



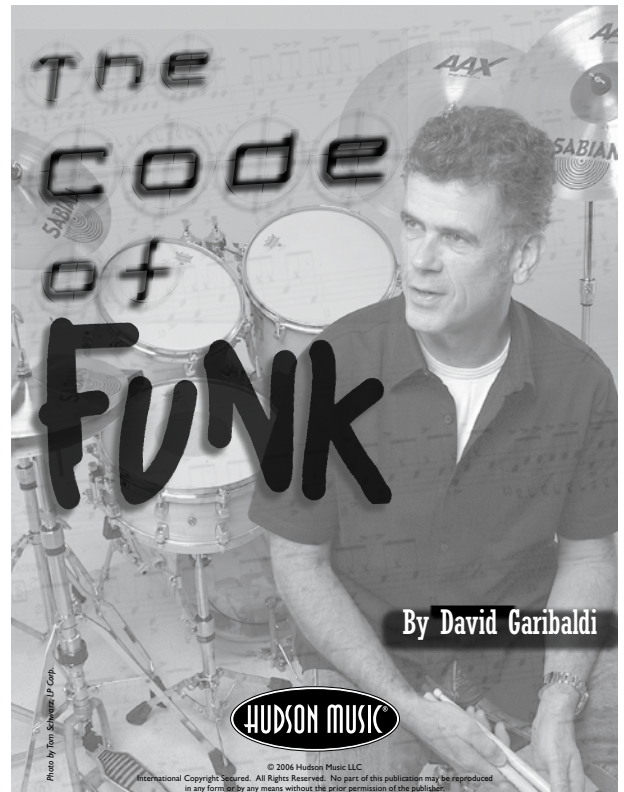
presents

THE WOODSHEED

This Week:

“BACK IN THE DAY”

Excerpted from the book
The Code of Funk
by David Garibaldi



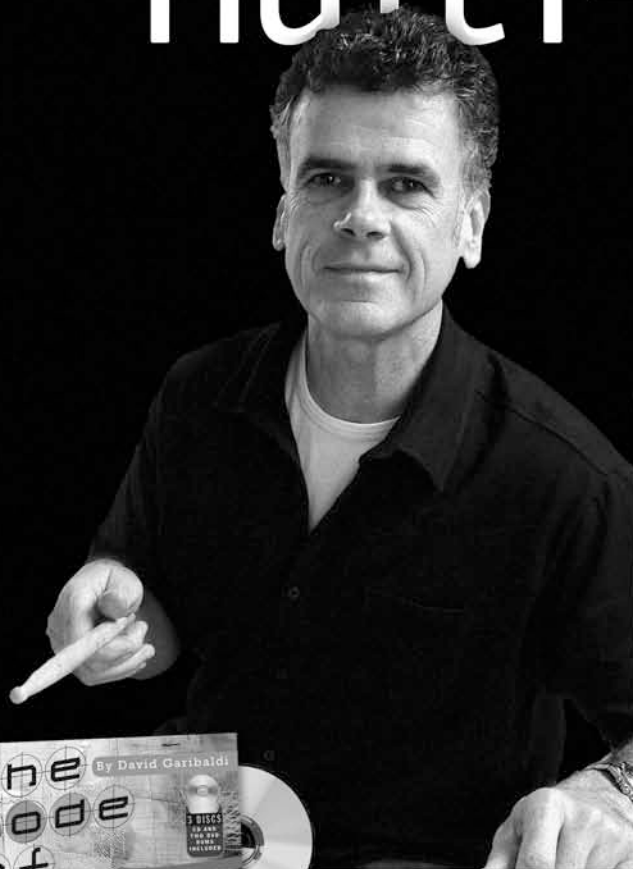
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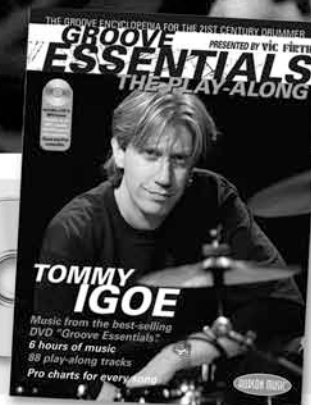
Multi-Media.

photo by Tom Schwartz, LP Corp.



- 80-page Book
- Minus-Drums Audio CD
- Two DVD-ROMs with digital looping, tempo and mixing features.

photo by Andrew Lepley



- 124-page Book
- 88-Track Play-Along Audio CD in MP3 format

Master drummer David Garibaldi explains his legendary approach to drumming in this book/3-disc (CD and two DVD-ROMs) multi-pack. Read David's transcriptions and performance notes on 8 great tracks from Tower Of Power's latest album. Then, using the special DVD-ROM features and standard computer software, you can loop the tracks, slow them down, and sit in with the legendary band.

"David Garibaldi is one of the greatest drummers that I have ever had the pleasure of listening to and 'Code Of Funk' is one of the best books that I have checked out in a long while!"

—Dennis Chambers

The play-along companion to Tommy Igoe's popular "Groove Essentials" DVD this book/CD package is an encyclopedia of grooves from around the globe, featuring charts, variations and play-along tracks. These beats will challenge and inspire players of all skill levels—allowing you to perfect your time-keeping and coordination while enhancing your versatility and musicality.



Also Available: "Groove Essentials" combo-pack, including book, CD, poster and full-length DVD with 47 grooves—over 3 1/2 hours of performance and instruction.

Hudson Multi-Media is available at your favorite drumshop or go online at hudsonmusic.com for information and free downloads.

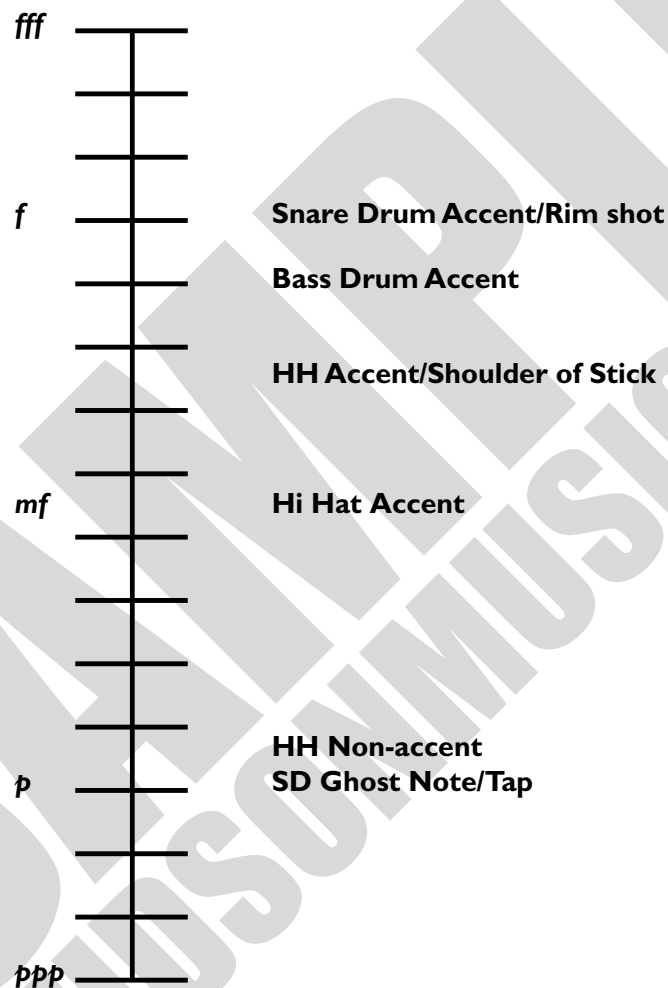


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Techniques and Tips

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.

Practice and Performance Tips

- Two sound levels should be used in all exercises, grooves, and fills.
Accented notes = *mf/ff* (8" – 12")
Non-accented notes (ghosted) = *p/ppp* (1/2")
- The rim shot is an important part of the funk sound. The stick strikes the rim and center of the drumhead simultaneously. Striking the center of the drumhead produces the biggest sound. Additional rim shot sounds can be produced by using other areas of the drum.
- The dynamic contrast in these two sounds should be that of a whisper to a shout.
- The LF/HH should be played with the heel up, as this produces a shorter and much more defined "chick" sound than with the heel down on the footboard.
- To build endurance and "groovability", you should strive to be able to play each pattern, sustaining intensity for five minutes without stopping.
- In the initial stages of development, practice the patterns slowly. This technique allows you to watch each note as it goes by and then make any adjustments necessary for accurate execution.

