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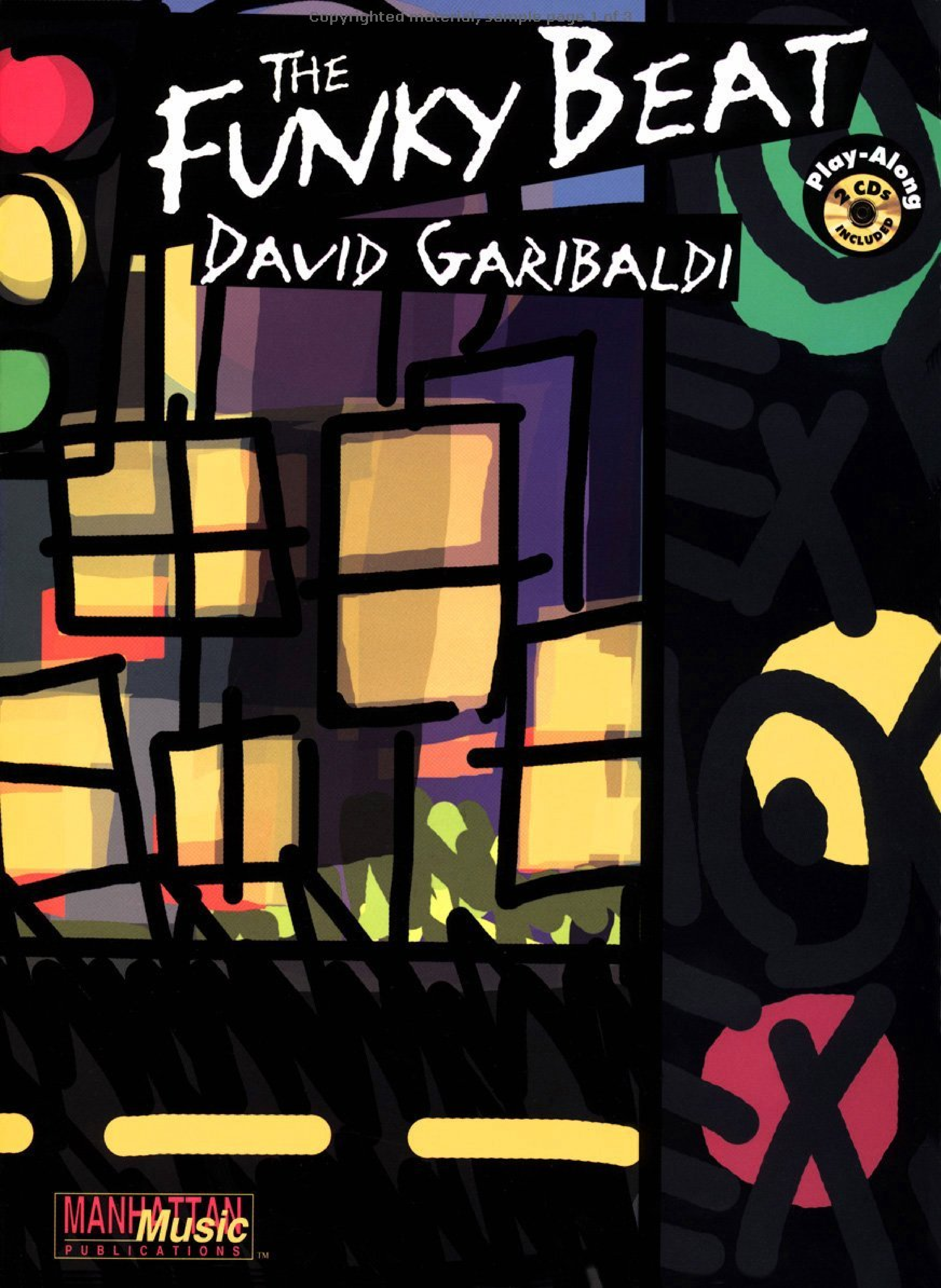

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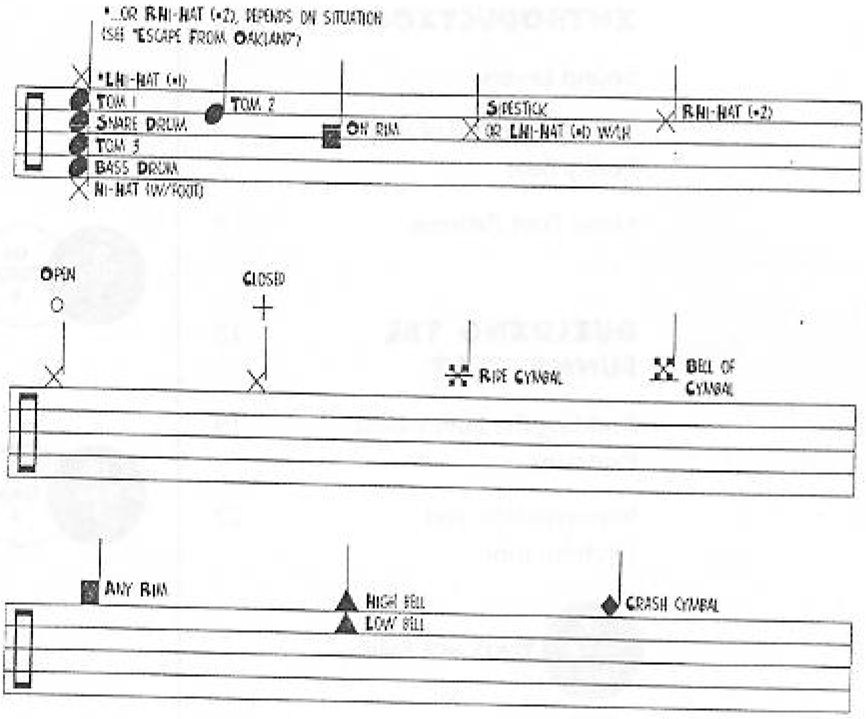
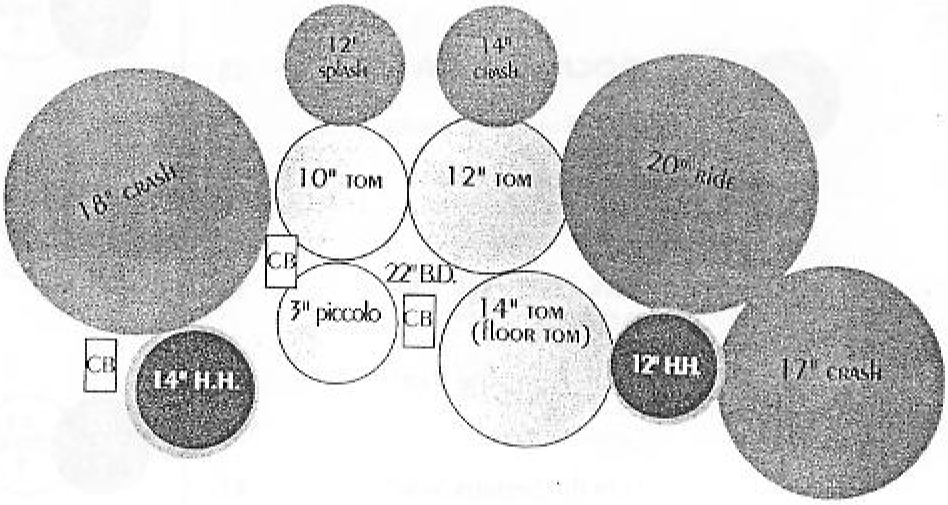



## DRUMSET



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# INTRODUCTION

This book was originally going to be the companion text to *Tower of Groove, Pts. 1 and 2.* As I began to look at what was done in the videos, I came to the realization that more material had to be added in order to more fully explain what was going on. A video, like any other performance, is a singular event, and there is a lot of background that is drawn upon to make that particular performance what it is. Because of that, I felt that additional concepts and exercises would help drummers understand my videos more fully, which would then better equip them to take this material beyond the pages of this book. I also wanted to show how broad this subject is, and that beyond basic ability, invention is a key ingredient in having your own voice on the instrument. The title, *The Funky Beat,* expresses the essence and tradition of this unique drumming style. Included in this book are the drum charts and grooves from the songs performed in the *Tower of Groove* videos, an explanation of the many techniques that are used, plus *additional* conceptual and practical exercises that explain *how* I put it all together and, more importantly, *where* it all came from. Many drummers ask questions such as "where do I begin if I want to learn about this drumming style?" or "how do I develop the sound level concept?" or "how is funk related to other drumming styles?" These are things that I asked myself at one time; only through patience and perseverance did I get the answers. The goal here is to shed as much light as possible on these and other topics and to "de-mystify" this entire area of drumming. Overall, my books and videos showcase the type of playing that I love the most, which comes from the tradition of drumset beats and that drumset beats become signature elements in songs. A basic theme that runs throughout all of this material, whether written or performed, involves the application of sound levels to the hands and feet. In my book *Future Sounds* (©1989 Alfred Publishing), a detailed description of the sound level concept is given with the purpose being to illustrate that idea through a series of exercises. This text will illustrate how the sound level concept and other ideas are used in the musical setting of the *Tower of Groove* videos and how *The Funky Beat* is connected to many areas of music far beyond the context of this book.

## SOUND LEVELS

With the exception of jazz-based time playing which for the most part is generated by the ride cymbal and the left foot, the three most widely used component parts of the drumset are the hi-hat, the snare drum, and the bass drum. These voices are the basic drumset components that are used for time playing in all rock styles and many world beat styles. All of the examples in this book are worked from these three basic voices, and then, of course, toms, cymbals, bells, blocks and other drumset sounds are added. The control of sound levels is a crucial part of modern drumset playing and should be at the top of the list amongst concepts to develop that are foundational and essential. The effect that this creates, once developed, is quite musical. Very soft unaccented notes on the snare drum create another tonality within the hi-hat/snare drum combination that sounds like an additional hi-hat pitch. In studying this technique, one discovers that it is a fairly recent addition to modern drumset playing and, the pioneers were many of the great drummers of the James Brown bands of the 60's and early 70's. Certainly it's not a technique that I've invented, and realistically every drummer who plays modern music uses this technique to some extent. In looking at the video tapes *(Tower of Groove, Pts 1 & 2* and *Talking Drums)* you'll notice more variation in the stick heights than I describe in my book *Future Sounds.* That's because in a real playing situation, as you are reacting to the dynamics of the music, there will be many stick heights. I say two basic levels because this gives you a place to start from and return to all the time . . . a "home base," technically. A consistent approach technically is very important and will serve you for a lifetime.

## THE VOCABULARY OF THE FUNKY BEAT

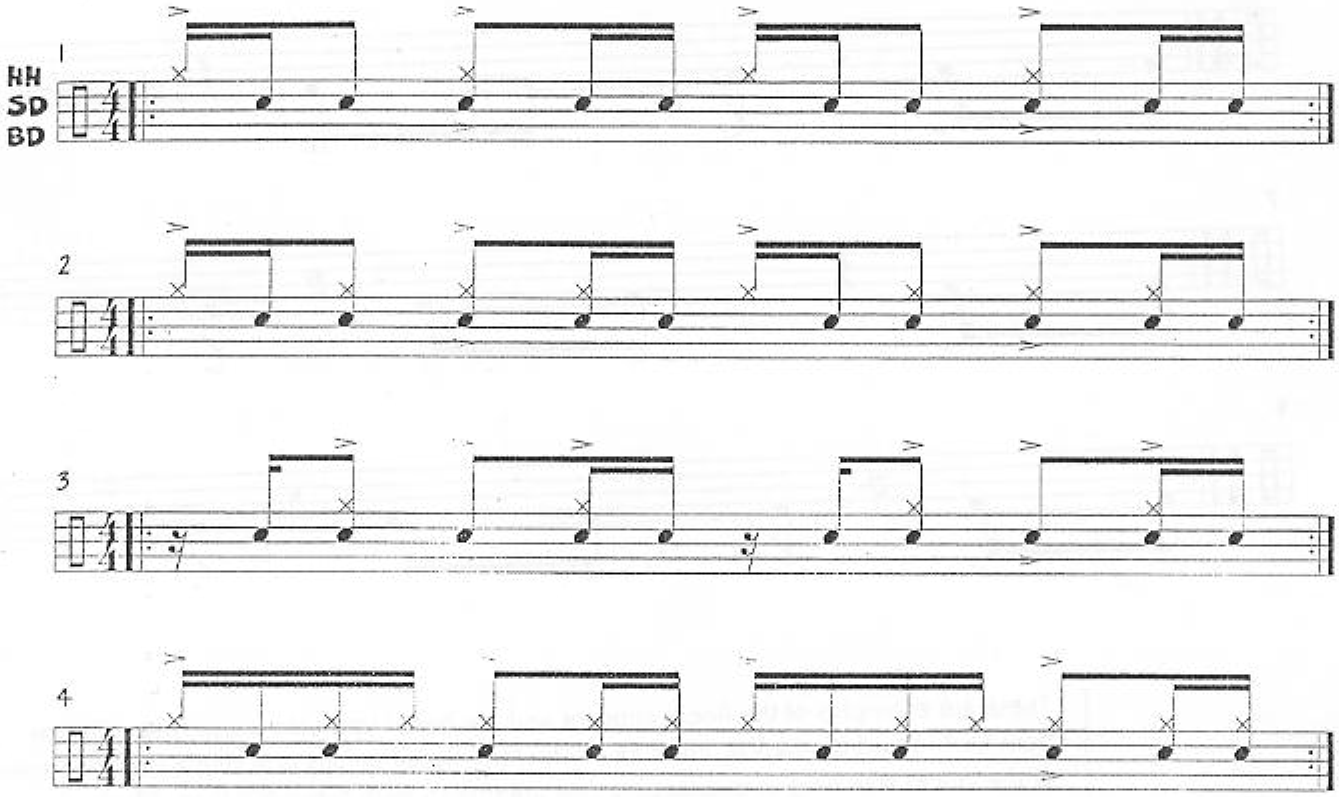
As I gave all of this some thought I felt it necessary to include some exercises that address the issue of basic vocabulary. Every musical style has things about it that separate it from other styles which can be called vocabulary. As in any language, this basic vocabulary is used and then shaped by the user to communicate his or her musical thoughts. Part of this involves knowing the history of the funky groove and the players who were responsible for bringing it to us. The funk style that's very popular here in the 90's had its beginnings in the 60's and early 70's, and the innovative drummers of the James Brown bands (along with a few others!) were responsible for a lot of it. Important drummers of that era whose work is well documented include: Clayton Filyau, Jabo Starks, Clyde Stubblefield, Melvin Parker (James Brown), Zig Modeliste (The Meters), Gregg Errico (Sly & The Family Stone) and Bernard Purdie (Aretha Franklin, Mongo Santamaria and countless others) and James Gadsen with Charles Wright & The Watts 103rd St. Rhythm Band. The Watts 103rd did a historic recording in 1970 or '71 with a singer named Arlester Christian . . . this was called "Dyke & The Blazers" . . . unbelievable, ahead-of-its-time Funk drumming. Rick Marotta was the first drummer that I heard playing only the "and" of every beat on the hi-hat in his grooves. This was at Keystone Korner in San Francisco in 1971. Around that same time period Rick played his "and" hi-hat funk on a recording by Howard Tate called "She's A Burglar" . . . one of my favorite recordings of all time. A very important drummer whose work is not well documented is Pete DePoe. You say "who"? Pete DePoe was the drummer with a group from Los Angeles called REDBONE. Redbone had several records out on the Epic label in the 70's, and some hit songs as well. Their first record was a double album and on it was a song called "Prehistoric Rhythm" . . . the lyric was ". . . the prehistoric rhythm with the king kong beat . . . ." This beat was called "The King Kong" and was a rhythm played on the hi-hat or the bell of the cymbal over the top of Funk grooves. This rhythm is also the same as one of the many *cuá* rhythms in the Puerto Rican style called bomba. Some friends of mine in Los Angeles told me about the "King Kong" in late 1970 or early 1971 and upon hearing it I was so impressed that I decided to learn how to do it, but in my way. This "King Kong Beat" is very Latin sounding and moved me toward listening to more Latin music and attempting to have an element of that in my playing. All of the grooves that I began to come up with were inspired to a large degree by Pete DePoe's King Kong Beat, the layered sticking concept which came from listening to Bernard Purdie, The Meters, James Brown, Gregg Errico, the improvisation of Jazz and anything else I could get my hands on. Then came the process of fusing all of these elements in an all-out effort to be myself . . . a process which continues to this day. So, just as with any language, the vocabulary of the funky groove continues to evolve. Contained in this study are some (certainly not all) coordination concepts that I've personalized for myself over the years. These rhythmic "cells" are part of the basic vocabulary that I use as building blocks when creating grooves. This "data base" is constantly being added to as I grow musically. However, there are certain elements to it that are essential and are what I consider to be core concepts. These "core" elements are: "favorite" rhythms, layered and, or linear stickings, accent control, permutation, voice substitutions, polymeters, polyrhythms and some rudiments. Also included in this mix is a basic understanding of how the rhythms of the Caribbean, Brazil, Africa and New Orleans fit together and even some concepts based on Indian music. Throughout the years I've personalized all of these ideas to fit my playing style and continue to learn how to apply these things in many ways. The deeper I get into studying and playing, the more useful and valuable a personalized drumming vocabulary becomes. All of these measures can be broken up into smaller components that can then be used to create other grooves. All the parts are interchangeable.

## HAND-FOOT PATTERNS

Examples 1–8 are hand-foot exercises that illustrate very common and foundational hi-hat, snare drum and bass drum interaction. They also show the layering concept, which is a big part of the way I construct grooves. The snare drum rhythm in Examples 1–4 is a core element of my groove making and comes from the way the bass drum outlines it . . . you'll see this as you begin playing through the exercises.

**EXAMPLES 1–4**

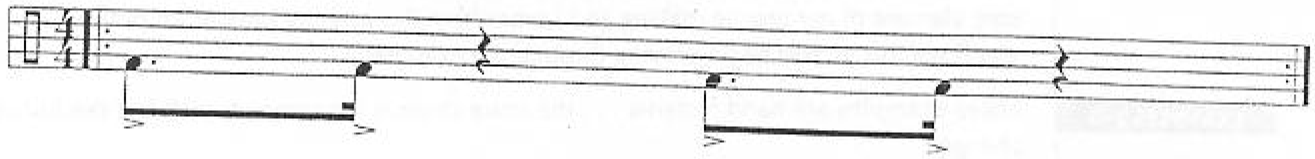
These examples are hand patterns . . . the snare drum is the same in each but the hi-hat changes.



**EXAMPLES 5–8**

These are bass drum patterns that can be used interchangeably with any of the hand patterns in Ex.1–4. Remember, these are only *some* of the ways to put grooves together. The purpose here is to show how *I* do it.

5



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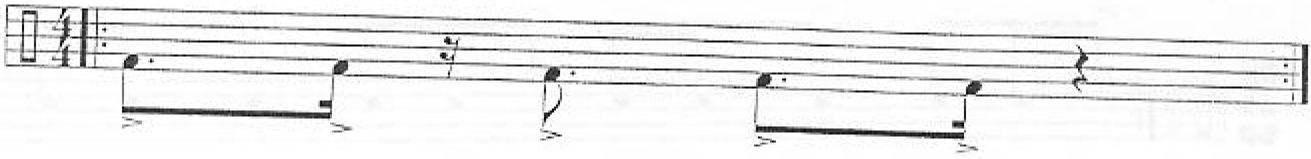

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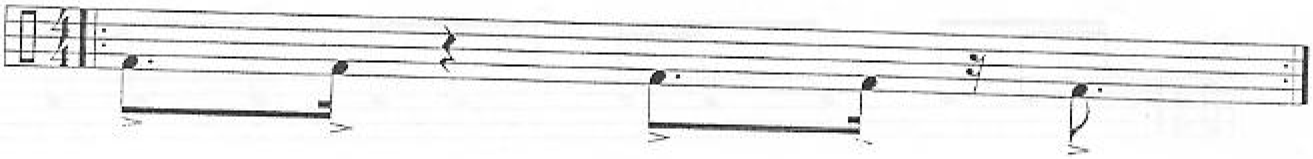

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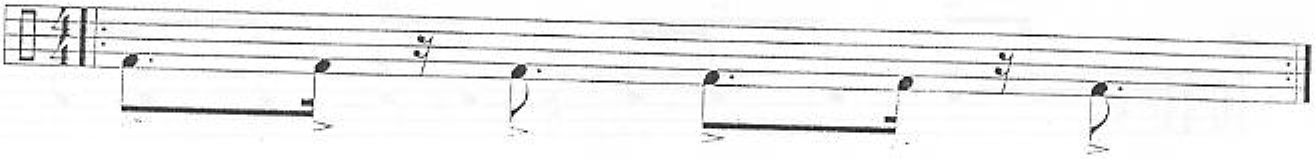
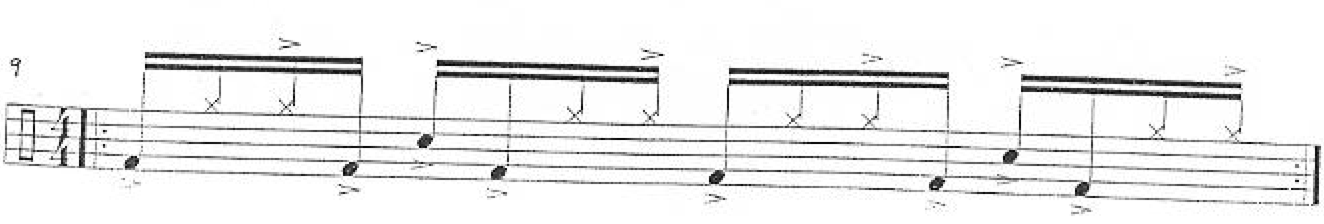


These are examples of the *linear* concept and are based upon the snare drum rhythm from Ex.1–4 and the bass drum of Ex.8. The term *linear* means one single line with none of the voices touching or overlapping one another to form "chords." Gary Chaffee was the first person that I know of who applied the word *linear* to this particular way of constructing grooves.

**EXAMPLE 9**

This example is based upon the snare drum part of Ex. 1–4 (see Ex. 1–4). Comparing the snare drum part in Ex. 1–4 with the combined hi-hat and snare drum parts here in Ex. 9 shows that the rhythms are the same . . . it's the same rhythm played on two voices instead of one. With one hand, play the snare drum part in Ex. 1 by itself . . . repeat this a few times so that you become accustomed to the sound of it without the other components, then move all of the unaccented notes to the hi-hat while keeping the 2&4 on the snare drum. Once this is comfortable begin playing the hi-hat notes with one hand while the other plays the 2&4 snare drum . . . don't forget the bass drum!

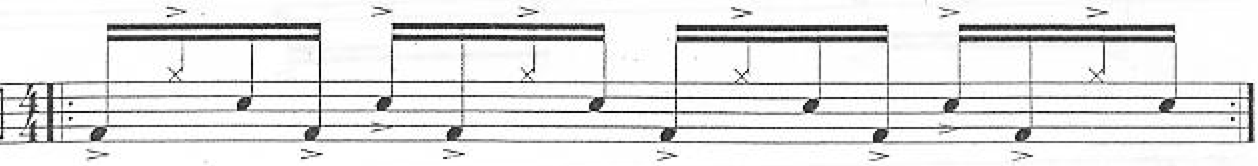
9



**EXAMPLES 10–11**

In these examples the snare drum rhythm of Ex.1–4 is now broken up between the hi-hat and snare drum. The 2&4 remains on the snare drum. In the context of a groove, the hi-hat, snare drum and bass drum overlap *(layered . . .* some or all voices overlap each other at some point in a pattern or phrase forming "chords") or appear alone *(linear . . .* a single line, no voices overlapping each other). All drumming is a combination of these two sticking concepts. The variety available is infinite and we are bound only by the limits of our musicality and personal vision.

10



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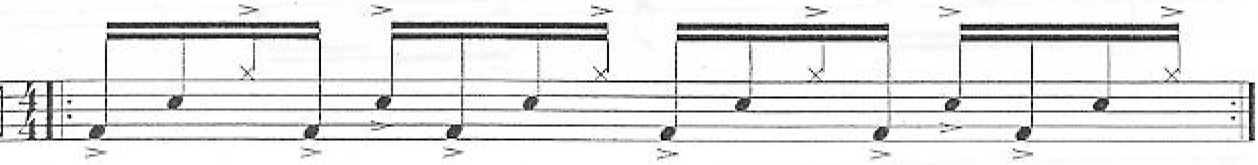
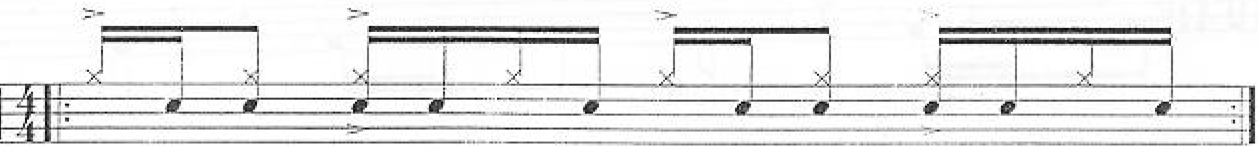


**EXAMPLES 12–13**

Here is a variation on the snare drum rhythm in Example 1.

12



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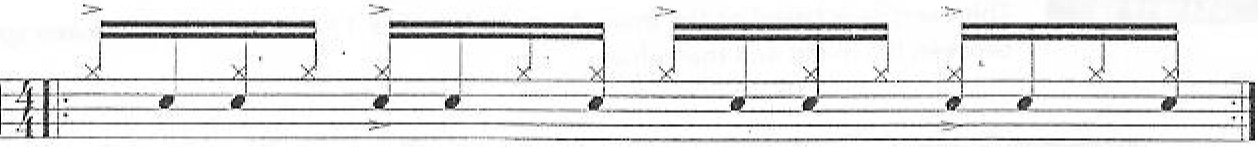
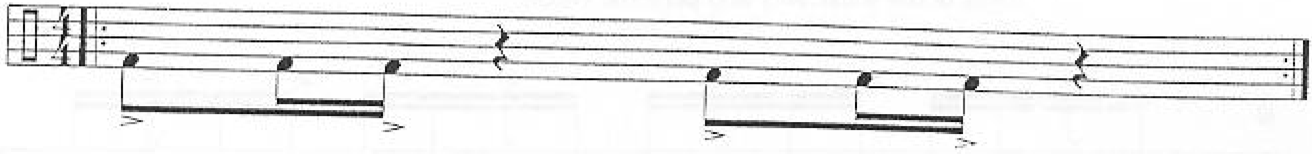


**EXAMPLES 14–17**

As in Ex.5–8, these bass drum variations can be combined with the hand patterns in Ex.1–4, 12–13. This type of bass drum rhythm combined with these hand patterns are very good examples of the *layered* concept. The *layered* concept, described in Ex.10–11, produces a thicker and somewhat busier sound.

14



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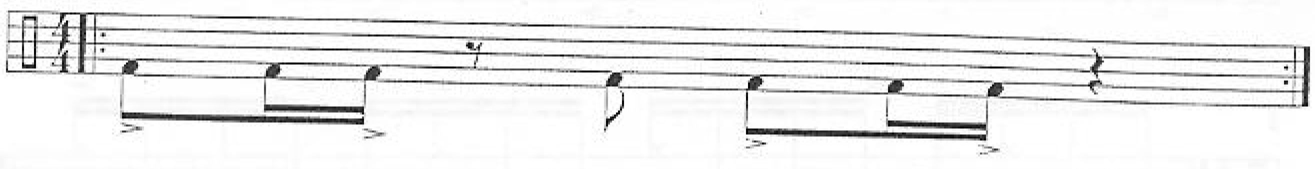

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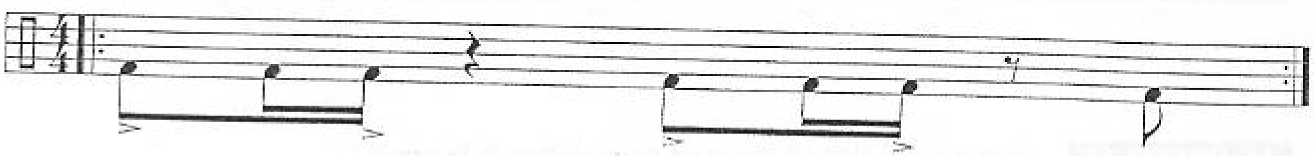

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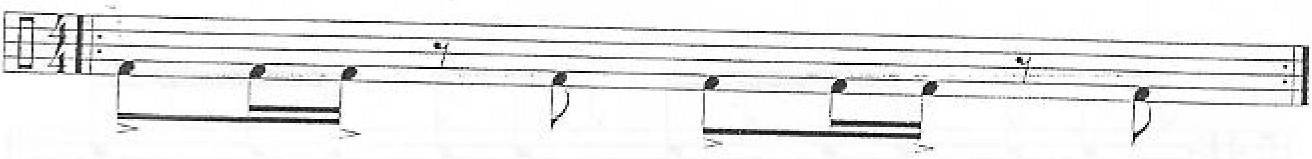
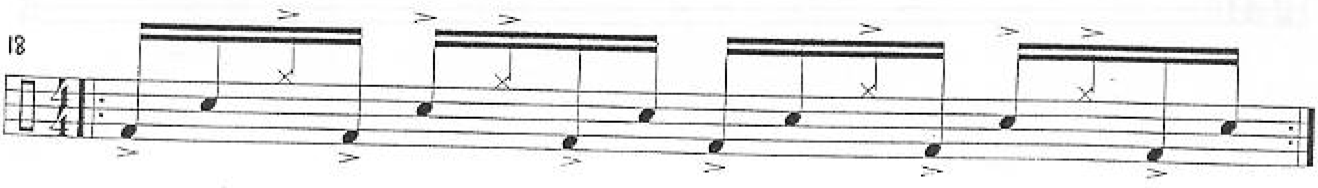


**EXAMPLE 18**

This exercise is based on the snare drum rhythm of Ex.12–13 and is again broken up between the hi-hat and snare drum.

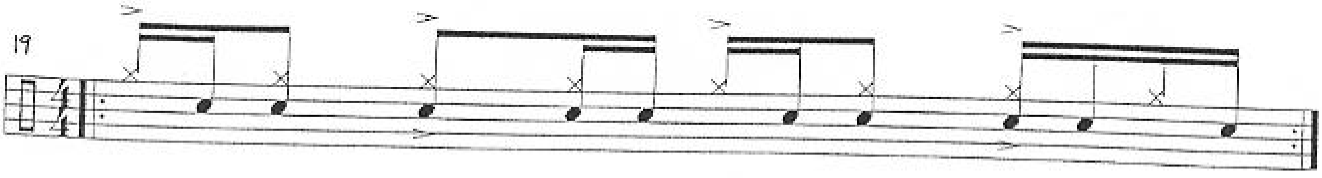
18



**EXAMPLE 19**

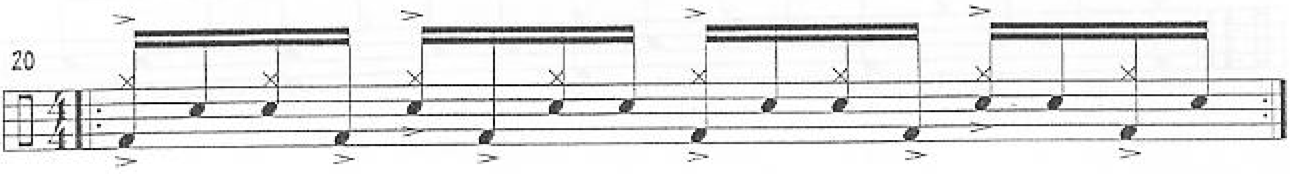
Here is a combination of the snare drum rhythms of Ex.1 and Ex.12.

19



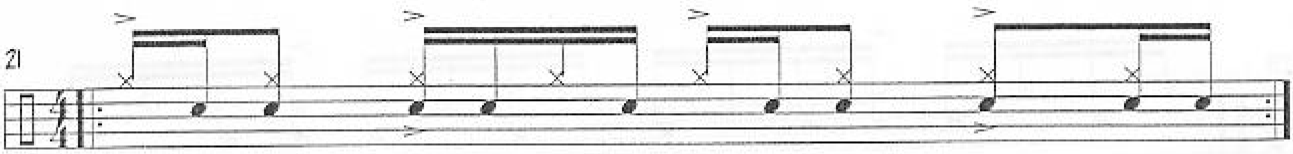
**EXAMPLE 20**

The bass drum part "outlines" (pg. 26 "SOCA-RUMBA, Ex.4") the snare drum part . . . to "outline" refers to one part filling in the rests created by another part. In this case the bass drum is filling in the rests created by the snare drum part.



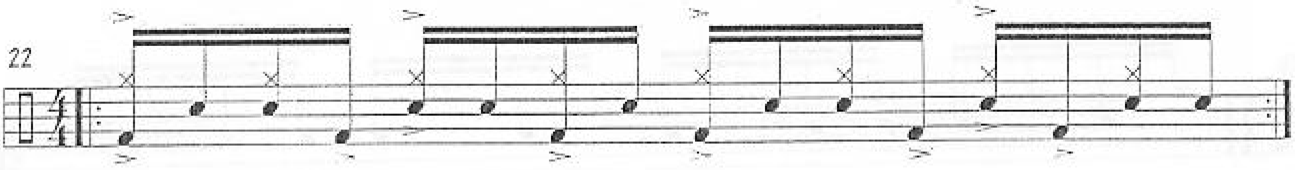

**EXAMPLE 21**

The reverse of Ex.19 . . . beats 3 & 4 become beats 1 & 2.



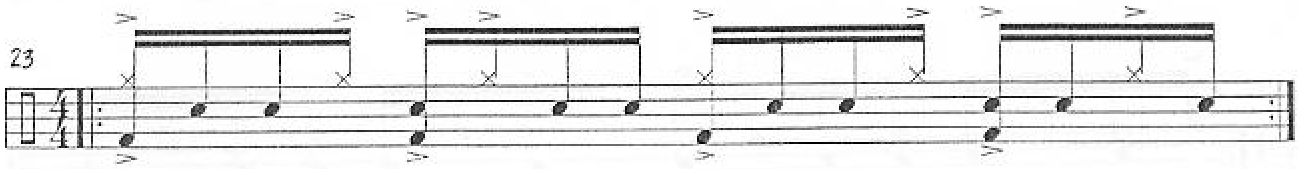

**EXAMPLE 22**

The bass drum part "outlines" the snare drum part.



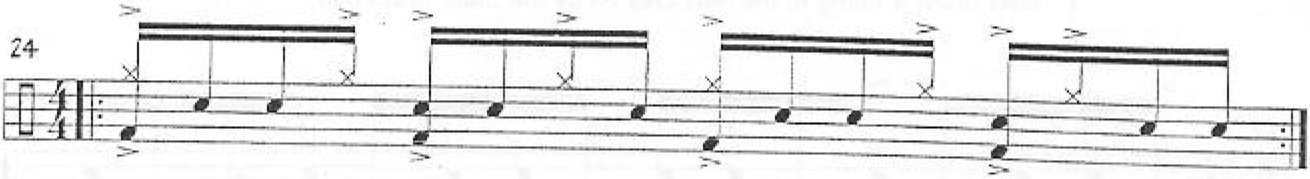

**EXAMPLE 23**

The bass drum part of Ex.20 becomes the hi-hat part and the bass drum part becomes the quarter-notes.



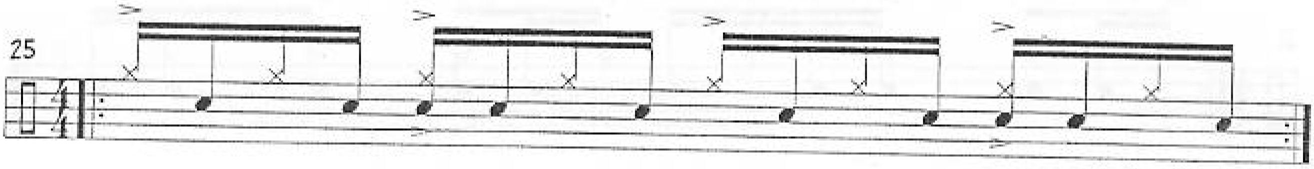
**EXAMPLE 24** The reverse of Ex. 23 . . . beats 3 & 4 become beats 1 & 2.

24



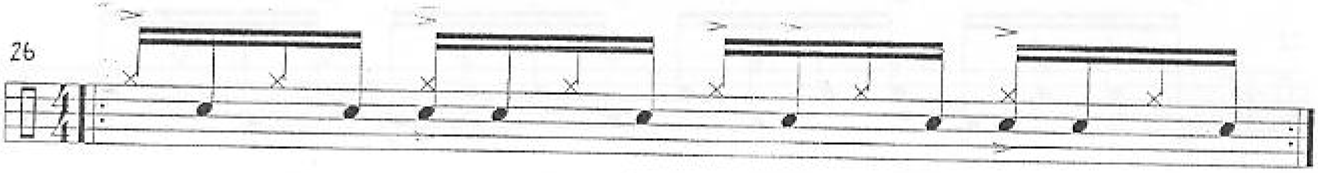
**EXAMPLE 25** This is based on hand to hand 16th-notes. One hand plays the hi-hat, the other hand the snare drum . . . 2&4 is added to the snare part, accent all the quarter notes, play all the others as ghosted notes. The result is a continuous 16th-note groove that has 2&4 in it but not all the 16th-notes are on the hi-hat.

25



**EXAMPLES 26–29** Variations adding some other accents to the snare drum part.

26



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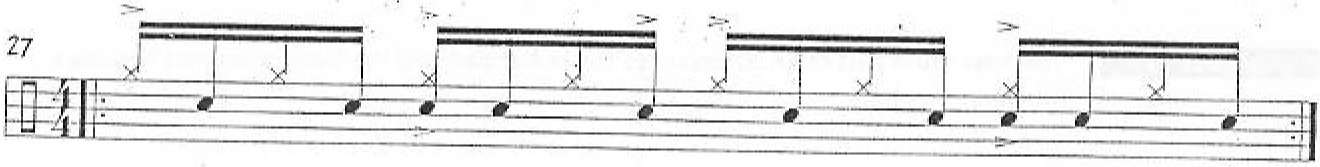

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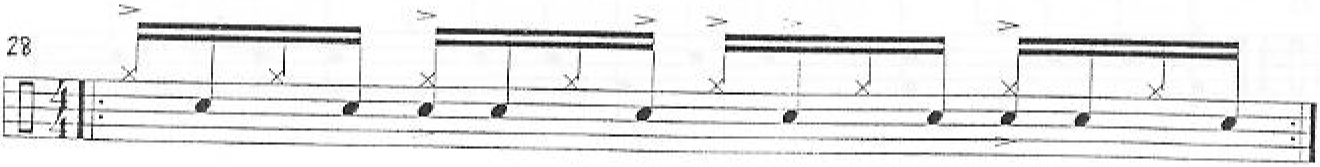

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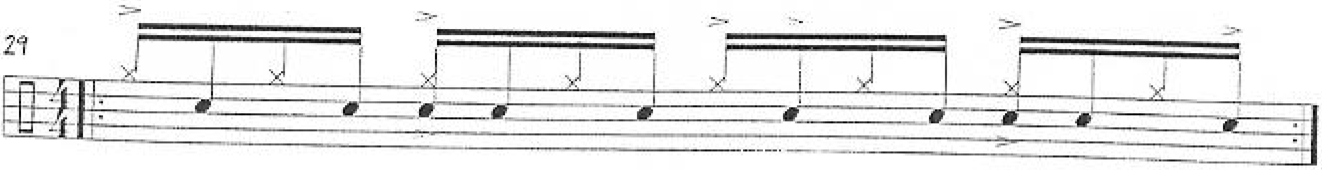
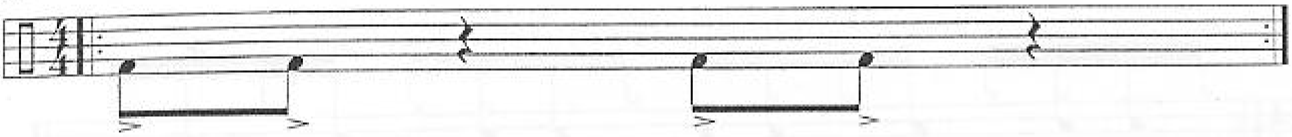


**EXAMPLES 30–33** Bass drum variations.

30



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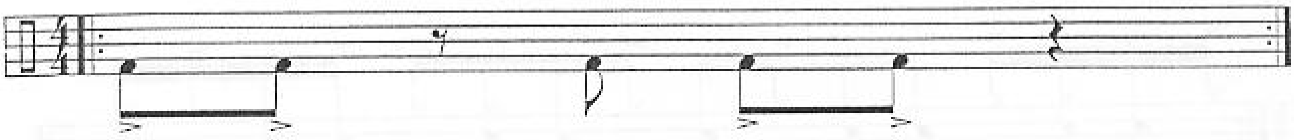

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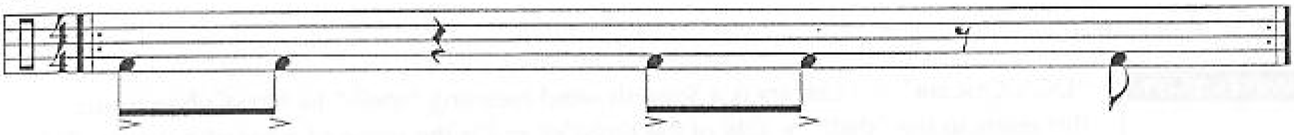

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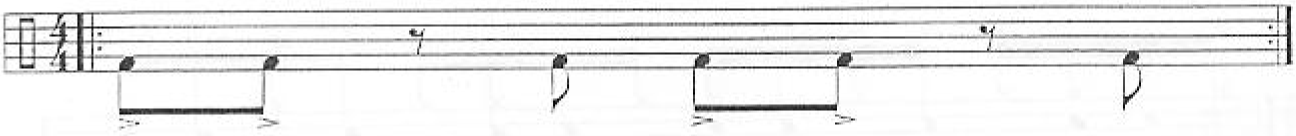
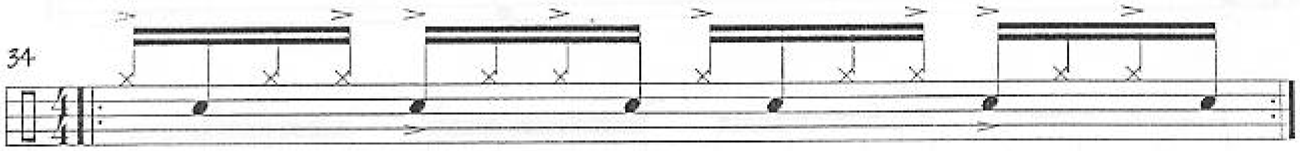


**EXAMPLE 34** A linear example of The "King Kong" beat. Play the hi-hat rhythm on the bell of the cymbal and 8th-notes with the left foot hi-hat.

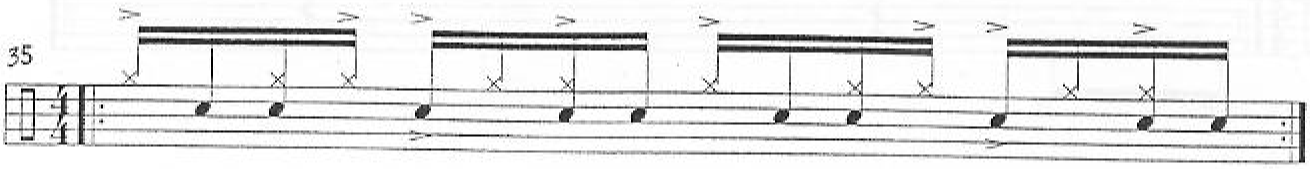
34



**EXAMPLES 35–36**

Two variations of The "King Kong" beat that layer the hand parts. Layering is very useful for substituting one voice for another. In Ex. 35, for example, play rh/bell instead of rh/hi-hat while the lh/snare drum ghosted notes are played on the left hi-hat . . . keep 2 & 4 on the snare drum.

35



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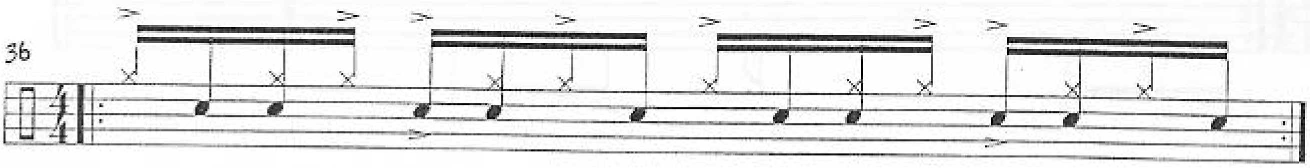
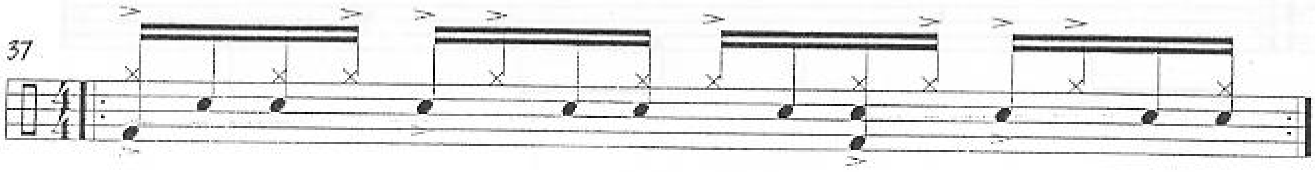


**EXAMPLES 37–39**

"DG's Cascara" . . . *cascara* is a Spanish word meaning "shell." In Afro-Cuban music this refers to the "shell" or side of the timbales and is the name of a specific rhythm that is played on the side of the timbales.

37



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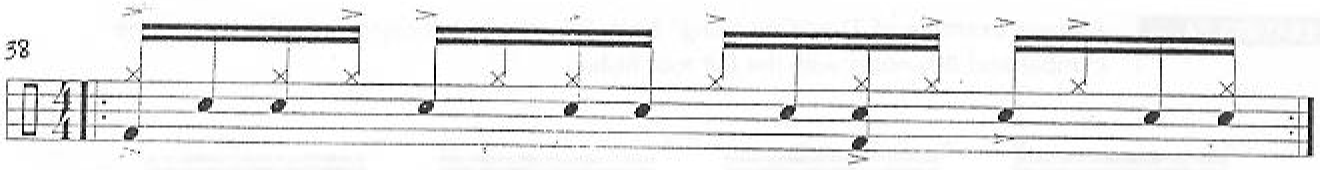

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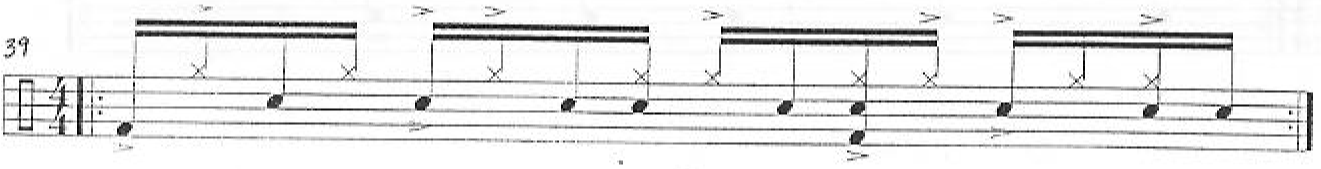
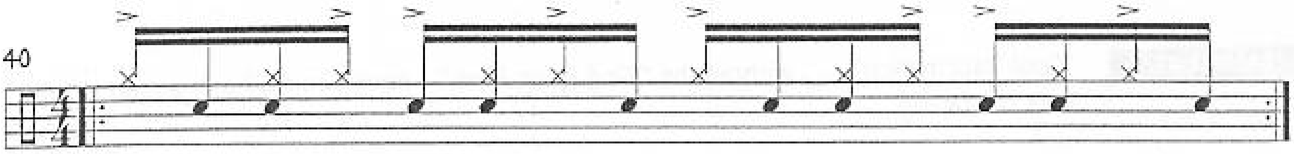


Here are some variations on the "King Kong" rhythm. To me these are like cascara and I use them that way in certain sections of songs. Ex.38–39 can be reversed just like cascara. Hint: beat three becomes beat one!!!

**EXAMPLES 40–42**

These show the "King Kong" rhythm (40), its permutation (41) and a variation of the permutation (42). Ex.42 is one of my favorite grooves. This two-beat phrase combined with others can be pretty outrageous. The bass drum part comes from the snare drum rhythm. The notes in parentheses can be omitted.

40



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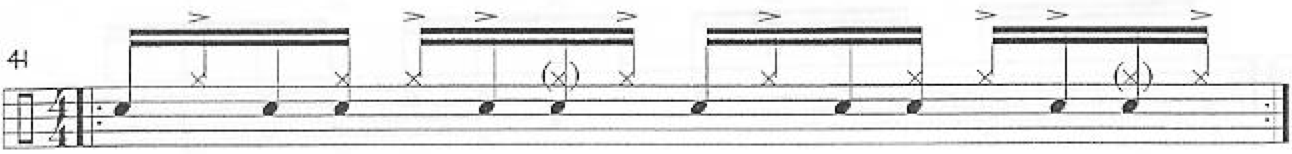

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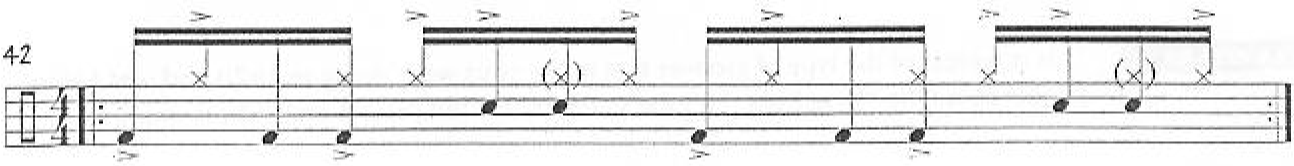
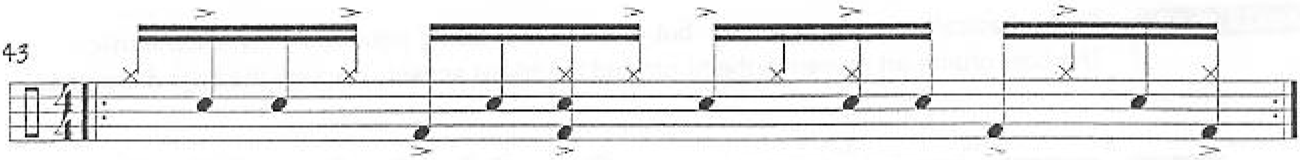


**EXAMPLE 43**

The "King Kong" concept and all its related grooves are extremely useful. For all you fans of Brazilian music here is a seriously funky version of the *Partido Alto* rhythm based on the "King Kong."

43

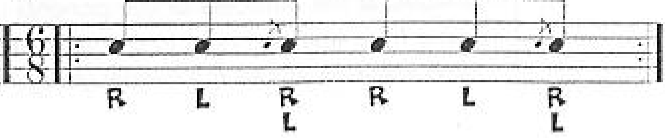


**EXAMPLES 44–45**

The Swiss Army Triplet (44). For me, this is one of the most useful snare drum rudiments. When the "King Kong" became a part of my drumming, the sticking led me to the Swiss Army Triplet, which led me to many new grooves and ideas. Ex.45 is a variation of the Swiss Army Triplet that became a foundational sticking concept in my playing.

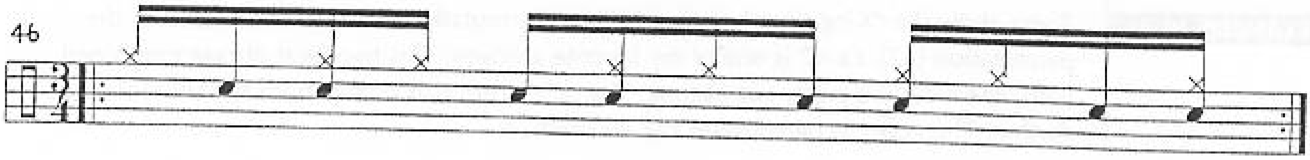
44

45



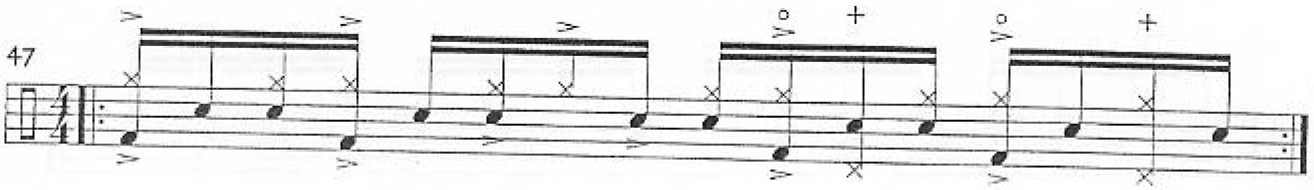
**EXAMPLE 46**

This is the sticking from Ex.45, but as 16th-notes. I used this sticking concept in many Tower Of Power songs and continue to use it today. I used this in the organ solo on "Squib Cakes" . . . it was played over a samba foot ostinato while adding random accents.



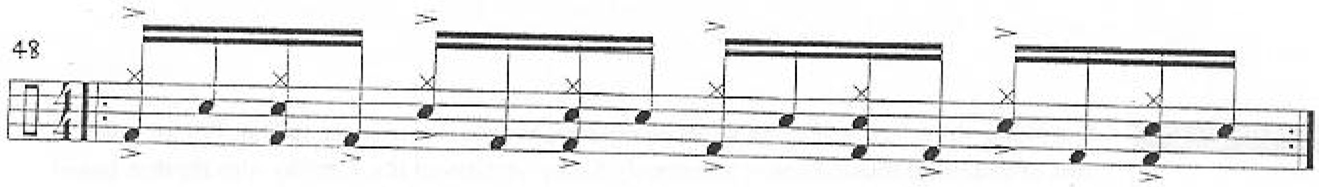

**EXAMPLE 47**

"Soul Vaccination" . . . without the "King Kong Beat," I never would have gotten to this area of playing.



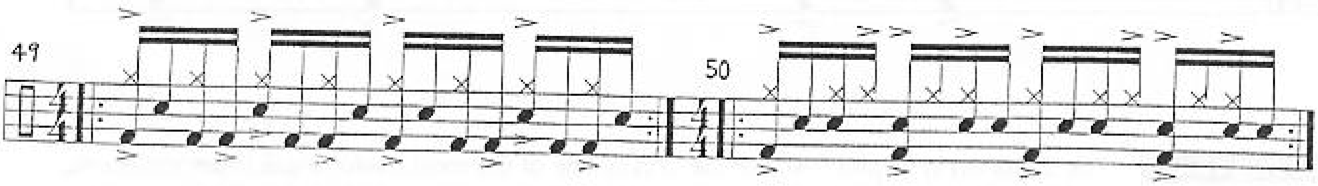

**EXAMPLE 48**

This is typical of the type of grooves that many of us were doing in 1970 and was before I knew about the "King Kong." It's the same rhythm but played on the bass drum.




**EXAMPLES 49–50**

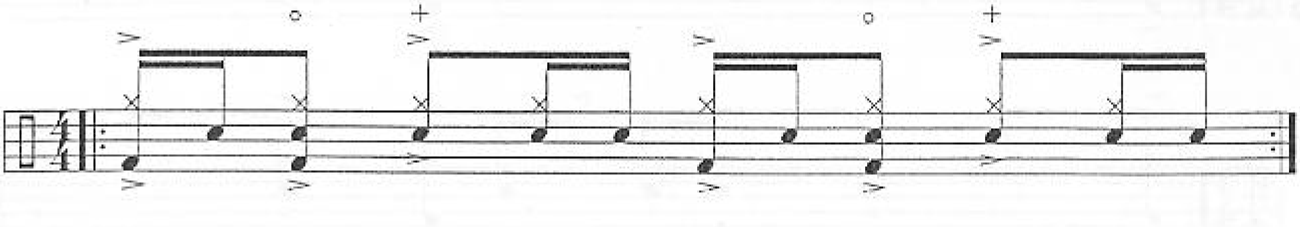
This is basically the same groove, but in 1980 after being pounded with disco music. The bass drum part moved to the hi-hat and the hi-hat accents became the bass drum part.




