

# THE CODES OF FUN

By David Garibaldi

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# Introduction

**T**ower of Power was born in 1968, in the San Francisco Bay Area, during a period of social and musical revolution. The “What if?” mentality that transformation brings was a fundamental concept in Bay Area music-making and shaped the consciousness of the band. The music of Tower of Power is based upon tradition, but also experimentation. Everything we hear, we digest, and then we personalize.

When I was 17 years old and beginning to discover myself musically, I would listen to my favorite drummers and marvel at how unique each one sounded. I could hear a recording and know who the drummer was just by listening. This was what I liked most about my heroes.

It was at this time that I decided if I was going to be a professional musician, I wanted to have my own sound and signature just like the great drummers I admired. For better or for worse, I’ve been able to accomplish this.

The Tower of Power drum chair has given me the freedom to play any way I choose, and as a result, I’ve found my voice. This autonomy has allowed me to build a place for myself where I can use many of my musical interests.

At this writing, I’ve been a working musician for 41 years. I have no plans to “retire”—my story is still being written. My belief is that there’s much more to accomplish, and even though I’ve been at this for many years, I have the feeling that many of my best days are still in front of me.

This book is one I’ve wanted to do for a long time, and gives me the opportunity to play and teach. As a player, my goal is to perform at the highest level I can, each time I sit down at my drums. As a teacher, my goal is to inspire imagination and creativity and to pass on what I’ve learned.

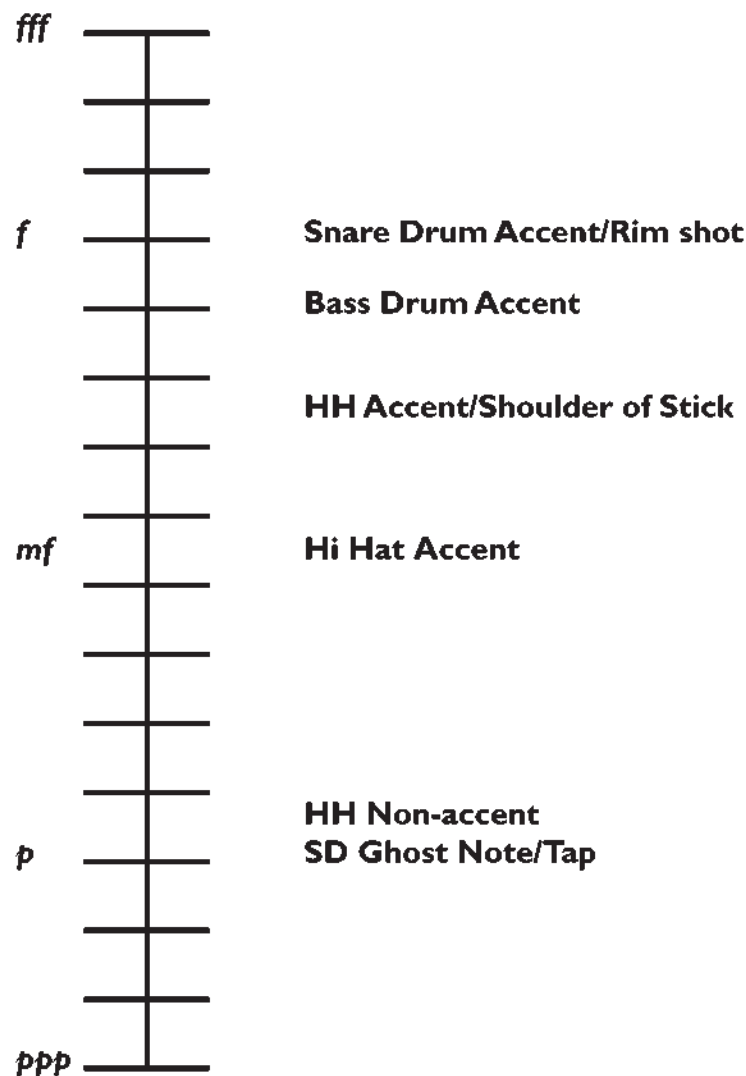
My best advice: Make every effort to find your voice and develop it. Be yourself; at best, this is all you can do. The greats are great because they’ve found a way to be themselves. Work hard; the only time success comes before work, is in the dictionary. Stay motivated; this is the most important component to a long and satisfying music life.