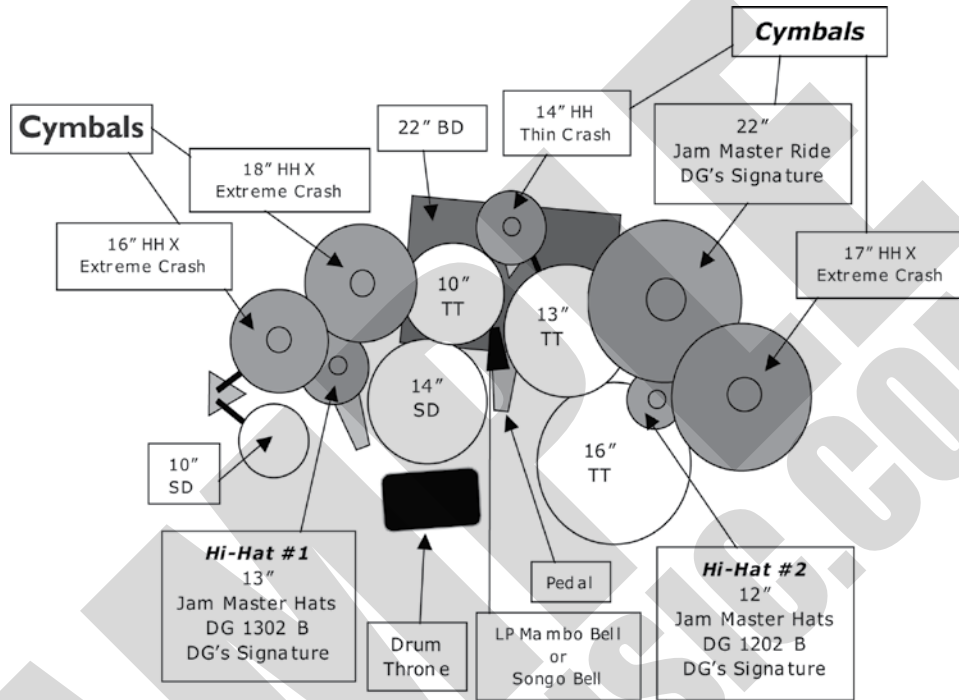


Photo by Deborah White

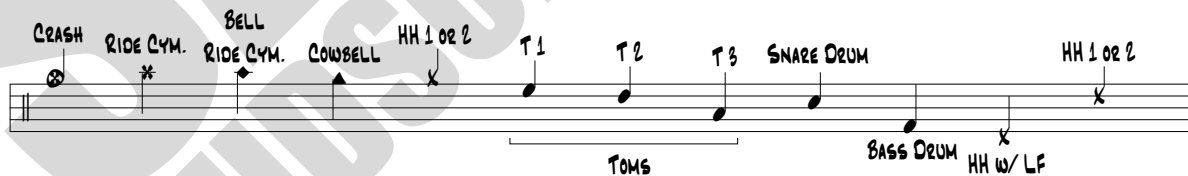
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David Garibaldi's Drum Set - Tower of Power

Yamaha Recording Custom Drums • Sabian Cymbals • Latin Percussion
Remo Drumheads • Audix Microphones • Vic Firth Drumsticks • The Butticker • Finale



Notation Key



♩ = METRONOME MARKING

() = ALTERNATE NOTE OR ACCENT

> v = ACCENTS

ACCENTS WILL APPEAR ABOVE OR BELOW A NOTE

L = LEFT

R = RIGHT

F = FOOT

B = BOTH

STICKINGS

o = OPEN HI-HAT

+ = CLOSED HI-HAT

(* UNLESS OTHERWISE NOTED)

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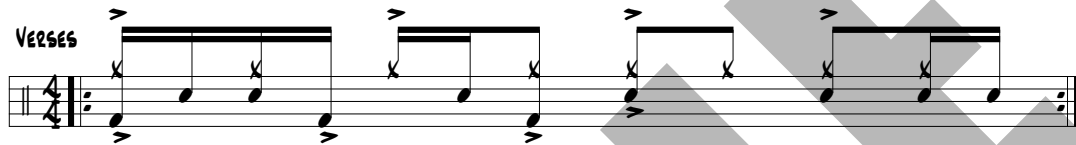
Back in the Day

