 93 continues the eighth-note pattern. Measure 94 continues the eighth-note pattern. Measure 95 continues the eighth-note pattern.

CHORUS 8

VERSE 3

CHORUSES OUT - LF/HH 8TH NOTES, RH/BELL CYMBAL...

The musical score consists of seven systems of music, each containing four measures. The notation is for a drum set, with the left hand (LF) playing eighth notes on the floor tom (F) and hi-hat (H), and the right hand (RH) playing eighth notes on the bell cymbal (B). The score is marked with measure numbers 126 through 158. A key signature change is indicated by a box containing the letter 'H' at the beginning of the first system. The rhythm is consistent throughout, with eighth notes in the LF and eighth notes on the B in the RH. The notation includes various drum symbols: a circle with a cross for the hi-hat, a circle with a dot for the floor tom, and a circle with a cross for the bell cymbal. The score is written in a standard musical notation style with a treble clef and a 4/4 time signature.

Musical score for David Garibaldi's drum lesson, measures 154-171. The score is written on a grand staff with a treble clef and a key signature of one flat. It features a complex rhythmic pattern consisting of eighth and sixteenth notes, with many notes marked with accents (>) and slurs. The score is divided into five systems, with measure numbers 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, and 171 indicated below the staff. The piece concludes with a double bar line and the word "FINE" in a box.



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. 1 - CHORUSES

Ex. 1B is a shorter 2 bar pattern.

1B EX. 2 - VERSES

LF/HH - 8TH NOTES - RH/RC ON VERSES...

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

1C EX. 3 - ORGAN SOLO

LF/HH - 8TH NOTES...RH/RC

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

EX. 4 - CHORUSES OUT

1D

LF/HH - 8TH NOTES



S. KUPKA
E. CASTILLO
H. MATTHEWS

♩ = 130

2 POCKETFUL OF SOUL

COUNT OFF: "1 2 3 GO"
(STICKS)

RL RLRLRLFRRLRL 1

HORNS...!!!

LRL

VERSE 1

A

R

R

RLRLRLFRRLRL

CHORUS 1

B

R

RLRLRLRLRLRL

VERSE 2

C

L

← LEFT HAND

POCKETFUL OF SOUL (CONT.)

- 2 -

Musical notation for measures 33-36. Measure 33 starts with a circled 'D' and a circled 'X'. Measure 34 has a circled 'X'. Measure 35 has a circled 'X'. Measure 36 has a circled 'X'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 35 contains a double bar line with repeat dots.

Musical notation for measures 37-40. Measure 37 has a circled 'D' and a circled 'X'. Measure 38 has a circled 'X'. Measure 39 has a circled 'X'. Measure 40 has a circled 'X' and the rhythmic notation 'R L R L R L F R L R L R L'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 39 contains a double bar line with repeat dots.

CHORUS 2

Musical notation for measures 41-44. Measure 41 has a circled 'D' and a circled 'X'. Measure 42 has a circled 'X'. Measure 43 has a circled 'X'. Measure 44 has a circled 'X'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 43 contains a double bar line with repeat dots.

Musical notation for measures 45-48. Measure 45 has a circled 'D' and a circled 'X'. Measure 46 has a circled 'X'. Measure 47 has a circled 'X'. Measure 48 has a circled 'X' and the rhythmic notation 'R L R L L R L R L L L R L'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 47 contains a double bar line with repeat dots.

HORN SOLI

Musical notation for measures 49-52. Measure 49 has a circled 'E' and a circled 'X'. Measure 50 has a circled 'X'. Measure 51 has a circled 'X'. Measure 52 has a circled 'X'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 51 contains a double bar line with repeat dots.

LEFT HAND ← L

Musical notation for measures 53-56. Measure 53 has a circled 'X'. Measure 54 has a circled 'X'. Measure 55 has a circled 'X'. Measure 56 has a circled 'X'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 55 contains a double bar line with repeat dots.

Musical notation for measures 57-60. Measure 57 has a circled 'X'. Measure 58 has a circled 'X'. Measure 59 has a circled 'X'. Measure 60 has a circled 'X'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 58 contains a double bar line with repeat dots.

Musical notation for measures 61-64. Measure 61 has a circled 'X'. Measure 62 has a circled 'X'. Measure 63 has a circled 'X'. Measure 64 has a circled 'X' and the rhythmic notation 'L R L'. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. It features a complex rhythmic pattern with eighth and sixteenth notes, many with accents and slurs. Measure 62 contains a double bar line with repeat dots. Measure 63 contains a double bar line with repeat dots.

POCKETFUL OF SOUL (CONT.)

Musical staff 65-69. Measures 65-69. Features a complex rhythmic pattern with eighth notes and accents.

DRUMS & VOCALS

Musical staff 70-73. Measure 70 starts with a boxed 'F'. Measure 72 has a circled 'L' and a '+' sign above it. Features a complex rhythmic pattern with eighth notes and accents.

Musical staff 74-77. Measures 74-77. Features a complex rhythmic pattern with eighth notes and accents. Measure 75 and 76 are marked with a double slash (/).

ADD GUITAR

Musical staff 78-81. Measures 78-81. Features a complex rhythmic pattern with eighth notes and accents. Measure 80 is marked with a double slash (/).

Musical staff 82-85. Measures 82-85. Features a complex rhythmic pattern with eighth notes and accents. Measure 84 is marked with a double slash (/).

CHORUS 3

Musical staff 86-89. Measure 86 starts with a boxed 'G'. Measure 87 has a circled 'L' and a '+' sign above it. Measure 89 has a circled 'L' and a '+' sign above it. Features a complex rhythmic pattern with eighth notes and accents.

Musical staff 90-93. Measures 90-93. Features a complex rhythmic pattern with eighth notes and accents.

CHORUS 4

Musical staff 94-97. Measure 94 starts with a boxed 'H'. Measure 95 has a circled 'L' and a '+' sign above it. Measure 96 has a circled 'L' and a '+' sign above it. Measure 97 has a circled 'L' and a '+' sign above it. Features a complex rhythmic pattern with eighth notes and accents.

POCKETFUL OF SOUL (CONT.)

98 CHORUS 5

102 CHORUS 6

110 CHORUS 7

118 CHORUS 8

POCKETFUL OF SOUL (CONT.)

130
CHORUS 9
M

134
135
136
137

138
CHORUS 10
N

142
143
144
145

146
CHORUS 11
O

150
151
152
153

154
CHORUS 12
P

158
159
160
161
162

CHOKER Cym.
FINE

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:

CHORUSES - CD VERSION

Ex. 1

2A

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

CHORUSES - LIVE VERSION

Ex. 2

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

HOEN SOLI - LIVE VERSION
EX. 3

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.



SKIP MESQUITE
STEVE MESQUITE

♩ = 108

3 BACK IN THE DAY

COUNT OFF:

1 2 3 ...

INTRO

VERSE 1

CHORUS 1

BACK IN THE DAY (CONT.)

- 2 -

VERSE 2

32 *p* 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 L R L R

CHORUS 2

49 50 51 52 53 54 55 56 L R L L R L L F R L R L L

SOLO - GUITAR

57 58 59 60 61 62 63 64 R L R L R L L

BACK IN THE DAY (CONT.)

- 3 -

Musical notation for measures 65-68. Measure 65 starts with a 'p' dynamic marking. The notation includes eighth notes with accents and slurs, and a fermata over the final note of measure 68.

Musical notation for measures 69-73. Measure 73 includes a '4+' marking above the staff. Measure 74 includes a 'L R L R' marking below the staff.

CHORUS 3
Musical notation for measures 74-77. Measure 74 starts with a circled 'F' marking. Measure 77 includes a double bar line and a repeat sign.

Musical notation for measures 78-81. Measure 81 includes a 'R L R L R' marking below the staff.

CHORUS 4
Musical notation for measures 82-85. Measure 82 starts with a circled 'G' marking. Measure 85 includes a double bar line and a repeat sign.

Musical notation for measures 86-89. Measure 89 includes a 'R L R L R L' marking below the staff.

CHORUS 5 ...SAX SOLO TO END...
Musical notation for measures 90-93. Measure 90 starts with a circled 'H' marking. Measure 93 includes a 'R L R L L F B L' marking below the staff.

Musical notation for measures 94-97. Measure 97 includes a 'V' marking above the staff.

BACK IN THE DAY (CONT.)

CHORUS 5

98 99 100 101

102 103 104 105

CHORUS 6

106 107 108 109

110 111 112 113

CHORUS 7

114 115 116 117

118 119 120 121

CHORUS 8

122 123 124 125

126 127 128 129

BACK IN THE DAY (CONT.)

