TURN IT UP & LAY IT DOWN

Messin Wid Da Bull

By Jeff Salem

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Conceived by Spencer Strand
Turn It Up & Lay It Down **CDs produced by Spencer Strand**
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HUDSON MUSIC

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 Garabaldi, 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

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.

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 2:

Example 3:

Example 4:

Example 5:

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:

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:
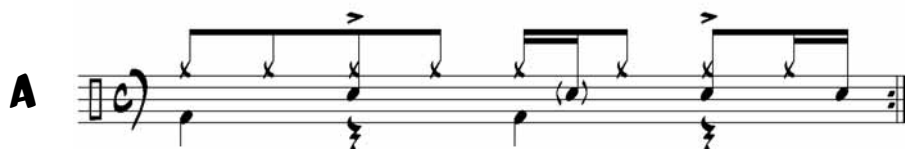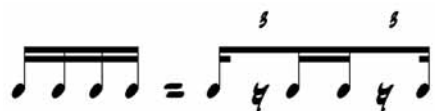
Here is a groove variation for section A:

C

Grooves: Intermediate

A

Here is a groove variation for section A.

A

B1

Optional

B2

C

Grooves: Advanced

Here are two groove variations for section A:

Last two bars before B2:

"Trump Tower" Chart

Joe Bergamini and Jeff in the Sabian Vault, 1997

QUICK ROAD MAP

FILLS

Section A with the horn figures:

Fills to comp bass line at the end of B2:

Fills for the last 2 bars of the song: