



# FUNKY DRUM FILLS

Elevate Your Drumming  
with 50 Funk-Fueled Fills



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**You can access the performance videos by clicking on the drum fill transcriptions.**



Inject your funk rhythms with flair with **“Funky Drum Fills”**

This comprehensive course is designed to elevate your drumming with a collection of **50 meticulously crafted fills**, each one tailored to seamlessly integrate into your funk grooves. From snappy snare rolls to intricate tom patterns and everything in between, these fills will provide you with the tools to transition between sections of a song with style and confidence.

Dive into the essence of funk drumming as you explore a variety of techniques, including ghost notes, syncopation, and open hi-hat accents, all while maintaining the groove's core pulse. Each fill has been carefully selected to enhance your musical vocabulary, encouraging you to experiment with rhythm and dynamics in a way that complements the funk genre's energetic and soulful nature.

Whether you're looking to spice up your drumming with quick and punchy fills or to master the art of building tension with longer, more complex patterns, "Funky Drum Fills" offers a wide range of options to suit any musical situation.

## DRUM FILL 1

This drum fill is strategically placed within the second and third beats, featuring two groups of sixteenth notes played on snare, tom and floor tom. The highlight of this fill is the rimshot struck on the downbeat of the fourth beat, serving as a dynamic capstone to the fill and a powerful bridge back into the groove.



## DRUM FILL 2

The second fill is a creative variation of the first, removing the rimshot on the downbeat of the fourth beat and instead introducing a distinctive sequence of three hits executed on tom and floor tom. This alteration shifts the focus from the sharp accentuation provided by the rimshot to a more melodic exploration through the drum kit's tonal range.



## DRUM FILL 3

The third fill introduces a creative twist by featuring a rimshot on the downbeat of the third beat, contrasting with more traditional placements. Diverging from the conventional approach to fills, this pattern starts on the floor tom before moving to the tom, reversing the usual tom-to-floor tom sequence. This unconventional order not only provides a distinct sonic character but also opens up new avenues for rhythmic exploration and expression.



## DRUM FILL 4

The fourth fill continues the innovative approach of its predecessor, again featuring a pronounced rimshot on the downbeat of the third beat to emphasize the transition within the fill. This fill further explores the reverse tom technique, starting on the floor tom and then moving to the tom, reinforcing the unique sound and dynamic flow established in the previous fill. This variation is designed to deepen your practice with this unconventional sequence, encouraging the exploration of new rhythmic combinations and further refinement of the technique.



## DRUM FILL 5

In the fifth fill of the series, the distinctive rimshot on the downbeat of the third beat returns, this time integrated within a more complex arrangement that includes the kick drum alongside the toms and timpani. This setup not only enriches the fill's rhythmic texture but also serves as an excellent coordination exercise, demanding precise interplay between hands and feet.



## DRUM FILL 6

The sixth fill introduces a highly syncopated approach, distinguished by a rimshot strategically placed on the fourth sixteenth note of the second beat. This specific placement kick-starts the fill with a sharp, unexpected accent, setting the stage for a fill that is deeply rooted in funk.



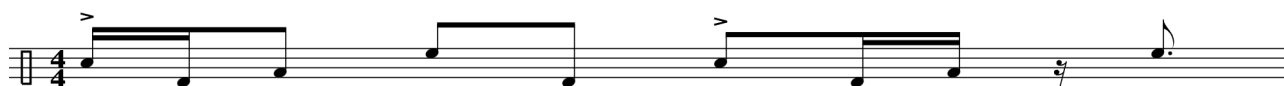
## DRUM FILL 7

Building on the rhythmic structure of its predecessor, the next fill introduces a variation with distinct combinations of strokes, moving away from the rimshot initiation to a more nuanced beginning with a ghost note on the second sixteenth note of the second beat. This subtle shift in dynamics sets a different tone for the fill, emphasizing finesse and touch over the sharp attack of a rimshot.



## DRUM FILL 8

The eighth fill in the series is crafted within a single measure, initiating with a pronounced rimshot on the downbeat of one. This assertive beginning sets a decisive tone for the fill, which blends eighth and sixteenth notes to create a dynamic interplay of tension and release. The strategic mixing of these note values requires drummers to navigate through varying degrees of rhythmic density, allowing for moments of build-up followed by brief pauses that serve as the musical equivalent of a deep breath.



## DRUM FILL 9

This subsequent fill also kicks off with a forceful rimshot on the downbeat of one, immediately establishing a strong presence within the confines of a single bar. Densely packed with notes, this fill intricately orchestrates a conversation between ghost notes, tom, and floor tom, creating a rich tapestry of sounds and textures.



## DRUM FILL 10

The tenth fill shifts the spotlight to the floor tom, tom, and kick drum, making them the primary voices in a rhythmically engaging narrative. This fill is a deep dive into the art of combining strokes between the floor tom and tom, executed in an anticlockwise direction around the drum kit. This approach encourages physical movement and spatial awareness, challenging you to navigate the kit in a manner that may be less familiar but highly rewarding in terms of developing versatility and fluidity in your playing.



## DRUM FILL 11

This fill introduces the groove-laden world of sextuplets, which inherently bring a funky flair to drumming. The seamless flow of six evenly spaced notes within each beat creates a rich, textured rhythm that demands both precision and fluidity. The uniqueness of this fill is further highlighted by its unconventional ending—an anticipated crash cymbal hit on the fourth sixteenth note of the final beat, instead of the more traditional crash on the downbeat of the next measure.



## DRUM FILL 12

In the next fill, we delve deeper into the realm of sextuplets, this time with a distinct jazz flavor. This fill features the ride cymbal played in unison with the kick drum, creating a cohesive and rhythmic foundation that drives the entire pattern. The inclusion of numerous ghost notes adds a layer of subtlety and complexity, embodying the nuanced dynamics typical of jazz drumming.



## DRUM FILL 13

The subsequent fill continues to explore the rhythmic potential of sextuplets, this time isolating them to the third quarter of the measure, creating a burst of energy that adds complexity and interest. Following the sextuplet flurry, the fill concludes with an anticipated crash cymbal hit on the fourth sixteenth note of the final beat.



## DRUM FILL 14

In this fill, the initial quarter is marked by a flam on the snare drum, landing in the upbeat, adding a textured start to the sequence. The highlight of this fill comes from the seamless unison between the ride cymbal and kick drum, creating a cohesive rhythmic pattern that underscores the groove with a solid foundation. The complexity and uniqueness of the fill are further enhanced by its concluding note—a precise hit on the crash cymbal, anticipated on the fourth sixteenth note of the last beat.



## DRUM FILL 15

This fill is an excellent practice piece for drummers looking to experiment with syncopation and flam techniques, encouraging a more creative and versatile approach to funk drumming. The focus on unconventional accentuation and the strategic use of flams and rimshots invites drummers to explore new rhythmic possibilities, pushing the boundaries of traditional drum fills.



## DRUM FILL 16

This fill introduces an engaging new element—open hi-hat strikes synchronized with the kick drum on the second and fourth sixteenth notes. This combination crafts a distinctively funky texture, infusing the fill with a lively, open sound that perfectly complements the tight syncopation of funk grooves.



## DRUM FILL 17

The subsequent fill brings into play the buzz stroke technique, offering a significant shift in the texture and sonority of your fills. By incorporating buzz strokes, this fill adds a layer of subtlety and complexity, allowing for a smoother transition between notes and a more nuanced expression within the rhythmic pattern.



## DRUM FILL 18

In this innovative fill, the dynamic use of open hi-hat strikes returns, this time in unison with the snare drum, introducing a crisp, sharp accentuation that diverges from the previous emphasis on kick drum synchronization. This strategic pairing adds an unexpected punch to the rhythm, elevating the fill's energy and complexity. Additionally, the fill incorporates simultaneous hits on the snare and tom, creating a fuller, more robust sound that further enriches the groove's texture.



## DRUM FILL 19

This fill centers on crafting a dynamic conversation between the tom and snare across the initial three beats, weaving together a series of responsive hits that give life to a rhythmic dialogue. This interaction showcases a blend of tonal diversity and rhythmic complexity, as the tones of the tom contrast with the crispness of the snare, each taking turns to speak within the groove.



## DRUM FILL 20

This fill offers a straightforward yet effective exercise in syncopation, designed to develop your proficiency in navigating between different rhythmic figures across the snare, tom, and timpani. By focusing on syncopated beats, this fill challenges you to maintain a steady groove while executing off-beat hits that add complexity and interest to the rhythm.





## DRUM FILL 21

This fill leverages the rhythmic precision of sixteenth note quartets, introducing syncopated buzz strokes that add a layer of complexity and texture. Played alongside distinct tom and timpani hits, the buzz strokes create a compelling contrast, enriching the fill's sonic landscape.



## DRUM FILL 22

This fill takes the complexity up a notch by featuring an even more syncopated arrangement of buzz strokes. This intricate setup not only challenges your technical prowess but also sharpens your rhythmic intuition, pushing you to incorporate buzz strokes in a more nuanced and expressive manner.



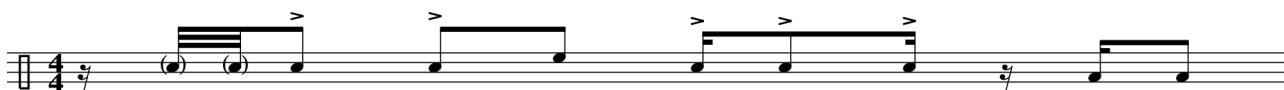
## DRUM FILL 23

This fill shines a spotlight on the compelling effect of unison hits, specifically orchestrated between the snare and tom, creating a powerful and cohesive sound that captures the essence of synergy on the drum kit.



## DRUM FILL 24

This fill offers a straightforward yet effective approach to honing precision across the snare, tom, and timpani with just a few carefully chosen notes. Designed to refine your accuracy and dynamic control, this exercise focuses on the quality of each strike, ensuring that even with minimal notes, each one lands with purpose and clarity.





## DRUM FILL 25

This fill reintroduces the flam on the snare, setting the stage for a straightforward yet effective rhythmic progression. The overall approach of the fill is uncomplicated, featuring single strokes that seamlessly transition from the snare, move through the tom, and culminate on the floor tom.



## DRUM FILL 26

This fill is the epitome of simplicity, designed with minimal notes played between the snare and tom, making it ideal for seamless transitions within a song, such as moving from the hi-hat to the ride cymbal.



## DRUM FILL 27

This fill examines the legendary opening played by Jeff Porcaro in the classic hit "Lowdown" by Boz Scaggs. Known for its simplicity, groove, and impeccable timing, this fill epitomizes Porcaro's mastery in creating compelling drum parts that serve the song above all. Practicing this fill encourages a focus on the foundational aspects of drumming that make a performance truly stand out. It's an exercise in musicality, showcasing how a simple fill, when executed with precision and soul, can become a memorable part of music history.



## DRUM FILL 28

This fill returns to the exploration of sextuplets, followed by a variety of other rhythmic figures, demonstrating the musical richness that can be achieved by blending different rhythmic patterns within the same fill. The transition from sextuplets to other figures introduces a level of unpredictability and dynamic movement, keeping the listener engaged and adding depth to the musical narrative.



## DRUM FILL 29

This fill combines a straightforward yet effective arrangement of a sextuplet of sixteenth notes followed by an eighth note pattern, making it an ideal choice for opening a song. Despite its simplicity, this fill sets the stage with a clear, concise rhythmic statement that can effectively grab the listener's attention and seamlessly transition into the main groove of the track.



## DRUM FILL 30

Concluding our course, the final fill shines a spotlight on the flam, a fundamental rudiment that brings a rich layer of musicality and texture to drum fills. This fill incorporates flams in a way that transforms the typical single stroke on the snare into a more nuanced and expressive statement, showcasing the versatility and dynamic range that flams can add to your playing.



## DRUM FILL 31

Here's a fill that starts on the last sixteenth note of the first measure with three consecutive ghost notes on the snare - an excellent exercise for strengthening your left hand!



## DRUM FILL 32

This fill will help you gain better control when playing syncopated hits on the snare. Simple and effective, this fill provides a ready-to-use solution that can be applied in various contexts and grooves.



## DRUM FILL 33

A syncopated fill to be played in the last two beats, starting with a ghost note on the last sixteenth of the second beat.



