

PERFORMANCE 4

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DRUM PERFORMANCE 4

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Chapter 1: Intro to Soul-Jazz

Soul jazz shuns the complex chord changes, walking bass lines and “swing” of the bebop era. Instead, this new genre focuses entirely on syncopated grooves, repetitive bass lines and minimal chord changes. Musicians then craft their accompaniment, melodies and solos around these recurring elements.

With the emergence of organist Jimmy Smith in 1956, soul jazz organ combos including a tenor, guitarist, drummer (and an occasional bassist) caught on—and soulful players became stars, including Brother Jack McDuff, Jimmy McGriff, Charles Earland, and Richard “Groove” Holmes. Today’s chart is in the style of John Scofield’s organ based band and the funky soul swamp drumming of Idris Muhammad and Bill Stewart.

Background: Lead Sheet

A lead sheet is a sketch of a composition and it is usually provided to a small ensemble. Unlike a full blown chart, which contains every piece of musical information, a lead sheet is a modest chart that only specifies a song’s melody, chord structure, form and some basic information about the style (i.e. “medium swing”). Each player within the group is expected to be proficient on his or her instrument, and know how to read a lead sheet. Together, these attributes help the player to create the appropriate musical part on their instrument. Ex. 1.1

Straight 16th Funk ♩ = 102

The musical notation is presented in two systems. The first system is an introduction consisting of two staves: a treble clef staff and a bass clef staff. The treble staff begins with an 'Intro' box, followed by a chord symbol $Bb7(\#9)$. The bass staff contains a rhythmic pattern of eighth notes with stems pointing up, and two boxes labeled 'Drums Only' indicating where a drummer should play. The second system is a solo section labeled 'A' with a repeat sign and a key signature change to $Eb7(\#9)$. It features a melody in the treble staff and a bass line in the bass staff. The solo section ends with a double bar line and a repeat sign. A '2' above the staff indicates a second ending. A page number '5' is located at the bottom left of the second system.

Drumset Interpretation

Lead sheets do not contain “beats.” The drummer must create the appropriate feel (and corresponding sound) based on the style indicated (ballad, 2-feel, Latin, shuffle, etc.) Since a lead sheet is not a drum chart, it is neither necessary nor desirable for the drummer to play every figure (or rhythm) that is written within the music. You must be much more selective when choosing which figures to play. Playing time through the majority of the figures and marking the form should be the norm. Fills and fill markers are not written in either. As a result, it is also up to the drummer to decide when (and if) a transition fill is necessary. Therefore, your own personal interpretation and creativity are vital in shaping the music.

Lastly, it is important to note that you must still observe the principles that we have discussed in the last 3 Drum Performance books: time, feel, note durations, and marking the form.

Lead Sheet Structure and Interpretation: Isolating Each Section

This straight-16th-note lead sheet is comprised of many short sub-sections. Let's go through each individually and discuss how to play, navigate and interpret them.

The Intro

The intro is comprised of two two-bar phrases (for a total of four bars). For the first (and third) bar, the entire band plays the figures together in unison. During the second (and fourth) bar the drums play the figures alone, which is stated by the text "drums only." For example:

Ex. 1.2

Drumset Performance Suggestion

Since the band is playing in unison with short note durations, the drums also need to match the guitar and bass parts. One possible orchestration would be to play snare and floor-tom double stops for the first bar and snare and high-tom double stops for the second bar. For example:

Ex. 1.3

However, other options would be appropriate as well (provided that they are on short sound sources.)

Letter A

Letter A is four bars long and features a common same bass line, which plays on the "1 e" and the "& ah" of beat 2.

Ex. 1.4

The drums will compliment this pattern with the following drum groove:

Ex. 1.5

Drumset Performance Suggestions:

Again, because this chart is a lead sheet, you do not have to adhere to the exact groove in each and every measure. With this in mind, we have listed some appropriate groove variations (of Ex. 1.5) for you below. Please feel free to use any or all of these ideas within your resulting drumset performance.