Developing a vocabulary for yourself takes time . . . all of your life, in fact. These are some of the tools that I use to build grooves. The more I got into it, the more I was amazed at the numbers of components used in the creative process. Many new ideas come from learning how to use what you already have. Your musical identity becomes more clearly defined the deeper you go into yourself.

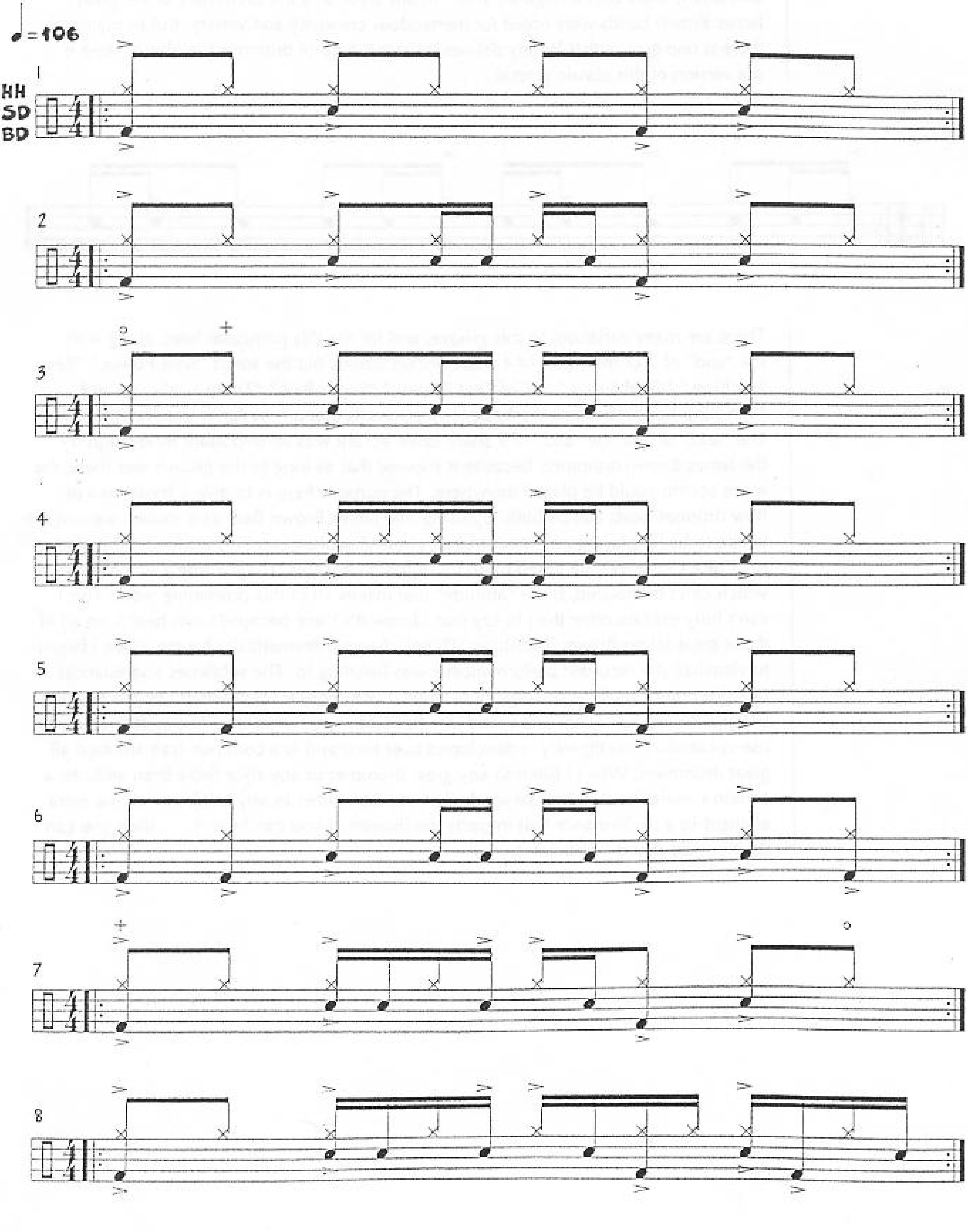
# BUILDING THE FUNKY BEAT

The following examples are in the style of what I call "The James Brown Beat." Obviously, there isn't a singular "beat" in any style, and the drummers of the great James Brown bands were noted for tremendous creativity and variety. But in my mind there is one groove that largely defines what this type of drumming is about. Here is my version of this classic groove . . . .



There are many variations to this groove, and for me this particular beat, along with the "and" of 2 or the "and" of 4 snare accent (check out the songs "Soul Power," "Sex Machine," "Cold Sweat," "I Got That Feelin'," "Super Bad," "There It Is" . . .) and "The King Kong," became the basic rhythmic cells that all my funky grooves came from. The "and" of 2 or the "and" of 4 snare drum accent was an important innovation by the James Brown drummers because it showed that as long as the groove was there, the snare accent could be placed anywhere. The purpose here is to give a basic idea of how drumset beats can be built. By using The James Brown Beat as a model, we can see where to begin placing accented strokes, ghosted strokes, etc. This study and the grooves to "Color Complex" are based upon these basic concepts. The missing element here, which can't be notated, is the "attitude" that makes all of this drumming work. This I can't fully explain other than to say that I know it's there because I can hear it on all of those great James Brown recordings. Things changed dramatically for me when I began to visualize the recorded performances I was listening to. The subtleties and nuances of a drummer's musical personality became much more evident when I began to listen beyond the actual "licks" and tuned into how they used what they knew. This ability to use vocabulary intelligently is developed over time and is a common trait amongst all great drummers. When I listen to any great drummer in any style there is an attitude, a certain conviction that goes beyond what can be written in any book . . . it's the extra element in a performance that impacts the listener. If you can hear it . . . then you can do it . . . do it and you'll get it.

## BUILDING THE FUNKY BEAT EXERCISES



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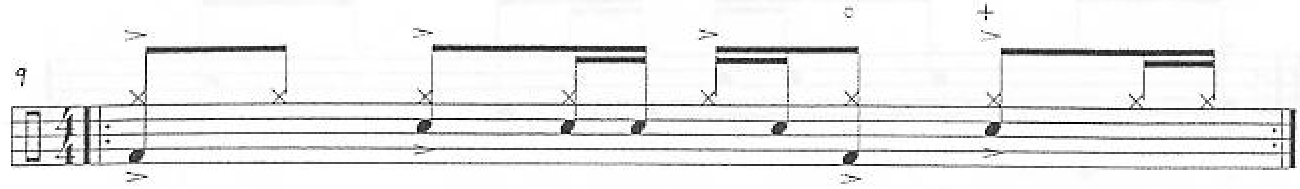

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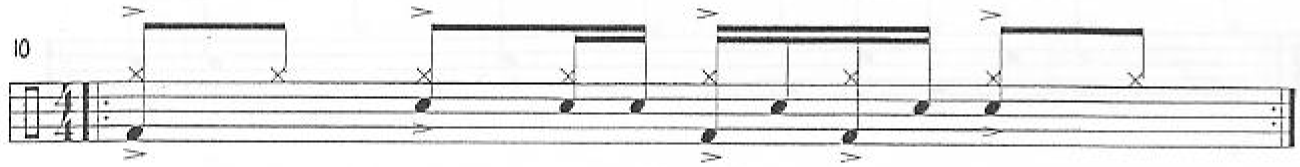

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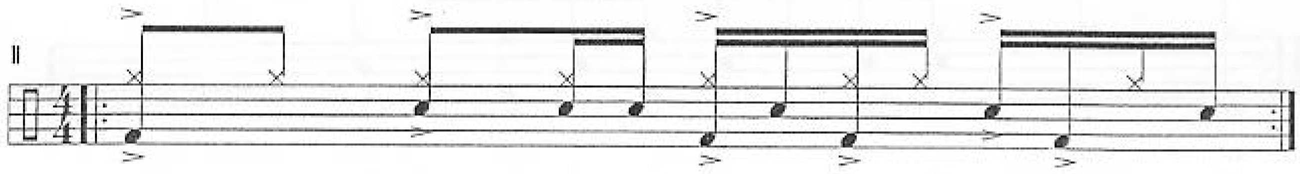

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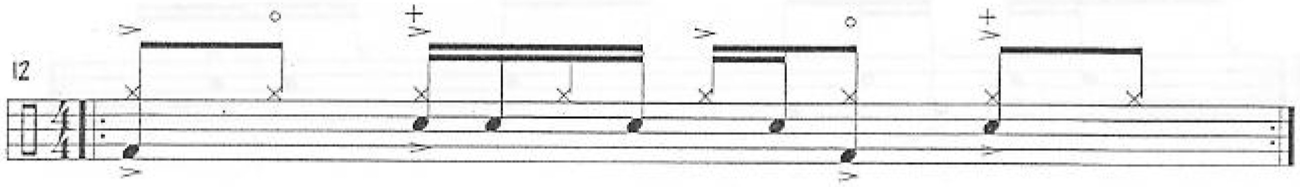

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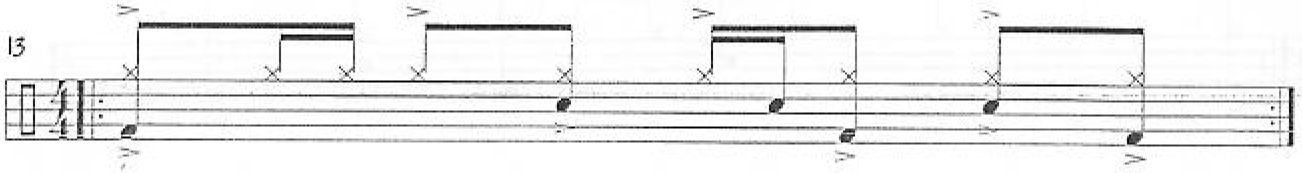

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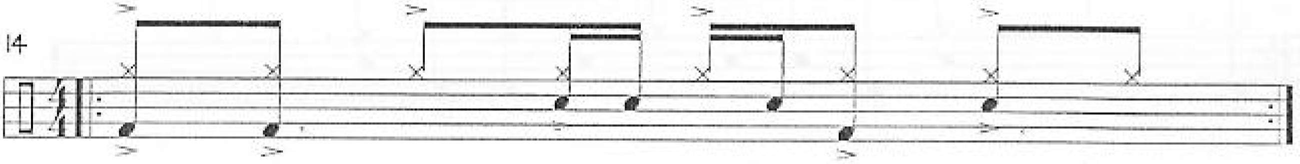

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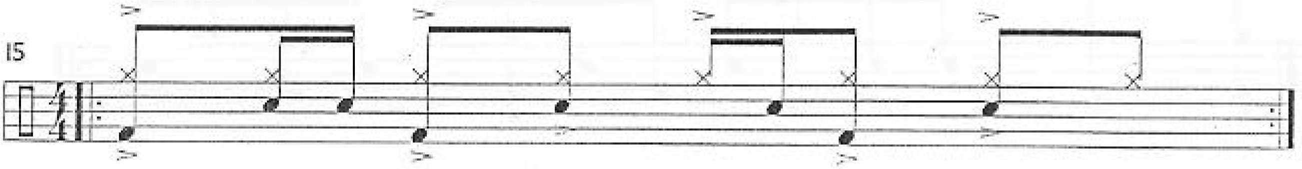

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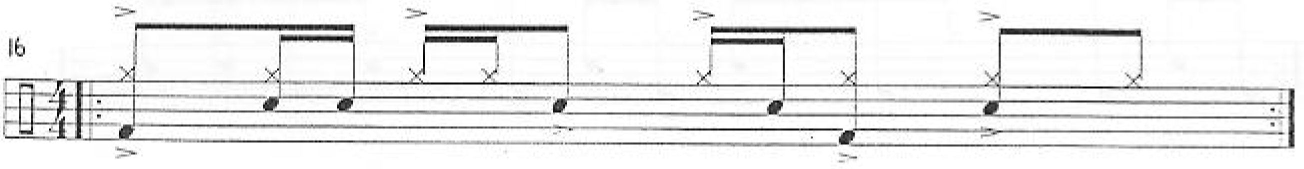

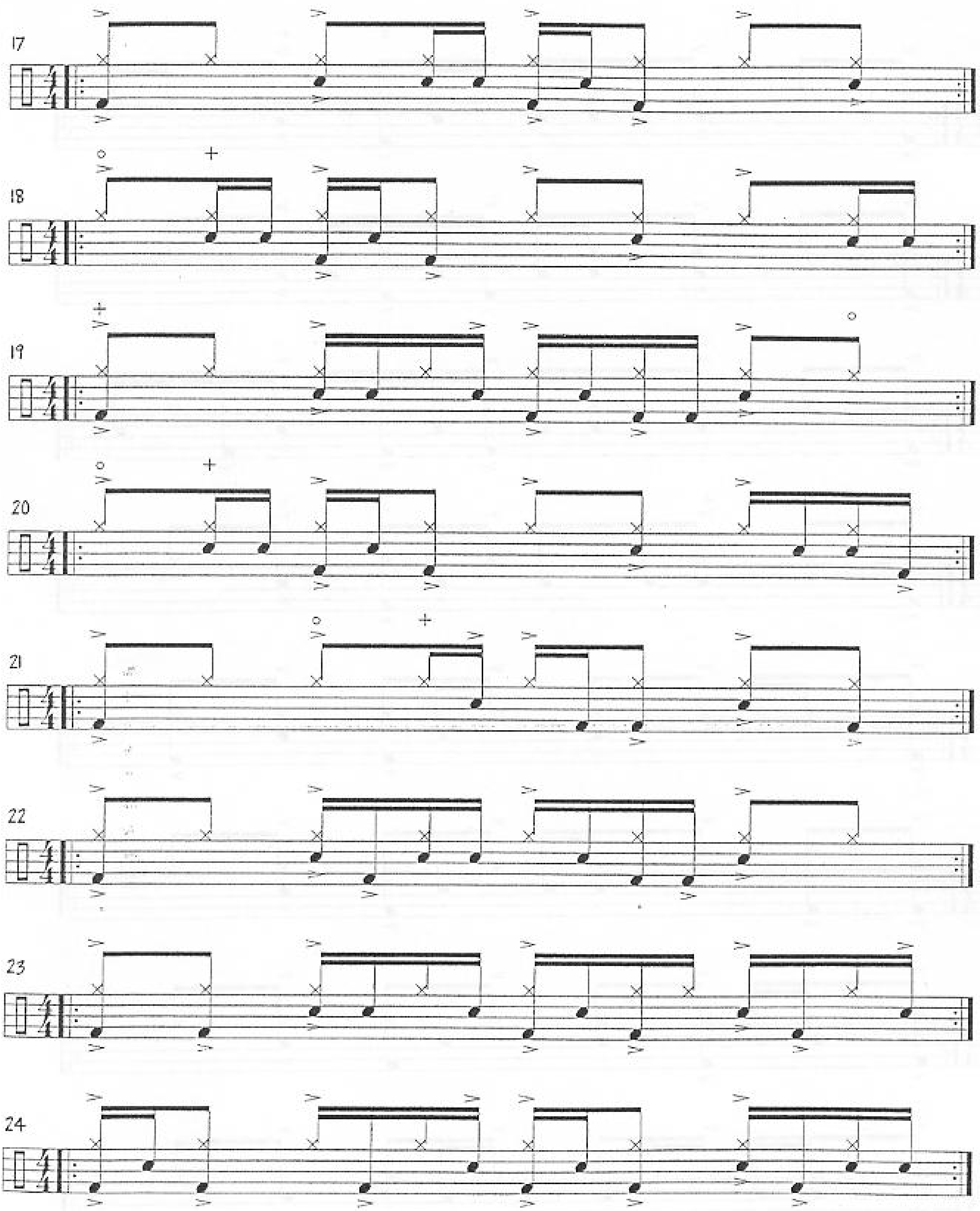
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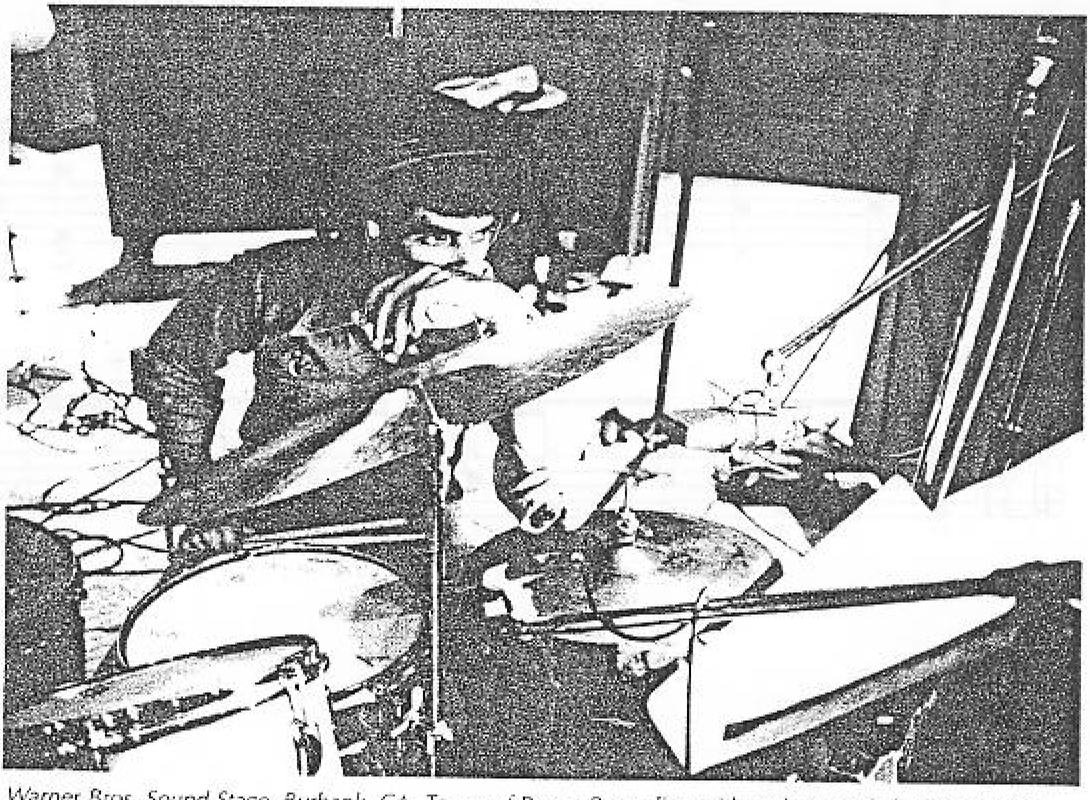
23
24

## IMPROVISATION AND ORCHESTRATION

Improvisation and orchestration are two concepts that I use a lot. Understanding the difference between the two is very important. These two concepts are in all the music we play and once understood can give lots of insight as to how to approach a musical situation. Playing in an improvisational way means that the parts played are going to be looser and more unstructured. Playing in an orchestrated way means that the parts played will be basically the same most of the time and are designed to fit specific sections or figures within the songs. A particular performance can lean one way or the other depending on the performers' mood or the type of song being played. My first exposure to this was my grammar school concert band, where, as in classical music, the parts are written out and there is no improvisation. My first exposure to improvised music was in my high school jazz big band. Also in this context was my first exposure to how both concepts work together in popular music. The jazz big band is where I learned to match the sounds of the drumset to different sections in the band . . . low brass, saxes and long notes with lower drums and cymbals; higher brass and short notes with the snare and smaller crashes. I also learned how to combine this with phrasing so that I could support the musical figures in a song as dynamically as possible. All of the "rules" of playing in a band and a rhythm section I learned from playing in a big band . . . this was my training ground (The Tower of Power experience was just like playing in a big band except we were using eighth-notes and sixteenth-notes instead of triplets). Over time and through experience, I learned to apply all of those "rules" in my own way. I also learned from listening to and sometimes watching great big band drummers such as Sonny Payne with the Count Basie Orchestra and Jake Hanna with Woody Herman and then trying my best to copy them. Eventually I was able to adapt these concepts to all of the music I played as I learned other styles and was affected by other influences.

As we move into the video material, take things beyond the actual ideas I'm playing and look at how the drum parts to the songs are constructed. Keep in mind that these songs and music in general can be approached in many different ways. In the *Tower of Groove* videos and in *The Funky Beat* I'm endeavoring to demonstrate my way of doing things. Try some of the ideas, learn from them, but remember . . . how would you do it if the drum chair was yours?



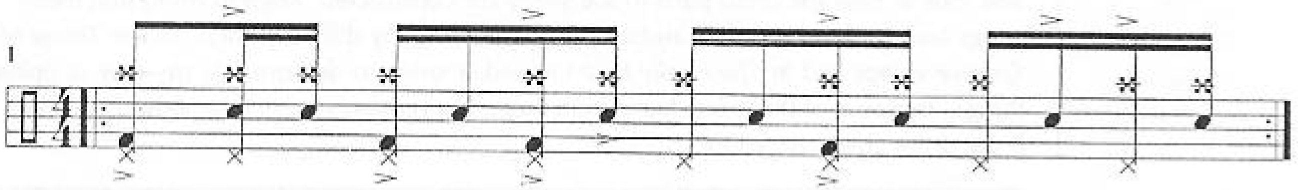
*Warner Bros. Sound Stage, Burbank, CA. Tower of Power Recording with orchestra: "Below Us, All the City Lights," Back to Oakland album.*

# 4-N MATTER

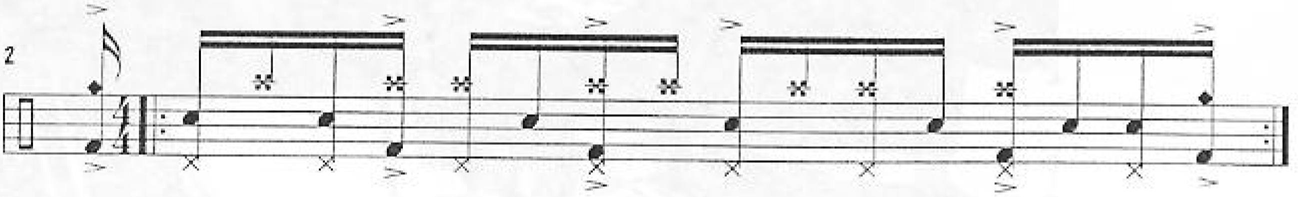
This particular piece can be more *improvisational* than *orchestrated,* but certainly the two concepts work together in this tune. The parts that I play the same all the time in the piece are the main groove, which is behind the melody, and the bridge. The solo section is more open and can change a lot. The part I play in this section is specific, but played in an improvised way as opposed to a static drum machine-like part that doesn't change. The beginning solo section begins with a funk groove in the hip-hop style, but it could be anything. Then, in the second half of the solo, it alternates between that hip hop feel with the backbeat to a straight-ahead jazz feel. Funk with a swing feel is not new by any means. James Brown's drummers were doing it in the mid-60's, as was Zig Modeliste with the Meters. When I was in the Tower of Power we also played these sort of grooves and at times I would play our songs with either a straight 16th-note feel or with a swing feel. The mid-60's saw the birth of funk drumming which evolved into the fusion style of the 80's. The funk of the 90's appears to be a return to the 60's and 70's, with a deeper world beat influence added to it. It's really amazing how things recycle. If you want to know about the roots of funk drumming though, you have to study the 60's and the early 70's. There was lots of innovation during that time, and even though the funk style is still evolving, much of the basic vocabulary that we all use was invented then.

## 4-N MATTER GROOVES

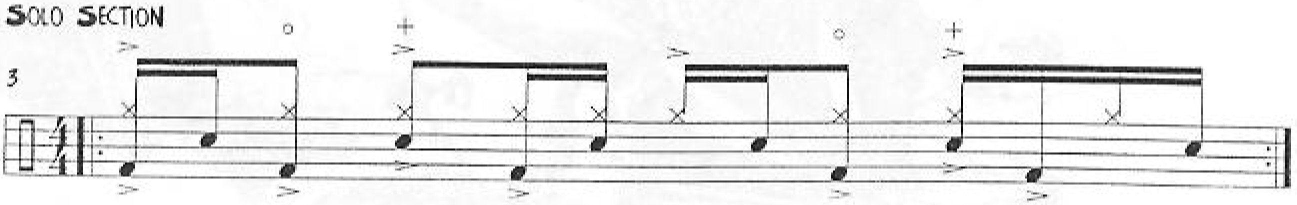
MAIN GROOVE...RIDE CYMBAL



BRIDGE



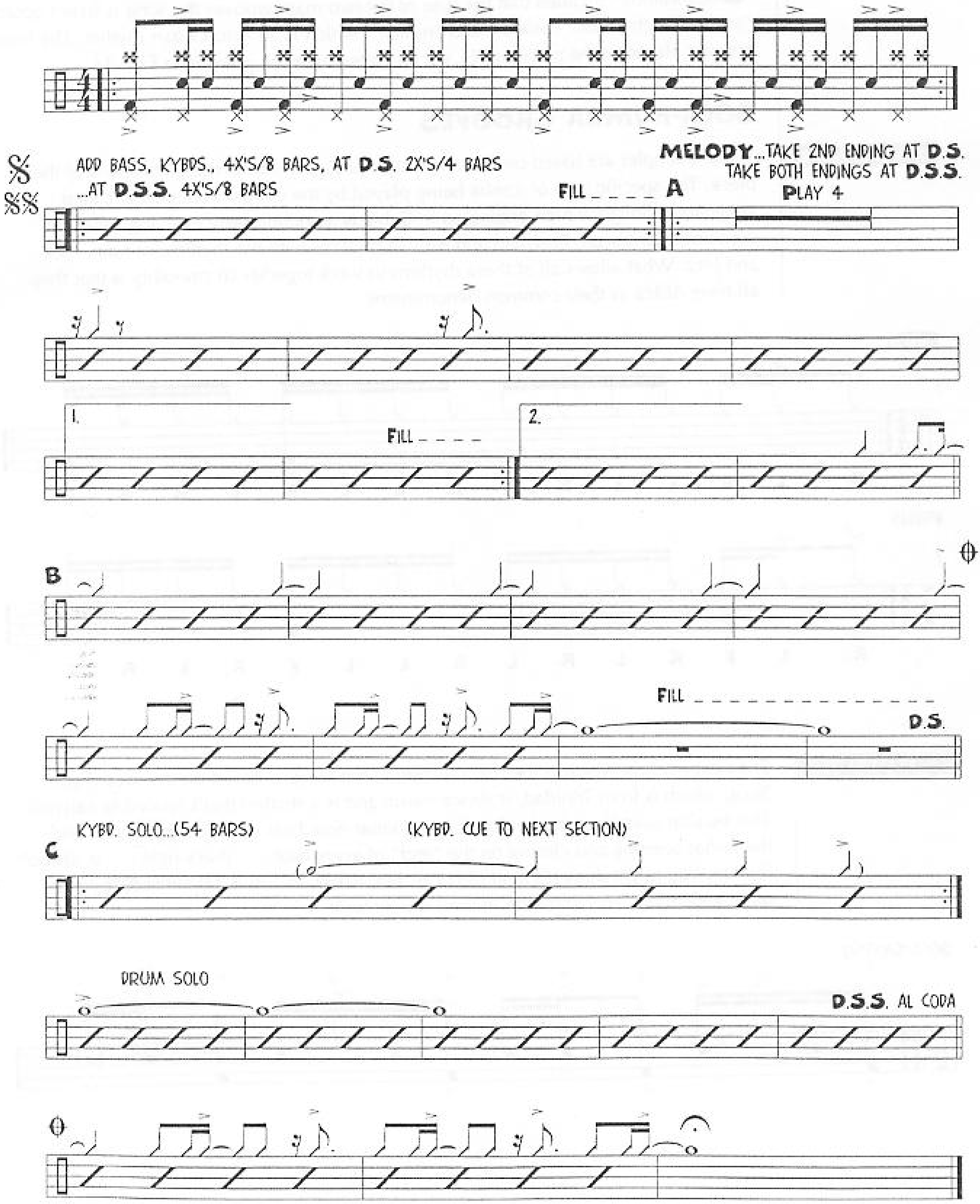
SOLO SECTION



CD1 TRACK 1 | CD1 TRACK 2

# 4-N MATTER

BY P. HORVATH/N. STACHEL



# SOCA-RUMBA

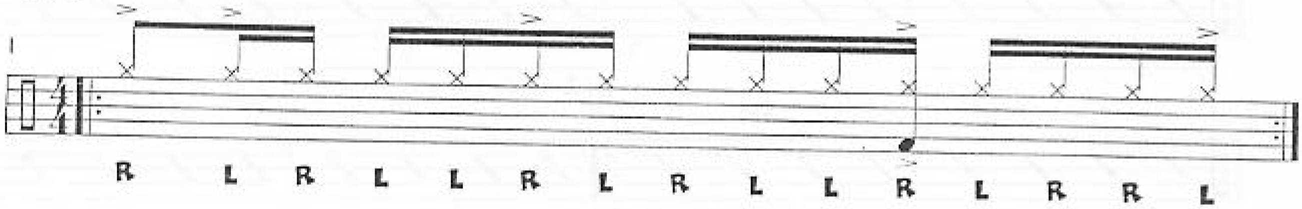
"Soca-Rumba" is called that because of the two main grooves the song is based upon: "soca," which is from Trinidad, and "rumba," which is an Afro-Cuban rhythm. The basic grooves played in the piece are Ex.1-7 and alternate soca grooves in Ex.8-14.

## SOCA-RUMBA GROOVES

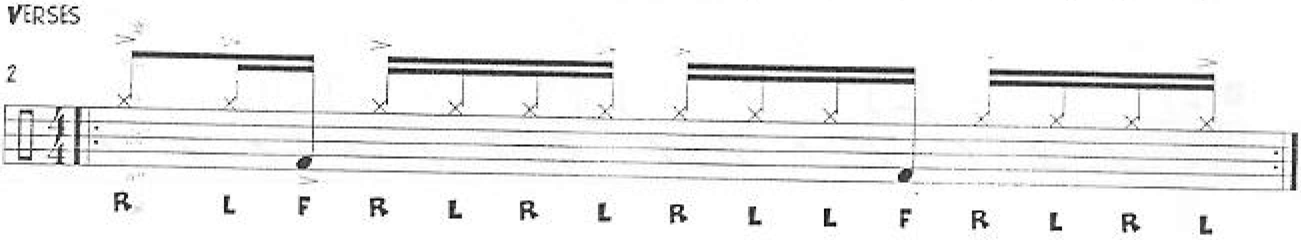
**EXAMPLES 1, 2, & 7**

These examples are based on the songo style and go with the rumba sections of the piece. The specific type of rumba being played by the conga drummers is called *guaguanco*. Songo, which originated in Cuba, is a continuously evolving style that combines Caribbean, Brazilian and African rhythms with the rhythms of funk, rock and jazz. What allows all of these rhythms to work together so smoothly is that they all have Africa as their common denominator.

INTRO



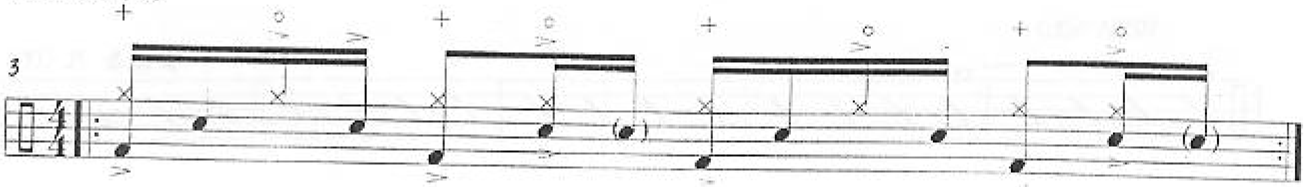

VERSES




**EXAMPLE 3**

The next rhythm, which is the main section of the song, is based on the soca rhythm. Soca, which is from Trinidad, is dance music and is a rhythm that's related to calypso. This version uses "four on the floor" or a quarter-note bass drum on every beat and the hi-hat opening and closing on the "and" of every beat . . . that's right . . . a "disco" rhythm. You might think it's kind of corny, but, really, in a musical context, it works quite well and is very common in steel drum music.

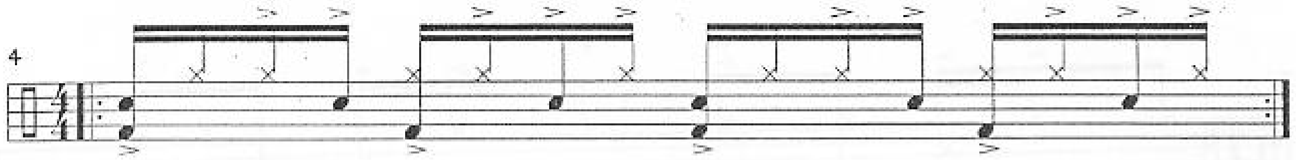
SOCA/CALYPSO



**EXAMPLE 4**

The second variation of this is slightly different. The left hand snare rhythm is being *outlined* by the right hand on the hi-hat. Outlining is a very common concept in all types of drumming and most players do it naturally. All it means is that one hand plays a rhythm while the opposite hand plays in all the rests. This creates a continuous sixteenth-note feel without playing single-strokes. Look at the example and it's very apparent what this is. As in the video, try playing just the hand parts and observe how this concept works.

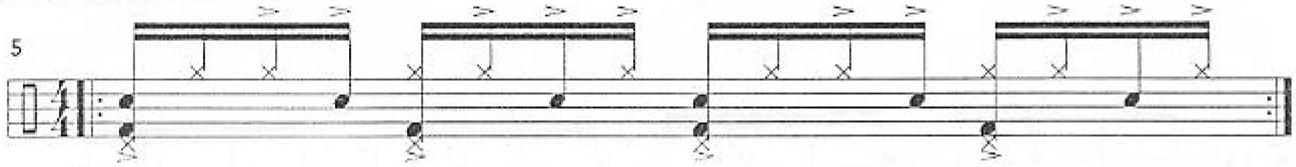
SOCA/CALYPSO VAR.1




**EXAMPLE 5**

This example is the same pattern but with the right hand playing the right hi-hat and adds the left foot hi-hat playing unison quarter-notes along with the bass drum.

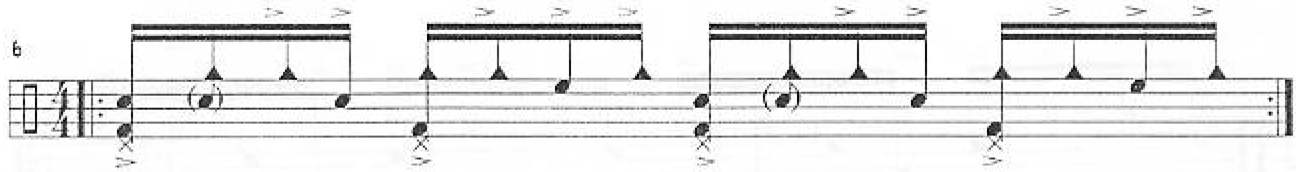
SOCA/CALYPSO VAR.2




**EXAMPLE 6**

This example substitutes right hand cowbell or cymbal bell for right hand hi-hat. Try experimenting with alternate bell sounds, the side of the floor tom, the rims of the snare or any of the other drums. Many different combinations of sounds will work to simulate drumset and percussion together.

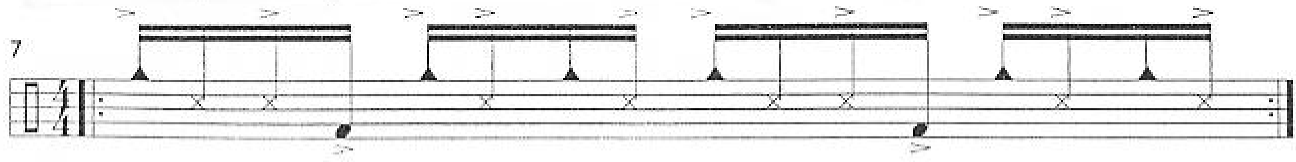
SOCA/CALYPSO VAR.3



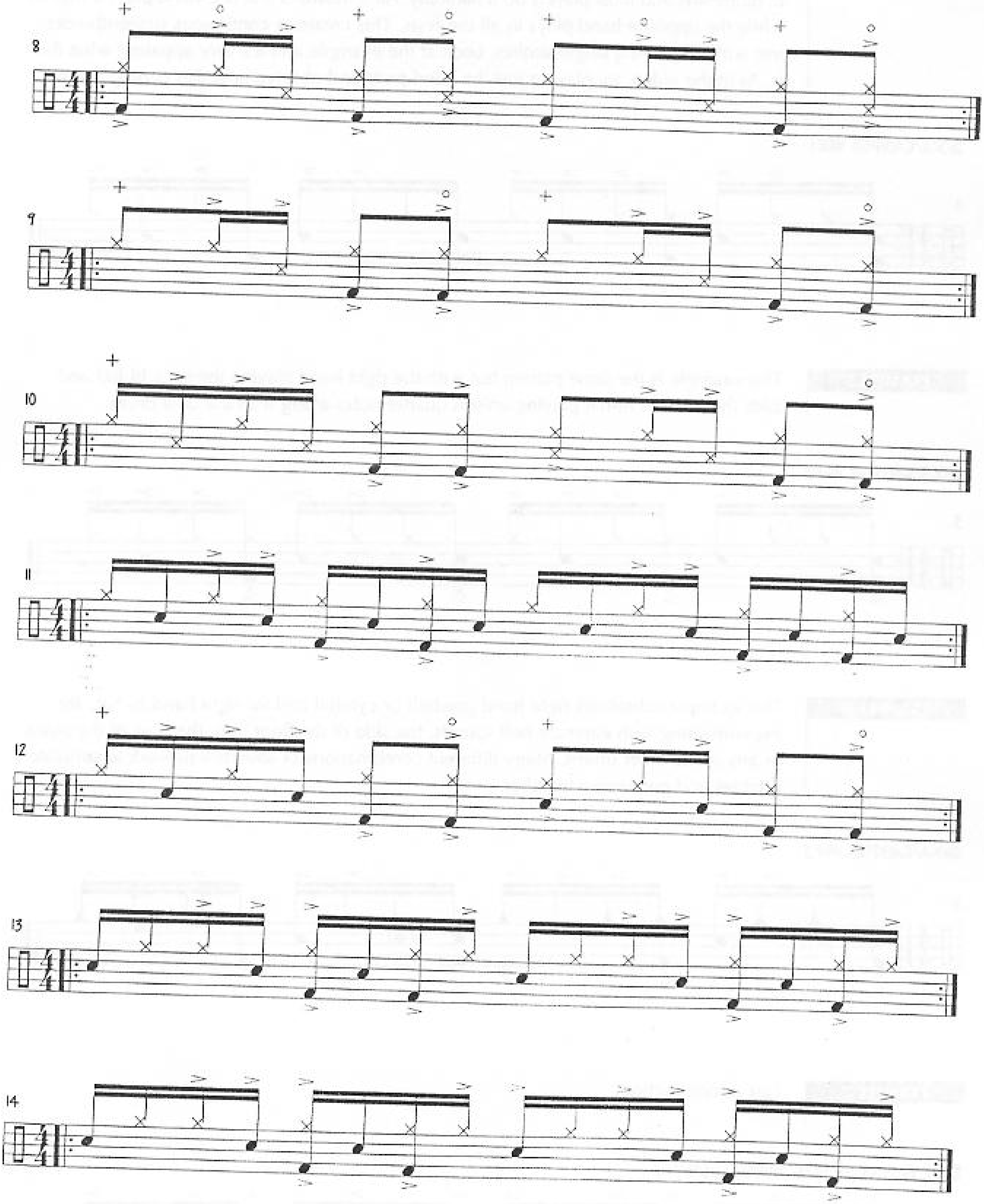

**EXAMPLE 7**

Last rumba section.

LAST RUMBA SECTION...RH/BELL, LH/HH(=1)



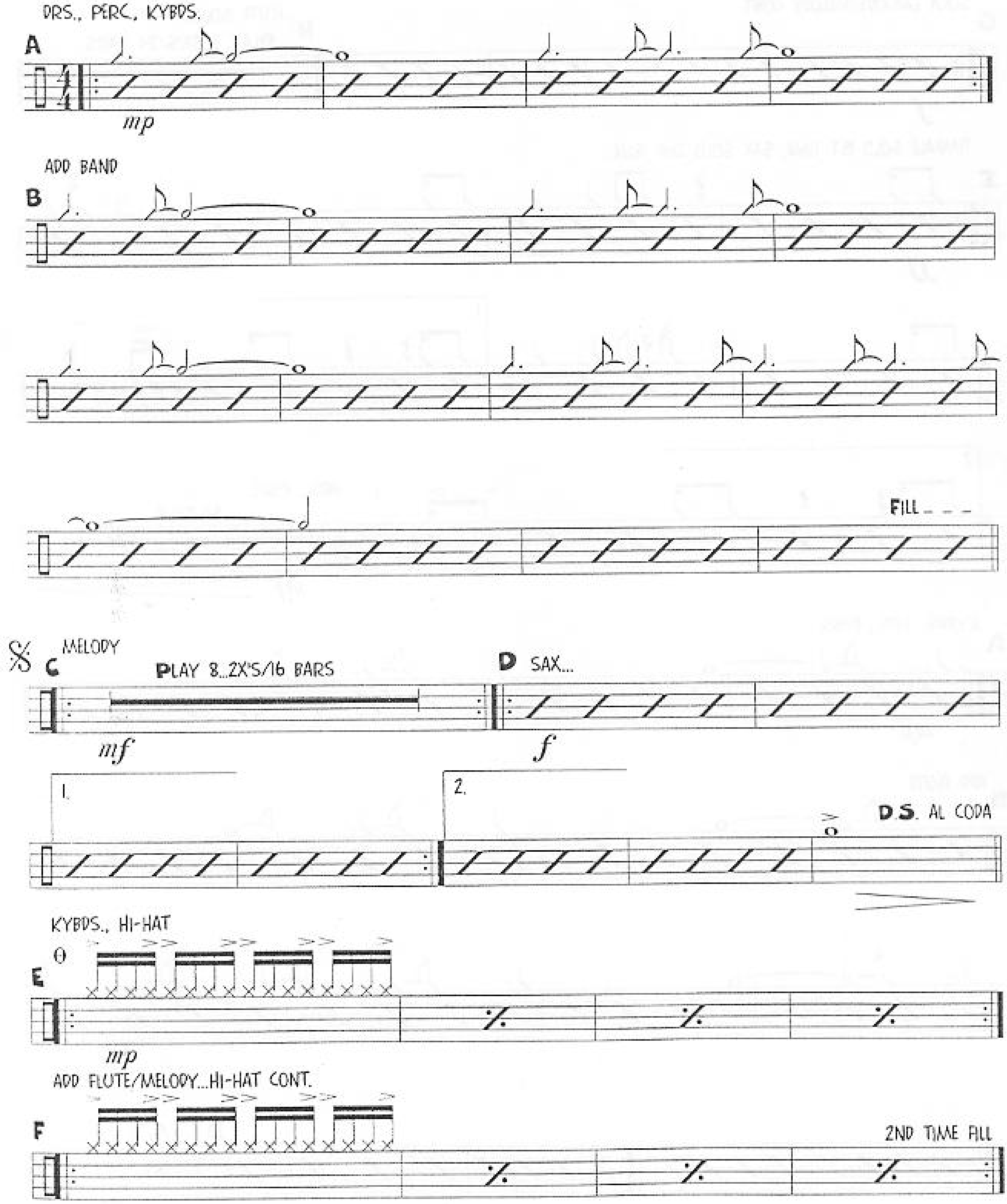
**EXAMPLES 8–14** Alternate soca/calypso grooves

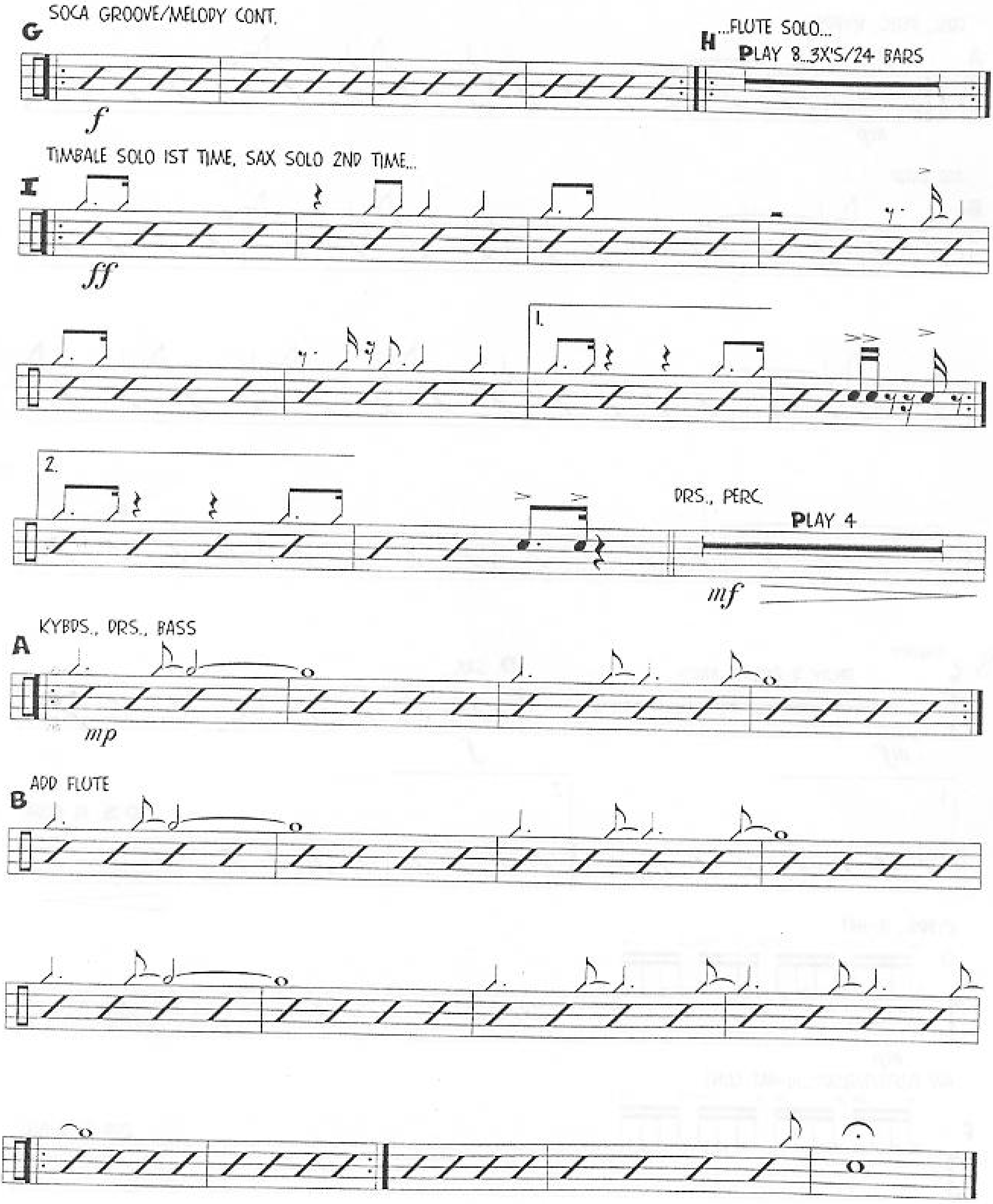


CD1 TRACK 3 / CD1 TRACK 4

# SOCA-RUMBA

BY R. OBIEDO & D. GARIBALDI




G
SOCA GROOVE/MELODY CONT.
f
H
...FLUTE SOLO...
PLAY 8...3X'S/24 BARS
TIMBALE SOLO 1ST TIME, SAX SOLO 2ND TIME...
I
ff
1.
2.
DRS., PERC.
PLAY 4
mf
A
KYBDS., DRS., BASS
mp
B
ADD FLUTE

# THE TOWER OF POWER

Throughout the years, a lot of people have asked me about the Tower of Power. I was a member of the band for 10 years. It was, at the time, my life . . . my love . . . my work . . . and my school. Basically, what I know today I began learning as a member of the Tower of Power. We were a great team with a great chemistry and for a time were fortunate enough to make some great music. Our dream was to be a great *band*. It was an opportunity where we all had the chance to experiment and were encouraged to try many different things. At the time, all the ideas that I was hearing I tried to put to use. Because of this I was able to grow and to develop my own voice on the instrument.

**EXAMPLE 1**

This example is from a song written by vocalist Lenny Williams called "A Man From The Past." This song is on the *Back To Oakland* recording which was done in Seattle, Washington in 1973. It's a two-measure pattern that ends with an unusual turnaround and is used as a ride-out on the end of the song.

**"MAN FROM THE PAST" / END SECTION**

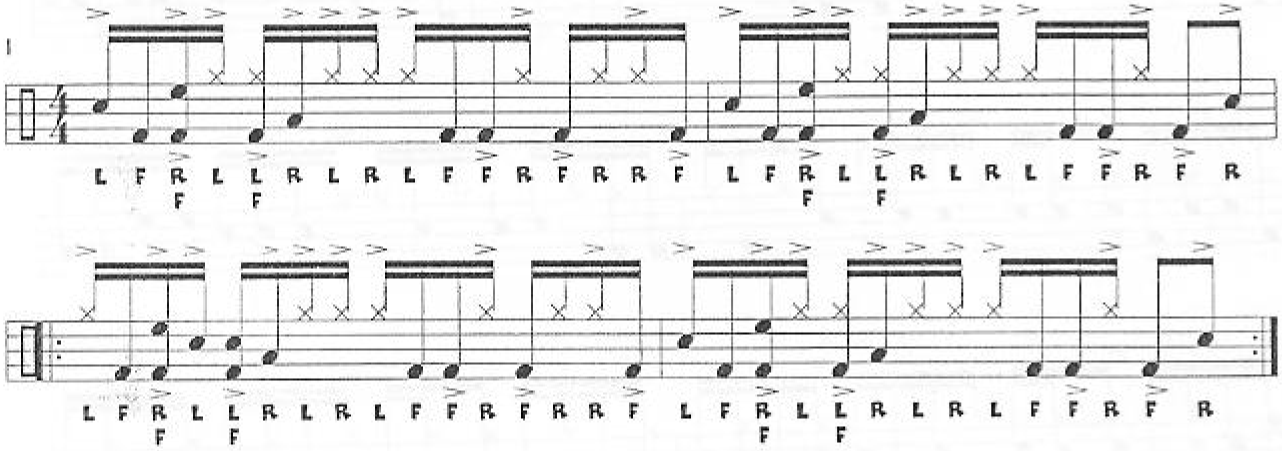
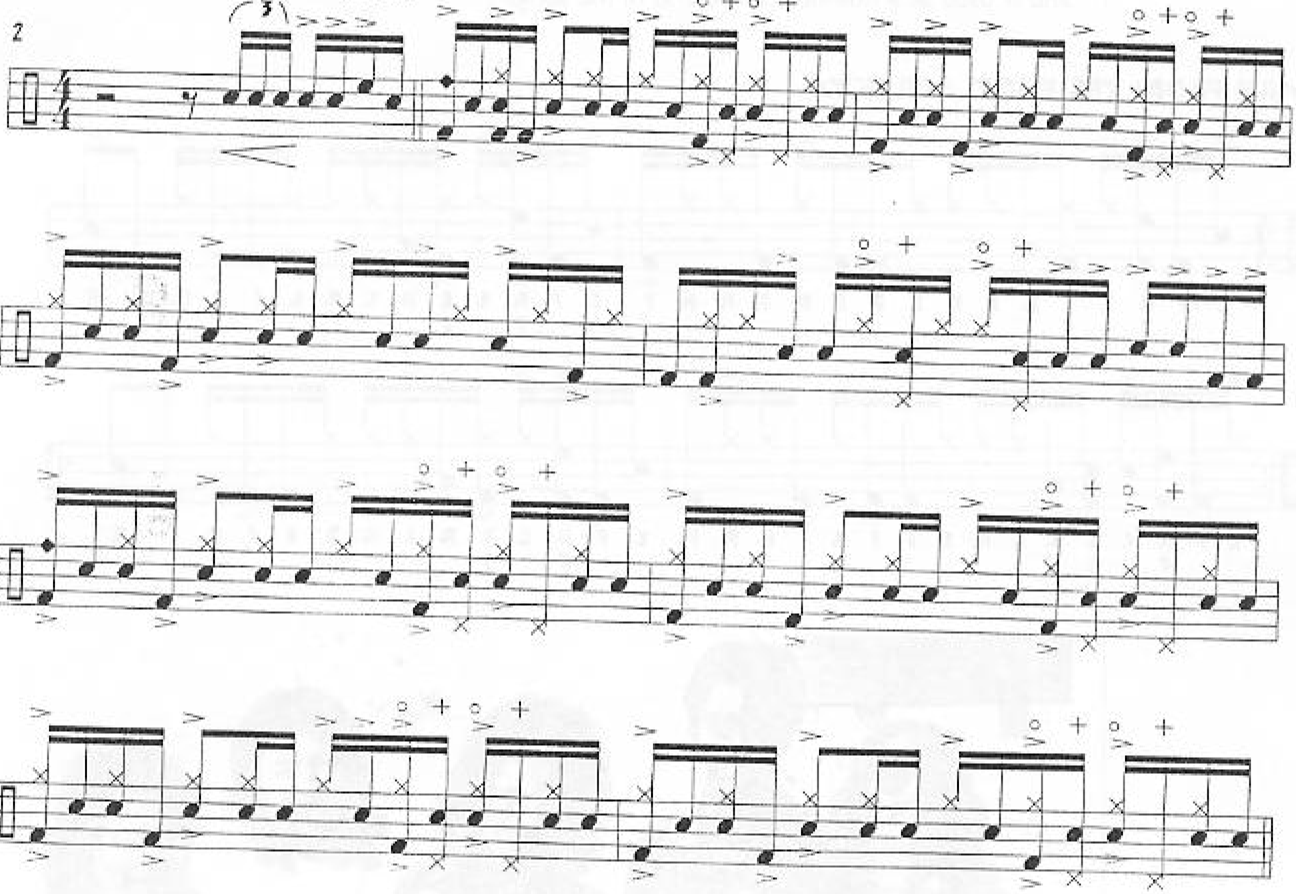


*Photo by Bruce Steinberg*

**EXAMPLE 2**

This example is the opening to a song called "Squib Cakes" which was written and named by our keyboardist Chester Thompson. This song is also on the *Back To Oakland* LP. When Chester joined the group we had the basic tracks to *Tower of Power* completed and added him at the end. To me his contribution to our music completed the jazz side of it. With him and Lenny Pickett we could go anywhere musically. Also, when C.T. joined us it completed our rhythm section and to be honest I've never been in a situation like that since. We rarely had to discuss what we did because we listened to each other so well. C.T. was the ultimate team player who came into a situation that had a definite personality and he made all the adjustments in his musical personality to fit our style. He was the glue in our rhythm section.

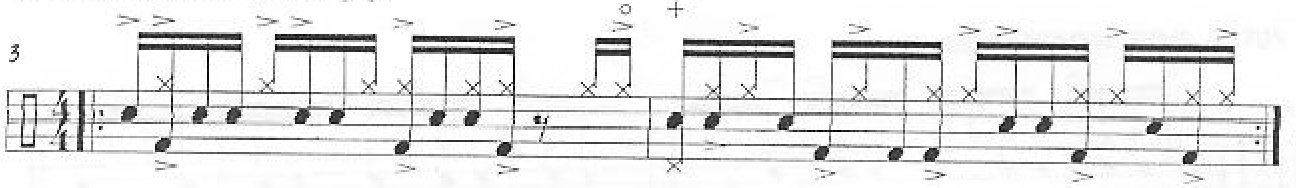
"SQUIB CAKES" (VIDEO VERSION)



**EXAMPLE 3**

This example is on the recording called *In The Slot*, which was done at the Record Plantin Sausalito, California in the summer of 1975. The song is titled "On The Serious Side." This is a good example of the type of funk we played that was based on an unusual groove. It was also during this summer that *Live And In Living Color* was recorded.

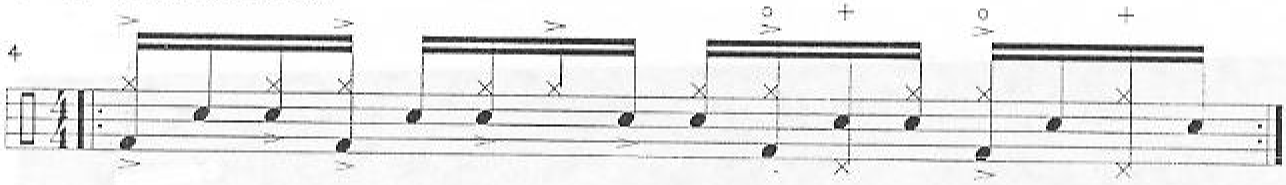
**"ON THE SERIOUS SIDE"**




**EXAMPLE 4**

This example is the main groove from a song called "Soul Vaccination," which is on the *Tower of Power* recording. This entire piece was one of my first attempts at playing grooves that weren't built around the 2 & 4 snare concept. We recorded this track along with "What Is Hip?" in 1972 in San Francisco, California at Wally Heider's upstairs in studio "D." Many important recordings were done at that studio. I remember sitting on the stairs outside studio "A" listening to Andy Newmark as he was recording tracks for Sly Stone's *Fresh*.

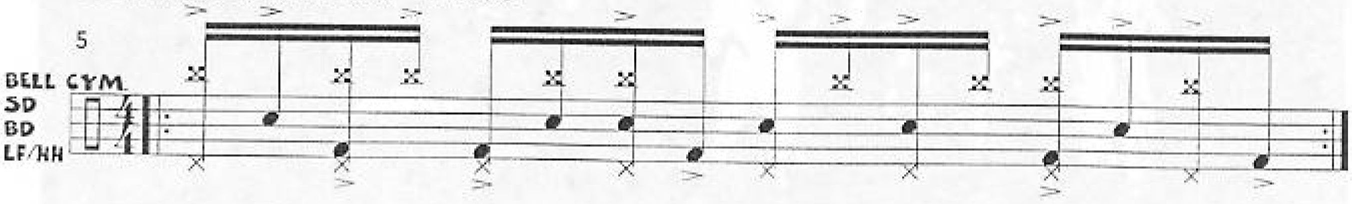
**"SOUL VACCINATION"**




**EXAMPLE 5**

This is the intro section of "Soul Vaccination." I purposely avoided "2 & 4" type parts on this tune.

**"SOUL VACCINATION" / INTRO**

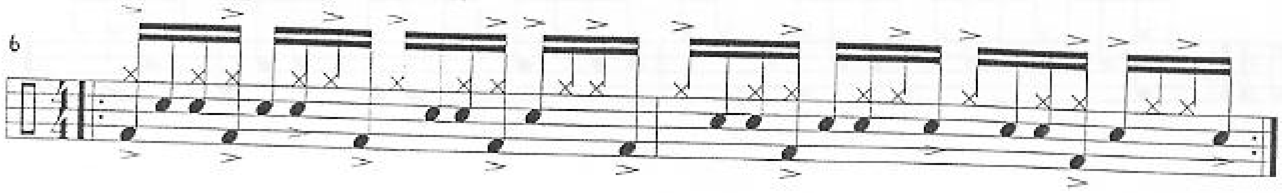



The sticking that I use here comes from the Swiss Army Triplet used as 16th-notes in 4/4 and not as an actual triplet. This makes a cycle of three bars of 4/4 time which I would randomly apply in even numbers of bars. I started applying this to hi-hat, snare drum, and bass drum and then learned how to improvise accents while maintaining the Swiss Army Triplet sticking. This idea worked so well and I liked it so much that I used it in many TOP songs. One good example of how I used concept in a very improvisational way is during the organ solo in "Squib Cakes." I played this sticking and then improvised accents over a samba ostinato with my feet.

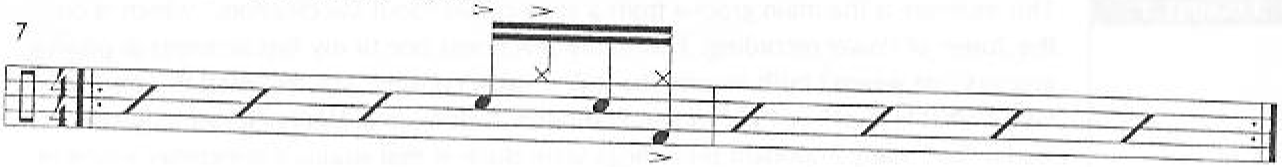
**EXAMPLES 6 & 7**

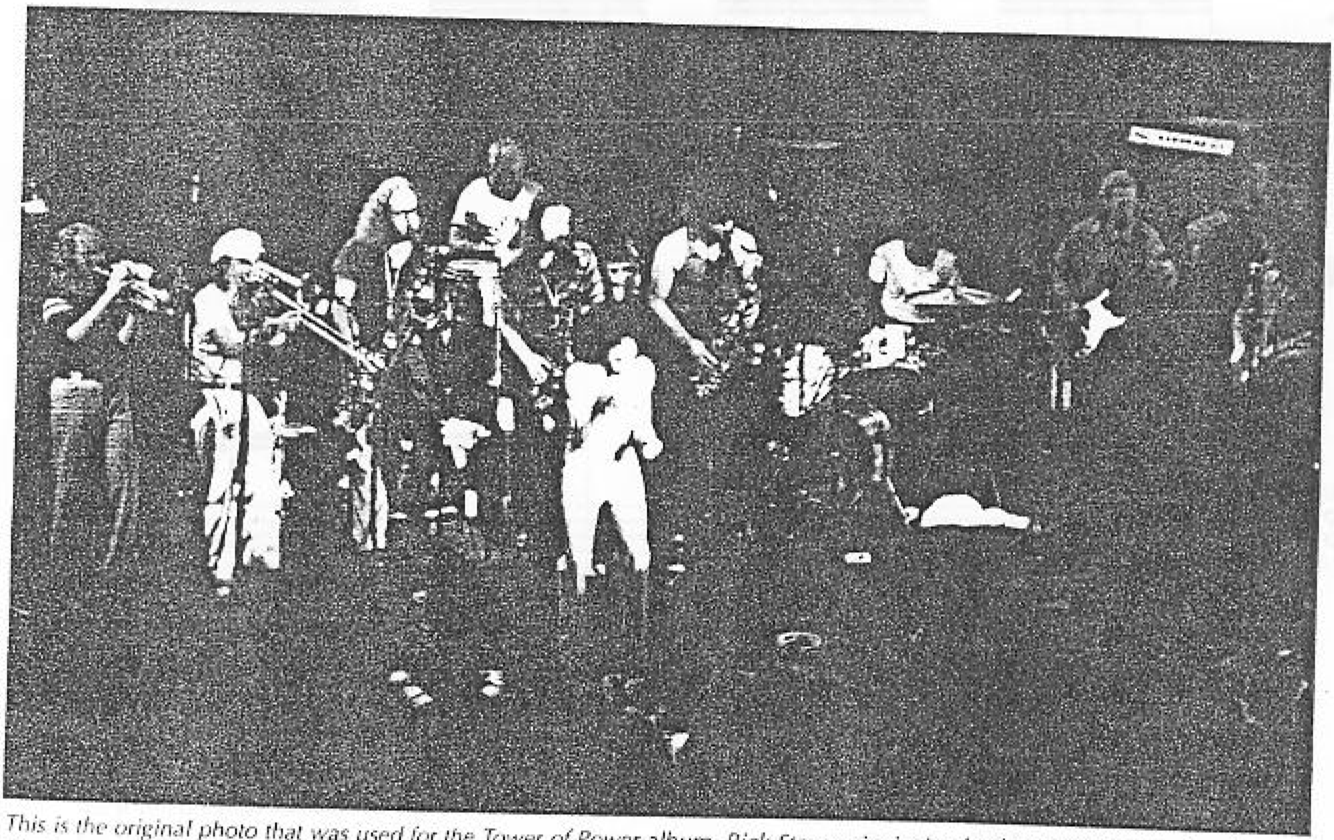
Example 7 is also from the *In The Slot* recording. This is the main groove to a song called "Vuela Por Noche" and shows an emerging Latin influence. The song was put together by Bruce Conte, our guitarist, and myself in our rehearsal hall one day. We then got Greg Adams, our arranger as well as one of our trumpet players, to do all the horns. Example 6 is the video version.

"VUELA POR NOCHE" (VIDEO VERSION)




"VUELA POR NOCHE" (RECORD VERSION)



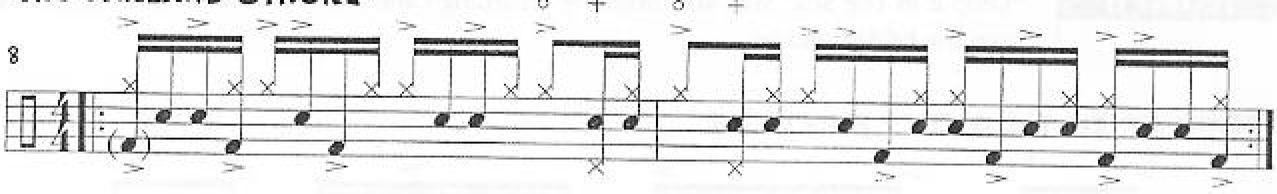



*This is the original photo that was used for the Tower of Power album. Rick Stevens is singing lead and left shortly after this photo was taken. The photo was taken by Bruce Steinberg at Winterland in San Francisco in the fall of 1972, shortly after we added Chester Thompson and our lead singer, Lenny Williams. The cover art was already done, so Bruce Steinberg (who did all our album covers) inserted Chester and Lenny into the cover art from photos taken at a different show.*

**EXAMPLE 8**

This example is the groove from a song called "The Oakland Stroke." This is from the *Back To Oakland* recording and was almost kind of an afterthought in the process of making that record. All the recording was basically done and Emilio Castillo, the founder and leader of the group, after assessing all we had done, decided that we needed one more song to make the project complete. We didn't really have anything finished that we liked, so we got together and played a yet unnamed groove, written months before, that we were looking for an opportunity to use. This became "The Oakland Stroke." This was our most successful attempt at the "non-2 & 4" concept. Actually the idea for this came from a rehearsal at Emilio Castillo's house almost a year earlier. I put the groove together playing on a Remo practice pad set.

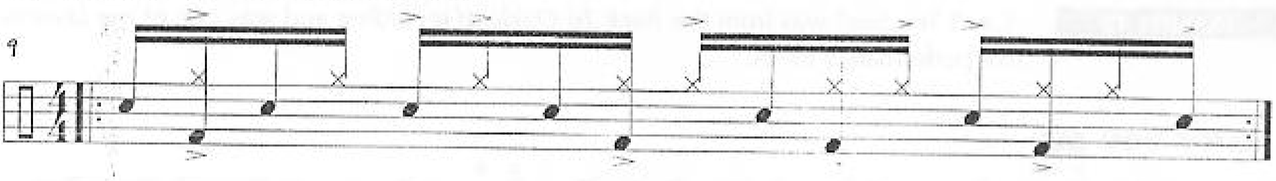
"THE OAKLAND STROKE"

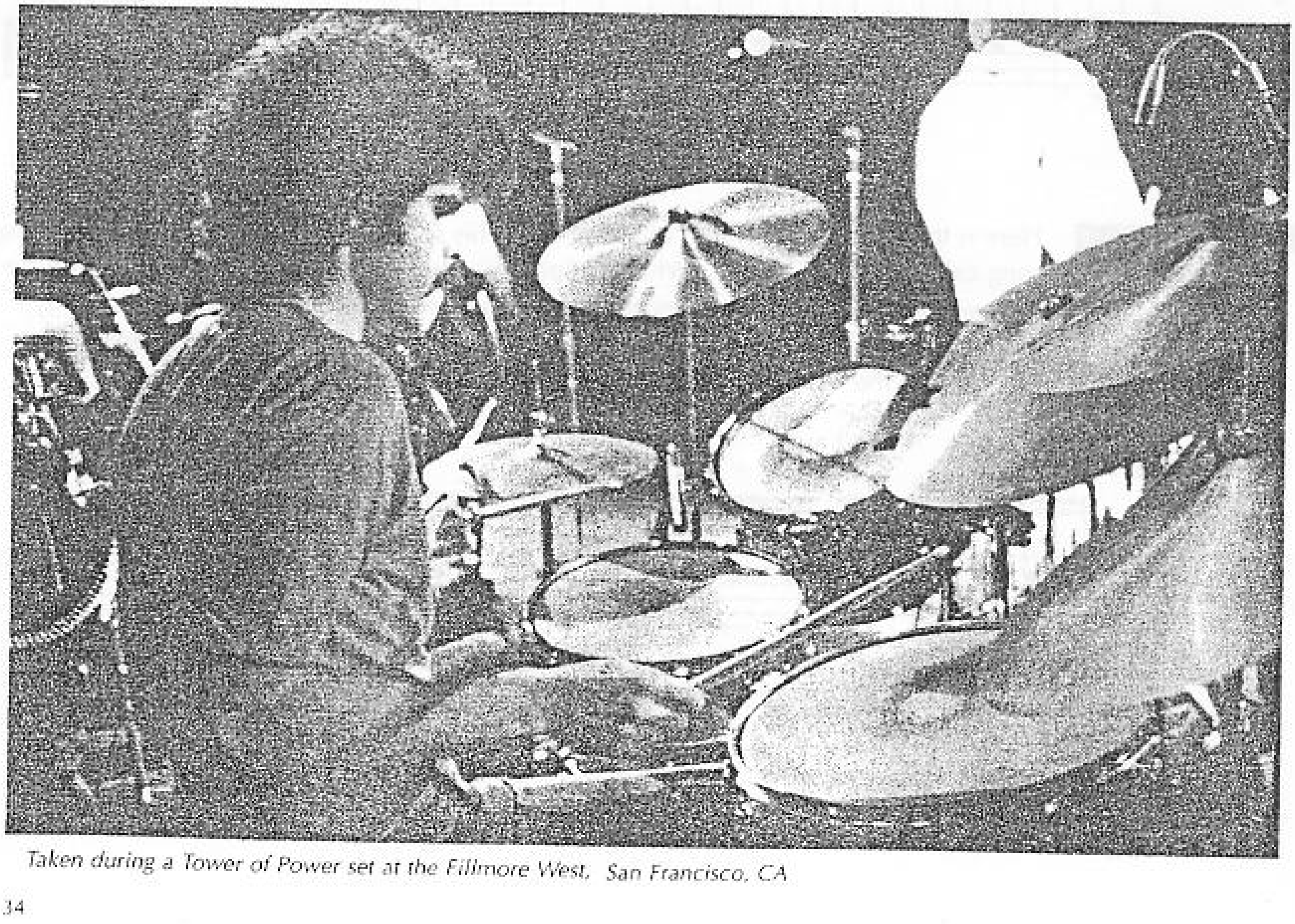


**EXAMPLE 9**

This was on the recording called *In The Slot*.

"IF I PLAY MY CARDS RIGHT"

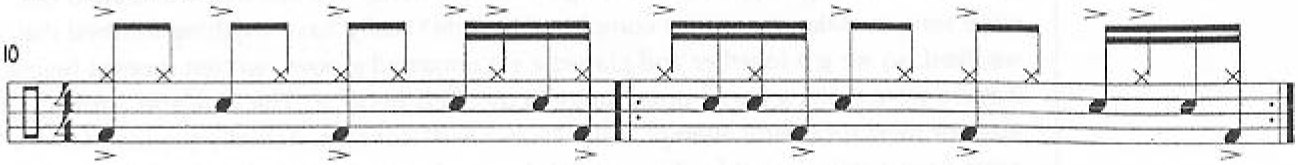




*Taken during a Tower of Power set at the Fillmore West, San Francisco, CA*

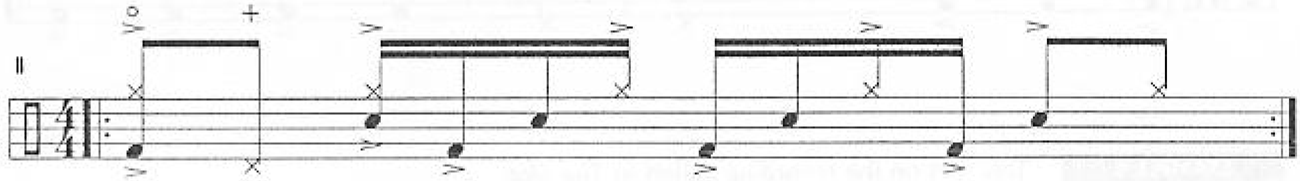
**EXAMPLE 10** "Ebony Jam" was written by Chester Thompson and was in the TOP tradition of instrumental music. We used to open a lot of our shows with original instrumentals.

**"EBONY JAM"**



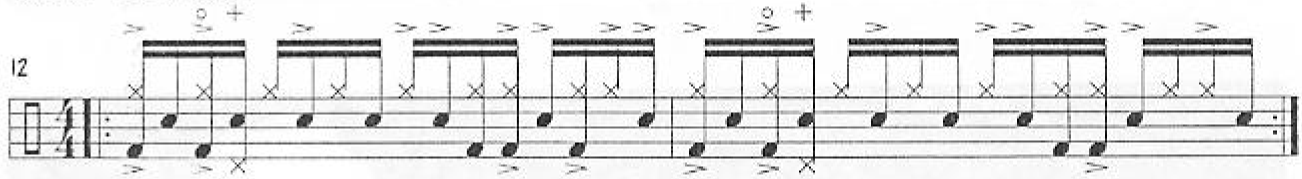

**EXAMPLE 11** "Drop It In The Slot" was also from the recording called *In The Slot.* This is the groove from the bridge section.

**"DROP IT IN THE SLOT"** / BRIDGE SECTION




**EXAMPLE 12** "Can't You See" was from the *Back To Oakland* recording and was one of my favorite live performance tunes.

**"CAN'T YOU SEE"**




**EXAMPLE 13** Here is the intro groove from "What Is Hip?" This song was inspired by the Freddy King song called "Going Down." "What Is Hip?" was also released as a single and when the song was re-mixed for the 45 version it was discovered that the bass drum had been muted by mistake during the intro of the album version. Nice! Any bass drum that can be heard on the intro of the album version was from microphone leakage.

***"WHAT IS HIP?"** (INTRO)

*NOTES AND ACCENTS IN PARENTHESES ARE OMITTED 1ST TIME, THEN ADDED 2ND TIME THRU...

# BLACK NINE

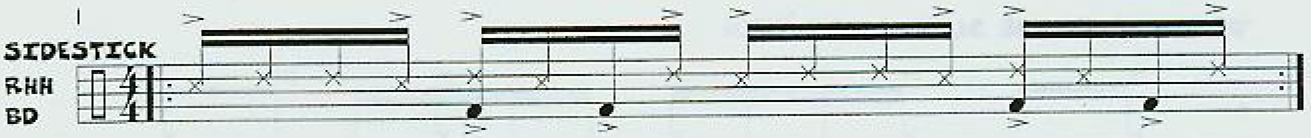
**B**lack Nine is a funk tune, with two Latin sections that are in the songo-funk style.

## BLACK NINE GROOVES

**EXAMPLE 1**

This example is very much like soca or calypso using a stick across the rim, the right hi-hat, sometimes quarter-notes with my left foot, and then the bass drum is playing basically the back beat of the pattern on "two and" and "four and." The first section of the tune is built on this groove.

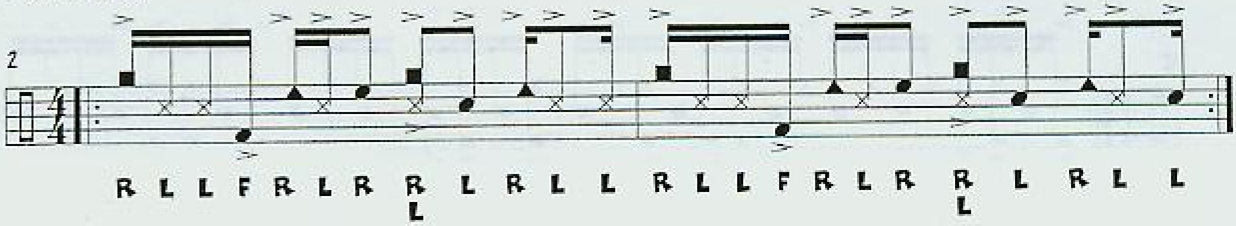
INTRO/"A" SECTION




**EXAMPLE 2**

This is a percussion ensemble solo . . . drumset and batá drums. The drumset part is in the songo style and accompanies the batá drums. The clave is 3-2. The batá drums are playing the second "road" (section) for "Ochosi" in the Oru Seco. Many different approaches can work here combining funk and Afro-Caribbean rhythms.

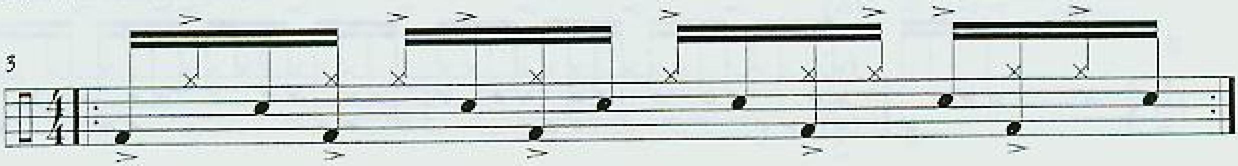
BATÁ SECTION



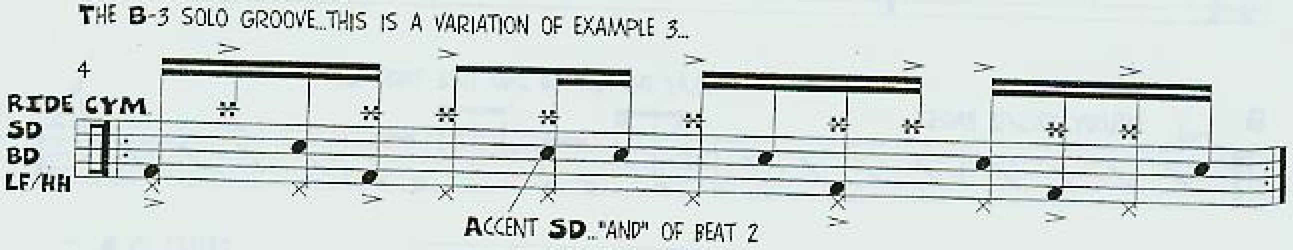

**EXAMPLE 3**

This goes with the ensemble section that sets up the keyboard solo. The same basic groove is used for this section and for the keyboard solo itself. Again many rhythms will work here, so don't hesitate to experiment.

ENSEMBLE SECTION/ORGAN SOLO (INTERCHANGEABLE WITH EX.4)

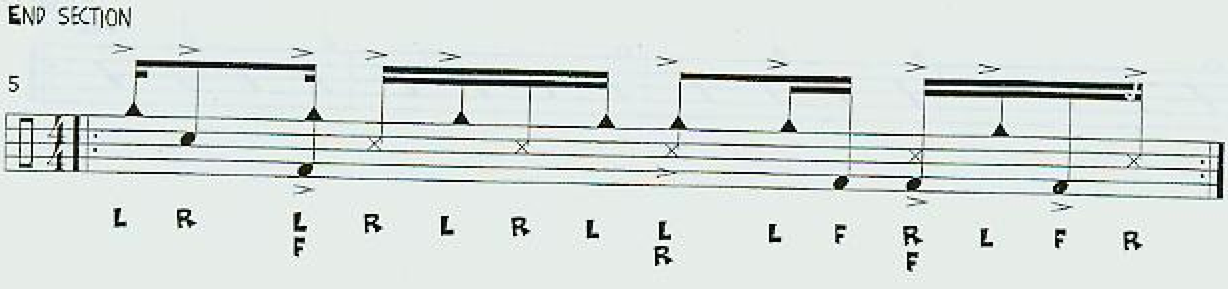


**EXAMPLE 4** The B-3 solo groove. This is a variation of Example 3.




**EXAMPLE 5** The final section of the tune was just an afterthought. As we were putting the tune together, we came up with this interesting songo-funk groove, so we tacked it on the end. The songo drumset style was invented in Cuba in the early 70's by a man named Blas Egues, who was a member of the popular Cuban group "Los Van Van," and then developed to an incredible level of creativity by his replacement, José Luis Quintana or, as he is more widely known, "Changuito." Songo is a combination of hand drum and drumset parts and, believe it or not, the original concept had no cymbals in it . . . only drumset and

a piece of bamboo. Changuito added cymbals later as his playing style evolved. If you understand that the songo and funk styles are related, then you can come up with some very interesting things. It was as a member of the Tower of Power that I discovered the "power" of grooves that were repetitive but were not the traditional "2 & 4" on the snare drum. I got this idea from listening to Latin music where the groove is there but without a drumset. Funk, jazz and all Caribbean styles (this includes Brazilian music) fit together so easily because the root is African. We have a very strong African presence in the music that we play here in North America. All of the innovations in funk drumming can be traced to the rich musical traditions of New Orleans and then to Africa. The concept of clave, which most people associate with Latin or Afro-Cuban music, is in some form or another in *all* musics of the Caribbean as well as western pop music. Songo is very wide open in terms of content because it's constantly evolving as it is combined with other styles. To me, this adds excitement, freshness and an unpredictability to our modern drumset language. Songo is *not* a drum beat but a style of music; a style of playing that comprises many, many elements. As long as you keep that in perspective, the style will

