

Drum Set Groove Basics

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Jazz

SS%

RC-55

LF(HH)-20

SD-15

BD-10

- *"Four on the floor"* (quarter notes on BD) is appropriate if it is actually being "feathered".
- The term *"feathering"* the bass drum is supposed to imply that it actually sounds like a feather is hitting the bass drum.
- Ride Patterns do not need to be the traditional "ding ding da-ding".
- The *"dancing ride"* is when the player has their stick "dance" on the ride cymbal creating more of a free feel.
- The HH (foot) is the Metronome for the student and the band. The HH (foot) should be viewed as a "set it and forget it" for student bands.

Funk

SS%

SD-50

BD-40

RC/HH-10

- BD patterns should be mimicking/the same as the bass guitars rhythm. This adds punch to the bass guitars sound and creates a sense of togetherness or groove.
- The SD adds the backbeat and sense of pocket. Playing with an aggressive sound yet relaxed feel with the snare drum will make all the difference.
- HH should be almost non-existent. The HH only plays a role in funk when it is opened as a way to provide syncopation or texture.
- The most important beat of funk is the downbeat. Hit 'em on the 1!!

Rock

SS%

RC/HH-40

SD-35

BD-25

- The RC/HH drive the rock groove. The RC/HH subdivide for everyone making it easy to listen to and follow along.
- As with funk the SD needs to be a heavy back beat, again creating a sense of feel and power.
- BD patterns usually are in accordance with the RC/HH eighth note feel creating a sense of movement to the next measure or phrase.

Latin

SS%

RC-35

SD-25

BD-20

HH-20

- RC patterns vary for different styles of Latin. There are hundreds of different patterns. These patterns drive each certain style.
- SD in latin is meant for texturing and creating a sense of displacement.
- The BD in latin music is the time keeper just like the HH in jazz. There are many common rhythms that help the RC patterns drive the style.
- The HH implies where you should feel the beat. Either on the downbeat or the up beat.

Fills

- Fills and Solos do NOT have to be “choppy”. A lot of the best solos ever played are groove oriented and imply the melody.
- When soloing or filling the player should be keeping the melody in his head and helping keep the phrase going or setting up a certain section of the song so it is clear to listener (and band) what is coming next.
- The fill or solo should never lose the inner pulse of the song being played. Again making it easy for the band and listener to know what is coming next and where they are in the form.
- The biggest problem with younger players soloing and filling is beating the downbeat. DON'T BEAT THE 1!

Groove

The hardest thing to accomplish in music is the groove. A few easy fixes and helpful guides along the way to establishing groove are:

- BD playing same rhythm as bass guitar
- Left foot as a metronome (can play quarter notes)
- Solid quarter note coming from the bass drum
- Dancing in the throne while playing
- Asking the player, does this make you want to dance, walk or start moving?

TERMINOLOGY/KEY

SS%=Sound Source Percentage (the dynamics within the four limbs)

RC=Ride Cymbal

SD=Snare Drum

BD=Bass Drum

LF=Left Foot

HH=Hi-Hat