Skip Mesquite, Steve Mesquite

This composition revolves around two basic grooves:

Ex. 1-The verses:

VERSES



Ex. 2-The choruses:

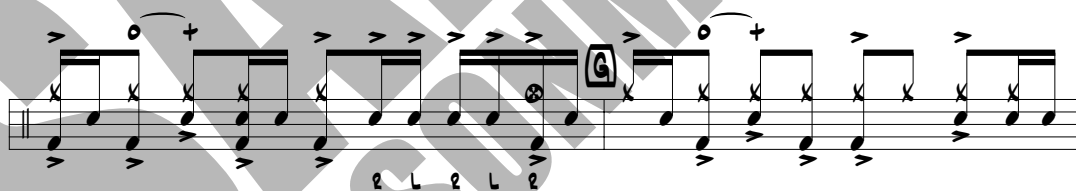
CHORUSES



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.

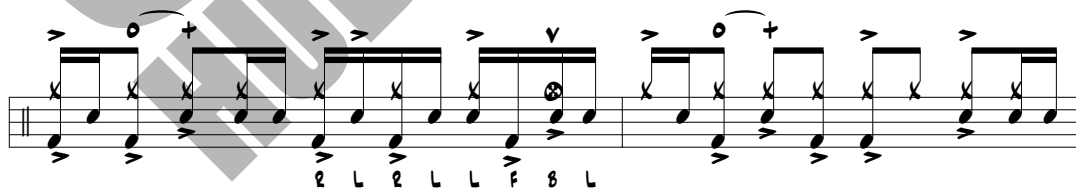
There is an ensemble figure at measure 81, which is an eighth note on the “and” of beat 4. Beginning with measure 89, this figure occurs every four measures and is interpreted three ways:

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



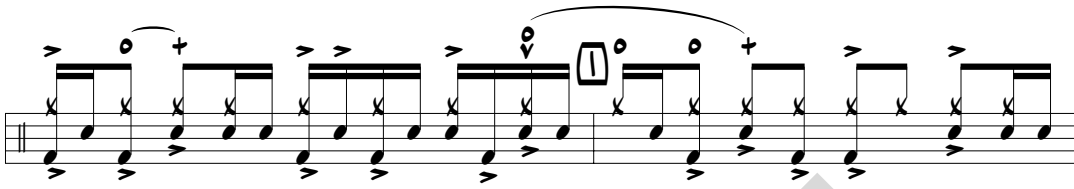
R L R L R

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



R L R L L F B L

Ex. 5-Variation 2



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.



Back in the Day



Skip Mesquite, Steve Mesquite

♩ = 108

INTRO

Musical notation for the Intro section, measures 1 through 6. The notation includes rhythmic patterns with accents and slurs, and specific fingerings indicated by 'L', 'R', and 'L'.

Verse 1

Musical notation for Verse 1, measures 7 through 23. The notation includes rhythmic patterns with accents and slurs, and specific fingerings indicated by 'L', 'R', and 'L'.

CHORUS 1

Musical notation for Chorus 1, measures 24 through 31. The notation includes rhythmic patterns with accents and slurs, and specific fingerings indicated by 'L', 'R', and 'L'.

Back in the Day - 4 - 1

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VERSE 2

Musical notation for Verse 2, measures 32-48. The notation includes guitar tablature with fret numbers (32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48) and rhythmic markings such as accents (>) and slurs. A circled 'C' is present at the beginning of measure 32. A large watermark 'HUDSONMUSIC.COM' is visible across the page.

CHORUS 2

Musical notation for Chorus 2, measures 49-56. The notation includes guitar tablature with fret numbers (49, 50, 51, 52, 53, 54, 55, 56) and rhythmic markings. A circled 'C' is present at the beginning of measure 49. A large watermark 'HUDSONMUSIC.COM' is visible across the page.

SOLO - GUITAR

Musical notation for Solo - Guitar, measures 57-68. The notation includes guitar tablature with fret numbers (57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68) and rhythmic markings. A circled 'E' is present at the beginning of measure 57. A large watermark 'HUDSONMUSIC.COM' is visible across the page.

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

I CHORUS 5

98 99 100 101

102 103 104 105

Back in the Day - 4 - 3

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CHORUS 6

106 107 108 109 110 111 112 113

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