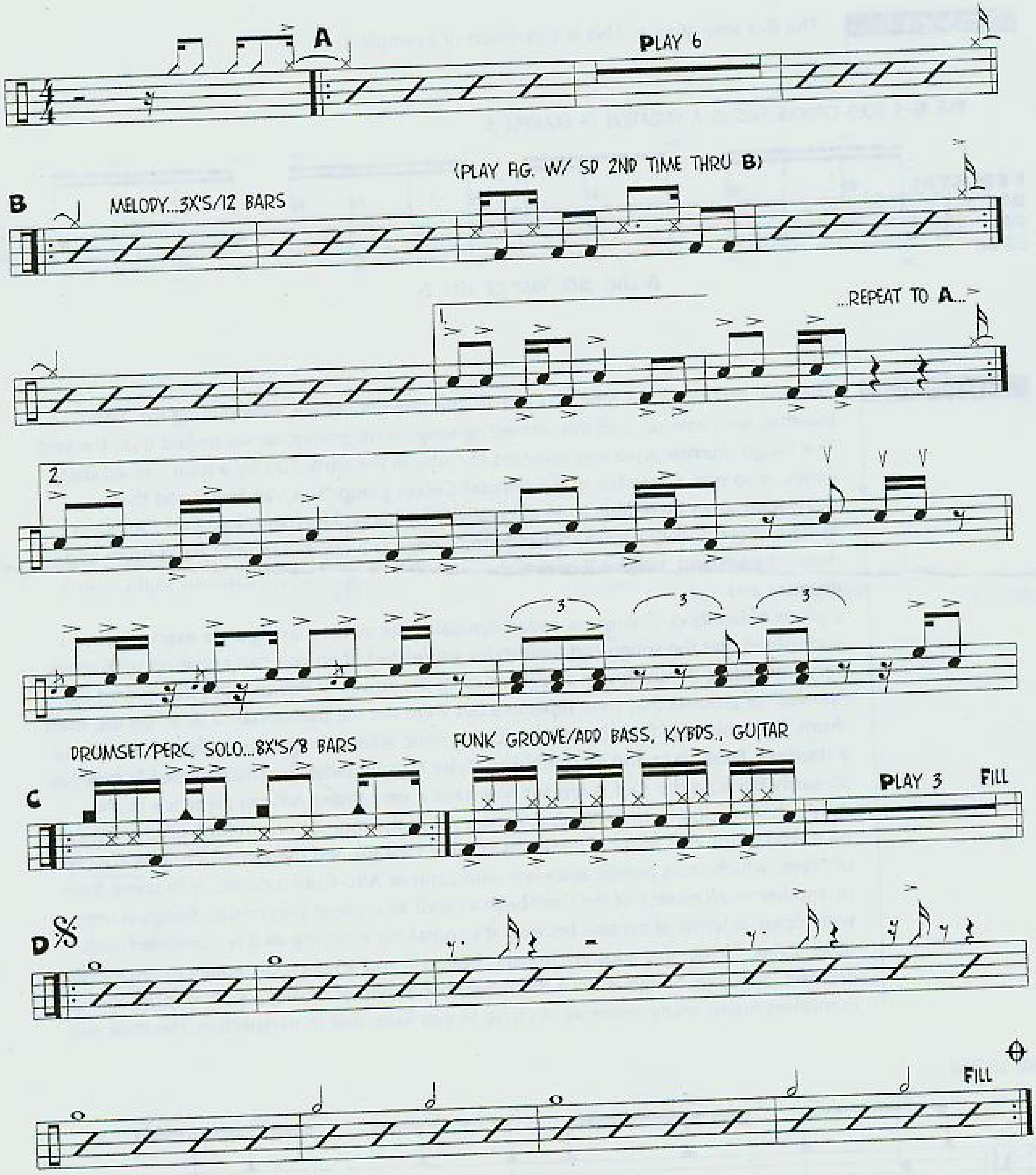


CD1 TRACK 5

CD1 TRACK 6

# BLACK NINE

BY R. OBIEDO/D. GARIBALDI



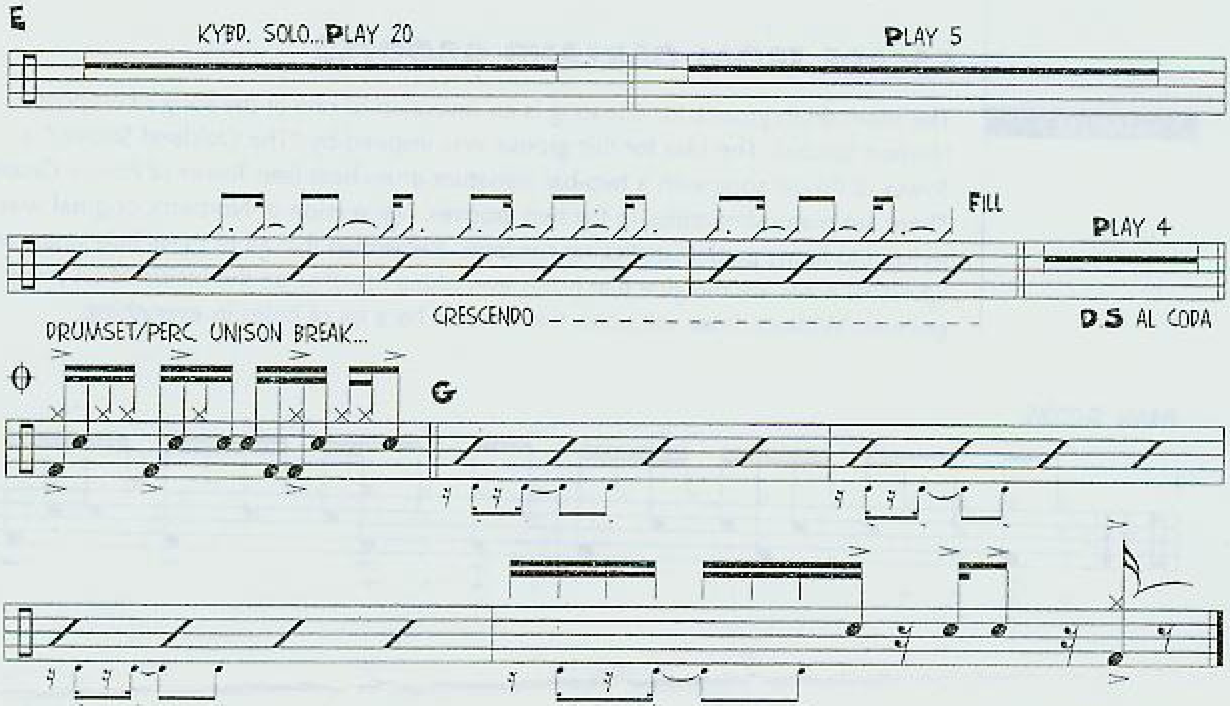


Photo by Bruce Steinberg

# ESCAPE FROM OAKLAND

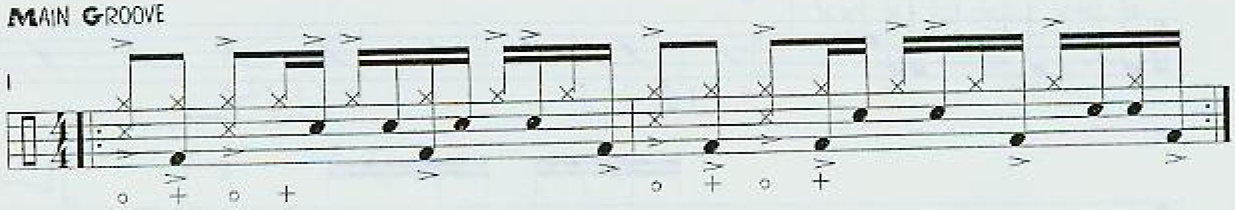
There are six grooves that appear in this song and all are in the East Bay style.

## ESCAPE FROM OAKLAND GROOVES

**EXAMPLE 1**

The main drum groove for this song is an invention of one of the song's composers, Norbert Stachel. The idea for this groove was inspired by "The Oakland Stroke," a Tower of Power song with a two-bar signature drum beat *(see Tower of Power Grooves).* There are many similarities in the two grooves. My version of Norbert's original was stylized to fit my particular sticking concepts. Remember that all of those little unaccented (ghosted) notes are the glue that holds everything together on the inside of all these grooves. Without those soft notes there would be a lot of holes in everything.

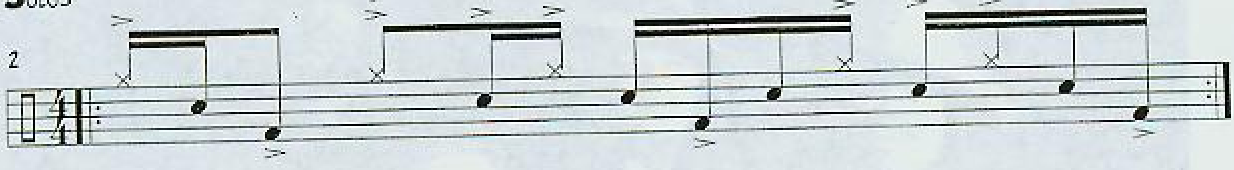
MAIN GROOVE



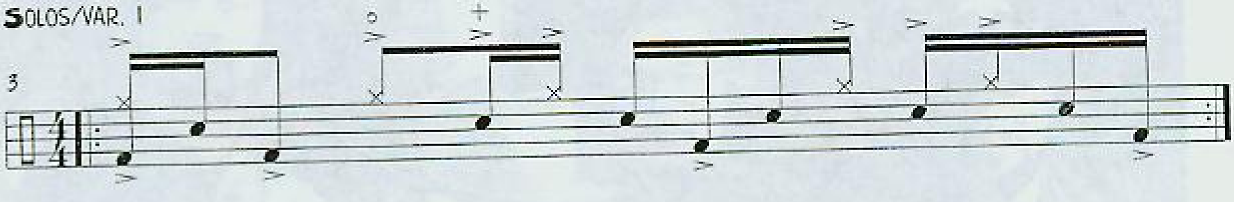
**EXAMPLES 2–4**

These grooves are used during the saxophone solo and as the solo builds. Ex.3, 4 are variations of Ex.2 and are basically the same rhythmically with the addition of other voices such as cowbell and cymbal bell.

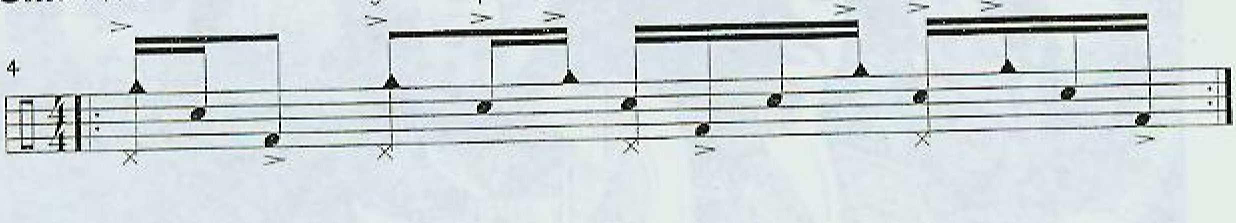
SOLOS



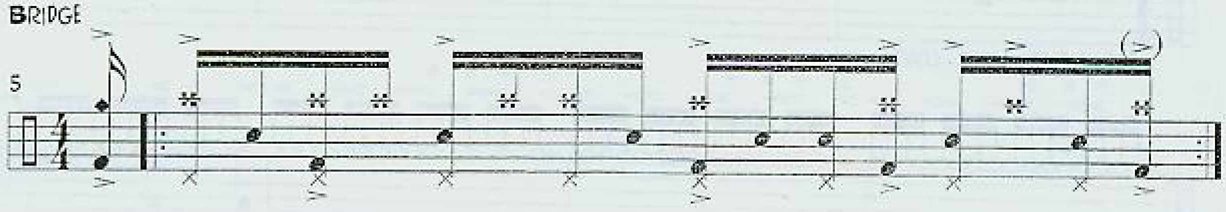
SOLOS/VAR. 1



SOLOS/VAR. 2

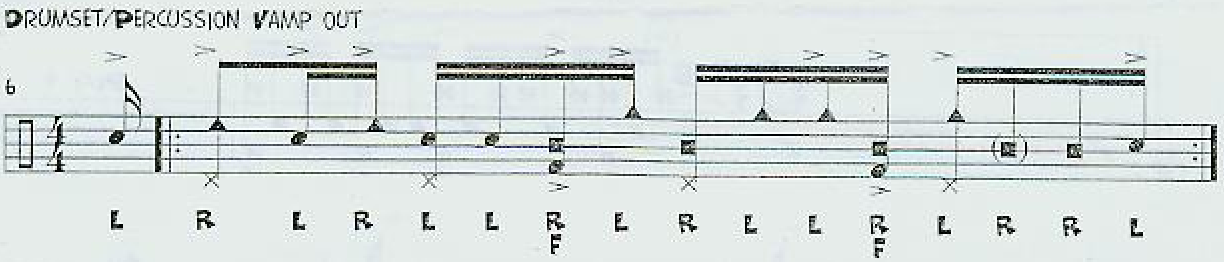


**EXAMPLE 5** The bridge section.




**EXAMPLE 6** This is the groove that I use in the last section that precedes the drum solo. This groove was inspired by the great grooves of Enrique Plá, the drummer with Irakere. Irakere, one of Cuba's finest and most innovative bands, was one of the first groups to successfully combine Afro-Cuban folkloric music, rock and jazz. Plá, who plays drumset, timbales, as well as bata, has led the way for many with a unique blending of modern and folkloric drumming styles.

The drum solo concept was again inspired by Afro-Cuban music, where the timbalero solos over a percussion vamp.

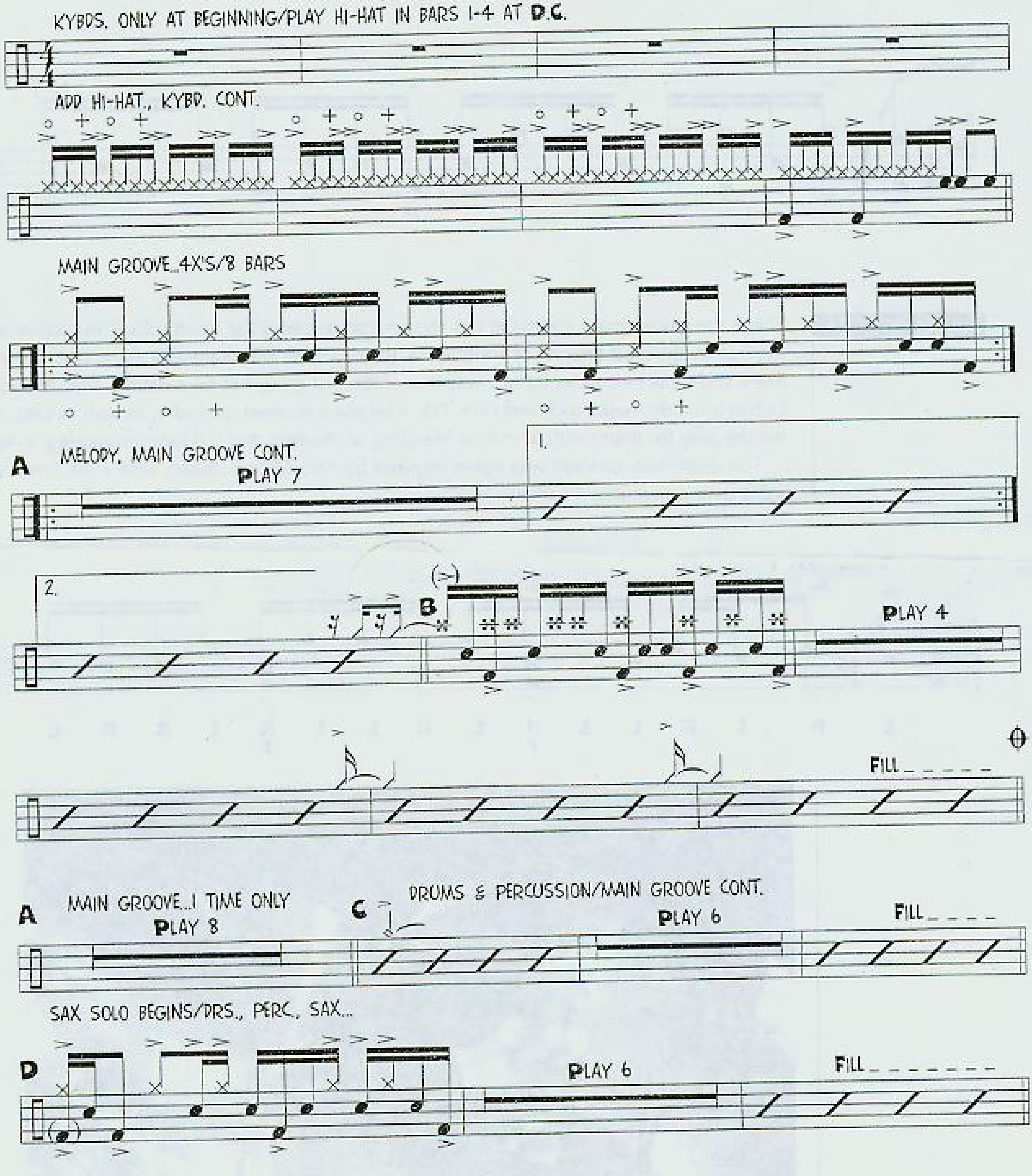


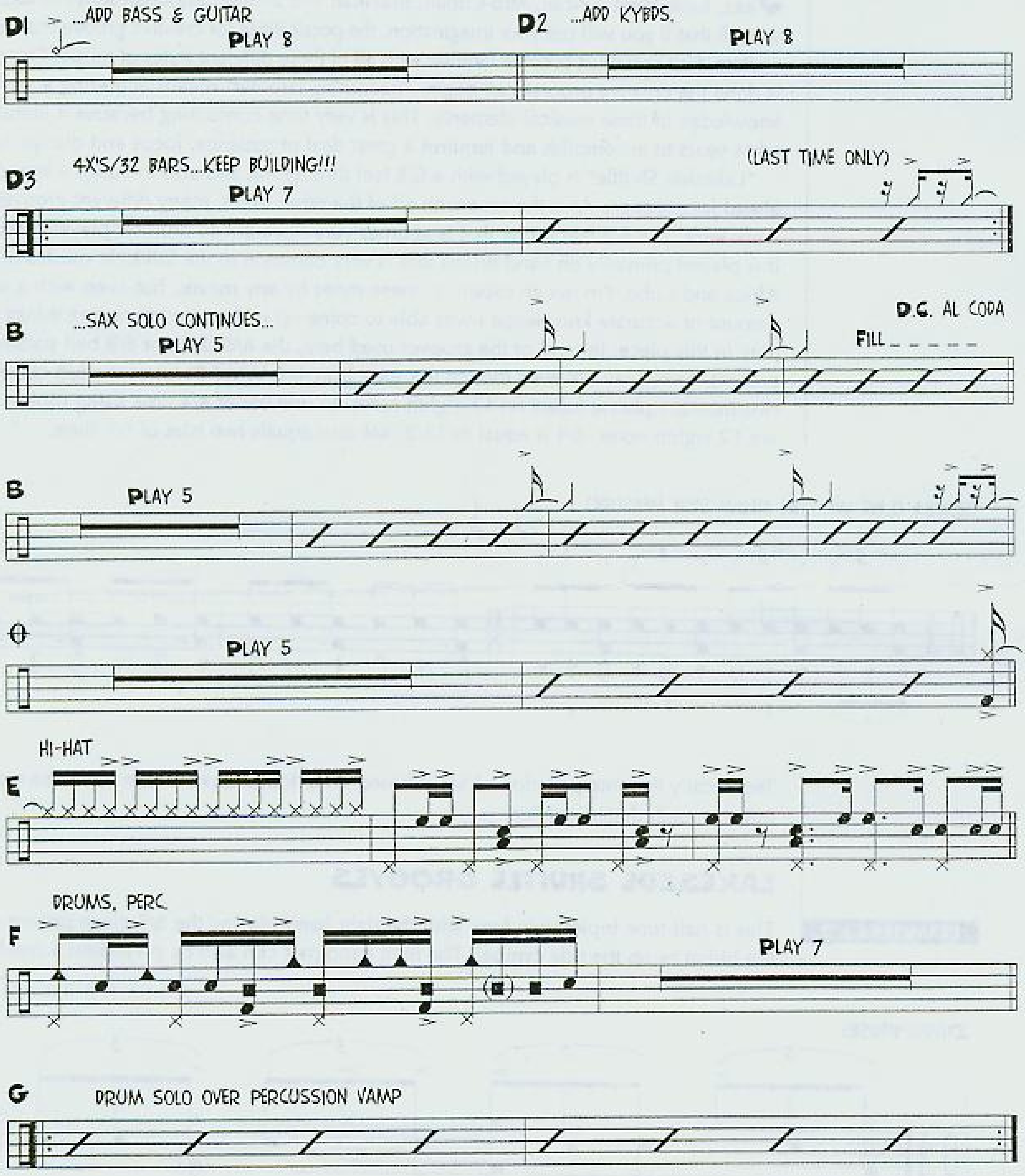
CD1 TRACK 7

CD1 TRACK 8

# ESCAPE FROM OAKLAND

P. HORVATH/N.STACHEL



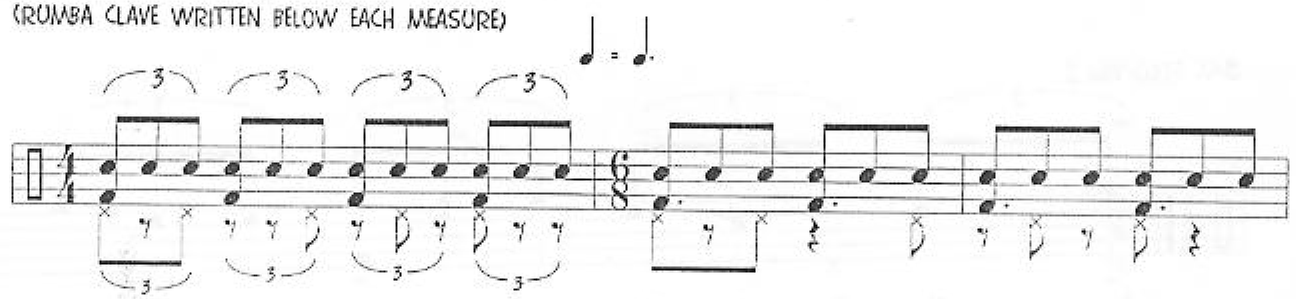

D1
...ADD BASS & GUITAR
PLAY 8
D2
...ADD KYBDS.
PLAY 8
D3
4X'S/32 BARS...KEEP BUILDING!!!
PLAY 7
(LAST TIME ONLY)
B
...SAX SOLO CONTINUES...
PLAY 5
D.C. AL CODA
FILL
B
PLAY 5
PLAY 5
HI-HAT
E
DRUMS, PERC.
F
PLAY 7
G
DRUM SOLO OVER PERCUSSION VAMP

# LAKESIDE SHUFFLE

Jazz, funk, West African, Afro-Cuban, Brazilian and all the Caribbean styles fit together so well that if you will use your imagination, the possibilities for creative groove making are endless. First you must become familiar with all of these different styles of music. Once that is done the creative process can begin. "Becoming familiar" means acquiring a working knowledge of these musical elements. This is very time consuming because it literally takes years to accomplish and requires a great deal of patience, focus and discipline.

"Lakeside Shuffle" is played with a 6/8 feel throughout and also includes a straight-ahead jazz section. As is the case with all of the other tunes, many different grooves will work here. The 6/8 feel is one that is at times very "foreign" to drumset players because it is played primarily on hand drums and is very common to the folkloric musics of Africa and Cuba. I'm not an expert on these styles by any means, but even with a small amount of accurate knowledge I was able to come up with some interesting things to play in this piece. In most of the grooves used here, the 6/8 clave or 6/8 bell pattern is present. Also, I say 6/8 even though the song is in 4/4. Why? Because the 6/8 clave is a two-measure phrase based on 12 eighth-notes. In one bar of 4/4 time using triplets there are 12 eighth-notes. 4/4 is equal to 12/8. 4/4 also equals two bars of 6/8 time.

(RUMBA CLAVE WRITTEN BELOW EACH MEASURE)



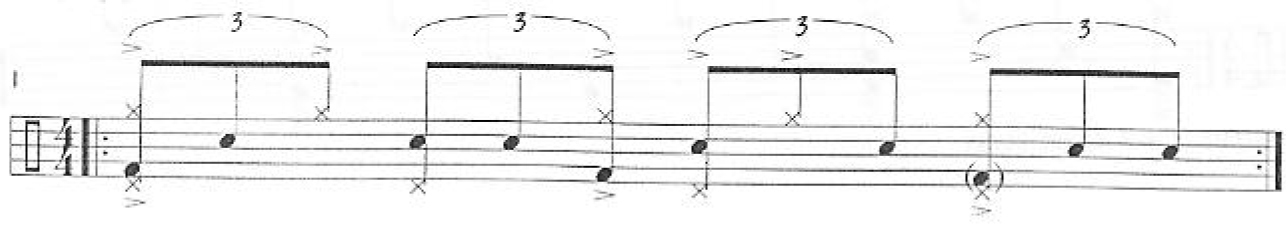
Technically this interpretation of 6/8 is based on a dotted quarter-note . . . three eighth-notes to each dotted quarter.

## LAKESIDE SHUFFLE GROOVES

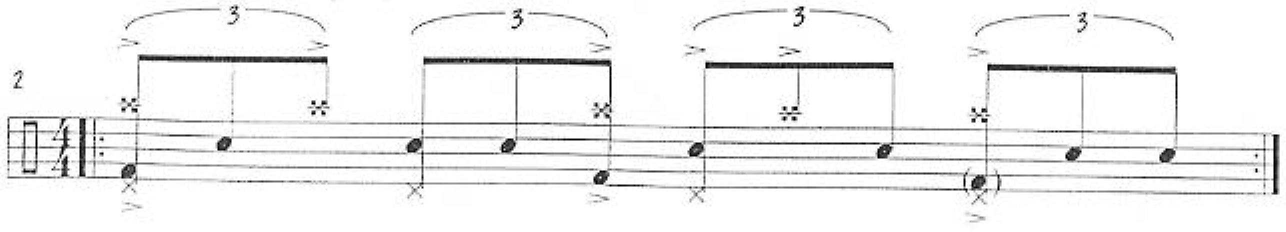
**EXAMPLES 1 & 2**

This is half-time triplet style funk with the right hand playing the 6/8 clave pattern on the hi-hat or on the ride cymbal. The right hand part can also be played on a cowbell.

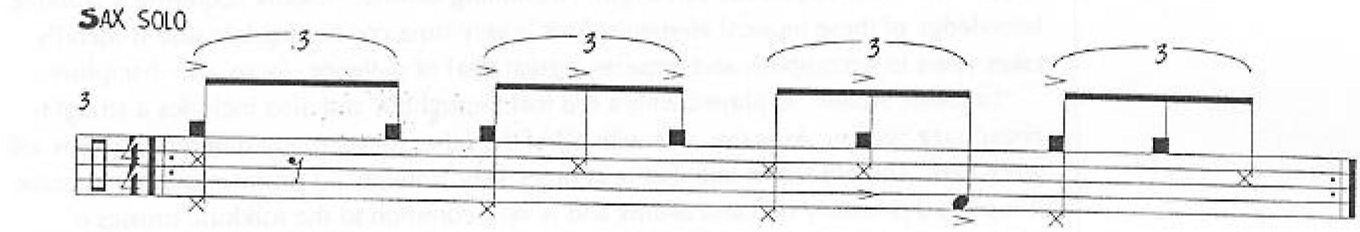
INTRO/VERSES

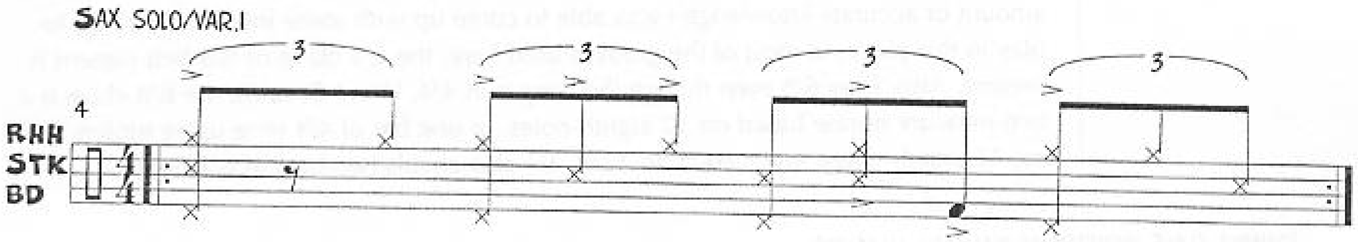


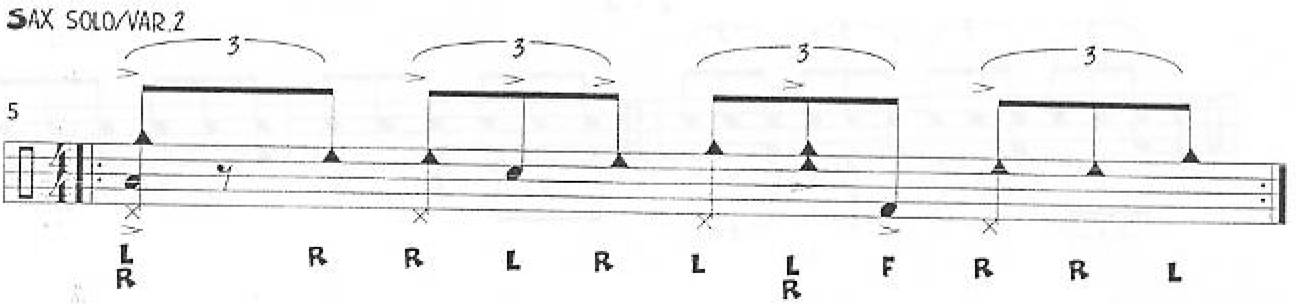
CHORUS/RIGHT HAND PLAYS RIDE CYMBAL



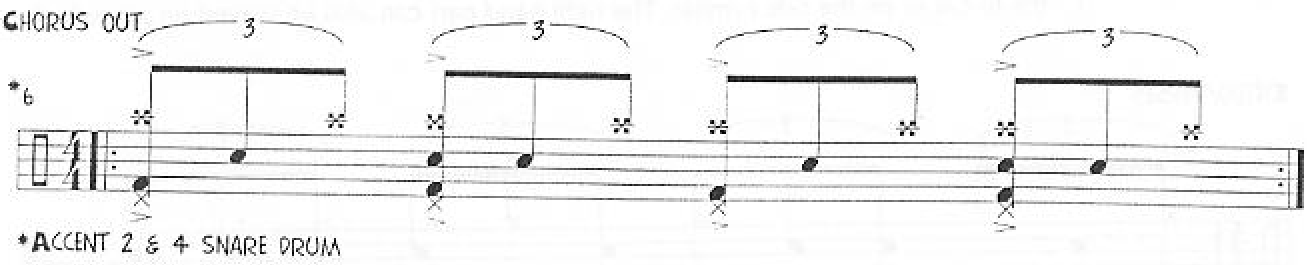
**EXAMPLES 3–5** These grooves are used in building the sax solo and are based on West African drumming. The basic pattern came from one of the drummers with the Nigerian Dance Company and then I adapted it to drumset.