Ex. 1.6

Original Groove



Snare ghost note added on "a" of 3



Snare ghost note added on "e" of 2 and "a" of 3



Added 16th on HH on "e" of 4



Another snare ghost note added on "a" of 4



Letter B

Letter B is four bars long and features a James Brown-style bass line with the bass playing on the "1e," "2e" and "3e ah" in every measure.

Ex. 1.6b

B Eb7



The drums will compliment this pattern with the following drum groove:

Ex. 1.6c

B



Letter C

Letter C is a guitar and drum duet solo (without any bass accompaniment). Therefore, you can play a groove or a solo—or a groove solo with the guitar player. It is crucial that you listen closely to every note the guitar player plays; you need to interact and respond to the guitar action. Ultimately, you are both “vibing” and playing off one another for eight bars.

Ex. 1.7

Note: The C section must incorporate a new groove that varies from the A and B sections. You can get quick (and exciting) results by playing 2 and 4 on the snare and create an improvised pattern on the bass drum thereafter as well.

Letters D and E

After the eight-bar guitar and drum duet solo, you should return to the motif (and resulting groove) within Letter D, then the re-intro thereafter. (These sections are identical to Letter A and the intro, respectively).

Ex. 1.8

Letter F: Guitar Solo (First Class: 16 Bars, Second Class: "Open")

Letter F is a guitar solo section over one chord. There is a lot of room for interaction, so you should switch from the hi-hat to the ride cymbal and keep your ears on the guitar player. The bass player will also be breaking away from the recurring bass line (in sections A and B), which also allows for a good deal of creative freedom.

Ex. 1.9

on cue: *D. S. al Coda*
(no repeats)

Reminder: The solo will be structured within the two play-along versions as follows:

1. During the first track, the guitar solo will be a fixed 16 bars (four times through the section). You will then D.S. to letter A and play through letter B to the coda.
2. During the second track, the guitar solo will be "open" and it will conclude on the guitarist's "vocal cue." You will then D.S. to letter A and play through letter B to the coda. Important: In order to avoid a mundane and "flat" solo, it is extremely important that you build in intensity with the guitarist during this section.

The Coda

The coda is identical to both the intro and re-intro sections of the lead sheet—with one exception: the fermata on bar 5. Obviously, this is a long note and it should be phrased on the drumset accordingly. Please make sure to cleanly cut off the band as well.

Ex. 1.10

\oplus $Bb7(\#9)$

$Bb7(\#9)$ $Eb7(\#9)$

Soul-Jazz Sound

As stated earlier, this chart (although a funk tune) is coming from the jazz tradition and perspective. Therefore, your drumset approach and sound should come from this angle. Please use the following articulations:

1. **Open “Non-Buried” Bass Drum:** This will mimic the small legato bass drums used in jazz. If you bury the beater, you will sound more like contemporary fusion than soul (or jazz).
2. **Snare Drum “Light Rim Shot”:** You can use rim shots within this tune, but they should not be “rock” rim shots. They should be at a lower dynamic, used to get the drum to “speak”—rather than just for volume. In addition, feel free to experiment with playing the center of the head or off-center (no rim shot). This will help you to sound more authentic like funk-jazz greats Idris Muhammad, Bill Stewart, Jabo Starks and Clyde Stubblefield.
3. **Loose Hi-Hat:** The hi-hat should not be too clean and tight in this style. Try to make it a tad loose and dirty like older New Orleans jazz, soul and funk recordings. If it is too clean you will sound more pop-fusion than jazz.

Chapter 2: Soul-Jazz Play-Along

Unit 1

Ex. 1.11

Straight 16th Funk ♩ = 102

Intro $Bb7(\#9)$ $Bb7(\#9)$

A $Eb7(\#9)$ 2

B $Eb7$ 2

C $Eb7$ $Db7$ $B7$ $Bb7$ 2

Guitar/Drums Duet

D $Eb7(\#9)$ 2