—John David Garibaldi,  
*On the tour bus, somewhere  
between Los Angeles and Phoenix,  
Sunday, June 26, 2005*

# Techniques and Tips

## Development of the Two Sound Levels with the Hands

The HH, SD and BD are the three basic drum set components used in the funk drumming style. Understanding how these voices interact is an important key to building a powerful vocabulary. This graph illustrates the dynamic distances among these three voices.



Graph by Roland Henkel.

These levels are always controlled by the overall dynamic level of the music being played. In a normal playing situation, the rimshot may or may not be forte (*f*). This is determined by the situation. The graph illustrates the differences in the two levels and is not meant to be interpreted literally. Most recordings will reflect what is seen in this graph.

# 1 Back in the Day

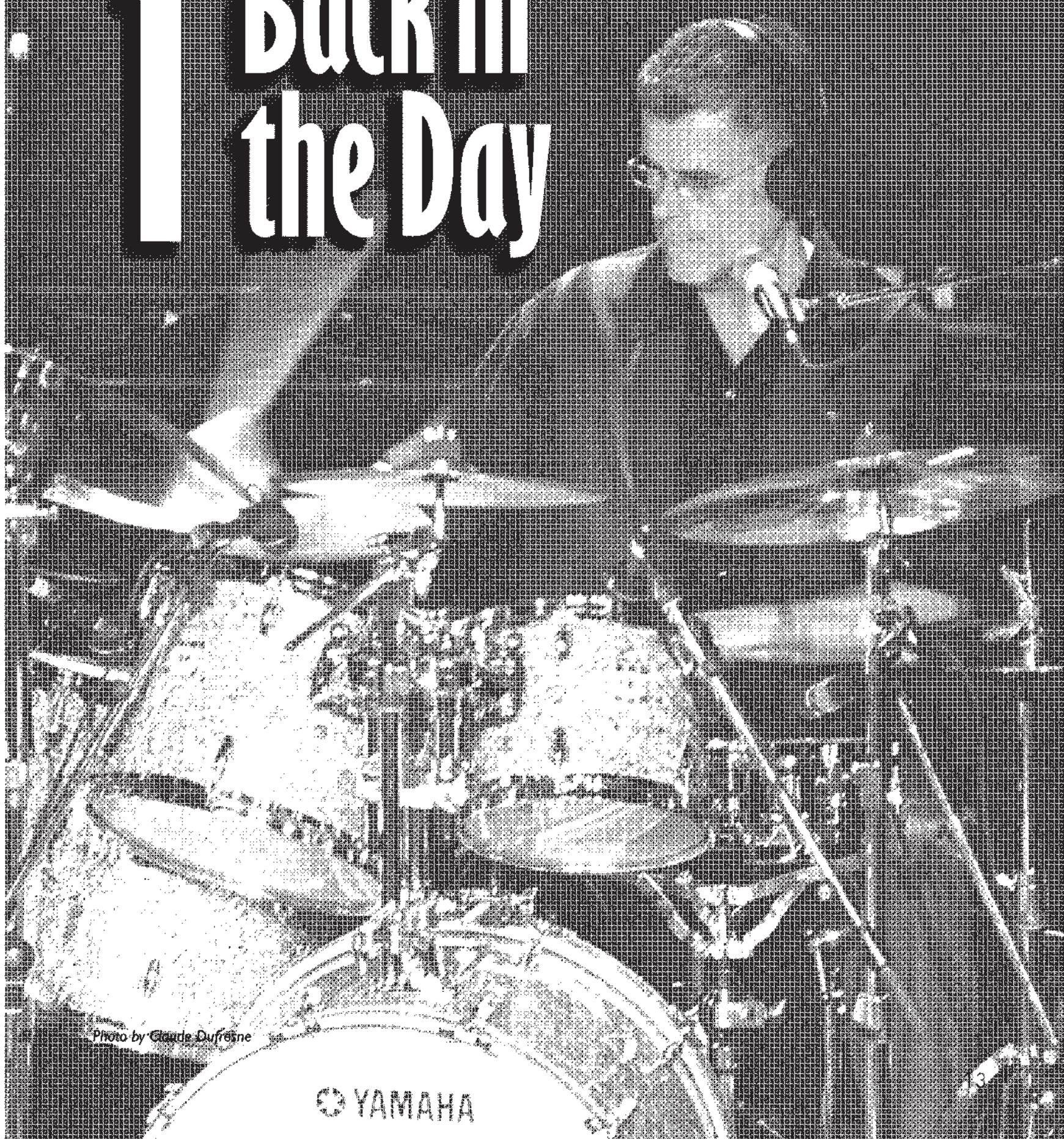


Photo by Claude Dufresne

 YAMAHA

# Back in the Day

Skip Mesquite, Steve Mesquite

This composition revolves around two basic grooves:

Ex. 1-The verses:

VERSSES

Ex. 2-The choruses:

CHORUSES

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

There is an ensemble figure at measure 81, which is an eighth note on the “and” of beat 4. Beginning with measure 89, this figure occurs every four measures and is interpreted three ways:

Ex. 3-Preceded, or set up, by a fill:

Ex. 4-As part of the groove (with two variations): Variation I:

Ex. 5-Variation 2

Musical notation for Ex. 5-Variation 2, showing a single staff with a complex rhythmic pattern of eighth notes and sixteenth notes, including accents and dynamic markings.

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

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

Musical notation for Ex. 6-Choruses 7 and 8, showing four staves of rhythmic patterns with various markings and a "2 L R L R" sequence.



Minus Drums Mix 1

# Back in the Day

Skip Mesquite, Steve Mesquite

♩ = 108

## INTRO

Musical notation for the Intro section, measures 1-6. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents and some beamed eighth notes. Measure 1 starts with a quarter rest followed by an eighth note. Measures 2-6 contain rhythmic patterns of eighth notes. Measure 6 ends with a double bar line and repeat signs. Below the staff, there are some handwritten notes: 'L R L L R' under measure 3 and 'P' under measure 4.

## VERSE 1

Musical notation for Verse 1, measures 7-23. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents and some beamed eighth notes. Measure 7 starts with a circled 'A' in a square box. Measures 7-23 contain rhythmic patterns of eighth notes. Measure 23 ends with a double bar line and repeat signs. Below the staff, there are some handwritten notes: 'L R L L' under measure 23.

## CHORUS 1

Musical notation for Chorus 1, measures 24-31. The notation is on a single staff with a 4/4 time signature. It features a series of eighth notes with accents and some beamed eighth notes. Measure 24 starts with a circled 'B' in a square box. Measures 24-31 contain rhythmic patterns of eighth notes. Measure 31 ends with a double bar line and repeat signs. Below the staff, there are some handwritten notes: 'L R L L' under measure 31.



Verse 2

Musical notation for Verse 2, measures 32-48. The notation is on a single staff with a treble clef and a common time signature. It features a complex rhythmic pattern with many sixteenth notes and eighth notes, often beamed together. There are several measures with repeat signs (double slashes). The measures are numbered 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, and 48. There are some markings like 'R' and 'L' below the staff, and some notes have a '+' sign above them.

Chorus 2

Musical notation for Chorus 2, measures 49-56. The notation is on a single staff with a treble clef and a common time signature. It features a complex rhythmic pattern with many sixteenth notes and eighth notes, often beamed together. There are several measures with repeat signs (double slashes). The measures are numbered 49, 50, 51, 52, 53, 54, 55, and 56. There are some markings like 'L' and 'R' below the staff, and some notes have a '+' sign above them.

Solo - Guitar

Musical notation for Solo - Guitar, measures 57-68. The notation is on a single staff with a treble clef and a common time signature. It features a complex rhythmic pattern with many sixteenth notes and eighth notes, often beamed together. There are several measures with repeat signs (double slashes). The measures are numbered 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, and 68. There are some markings like 'L' and 'R' below the staff, and some notes have a '+' sign above them.

69 70 71 72 73 L R L R

CHORUS 3  
 F 74 75 76 77

78 79 80 81 R L R L R

CHORUS 4  
 G 82 83 84 85

86 87 88 89 R L R L R L

CHORUS 5 ...SAX SOLO TO END...  
 H 90 91 92 93 R L R L L F B L

94 95 96 97

CHORUS 5  
 I 98 99 100 101

102 103 104 105

**CHORUS 6**

106 107 108 109 110 111 112 115

**CHORUS 7**

114 115 116 117 118 119 120 121

**CHORUS 8**

122 123 124 125 126 127 128 129

**CHORUS 9**

130 131 132 133 134 135 136 137

**CHORUS 10**

138 139 140 141

**FINE**