- 5 -

CHORUS 9

M

130 131 132 133

134 135 136 137

R L L F R L L R L

CHORUS 10

N

138 139 140 141

FINE



BACK IN THE DAY

(Skip Mesquite, Steve Mesquite)

This composition revolves around 2 basic grooves, the verses:

Ex. 1

3A

VERSES

...and the choruses:

Ex. 2

3B

CHORUSES

...with the exception of the “twists and turns” of the arrangement, I stayed with these basic parts throughout 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. Starting 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:

CHORUS 7

CHORUS 8



DG's JB-STYLE BEAT

♩ = 96

4

Musical notation for DG's JB-Style Beat, showing a four-measure pattern in 4/4 time. The notation includes a treble clef, a key signature of one flat, and a tempo marking of ♩ = 96. The pattern consists of eighth notes and quarter notes with various accents and dynamics markings.

THE OAKLAND STROKE

TOWER OF POWER - "BACK TO OAKLAND" (WB 2749-2)
1974

BY DAVID GARIBALDI
STEVE KUPKA
EMILIO CASTILLO
& TOWER OF POWER

♩ = 120 - 126

5

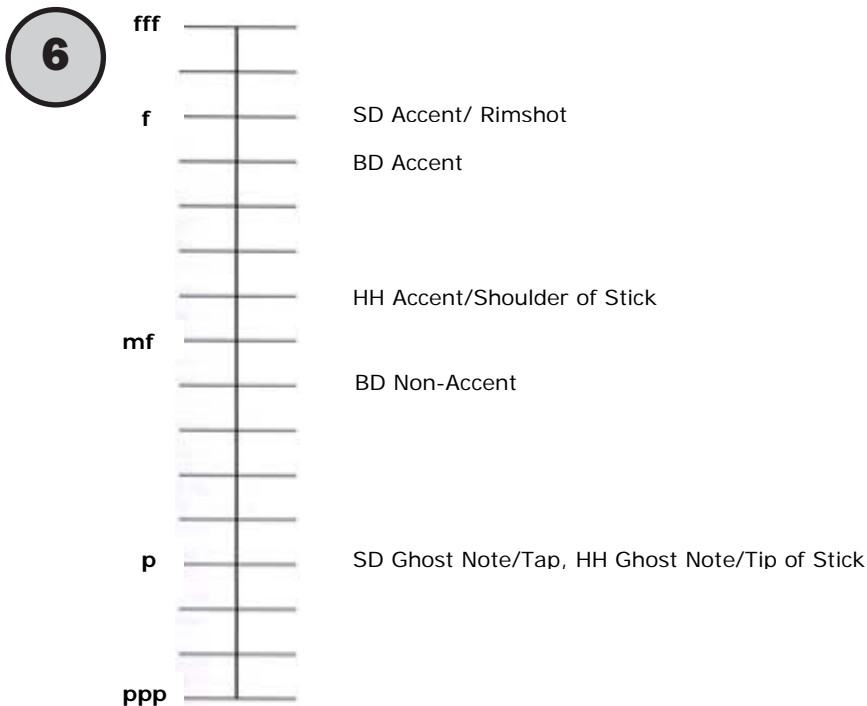
Musical notation for The Oakland Stroke, showing a complex rhythmic pattern in 4/4 time. The notation includes a treble clef, a key signature of one flat, and a tempo marking of ♩ = 120 - 126. The pattern features a dense sequence of eighth notes with various accents and dynamics markings. A note in the second measure is marked with an asterisk and a plus sign, with an arrow pointing to it from the text below.

(*OMIT BASS DRUM NOTE WHEN PATTERN REPEATS)



THE TWO-SOUND-LEVEL CONCEPT

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



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 achieving 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

R L R R L L

6B

R L R R L L R L R R L L R L R R L L R L R R L L

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.

♩ = 80 - 118

The page contains eight musical staves, each representing a different exercise for the hi-hat. Each staff is in 4/4 time and begins with a repeat sign. The exercises are as follows:

- 1)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.
- 2)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.
- 3)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.
- 4)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.
- 5)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.
- 6)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.
- 7)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes. A slur is placed under the eighth notes of the third measure.
- 8)** A sequence of four measures. Each measure contains a quarter note followed by two eighth notes. The notes are on the G4, A4, and B4 lines. There are accents and breath marks above the notes.

