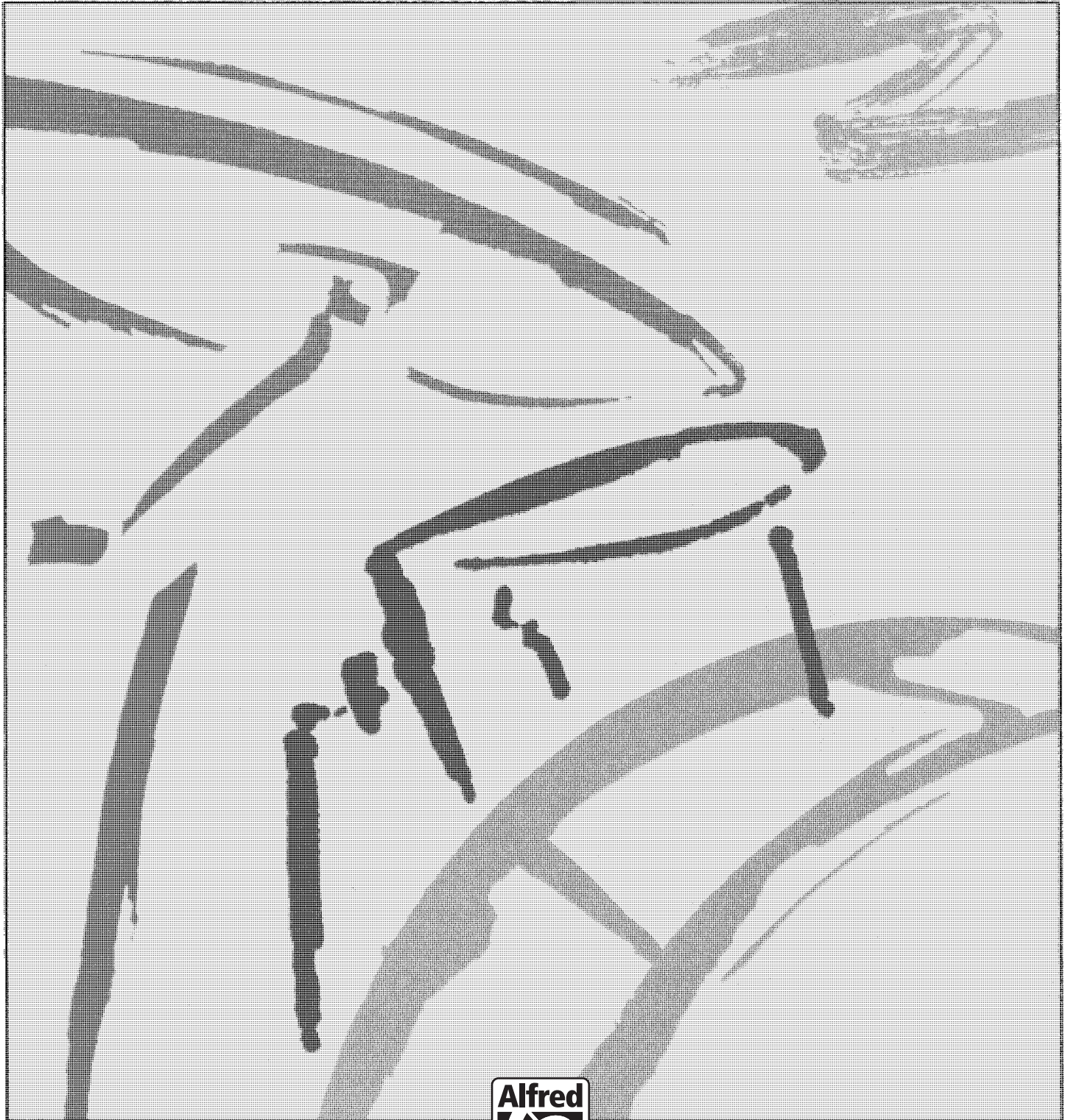


FUTURE SOUNDS

A Book of Contemporary Drumset Concepts

DAVID GARIBALDI



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Photograph by Chris Cuffaro

*This book is
dedicated to
the memory of
my father,
John Garibaldi*

DAVID GARIBALDI

Born and raised in the San Francisco Bay area, David began playing drums in elementary school at the age of ten. At age seventeen, he started his professional career, and in 1966 joined the 724th United States Air Force Band. After leaving the service, David joined the legendary Tower of Power band in 1970, of which he was a member for the next ten years. It was in this setting that David became one of the most influential drummers of his generation.

