

# TURN IT UP & LAY IT DOWN

## Messin' Wid Da Bull



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Jeff at Drums Live 2005



Jeff in Antarctica

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# Linear Sticking Patterns

This is my favorite application in developing a tasty funk groove. Drummers such as David Garibaldi, Steve Gadd, and many more great drummers apply this concept to their playing. So what are linear beats?

Linear beats are patterns in which no limbs line up when playing a beat. In other words, at no point will you have two or more voices playing together. What I have put together for you is what I call the Linear Alphabet in 16th notes. The 64 patterns below are all the possible permutations of four 16th notes between the bass drum, snare, and hi-hat, with at least one hi-hat being played in each of the four-note patterns.

## Example 1: One beat linear combinations

The image displays eight rows of musical notation, each representing a set of eight 16th-note rhythmic patterns. Each pattern is a permutation of four 16th notes across three voices: bass drum (represented by a vertical bar), snare (represented by an 'x'), and hi-hat (represented by a downward-pointing triangle). The patterns are arranged in a grid where no two notes of the same voice occur at the same time in any single pattern, and no two notes of the same voice occur at the same time in any single column across the grid.



A-F are some of my own grooves in 4/4 time, which I created by combining any four of the 64 linear patterns to comp the bass guitar line written just below the groove. Notice in Example F I have added the bass drum and hi-hat on beat 1 to give a different feel. Also, you can drop out certain 16th notes, creating rests as you see in examples C, E, and F.

The image displays six musical examples, labeled A through F, each representing a different bass guitar groove in 4/4 time. Each example is written on a two-staff system. The top staff of each system contains a bass line with eighth notes and rests, often marked with an accent (>). The bottom staff contains a bass guitar line with eighth notes and rests. Examples C, E, and F show instances where certain 16th notes are dropped, creating rests in the bass line. Example F also includes a drum part on the first beat, consisting of a bass drum and hi-hat.

Try playing the hi-hat part on the ride cymbal, cowbell, or the toms. You will see this concept applied throughout the book. Try adopting some of these ideas into your own playing. It will add some creativity and variety to a song.

# The Fill Shop

Listed below are a group of common rhythms I use to create one-, two-, three- and four-beat fills. All the rhythms are notated on the snare, and the sticking patterns have been purposely left out for you to experiment with your own.

## Example 1:

Example 1 shows seven different snare drum rhythms, labeled A through G, arranged in two rows. Each rhythm is shown on a single staff with a snare drum clef. The rhythms are: A (quarter notes), B (quarter notes), C (quarter notes), D (quarter notes), E (quarter notes), F (quarter notes), and G (quarter notes).

## Example 2:

Example 2 shows four different snare drum rhythms, labeled A through D, arranged in a single row. Each rhythm is shown on a single staff with a snare drum clef. The rhythms are: A (quarter notes), B (quarter notes), C (quarter notes), and D (quarter notes).

## Example 3:

Example 3 shows four different snare drum rhythms, labeled A through D, arranged in a single row. Each rhythm is shown on a single staff with a snare drum clef. The rhythms are: A (quarter notes), B (quarter notes), C (quarter notes), and D (quarter notes).

## Example 4:

Example 4 shows ten different snare drum rhythms, labeled A through J, arranged in two rows. Each rhythm is shown on a single staff with a snare drum clef. The rhythms are: A (quarter notes), B (quarter notes), C (quarter notes), D (quarter notes), E (quarter notes), F (quarter notes), G (quarter notes), H (quarter notes), I (quarter notes), and J (quarter notes).

## Example 5:

Example 5 shows six different snare drum rhythms, labeled A through F, arranged in two rows. Each rhythm is shown on a single staff with a snare drum clef. The rhythms are: A (quarter notes), B (quarter notes), C (quarter notes), D (quarter notes), E (quarter notes), and F (quarter notes).

**Example 6:**

Try combining any of these patterns to create your own fill. Start off first on the snare to get the basic coordination down. This combination uses rhythms 1f, 2a, 1j, 5b.

**Example 7:**

Once you are comfortable, experiment around the kit, adding toms, hi-hat, etc.

**Example 8:**

Adding flams and drags create a whole new feel and sound.