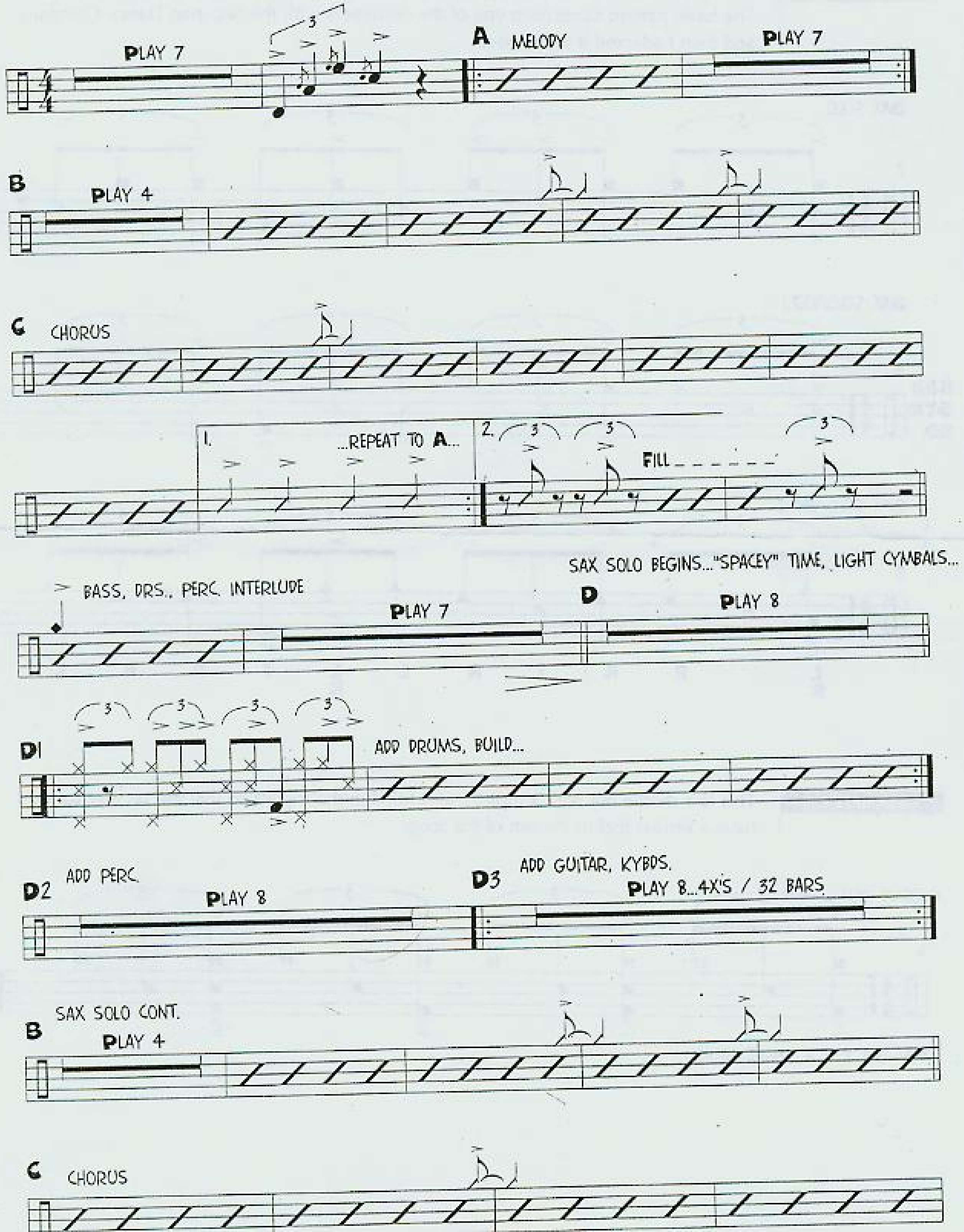

**EXAMPLE 6** This is a shuffle but with a triplet feel. I filled in the triplets so that the section would have a similar feel to the rest of the song.

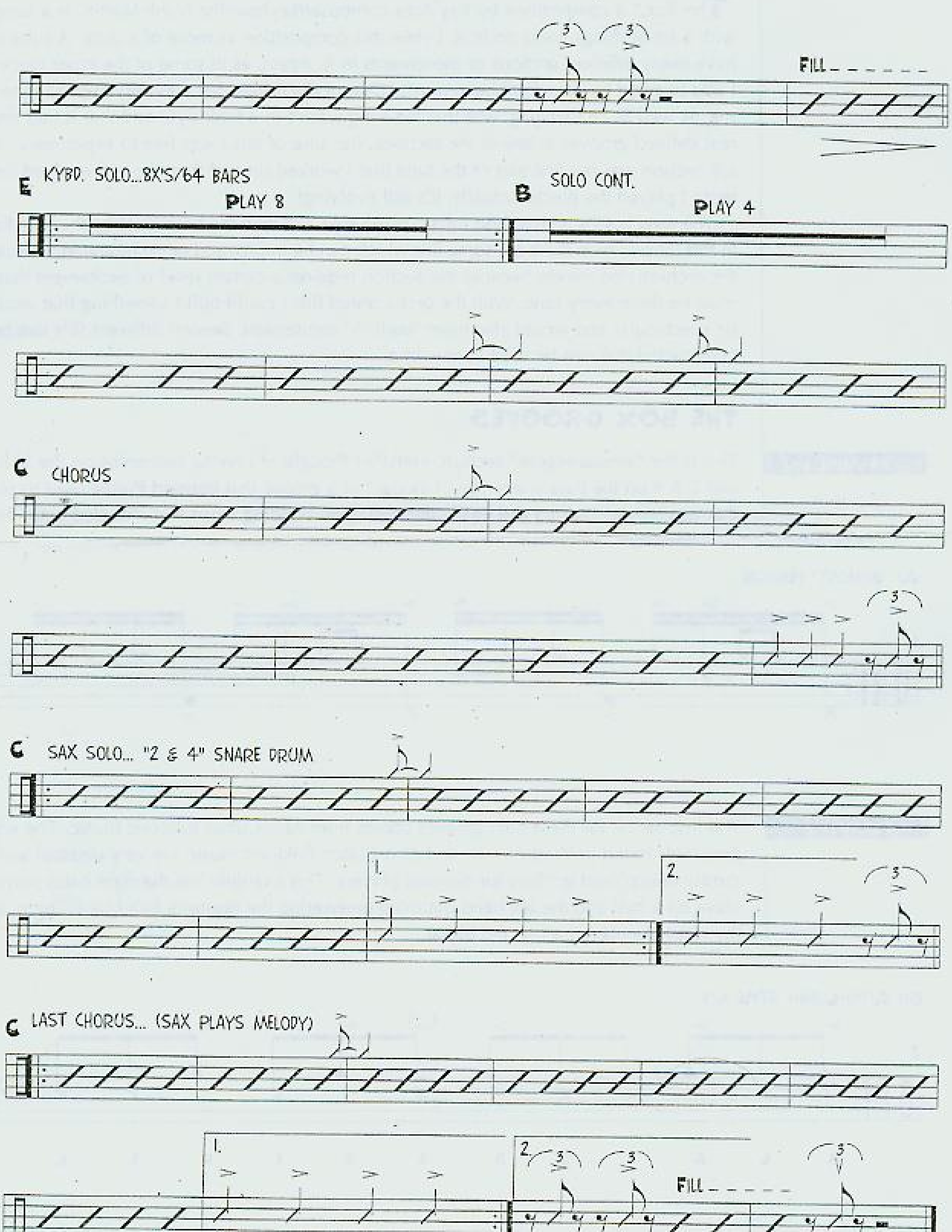


CD2 TRACK 1 | CD2 TRACK 2

# LAKESIDE SHUFFLE

BY P. HORVATH/N. STACHEL




FILL
E KYBD. SOLO...8X'S/64 BARS
PLAY 8
B SOLO CONT.
PLAY 4
C CHORUS
C SAX SOLO... "2 & 4" SNARE DRUM
1.
2.
C LAST CHORUS... (SAX PLAYS MELODY)
1.
2.
FILL

# THE BOX

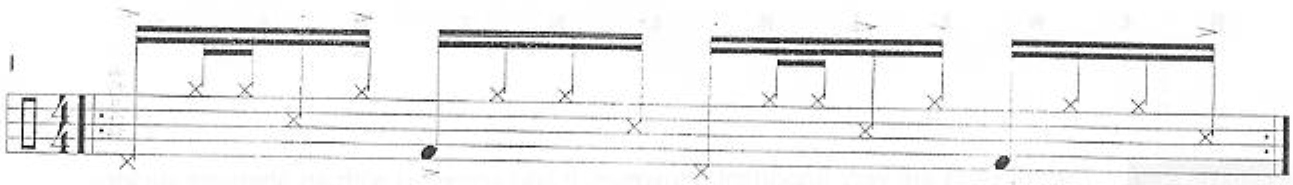
"The Box," a composition by Bay Area composer/keyboardist Frank Martin, is a song with a lot of things going on in it. I view this composition as more of a suite. A suite can have many different sections or movements in it. Again, as in some of the other pieces, I was inspired by Afro-Caribbean music. One of the things that was very appealing to me, as well as challenging, was that the song wasn't in a funk style and that it had no real defined grooves in any of the sections. Because of this I was free to experiment. The 6/8 section was the first part of the tune that I worked on and then the rest evolved the more I played the piece. Actually, it's still evolving!

The song begins with a short rubato piano solo and then the time is set by the bass line. In this intro section there are some fills which can be improvised or orchestrated. I elected the orchestrated variety because the section requires a certain level of excitement that must be there every time. With the orchestrated fills I could build something that would be spectacular and would also have "built-in" excitement. Several different fills can be constructed that can be used at any time.

## THE BOX GROOVES

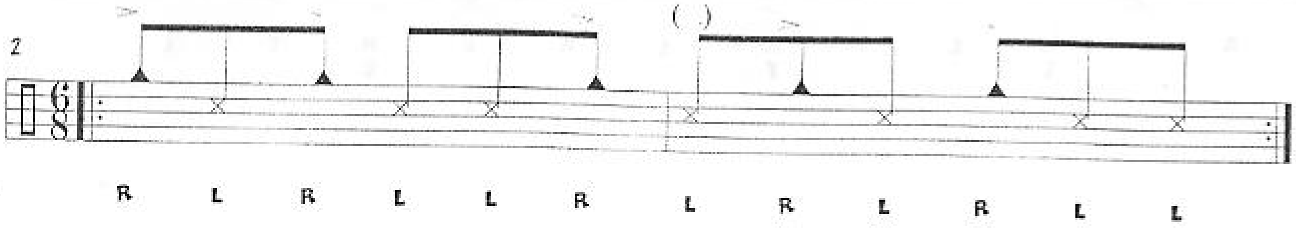
**EXAMPLE 1** This is the "almost-reggae" section. Initially I thought of playing sixteenths on the hi-hat and 2 & 4 on the bass drum. Then I thought of a groove that Bernard Purdie used to play that was reggae-inspired and finally decided upon building a part that included both ideas.

A) "ALMOST" REGGAE



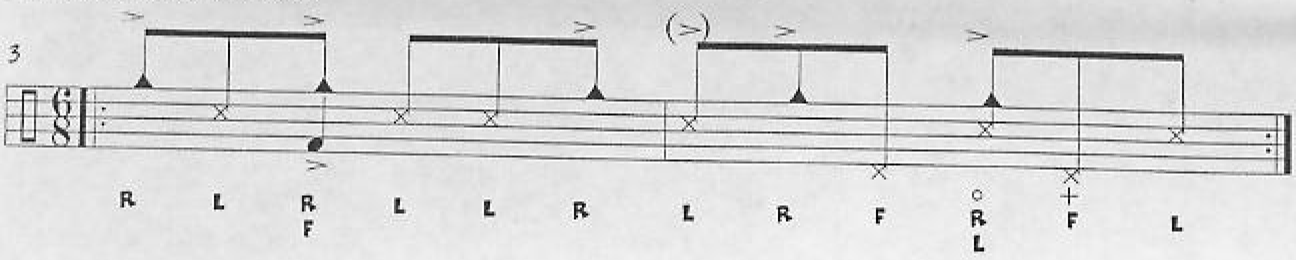

**EXAMPLE 2** The inspiration for these next grooves comes from Afro-Cuban folkloric music. The 6/8 time feels found in West African and Afro-Cuban folkloric music are very unusual and is mostly unexplored territory for drumset players. This example has the right hand playing clave on a bell and the left hand outlining (answering the opposite hand by filling in all the rests) the clave part on the hi-hat.

B) AFRO-CUBAN STYLE 6/8



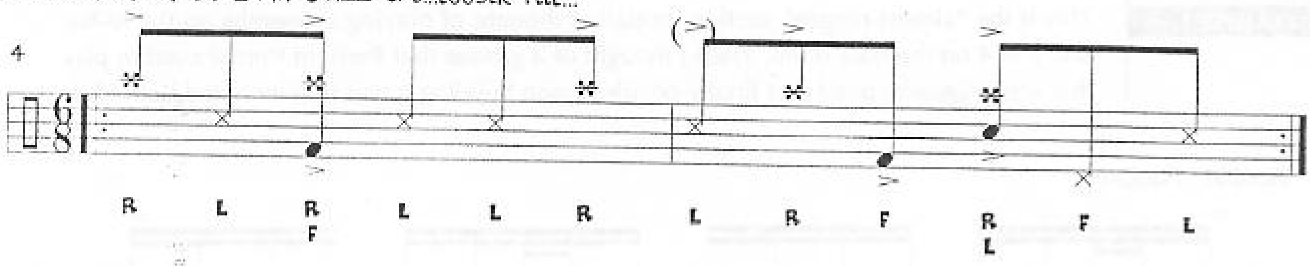
**EXAMPLE 3** The clave part remains the same and bass drum and left foot hi-hat are added.

B2) AFRO-CUBAN STYLE 6/8



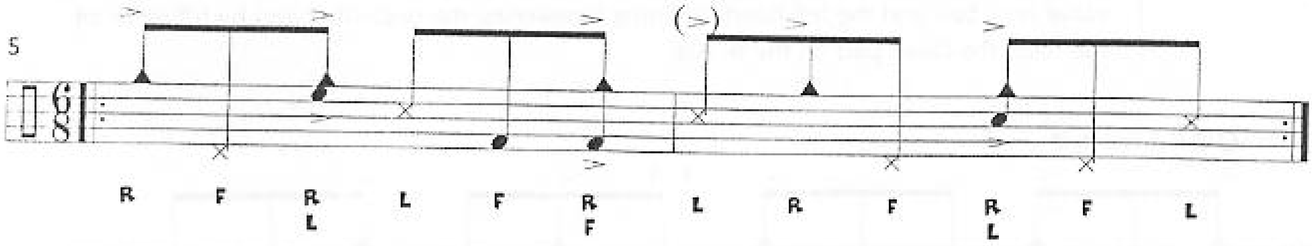

**EXAMPLE 4** The clave part is moved to the ride cymbal, the left hand stays on the hi-hat and also plays the snare drum on beat four. The bass drum is on the "a" of beat one in each measure.

B3, B4, C, I, J) LATIN JAZZ 6/8...LOOSER FEEL...




**EXAMPLE 5** The stickings are very important. However, if you come up with an alternate sticking that works just as well, don't be afraid to try it. As you can see there are many, many ways to play 6/8. Check out *West African Rhythms for the Drumset* (©1995 Manhattan Music Publications) if you're interested in more information on 6/8 rhythms and what can be done with them.

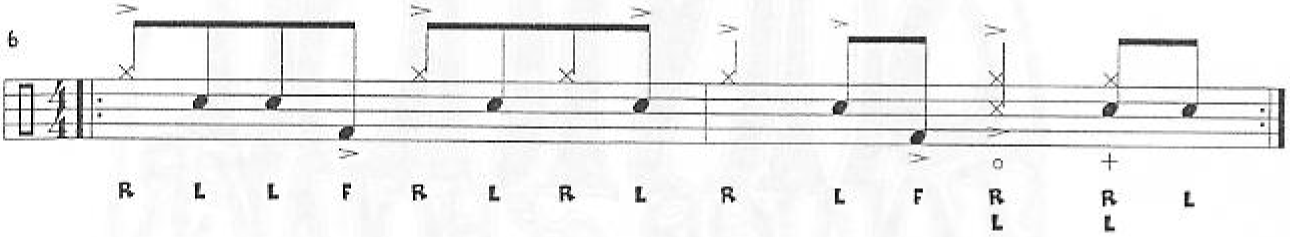
D) BEHIND CONGA SOLO



**EXAMPLE 6**

This groove is in the songo style. Remember that songo is a style and not a beat. In order to fully understand the level of sophistication that songo offers, you must realize that it is a blend of many things. Pop, funk, and jazz, as well as the many folkloric musical traditions of the Caribbean, Brazil and West Africa, come together to give songo its personality.

F) RUMBA/SONGO




**EXAMPLE 7**

This is a funkier approach to the 6/8 grooves that appear in this piece. The bell part is the traditional 6/8 bell rhythm with half-time funk underneath.

B3) D.S. TO VAMP OUT...FUNKIER 6/8

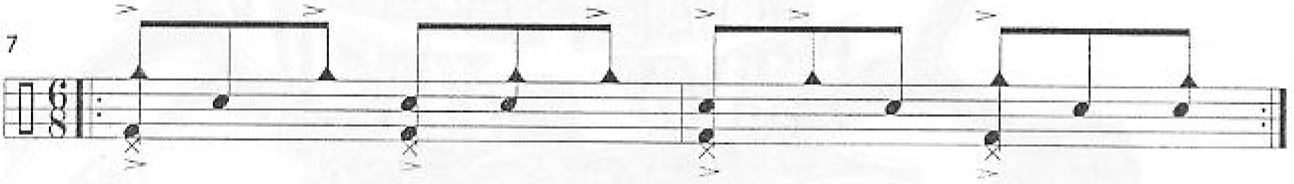


Photo by Bruce Steinberg

*Tower of Power, S.N.A.C.K. benefit at Kezar Stadium.*

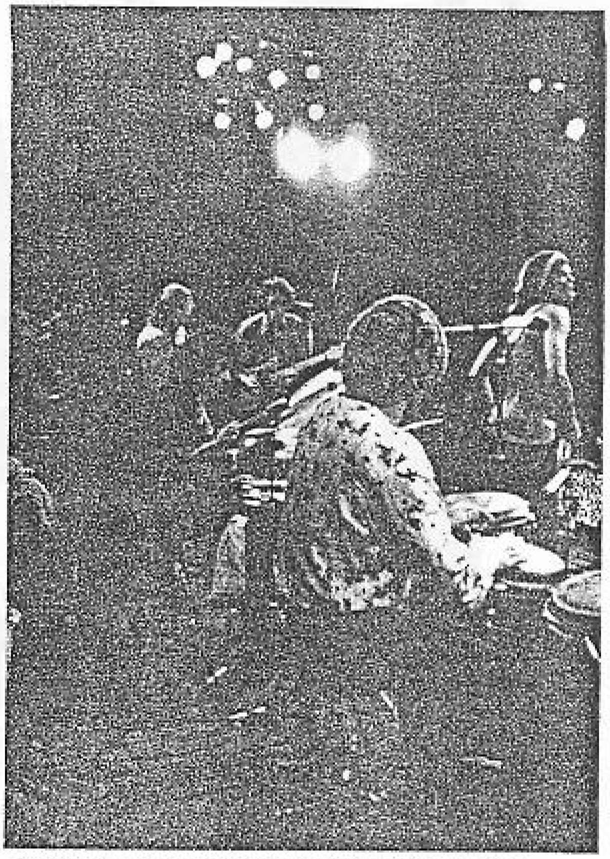


Photo by Bruce Steinberg

*Tower of Power, closing night of the Fillmore West, San Francisco.*

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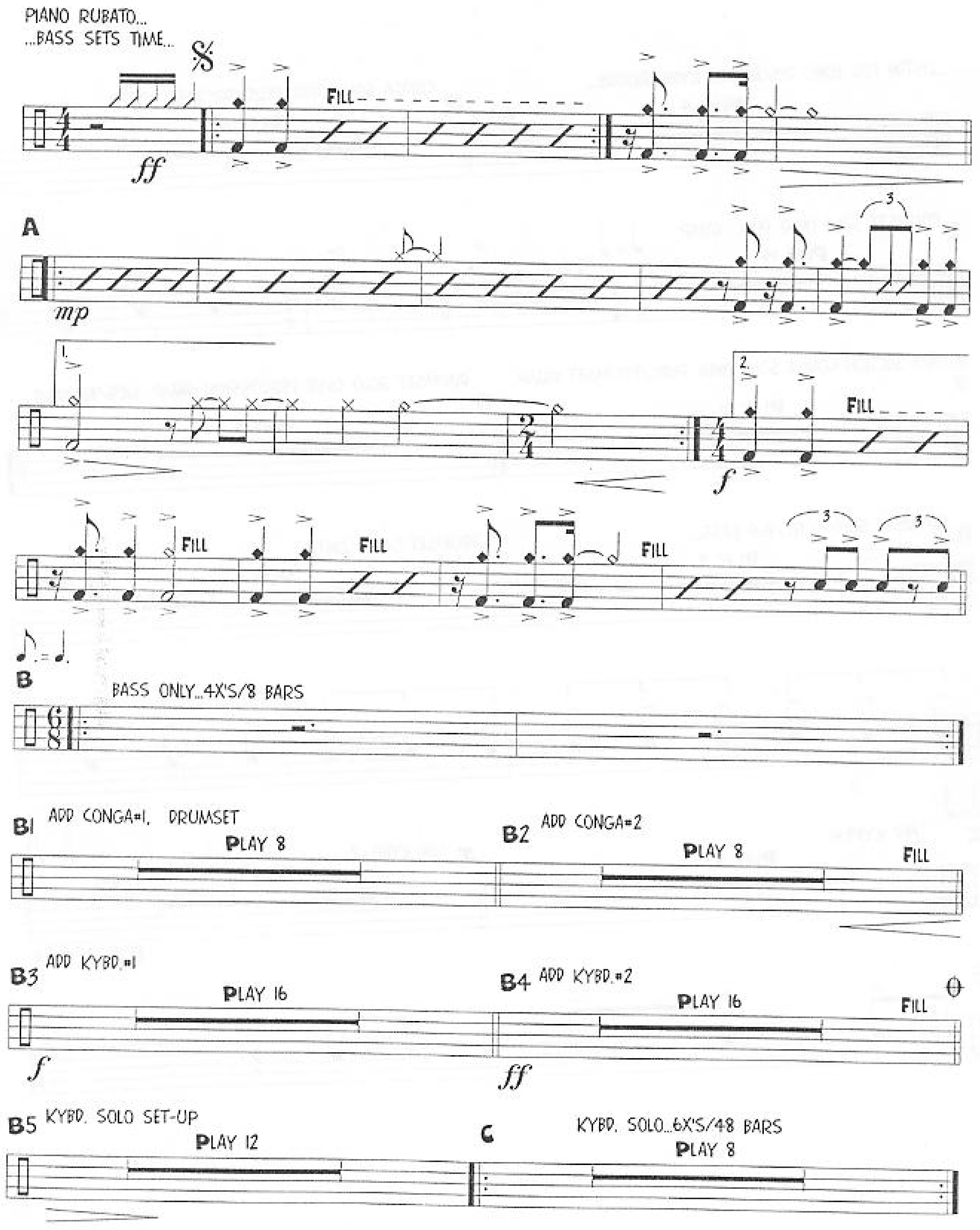
F.M. PRODUCTIONS
PHOTO JOHN CHASE · DESIGN R. TUTEN