Since 1977, David has appeared in a variety of studio and live settings performing and/or recording with such artists as Patti Austin, Natalie Cole, Larry Carlton, Mickey Hart's Mystery Box, Jermaine Jackson, Ray Obiedo, the Buddy Rich Orchestra, Boz Scaggs, Gino Vannelli, Deniece Williams (band leader for two years), The Yellowjackets, UZEB's bassist Alain Caron, the BBC Orchestra, well-known Japanese producer Mickie Yoshino, pop vocalist Naoko Kawai and the jazz fusion group Wishful Thinking.

Internationally, David performed at the Frankfurt Music Fair in Frankfurt, Germany; the International Drummer's Meeting and International Percussion Day in Koblenz, Germany; Yamaha Big Drummers Camp in Nemo No Sato, Japan; Drum EST '94 in Montréal, Canada; Ultimate Drummers Day in Melbourne, Australia; and Drums in the Bush in London, England. In 1991 and 1994, David was featured at the Modern Drummer Festival in Montclair, New Jersey.

From 1980 through 1985, David won the *Modern Drummer* Reader's Poll "R&B/Funk" category. His name now permanently resides in that poll's honor roll category for his lasting contributions to the percussive arts.

In the field of education, David is very active. From 1982 to 1989 he was on the percussion faculty at the Dick Grove School of Music, taught in the applied music program at California State University, Northridge, and gave seminars at the Percussion Institute of Technology. As his time permits, he teaches at Drum World in San Francisco and is a clinician for Yamaha Drums, Sabian Cymbals, Latin Percussion and Vic Firth Sticks.

As an author, David has written numerous articles for various percussion magazines worldwide, including *Modern Drummer*. His instructional books include *Future Sounds* (Alfred Publishing), which was rated one of the 10 greatest drum books by *Modern Drummer* magazine (Aug. 1993); and *The Funky Beat* (Manhattan Music). David's videos include *Tower of Groove, Parts 1 & 2* and *David Garibaldi featuring Talking Drums*. He is currently working on an instructional book with Talking Drums, a drum ensemble that fuses Afro-Cuban and funk rhythms, plus a solo recording.

David continues to perform, record and teach worldwide. He is presently touring with Mickey Hart's Mystery Box and Talking Drums.

And the beat goes on.

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INTRODUCTION



"Future Sounds" is a presentation of ideas for the drum set that is applicable to, and inspired by, contemporary music. The main objective of this work is to help the aspiring drummer in the lengthy process of becoming an individual with a unique, original drum-set vocabulary. This material evolved from my personal playing and study time, coupled with a desire to see my ideas implemented in the musical situations that I've participated in over the years. All of these studies are in the funk/jazz-fusion category and combine technique with a musical idea, an approach further elaborated upon in the opening remarks of the section titled "Groove Studies." To get the most out of the exercises, you must focus on how they are constructed as well as how they are played, so when building your own vocabulary you'll understand how to put your ideas together. A big key in my development over the years has been the writing out of my ideas (which is where all of the exercises contained in this book come from). This has allowed me to see what I'm playing. Through the process of playing and then writing it down, I became much more organized, which greatly improved my ability to make music. I'd first like to stress the importance of having well-developed basic skills—reading, hand technique, rudiments, etc. In

other words, the goal is just good overall musicianship. If the foundation of your playing is solid, then you can build whatever you like upon that and it will endure. Exposure to experience is another great building block—playing as often as possible in a variety of settings. Learning to play many styles is what builds depth into your playing regardless of what your favorite style is.

One reason good players become great is that at some point in their development they began to focus on what *they* wanted to express musically instead of continuing to copy their favorite players. Ideally, through lots of playing, practicing, thinking things through, listening, exchanging ideas with others and experimentation, the player will have developed a style and sound of his or her own, as well as many musical ideas. The person then has the option of taking the time to express those ideas, or of choosing to continue to focus mainly on what other drummers are playing, never tapping into the tremendous reservoir of potential within him or herself. Hopefully this book will further open contemporary drumming and will assist you in reaching your goal of being the best player you can possibly be.

