

The relentless intensity of “Jab’o” Starks’s drum pattern demanded an equal emotional commitment from the bass player. This insistent eighth-note pattern leaves no doubt that the challenge was met. The question as to who played it is another matter. Bernard Odum is listed as the bassist for this session, but Alfonzo “Country” Kellum swears he played the bass part on this tune. “I was in a club band called Jimmy Smith and the Imperials before I joined up with James in late ‘63,” explains “Country.” “I broke in as a backup bassist, but

then he heard me playing the guitar one day in the dressing room and he switched me over.”

“Country’s” claim to this bass performance is well founded. The bass line to “Dropout” is devoid of the usual large intervals and leaps that are typical of Bernard Odum’s style, and the fourth measure of every four-bar phrase is much more of a step-wise, scalar approach than anything we’ve seen from Bernard to date. ♦

VERSE (♩ = 116)

C7 G7 F7 G7 C9 Play 4 times

The Verse section consists of four measures. The first measure is marked with a C7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The second measure is marked with a G7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The third measure is marked with an F7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The fourth measure is marked with a G7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The fifth measure is marked with a C9 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The section ends with a double bar line and the instruction 'Play 4 times'.

CHORUS

C7 G7 F7 1. G7 C9 2. Back to Verse G7 C7 C9

The Chorus section consists of five measures. The first measure is marked with a C7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The second measure is marked with a G7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The third measure is marked with an F7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The fourth measure is marked with a G7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The fifth measure is marked with a C9 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The section ends with a double bar line and the instruction 'Back to Verse'.

JIMMY NOLEN • guitar •

The overwhelming solidity of the drum and bass groove on “Dropout” makes Jimmy Nolen’s job a breeze. He can either join up with them as they pulverize the straight-eighth and quarter-notes into the ground, or he can play off of this rock-solid foundation and syncopate a bit more. Jimmy opted for the best of both worlds. In measures one and three of this four-bar pattern, locking up with the

kick and snare drum quarter-notes reinforces the power of the rhythm section. In the second and fourth bars, he departs from this practice by emphasizing and playing off of the upbeats. Predating the signature lick of Kool & The Gang guitarist Charles Smith by almost a decade, Jimmy ends each four-bar phrase with a “Hollywood Swinging” style dominant 9th chord strumming pattern. ♦

VERSE AND CHORUS (♩ = 116)

C7 G7 F7 G7 C9 Vamp

The Verse and Chorus section consists of five measures. The first measure is marked with a C7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The second measure is marked with a G7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The third measure is marked with an F7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The fourth measure is marked with a G7 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The fifth measure is marked with a C9 chord and contains a quarter rest followed by an eighth-note G2, an eighth-note A2, and a quarter-note B2. The section ends with a double bar line and the instruction 'Vamp'.