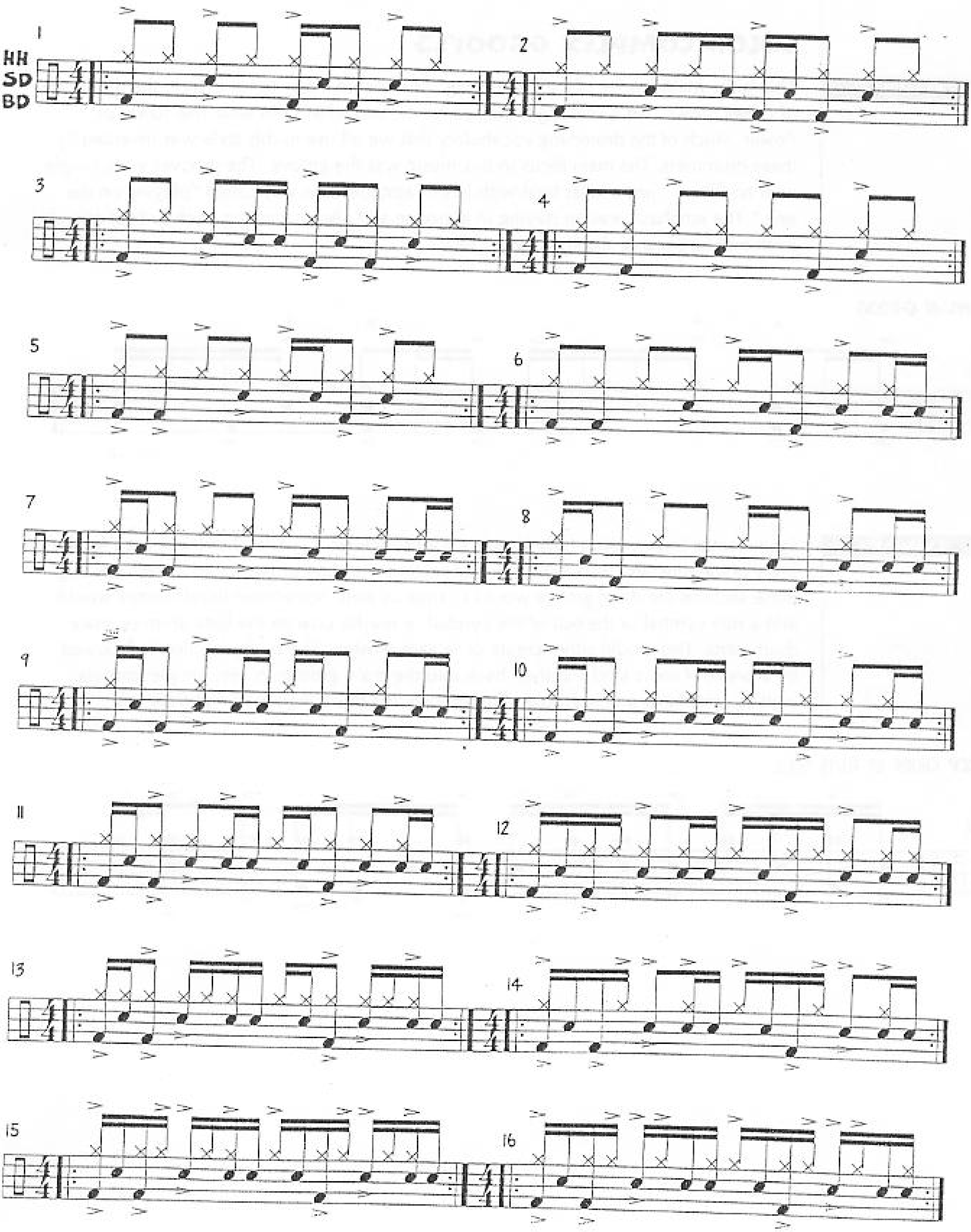
CD2 TRACK 3 CD2 TRACK 4

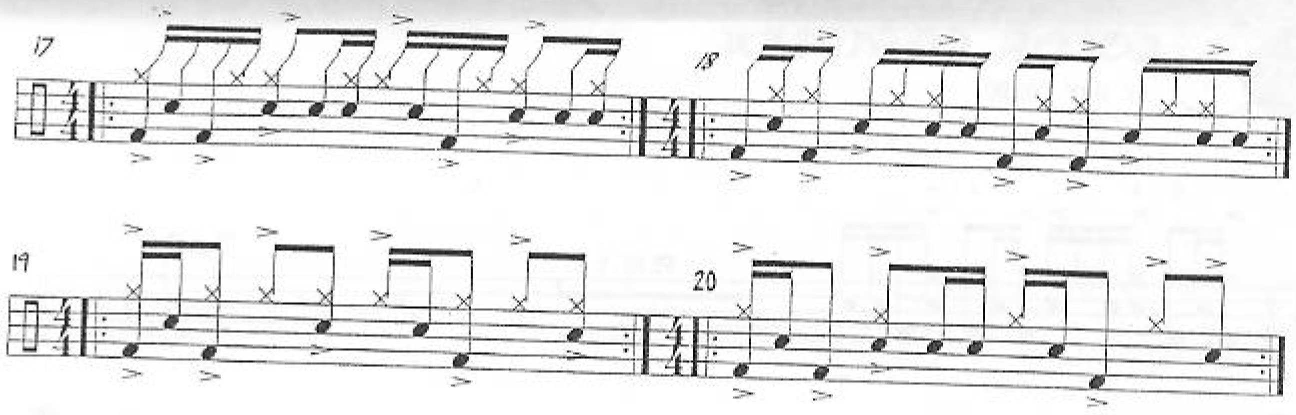
# THE BOX

BY FRANK MARTIN



## COLOR COMPLEX ALTERNATE GROOVES





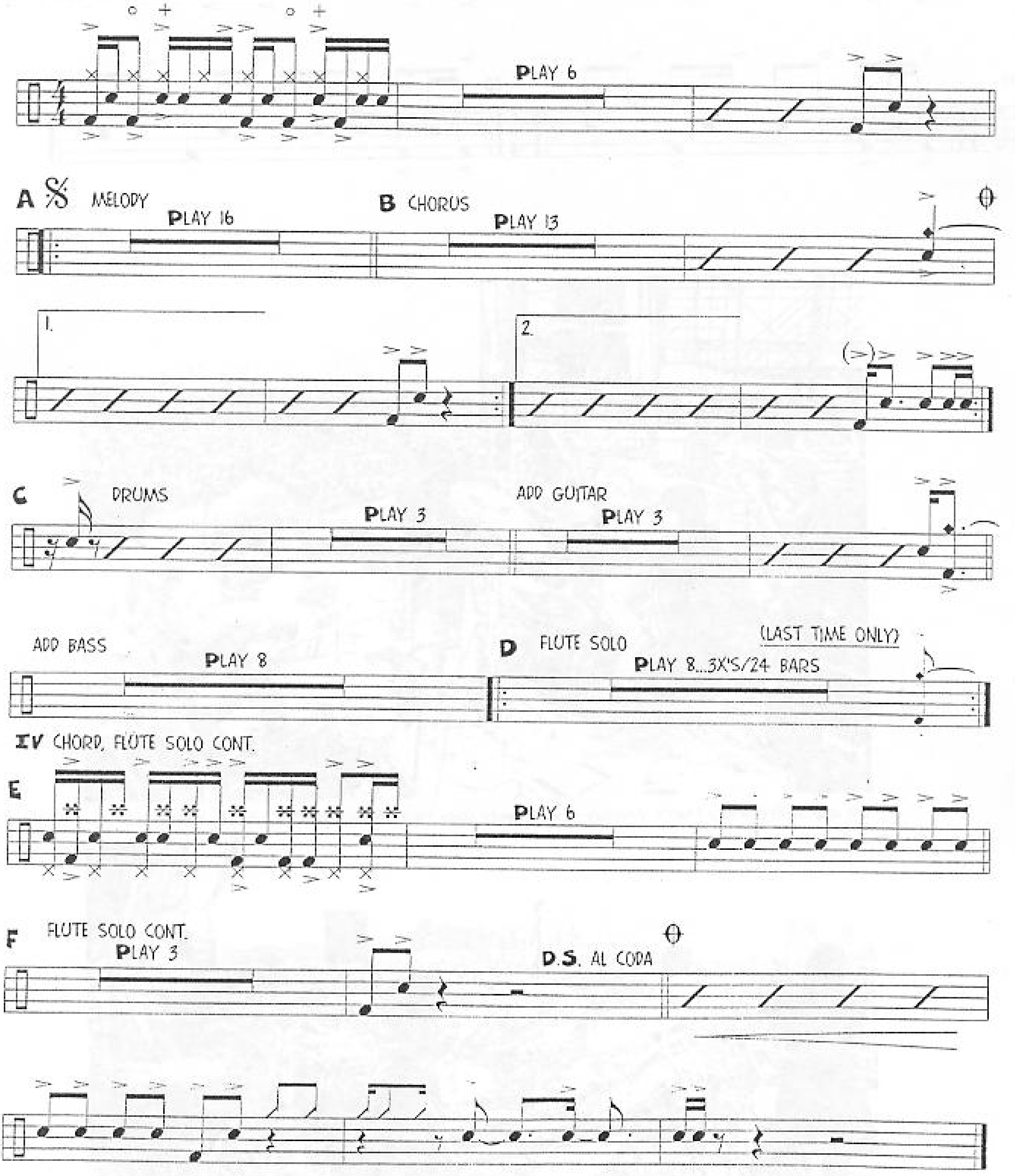
On tour with Mickey Hart's "Mystery Box"–Liberty State Park, Jersey City, NJ, July 11, 1996

Photos by Rob Wallis

CD2 TRACK 5 | CD2 TRACK 6

# COLOR COMPLEX

BY RAY OBIEDO



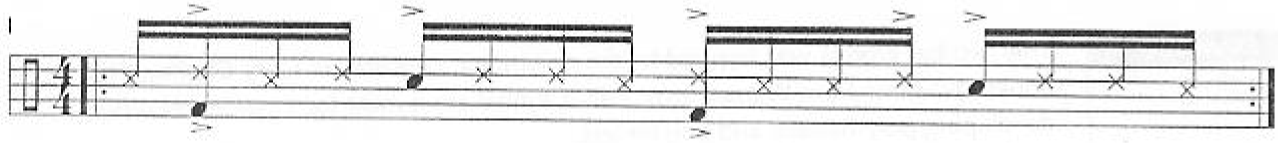
# COBRA

This is another composition by Frank Martin and is in the fusion style. Fusion uses a lot of the funk vocabulary but goes a lot deeper. Try inventing some of your own grooves for this tune.

## COBRA GROOVES

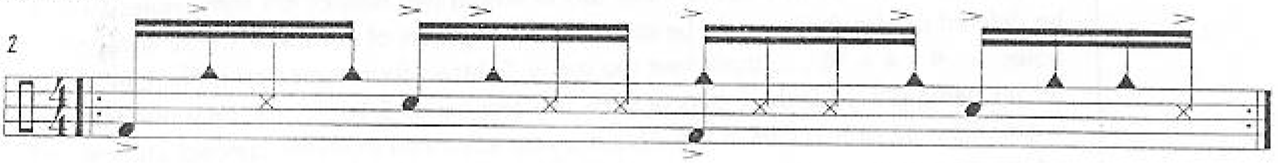
**EXAMPLE 1** This groove, as do some of the others in the piece, requires two hi-hats. The right hand plays on the right hi-hat and the left hand plays on the left hi-hat.

**A** SECTION



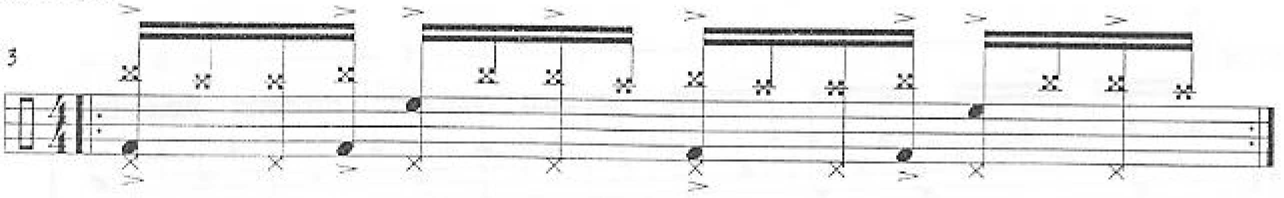

**EXAMPLE 2** Here I substitute a bell for the right hand hi-hat. The left hand stays on the left hi-hat.

**B** SECTION



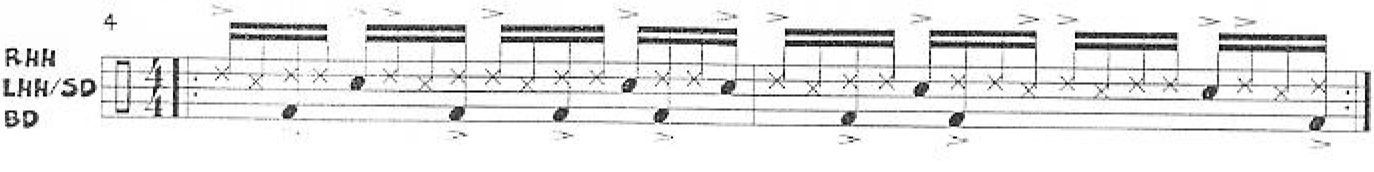

**EXAMPLE 3** Play the ride cymbal with both hands . . . the right hand on the bell, the left hand on the open part of the cymbal and also the small tom on beats two and four.

**B** SECTION

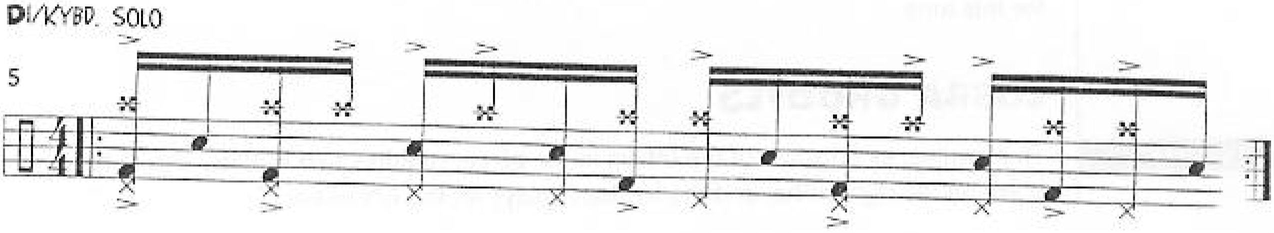



**EXAMPLE 4** Letter C has the rhythm of the bass line written below each system. This two-bar groove follows that bass line.

**C** SECTION

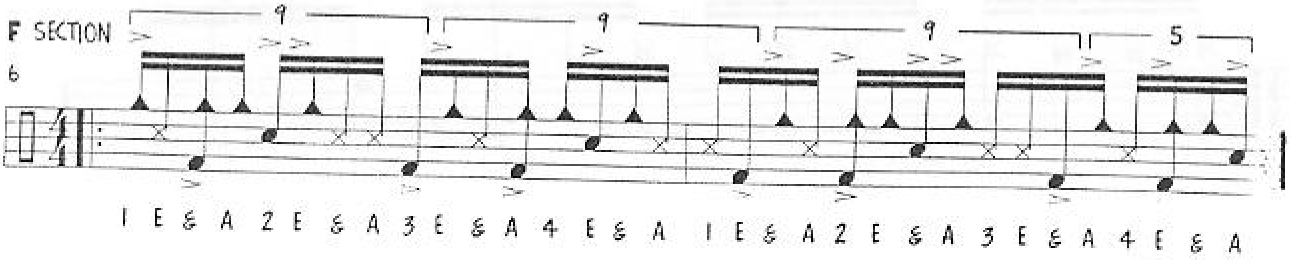


**EXAMPLE 5** The keyboard solo groove.




**EXAMPLE 6** This two-bar groove was inspired by the polymetric concepts of Gary Chaffee. His books (available from Warner Bros. Publications) are a must for anyone interested in developing polyrhythms and polymeters.

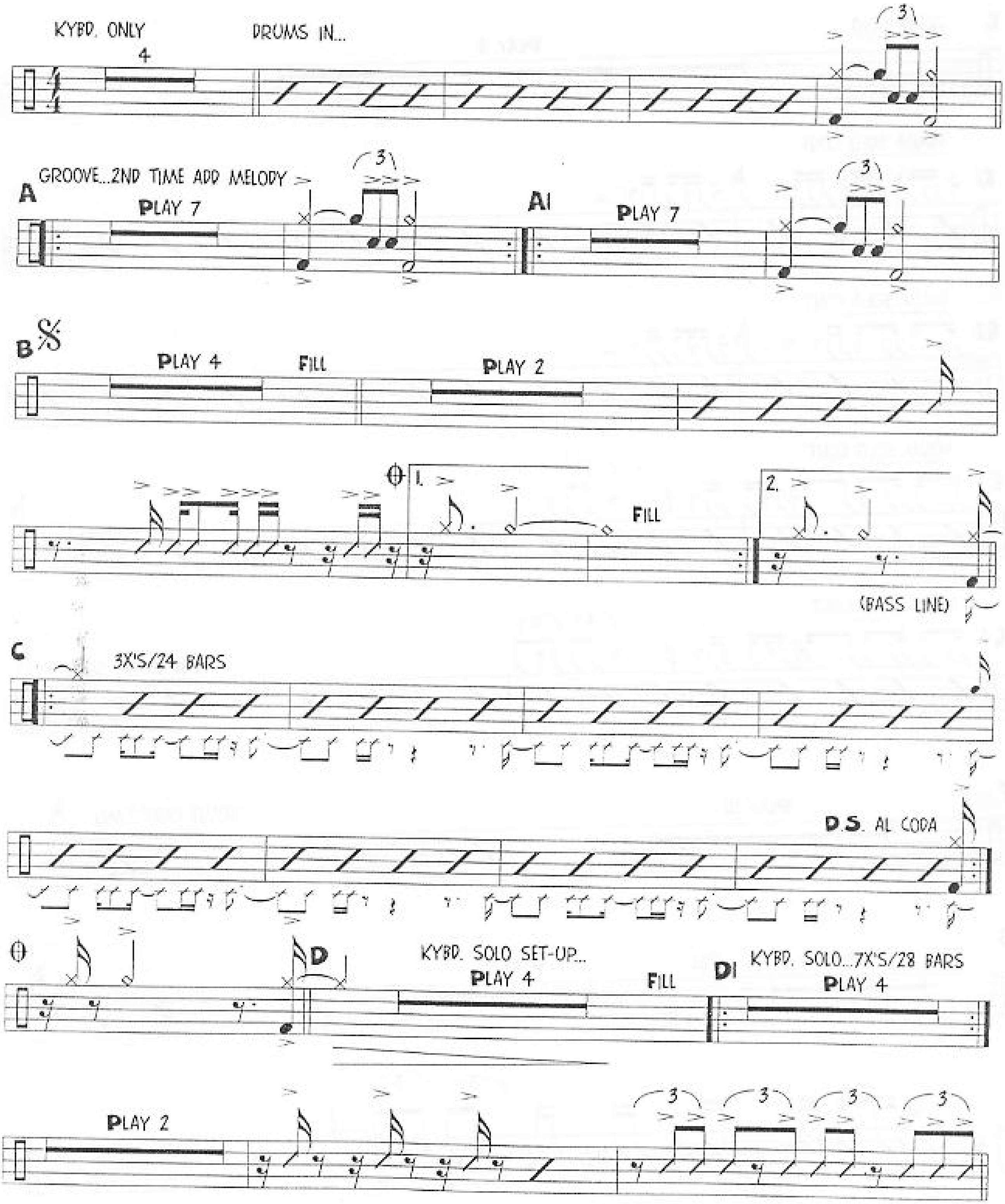
This groove is based on a 9/16 pattern. Look at the first nine sixteenth-notes and you will see it. This is two single paradiddles followed by a bass drum note . . . 9 notes. Two bars of 4/4 can be subdivided many ways. In this particular example I'm playing the 9/16 over the 4/4. If I wanted to carry this out all the way so that the 9/16 groove comes back to beat one where it started it would take nine bars of 4/4 time. Count the 4/4 as you normally would . . . "1 e & a 2 e & a 3 e & a 4 e & a." The 9/16 groove repeats every nine sixteenth-notes. In order to make this fit within two bars of 4/4 some notes have to be deleted or else there would be too many. In two bars of 4/4 there are 32 sixteenth notes . . . 9 × 4 = 36 . . . that's four too many. Subtract four notes and it fits. Literally what's being played is three bars of 9/16 and one bar of 5/16 . . . the total number of sixteenths is 32 or two bars of 4/4. This is a very advanced rhythmic concept and can take a long time to develop because your ear must be trained to hear both meters together. As I suggested before, try inventing some of your own rhythms for this song as well as all of the others. The goal here is to find what works for you. That takes time and plenty of patience. When presented with new music we're all faced with trying to come up with ideas that work. All of the material in this text should be looked at as examples of thinking creatively when presented with a musical problem. As I asked before, what would you do if the drum chair was yours?

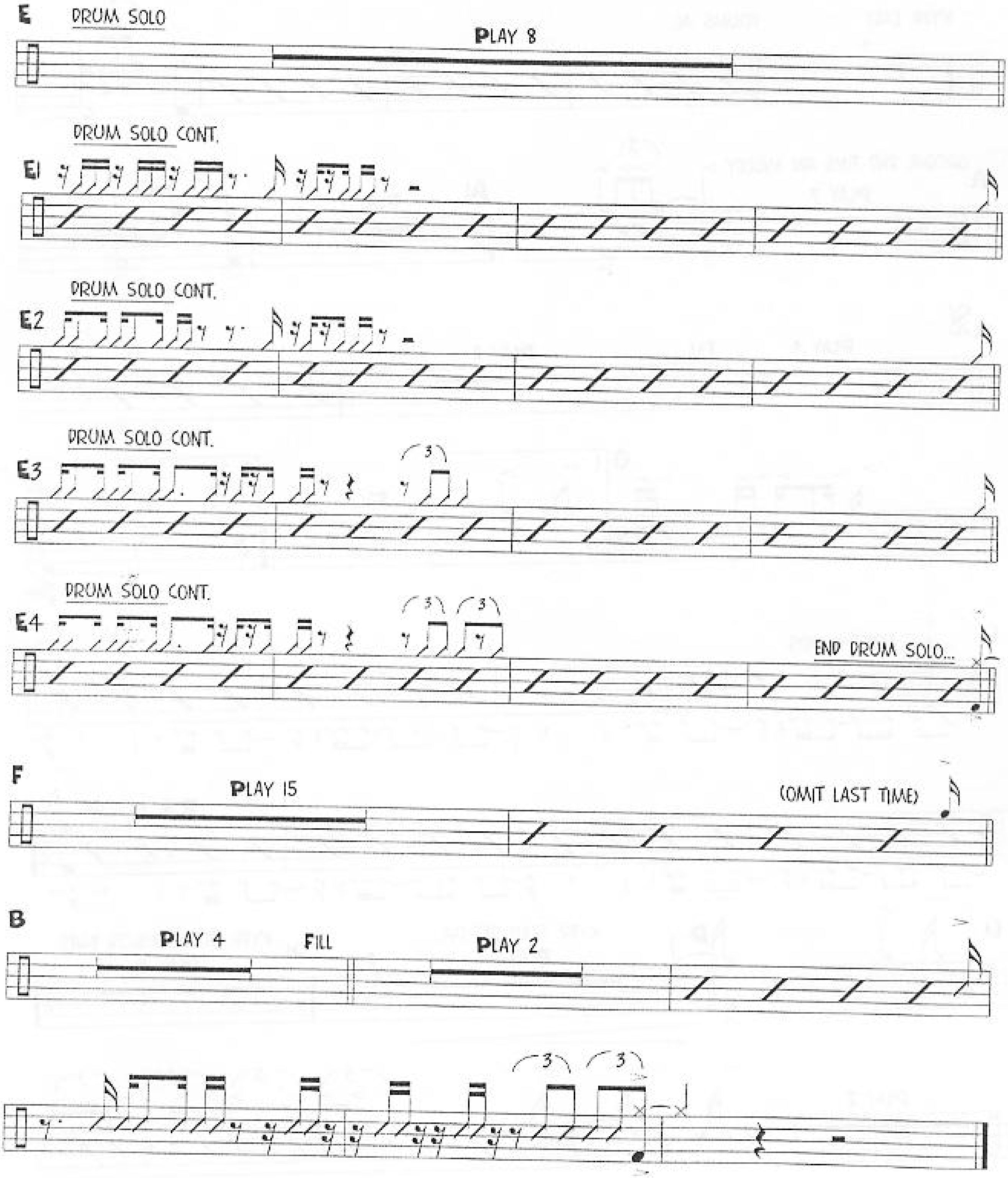


CD2 TRACK 7 CD2 TRACK 8

# COBRA

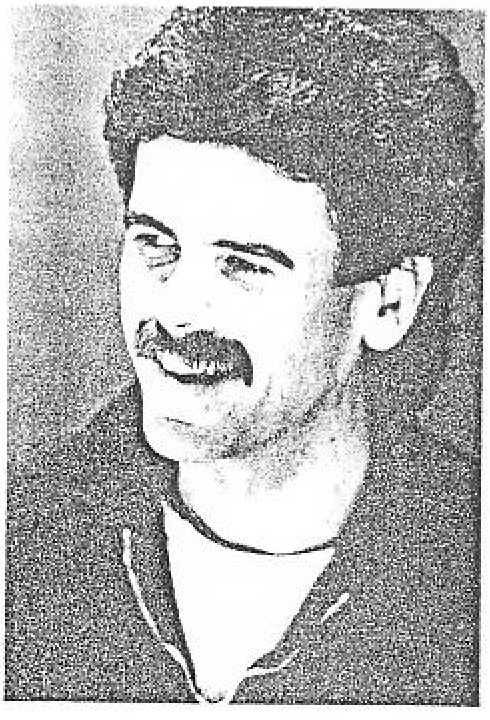
BY FRANK MARTIN




E
DRUM SOLO
PLAY 8
DRUM SOLO CONT.
E1
DRUM SOLO CONT.
E2
DRUM SOLO CONT.
E3
DRUM SOLO CONT.
E4
END DRUM SOLO...
F
PLAY 15
(OMIT LAST TIME)
B
PLAY 4
FILL
PLAY 2

# CONCLUSION

When I first joined the Tower of Power, the listening that I was doing set the tone for the kind of drummer that I wanted to become. I was listening to jazz, Latin music, and lots of funk. Those three elements really were the three most important elements in music to me, stylistically anyway. Those things today remain my favorite music in terms of styles. So, all that I've tried to explain here is an extension of all of those things that I was trying to develop in my earlier years. I spent a lot time listening to the Meters. That was one of the best bands ever, with possibly one of the greatest funk drummers in history . . . Zig Modeliste. Zig (along with the James Brown drummers and a few others) is responsible for a lot of the vocabulary that we use today. I listened to a lot of Elvin Jones, Tony Williams, Jack DeJohnette and Grady Tate, as well as big band drummers like Sonny Payne with the Count Basie Orchestra and Jake Hanna with Woody Herman. At that time, even though I was being influenced by Latin music, I knew very little if anything about it. The one thing I understood for sure, though, was the unmistakable groove. The feeling of Latin music really influenced me a lot, and I tried to incorporate bell patterns and things like that into the grooves that I was playing in the Tower of Power, along with many other ideas. When I was 17 years old, I decided that if I was going to be a drummer, for better or for worse I didn't want to sound like anyone else. I was going to do my best not to copy anyone. I want my creative efforts to stand alone. This is a motivating principle of mine and has always been. I never copy anyone unless it's something so cool that it *has* to be copied and then it becomes a quote out of respect for its originator. You know . . . that it can't be changed because it's so great. Otherwise, I think that it behooves any of us who play this instrument to be exactly what and who we are on the instrument . . . play it exactly how we hear it. There's no reason to be a clone. There are so many really great drummers these days but sometimes it seems like there's a lot of the same drummer. The great ones are very individual and they have their own voice that they've developed on the instrument. If they did it then I can do it too. No one argues about handwriting. Everyone has different handwriting, and really, what you are musically has its own imprint . . . your own signature. What I am I must accept and live with. I think it's far better to assess what you are musically and then take it somewhere than to constantly be copying someone else. Then your achievements are based on your own efforts. Ultimately this is far more rewarding.



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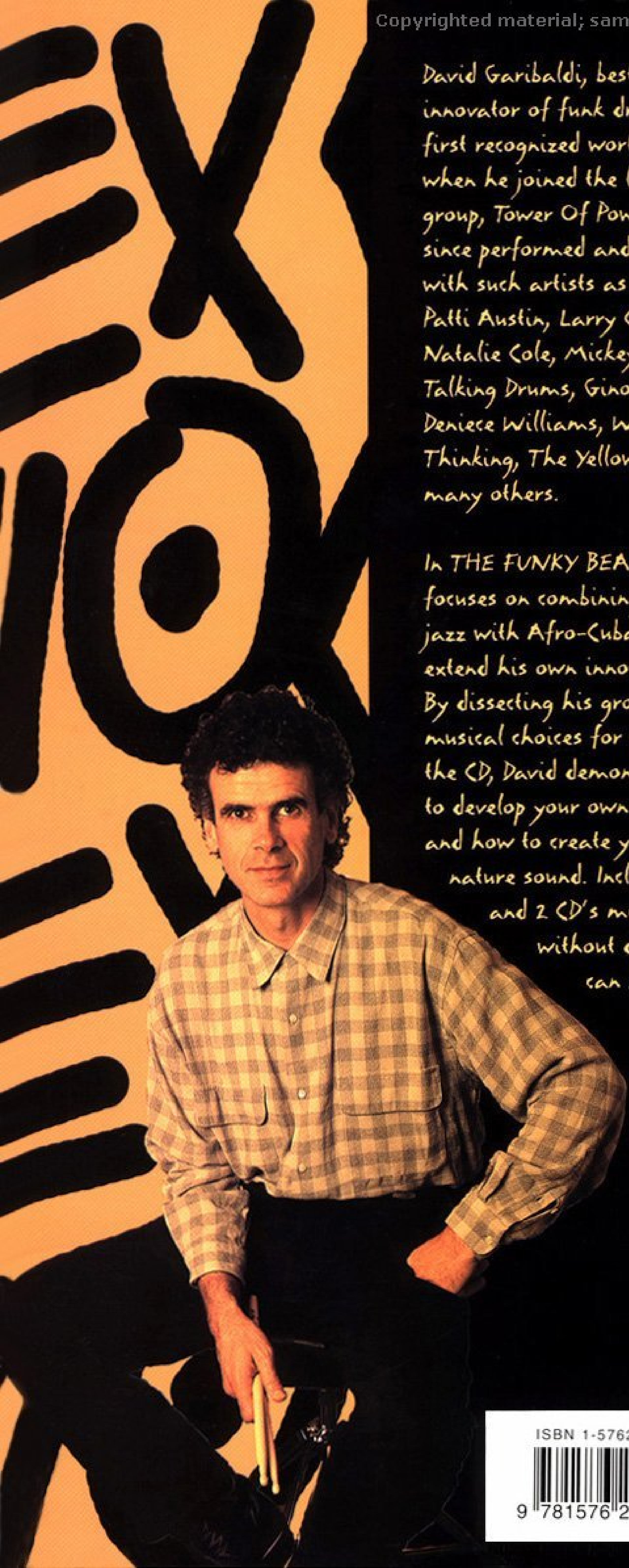

David Garibaldi, best known as an innovator of funk drumming, was first recognized worldwide in 1970 when he joined the legendary group, Tower Of Power. He has since performed and or recorded with such artists as Boz Scaggs, Patti Austin, Larry Carlton, Natalie Cole, Mickey Hart, Talking Drums, Gino Vannelli, Deniece Williams, Wishful Thinking, The Yellow Jackets, and many others.

In THE FUNKY BEAT, David focuses on combining funk and jazz with Afro-Cuban rhythms to extend his own innovative style. By dissecting his grooves and musical choices for each song on the CD, David demonstrates how to develop your own musical skills and how to create your own sig nature sound. Includes 8 charts and 2 CD's mixed with and without drums so you can Play-Along.

## TUNES:

- 4-N Matter
- Soca-Rumba
- Black Nine
- Escape From Oakland
- Lakeside Shuffle
- The Box
- Color Complex
- Cobra

As a bonus, David transcribes and explains many of his signature Tower Of Power grooves including:

- Man From The Past
- Squib Cakes
- On The Serious Side
- Soul Vaccination
- Vuela Por Noche
- If I Play My Cards Right
- Ebony Jam
- Drop It In The Slot
- Can't You See
- The Oakland Stroke
- What Is Hip?

Other products by David Garibaldi available from DCI Music Video/ Warner Bros. Publications:

- Tower of Groove Part 1 video (VH0187)
- Tower of Groove Part 2 video (VH0188)
- Talking Drums video (VH0189)

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