7 IN THE POCKET v3.1

♩ = 96

The exercise consists of 12 measures in 4/4 time, with a tempo of 96 bpm. It is divided into six pairs of measures, each pair starting with a treble clef and followed by a bass clef. The notation includes eighth and sixteenth notes, often beamed together, and 'x' marks above notes to indicate fretted positions. The exercise is marked with a tempo of 96 bpm.

THE BASIC PERMUTATION CONCEPT (ONE VOICE)

QUARTER NOTES

8A

EIGHTH NOTES

8B

THE BASIC PERMUTATION CONCEPT (ONE VOICE)...CONT.

- 2 -

SIXTEENTH NOTES

8C

1 9

2 10

3 11

4 12

5 13

6 14

7 15

8 16

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

BASIC GROOVE

EX. 1

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.

CHORUS 4 - MEAS. 37 - 52

EX. 2

STRETCH THAT GROOVE! - Pt.1

Reprinted with permission of Modern Drummer magazine.

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

The exercise consists of eight staves, each with four measures. The notation includes eighth and sixteenth notes, often beamed together. 'x' marks are placed above notes to indicate fret positions. Brackets below the notes group them into measures, with numbers 1 through 4 indicating the fret sequence for each measure. The staves are arranged vertically, showing a progression of the exercise.

STRETCH THAT GROOVE - Pt.1 (CONT.)

- 2 -

9

Musical staff 9: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

10

Musical staff 10: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

11

Musical staff 11: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

12

Musical staff 12: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

13

Musical staff 13: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

14

Musical staff 14: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

15

Musical staff 15: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

16

Musical staff 16: Four measures of music. Each measure contains a pair of eighth notes beamed together, with an accent (>) above the first note and a slur over the pair. The notes are on the G4 and A4 lines. The first measure has an 'x' below the first note. The second measure has an 'x' below the second note. The third measure has an 'x' below the first note. The fourth measure has an 'x' below the second note.

STRETCH THAT GROOVE - Pt.1 (CONT.)

- 3 -

The image shows four staves of musical notation, numbered 17 through 20, representing a drum solo. Each staff is in 4/4 time and contains a sequence of notes and rests. The notation uses a standard drum set notation where 'x' marks indicate specific drum hits (likely snare or tom) and arrows indicate cymbal hits. The notes are primarily eighth and quarter notes, often beamed together in groups of four. The sequence of notes across the four staves is as follows:

- Measure 17: x, x, x, x (snare/tom hits), followed by eighth notes on the top line, eighth notes on the middle line, eighth notes on the bottom line, and eighth notes on the bottom line.
- Measure 18: x, x, x, x (snare/tom hits), followed by eighth notes on the top line, eighth notes on the middle line, eighth notes on the bottom line, and eighth notes on the bottom line.
- Measure 19: x, x, x, x (snare/tom hits), followed by eighth notes on the top line, eighth notes on the middle line, eighth notes on the bottom line, and eighth notes on the bottom line.
- Measure 20: x, x, x, x (snare/tom hits), followed by eighth notes on the top line, eighth notes on the middle line, eighth notes on the bottom line, and eighth notes on the bottom line.



STRETCH THAT GROOVE! - PT.2

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Last time, we looked at 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.

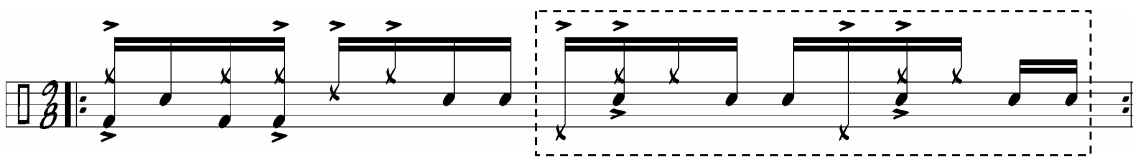
First, let's look at where we began...as in part 1, we're using an open-handed approach, so you'll need an additional closed hi-hat positioned somewhere on the opposite side of the drum set.

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.