△ = Cym. Bell
 ⊠ = Cowbell
 ◇ = Crash
 ⊗ = Ride Cym.

○ = Open H.H. (Swish)
 + = Closed H.H.
 ◡ = "Splash" L.F./H.H.

Toms
 Hi-Hat w/R.H. or L.H.
 Cym. Bell
 Cowbell
 Crash
 Ride Cym.
 When using two hi-hats, the symbols used are:
 R.H.H. = Right H.H.
 L.H.H. = Left H.H.

Snare Dr.
 Hi-Hat w/ Left Hand or Right Hand
 Hi-Hat w/Foot
 Bass Dr.

- Hand accents are shown above or below each note.
- Foot accents are shown above or below each note.
- Stickings are shown above or below the bar.
- Where stickings are shown, the following symbols are used:
 R = Right Hand, L = Left Hand,
 F = Foot (Right or Left), B = Both Hands

DEVELOPING THE TWO SOUND-LEVEL CONCEPT

The Single Paradiddle as Eighth Notes

Time Pattern:

H.H.
S.D.
B.D.

S.D. Accent

♩ = 72-144

Track 2 (R L R R L R L L) Track 3 (L R L R R L R L)

(1) H.H. S.D. B.D.

(3) (L L R L R R L R) (4) (R L L R L R R L)

(5) (R L R R L R L L) (6)

(7) (8)

THE INVERTED SINGLE PARADIDDLE

(9) (R R L R L L R L) (10) (L R R L R L L R)

(11) (R L R R L R L L) (12) (L R L R R L R L)

PRACTICING AN EXERCISE



First, pick an exercise you would like to play.

♩ = 60-100

H.H. S.D. B.D.

The exercise consists of four measures of music in 4/4 time. The first measure contains a cross (H.H.) on the first beat and a solid dot (S.D.) on the second beat. The second measure contains a cross on the first beat and a solid dot on the third beat. The third measure contains a cross on the first beat and a solid dot on the fourth beat. The fourth measure contains a cross on the first beat, a solid dot on the second beat, and a solid dot on the third beat. The exercise ends with a double bar line.

Next, set your drum machine or metronome to the desired tempo.

♩ = 60-100

Click

The exercise shows a single measure of music in 4/4 time with four solid dots (S.D.) on the first, second, third, and fourth beats, each with an accent (>). The exercise ends with a double bar line.

While the click is running, play the first three notes—count *aloud* while you do this.

Track 8

1 e + 2 3 4

(1A)

The exercise shows a single measure of music in 4/4 time. The first measure contains a cross (H.H.) on the first beat and a solid dot (S.D.) on the second beat. The second measure contains a solid dot on the third beat. The third and fourth measures contain solid dots on the first and second beats respectively. The exercise ends with a double bar line.

Repeat this measure over and over, making sure that all the accented notes are loud enough, that all the unaccented notes are light enough and that you're playing the time evenly. When you can perform this much perfectly, add the next note.

Track 9

1 e + a 2 3 4

(1B)

The exercise shows a single measure of music in 4/4 time. The first measure contains a cross (H.H.) on the first beat and a solid dot (S.D.) on the second beat. The second measure contains a solid dot on the third beat. The third and fourth measures contain solid dots on the first and second beats respectively. The exercise ends with a double bar line.

Continue this process until you've added all the notes. Remember to get into the habit of counting aloud—this is an excellent way of unifying the mind, hands and feet.

Track 10

1 e + a 2 e 3 4

(1C)

The exercise shows a single measure of music in 4/4 time. The first measure contains a cross (H.H.) on the first beat and a solid dot (S.D.) on the second beat. The second measure contains a solid dot on the third beat. The third and fourth measures contain solid dots on the first and second beats respectively. The exercise ends with a double bar line.

Track 11

1 e + a 2 e + 3 4

(1D)

The exercise shows a single measure of music in 4/4 time. The first measure contains a cross (H.H.) on the first beat and a solid dot (S.D.) on the second beat. The second measure contains a solid dot on the third beat. The third and fourth measures contain solid dots on the first and second beats respectively. The exercise ends with a double bar line.