## DRUM FILL 34

Here's one of my favorite fills, featuring open hi-hats in unison with the snare, flams, and unison hits between the snare and floor tom. You'll have a lot of fun playing it!



## DRUM FILL 35

Here's a fill that will be very useful and can be played in any context. Fills with sextuplets are always versatile and easy to incorporate.



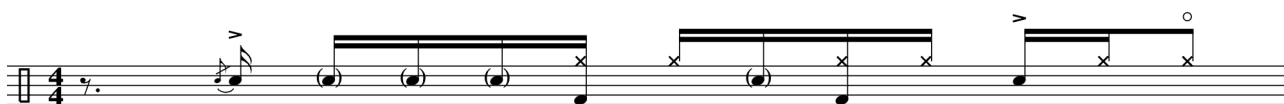
## DRUM FILL 36

This fill features unison hits between the hi-hat and bass drum, and it can be seamlessly integrated into a groove without disrupting the flow of the beat.



## DRUM FILL 37

Here's another highly syncopated fill with various ghost notes, developed between the bass drum, hi-hat, and snare. It's perfect for practicing fills that don't always rely on the toms and floor tom.



## DRUM FILL 38

Here's a super funky fill with syncopated open hi-hat notes. I recommend playing the hi-hat with your left hand. You can click on the transcription to access the video and see how I play it.



## DRUM FILL 39

Here's another fill played between the bass drum, snare, and hi-hat, with a single tom hit on the last beat of the third measure.



## DRUM FILL 40

Here's a fill with accents on the snare in the first beat to add a funky touch to your fills. It closes with a buzz roll on the last sixteenth note.



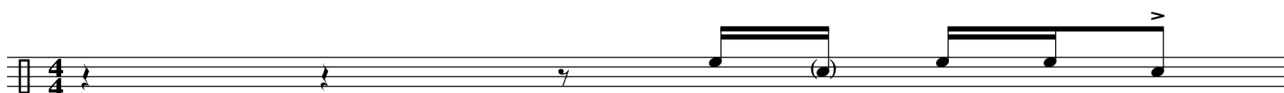
## DRUM FILL 41

A simple but effective two-beat fill, preferably played in a swing feel rather than straight. It's particularly suitable when you need to play laidback grooves.



## DRUM FILL 42

Here's a simple fill executed between the toms and snare, with a very vintage vibe. This is one of the fills most frequently used by Al Jackson Jr. in his productions with Al Green, and it's one of my favorites to play.



## DRUM FILL 43

A sextuplet fill with versatile rhythmic combinations suitable for any musical context.



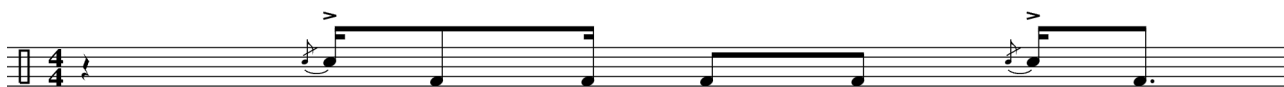
## DRUM FILL 44

Here's a variation of the previous fill, also very useful and versatile like the previous one. Sextuplet fills generally provide an effective solution to play in various musical contexts.



## DRUM FILL 45

A syncopated fill with snare drum flams and bass drum hits. Simple yet funky!



## DRUM FILL 46

This fill features a flam on the downbeat followed by syncopated interplays executed with the bass drum, tom, and floor tom.



## DRUM FILL 47

Here's a syncopated fill performed with the snare, kick, and a syncopated hi-hat opening at the end.



## DRUM FILL 48

Here's another one of my favorite fills with syncopated hi-hat openings and rimshots on the snare. These are my go-to fills because they allow me to maintain the flow of the beat I'm playing.



## DRUM FILL 49

This is a very useful fill, perfect for opening a song. It incorporates ghost notes, syncopated accents, and bass drum hits in unison with the hi-hat.



## DRUM FILL 50

Let's conclude this method with a very funky fill featuring hi-hat openings on the second sixteenth note. Like the previous fills, this one encourages you to think outside the box, aiming not to always play fills by hitting the toms and floor tom. Playing fills between the hi-hat, kick, and snare allows you to keep the groove alive even during the fill.