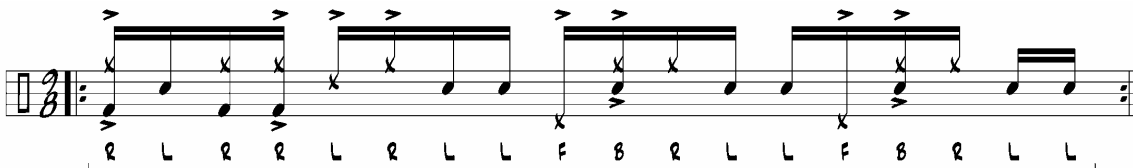
Here is the basic groove (Ex. 1) from part 1:



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:

R L R R L R L L F B R L L F B R L L

1

R L R R L R L L F B R L L F B R

9/8

2

L L R L R R L R L L F B R L L F

9/8

3

B R L L R L R R L R L L F B R L

9/8

4

L F B R L L R L R R L R L L F B

9/8

5

R L L F B R L L R L R R L R L L

9/8

STRETCH THAT GROOVE - Pt. 2 (CONT.)

- 2 -

6

F B R L L F B R L L R L R R L R

7

L L F B R L L F B R L L R L R R

8

L R L L F B R L L F B R L L R L

9

R R L R L L F B R L L F B R L L



12 FIVE-A-DIDDOLES

♩ = 88-106

13 SEVEN-A-DIDDOLES

♩ = 88-106

The first two measures of the piece are written in 7/16 time. The first measure contains a sequence of notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. The second measure contains a similar sequence. Below the notes, the letters 'R', 'L', 'R', 'R', 'L', 'L', 'F' are written under the first measure, and 'R', 'L', 'R', 'R', 'L', 'L', 'F' are written under the second measure. There are also some 'F' characters below the first measure.

This system shows measures 1 and 2. Measure 1 is marked with a '1' and a first ending bracket that spans the last three notes of the measure. Measure 2 is marked with a '2' and a first ending bracket that spans the last three notes of the measure. The notes and fingerings are consistent with the previous system.

This system shows measures 3 and 4. Measure 3 is marked with a '3' and a first ending bracket that spans the last three notes of the measure. Measure 4 is marked with a '4' and a first ending bracket that spans the last three notes of the measure. The notes and fingerings are consistent with the previous system.

This system shows measures 5 and 6. Measure 5 is marked with a '5' and a first ending bracket that spans the last three notes of the measure. Measure 6 is marked with a '6' and a first ending bracket that spans the last three notes of the measure. The notes and fingerings are consistent with the previous system.

This system shows measure 7. It is marked with a '7' and a first ending bracket that spans the last three notes of the measure. The notes and fingerings are consistent with the previous system.

♩ = 88 - 106

14 NINE-A-DIDDLES v.1

R L R R L R L L F

♩ = 88 - 106

15 NINE-A-DIDDLES v.2

Musical notation for the first measure of the piece. It is in 2/4 time and features a double bar line with repeat dots. The notation shows a sequence of notes on a single staff with a treble clef. Below the staff, the following sequence of letters is written: R L R R L R L L F. A '9' is written above the first measure, and a '10' is written below the first measure. There are also some 'x' marks above the notes.

Musical notation for measures 1 through 9 of the piece. The notation is arranged in four systems. Each system contains two staves. The first system starts with a treble clef and a double bar line with repeat dots. The notation shows a sequence of notes on a single staff with a treble clef. Above each measure, a '9' is written, indicating a nine-measure phrase. Below each measure, there are 'x' marks above the notes and arrows pointing to the notes. The measures are numbered 1 through 9. The notation is repeated for each measure, showing the rhythmic pattern of the piece.

16 ELEVEN-A-DIDDLES

♩ = 88 - 106

Musical notation for the first measure of the piece. It is in 4/4 time and features a double bar line with repeat dots. The notation shows a sequence of notes with 'x' marks above them, indicating a specific rhythmic pattern. Below the staff, the following sequence of letters is written: R L L R R L R R L L F. A small 'F' is positioned below the first 'L'.

Musical notation for the second measure, starting with a first ending bracket labeled '11' above it. The notation includes a first ending bracket labeled '1' and a second ending bracket labeled '2'.

Musical notation for the third measure, starting with a first ending bracket labeled '11' above it. The notation includes a first ending bracket labeled '3' and a second ending bracket labeled '4'.

Musical notation for the fourth measure, starting with a first ending bracket labeled '11' above it. The notation includes a first ending bracket labeled '5' and a second ending bracket labeled '6'.

Musical notation for the fifth measure, starting with a first ending bracket labeled '11' above it. The notation includes a first ending bracket labeled '7' and a second ending bracket labeled '8'.