**Example 9:**

CD  
Track  
5

# 5. Trump Tower

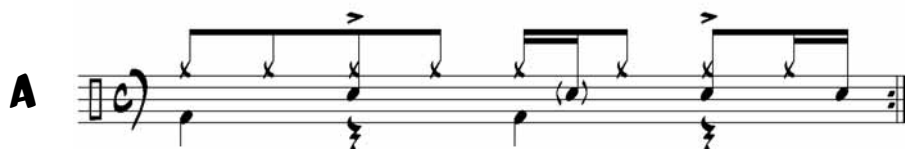
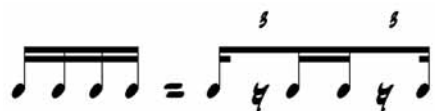
This song is inspired by the great Bay-Area funk band Tower of Power, who have been kicking out the funk for over 40 years. Their drummer, David Garabaldi, is a creative monster. His unique style shines with many grooves incorporating linear ideas, displaced snare patterns, and amazing ghost note applications. In this particular tune, there is a swinging-16th-note feel. There's a nice little drum solo section near the end of the tune. Have fun and make it SWING.

## TIPS :

1. Swing the 16th notes, or this tune won't groove.
2. Notice the anticipated bass-guitar note at the end of the bar. The bass does NOT play on beat 1.
3. Listen for the horn dynamics, crescendos, and accents.
4. Catch some of the syncopated horn figures.
5. Comp the bass-guitar line at the end of section B.
6. Keep time at first throughout the drum solo, and catch the horn figures.
7. Don't get too fancy with this solo section; remember it is a song, not a chop-fest.
8. Catch the ensemble shots at the end of the song.
9. Play selective drum fills to comp horns and bass guitar (16th-note triplet ideas work well).

## GROOVES: EASY

For the grooves in this chapter, the 16th notes are swung:



Here is a groove variation for section A:



**C**

**GROOVES: INTERMEDIATE**

**A**

Here is a groove variation for section A.

**A**

**B1**

OPTIONAL

**B2**

**C**


**GROOVES: ADVANCED**

**A** 

Here are two groove variations for section A:

**A** 

**A** 

**B1** 

Last two bars before B2:

**B2** 

**C** 

# "TRUMP TOWER" CHART

SWING FUNK  
♩ = 96

**A**

**C**

SIMILAR BASS

**B**<sub>1</sub> **A** **B**<sub>1</sub>

**B**<sub>2</sub> **A** LAST X

PLAY 1ST 10 BARS

**B**<sub>1</sub> **A** **B**<sub>1</sub> **B**<sub>2</sub> **A** **BASS & DRUMS**

PLAY 3 BARS FILL

**A**

The musical score is written on five staves. The first staff contains the trumpet melody with a circled 'A' above it. The second staff is a bass line with the instruction 'SIMILAR BASS' and a slash through the line. The third staff continues the trumpet melody, ending with a circled 'A' and the instruction 'TRUMPET SOLO'. The fourth staff is a drum line with the instruction 'FILL' and '4 BARS'. The fifth staff is a bass line with the instruction 'REPEAT SIX DRUM SOLO' and 'BASS & DRUMS PLAY 4 BARS'. Below the fifth staff, there is a section labeled 'PLAY 7 BARS' and 'FINE'. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *ff*.



Joe Bergamini and Jeff in the Sabian Vault, 1997



## QUICK ROAD MAP

The Quick Road Map diagram shows the structure of the song across three staves:

- Staff 1:** Section A (24x), Section B1 (2x), Section A (2x), Section B1 (3x), Section B2 (1x), Section A (10x).
- Staff 2:** Section B1 (2x), Section A (2x), Section B1 (3x), Section B2 (1x), Section A (4x), Section C (9x).
- Staff 3:** Section A (4x) TRUMPET SOLO, Section B1 (8x) DRUM SOLO, Section A (4x), Section C (8x), followed by a musical notation for the final two bars and the word "FINE".

## FILLS

Section A with the horn figures:

1. Musical notation for horn figures in Section A, starting with a rest followed by a series of eighth and sixteenth notes with accents and slurs.

Fills to comp bass line at the end of B2:

2. Musical notation for a bass line fill at the end of B2, featuring eighth notes and a final chord with an accent.

3. Musical notation for a second bass line fill at the end of B2, featuring eighth notes and a final chord with an accent.

Fills for the last 2 bars of the song:

4. Musical notation for a fill in the last 2 bars of the song, featuring eighth notes and a final chord with an accent.

5. Musical notation for a second fill in the last 2 bars of the song, featuring eighth notes and a final chord with an accent.