

DG'z NOTEBOOK

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Dedication

To my teachers: Chandler Henderson, Jim Campana, Anthony Caviglia, Gene Graves, Chuck Brown, Richard Wilson, Murray Spivack and Bruce Becker... thank you for a lifetime full of learning your lessons.

About the Media

This book includes online access to PadLab™, a new way to practice each lesson along with DG.

PadLab™ is a new and innovative learning environment that allows you to customize what you see and hear on your PC, laptop, tablet or mobile device. Each lesson has interactive multi-cam video with dynamic, clickable sheet music featuring a scrolling cursor, multiple screen views, tempo adjustments and count-off options so you can learn at your own pace. This creates an ideal practice tool to master the concepts in the book, regardless of your playing level or music-reading experience.

To access PadLab™, visit HudsonMusic.com/PadLab and register your product using the unique access code found on the card included with this book. A free HudsonMusic.com account will be required to register and access PadLab™. If you do not already have a HudsonMusic.com account, you can create an account during registration on our website. Once inside the online book media, the lessons are titled to match the chapters in the book.



THE JAM w/ P.M.E. PART 1 DAVID GARIBALDI

PLAY GROOVE 3X OR MORE, THEN TRANSITION MEASURE...

GROOVE TRANSITION

TEMPO 100%

PadLab™ in action.

The Jam w/P.M.E.

This collection of beats comes from my practice sessions playing along with Peter Michael Escovedo's "Ghetto Mambo." I'm always on the lookout for music to play along with, and I find that practicing this way is the perfect musical metronome. Having inspiring music as a backdrop for my ideas shapes them in unexpected ways, much like when I'm in a live setting. I highly recommend building a practice library of music you like—no rules, it can be anything that sparks your creativity.

These beats also fit into a similar category of ideas I played on a TOP song called "Eastside"—all interchangeable. Those grooves and the "Eastside" play-along can be found in my book *The Code of Funk*. This track is also perfect to use for this study.

Try This:

Begin with Exercise 1, or any other you might want to try. Look at how the coordination works and then piece the exercise together, beat by beat, gradually connecting all the notes until you can play the entire measure. Important: Go slowly, building comfort and control. This process will show you how the parts fit together and allows for the isolation of all the coordination "problems," which will be different for everyone.

Once there's a basic understanding of what is involved, then start using a metronome.

Refer to the lesson in *Future Sounds* pages 19-20 called "Practicing an Exercise" for a system on progressively building each groove until they can be performed smoothly.

Remember to *always* have the sound levels dialed in: All the ghosted notes should have the sound and texture of a small shaker. This shaker-like sound weaves itself through each groove in between all the accented notes. Refer to the sound level graph

on page 6 to understand the volume and textural differences between the hi-hat, snare drum and bass drum.

One great and very simple way to develop this perception is to get a small shaker and play a 16th-note groove. Listen to how the shaker sounds and visualize replicating this sound with hi-hat and snare drum ghost notes. It is surprisingly effective ear training.

The next step is to play with any music track of your choice. This puts each idea into a musical context, which shapes the ideas even further. The goal is to get into a flow. Always look for music to play along with, and build a list of favorites. A metronome is a very valuable practice tool, but then using a music track shapes your ideas in ways that a metronome can't. Eventually, when you're playing with other musicians, your ideas will evolve into practical skills.

Repetition is very important and will help to cement the coordination ideas into your memory.

We're building vocabulary. I want to be conversational, just like with a spoken language. Having a developed vocabulary allows me to express my ideas in many ways when presented with a context.

A final thought on repetition—this is a critical step. When I'm really working to understand something, I do it over and over again for a period of weeks or even months, sometimes years. I continually revisit the idea. Continually means over and over and over and over. Eventually, the new concept becomes part of my working knowledge.

This study is in two parts; each exercise in both parts permutes by quarter notes. Column 1 shows the exercises, while column 2 is the turnaround measure that connects to the next permutation.

The mechanism used in Part 1 is an additional

open hi-hat. Play the exercise three times, then the turnaround or transition measure once. The turnaround measure adds an open hi-hat, then subtracts it when going to the next permutation.

The mechanism in Part 2 is a two-beat turnaround. As in Part 1, play each exercise three times, then the transitional measure once.

The quarter-note permutation sequence is:

1	2	3	4
4	1	2	3
3	4	1	2
2	3	4	1

Developing vocabulary and coordination is a slow and detailed process. I'm always striving to be patient, persistent and consistent, reminding myself of these things often as I recommit each day.

Enjoy!



THE JAM w/ P.M.E.

DAVID GARIBALDI

$\text{♩} = 100$

PART 1

PLAY GROOVE 3X OR MORE, THEN TRANSITION MEASURE...

GROOVE **TRANSITION**

1 2 3 4

PART 2

5 6 7 8

2000 EE-levin - Part 2: Tripletization

This concept really was a pleasant surprise. I don't remember when I began exploring this, but I've found it to be the crazy cousin of odd time in 4/4 and permutation. These three methods will take your groove playing to a powerful and very different place.