Musical notation for the sixth measure, starting with a first ending bracket labeled '11' above it. The notation includes a first ending bracket labeled '9' and a second ending bracket labeled '10'.

Musical notation for the seventh measure, starting with a first ending bracket labeled '11' above it. The notation includes a first ending bracket labeled '11'.

17 MARTIAN THIRTEEN 2

♩ = 88 - 106

R L R L L F R L R L L F F

(13)

R L R L L F F R L R L L F F R L R L L F F R L R L L F

R L R L L F F R L R L L F F R L R L L F F R L R L L F

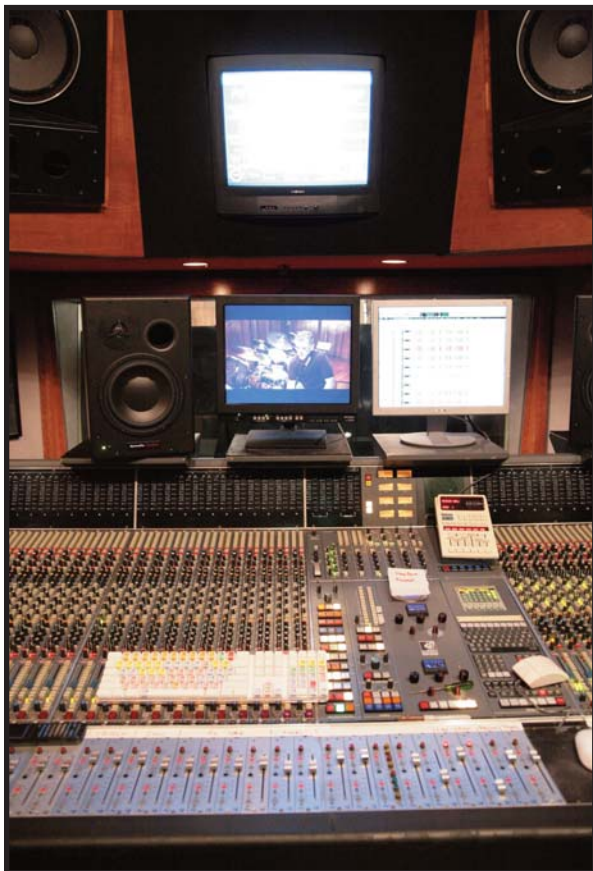
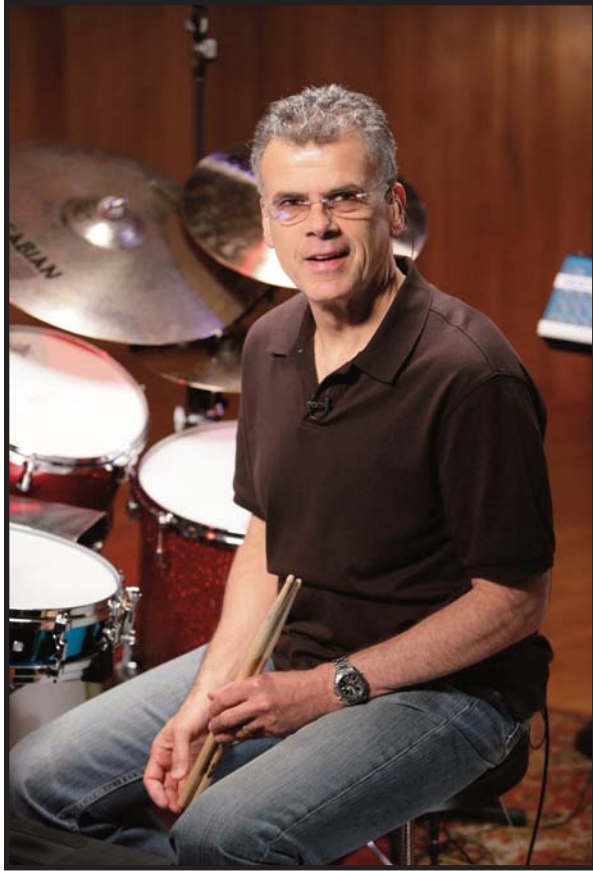
F R L R L L F R L R L L F F R L R L L F F R L R L L

F R L R L L F F R L R L L F R L R L L F F R L R L L

F F R L R L L F R L R L L F F R L R L L F F R L R L

L F R L R L L F F R L R L L F R L R L L F F R L R L

L F F R L R L L F R L R L L F F



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