Here's how it works: Have you ever played single paradiddles as eighth-note triplets in 4/4? This is the same idea. Take any 16th-note pattern, in any time signature, and convert each 16th note to an eighth-note triplet. One 16th = One Eighth; the 16th notes become eighth-note triplets. Same groove or idea, just in a triplet rate. In *Future Sounds*, on pages 12-13, is a study on single paradiddles as 16th notes and also as eighth-note triplets.

$4/4 = 12/8 = 2$ bars of 6/8: the quarter note becomes a dotted quarter note. The beat remains the same, but now it's a triplet rate instead of 16th notes.

All that being said, not all grooves will sound good to your ears—you decide. Apply the concept and see what happens. There's room in this for everyone.

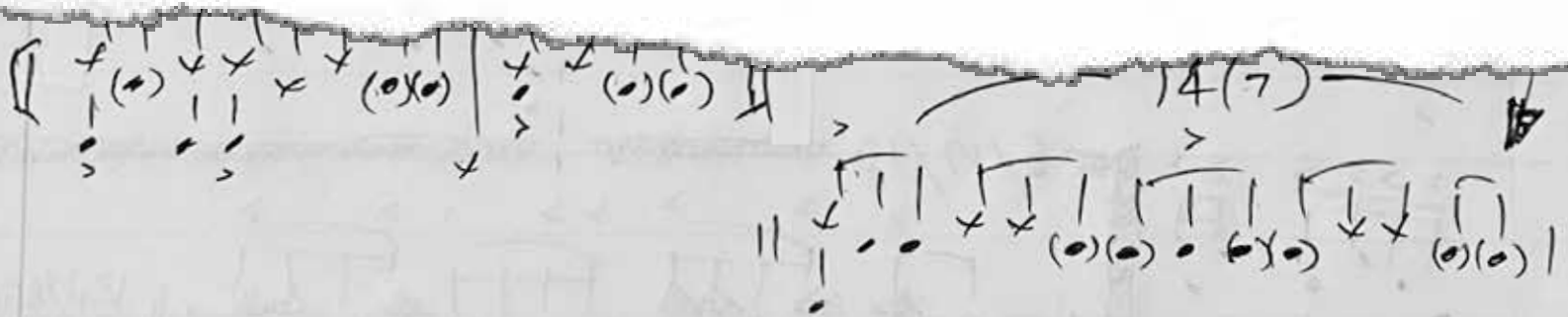
Compare Ex. 1, Part 1 with Ex. 1 Part 2 for a visual on how it looks. Then begin putting it together a measure at a time until you can play the complete

cycle. **Count.** Once you're comfortable and it feels like 4/4, start isolating and/or combining measures.

On page 2, I've isolated and measures A/B, C/D, G/H and I/J. The slight modifications in A/B and I/J make the turnarounds flow more easily. Combining measures creates a different flow amongst the limbs. Lots of repetitions will make these comfortable and build muscle memory.

As a member of Talking Drums I had the opportunity to learn about and play many of these rhythms. I looked at it just like I do with Tower of Power, and began creating beats with triplets. My mind was blown at how well these worked with clave and fit with all the traditional 6/8 rhythms we played. In this music, 4/4 and 6/8 go back and forth. The basic pulse remains the same; just the rates change. Compositionally, it's equally as powerful as creating with 16th notes.

Let me say this again: **Counting** been a huge part in opening my understanding of rhythm. This is a key concept, and ignoring its importance is severely limiting. Counting is our GPS, it unlocks the power of permutation, odd time in 4/4, and now tripletization. Turn on your clock and **count!**



2000 EE-LEVIN

PART 2

♩ = ♩ = 100-110

The drum notation is presented on a single staff with a 4/4 time signature. The piece consists of 11 measures, labeled A through K. Measure A includes a repeat sign and a first ending bracket. The notation uses various note values (quarter, eighth, sixteenth notes), rests, and 'x' marks to indicate specific drum sounds. Accents (>) are placed above many notes. Vertical dashed lines indicate the end of measures. A tempo marking of 100-110 is provided at the top left.

2000 EE-LEVIN PART 2 (CONT.)

The image displays four staves of musical notation for guitar, each representing a different chord voicing: (A/B), (C/D), (G/H), and (I/J). The music is written in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The notation includes chords, notes, and stems with flags. Vertical dashed lines are placed at the end of each measure to indicate the bar line. A bracket labeled '11' is positioned above the first five measures of the (A/B) staff, likely indicating a fretting technique or a specific fingering. The (A/B) staff shows a sequence of chords: A major, B major, A major, B major, and A major. The (C/D) staff shows: C major, D major, C major, D major, C major, D major, C major, and D major. The (G/H) staff shows: G major, H major, G major, H major, G major, H major, G major, and H major. The (I/J) staff shows: I major, J major, I major, J major, I major, J major, I major, and J major. The notation is consistent across all staves, with the same rhythmic patterns and note values.