

FUNK DRUMMING 101

A practical guide to developing
solid funk drumming skills

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BACKBEAT
— ONLINE —

CONTENTS

- 3 INTRODUCTION**
- 4 HOW TO APPROACH THESE GROOVES**
- 5 DOUBLE TROUBLE:
MASTERING SINGLE BASS DRUM DOUBLE STROKES**
- 9 ESSENTIAL GHOST NOTE COMBINATIONS**
- 13 MASTERING ESSENTIAL BUZZ STROKE COMBINATIONS**
- 17 SYNCOPATED GROOVES:
MASTERING FUNK'S RHYTHMIC TWISTS**
- 23 OPEN HI-HAT GROOVES**
- 27 16TH-NOTE HI-HAT MASTERY**
- 31 EIGHT AND SIXTEENTH-NOTE PATTERNS**
- 35 MASTERING TWO-BAR GROOVES**
- 39 FAT GROOVES**
- 43 TWO HANDED HI-HAT GROOVES**
- 47 CONCLUDING THOUGHTS**

INTRODUCTION

Welcome to "***Funk Drumming 101 - A Practical Guide to Developing Solid Funk Drumming Skills***" a comprehensive and practical guide designed specifically for beginner drummers seeking to dive into the captivating world of funk drumming! If you've ever wanted to groove like the great funk drummers and add that infectious rhythm to your playing, you've come to the right place.

Whether you're a drummer who has just picked up the sticks or someone with some prior experience looking to delve into the realms of funk, this guide is tailor-made to meet your needs. My goal is to equip you with the skills and knowledge required to confidently lay down infectious, groovy beats that will make people move and keep them coming back for more.

Through a series of carefully crafted chapters, we will delve into the key elements that define funk drumming. From understanding the unique characteristics of funk rhythms to mastering foundational grooves and incorporating essential techniques such as ghost notes and accents, each chapter will provide practical insights and exercises that you can immediately apply to your drumming.

Funk drumming is all about the groove, the feel, and the pocket. Whether you're new to the genre or looking to refine your skills, this method will equip you with the tools and knowledge to get your groove on.

So, grab your drumsticks, prepare to groove, and get ready to embark on an exciting journey into the world of funk drumming. By the end of this guide, you'll have the tools, knowledge, and confidence to unleash your inner funk drummer and make the rhythm come alive.

How to Approach These Grooves

Before we dive headfirst into the funky world of drumming, let's talk about how to study these grooves effectively. It's strongly recommended that you take your time with each groove, approaching them with patience and precision.

Here's a guide on how to practice them:

Start Slowly

Begin each groove at a slow tempo. This allows you to focus on the details of each note, ensuring accuracy in your playing.

Use a Metronome

A metronome is your best friend in funk drumming. It helps you develop a solid sense of timing and groove. Start at a comfortable tempo and gradually increase it as you become more comfortable.

Pay Attention to Dynamics

Dynamics play a crucial role in funk drumming. Experiment with variations in volume, emphasizing accents and ghost notes to give your grooves that funky feel.

Isolate Troublesome Sections

If you encounter challenging sections within a groove, isolate them and practice them separately until they become smooth and controlled.

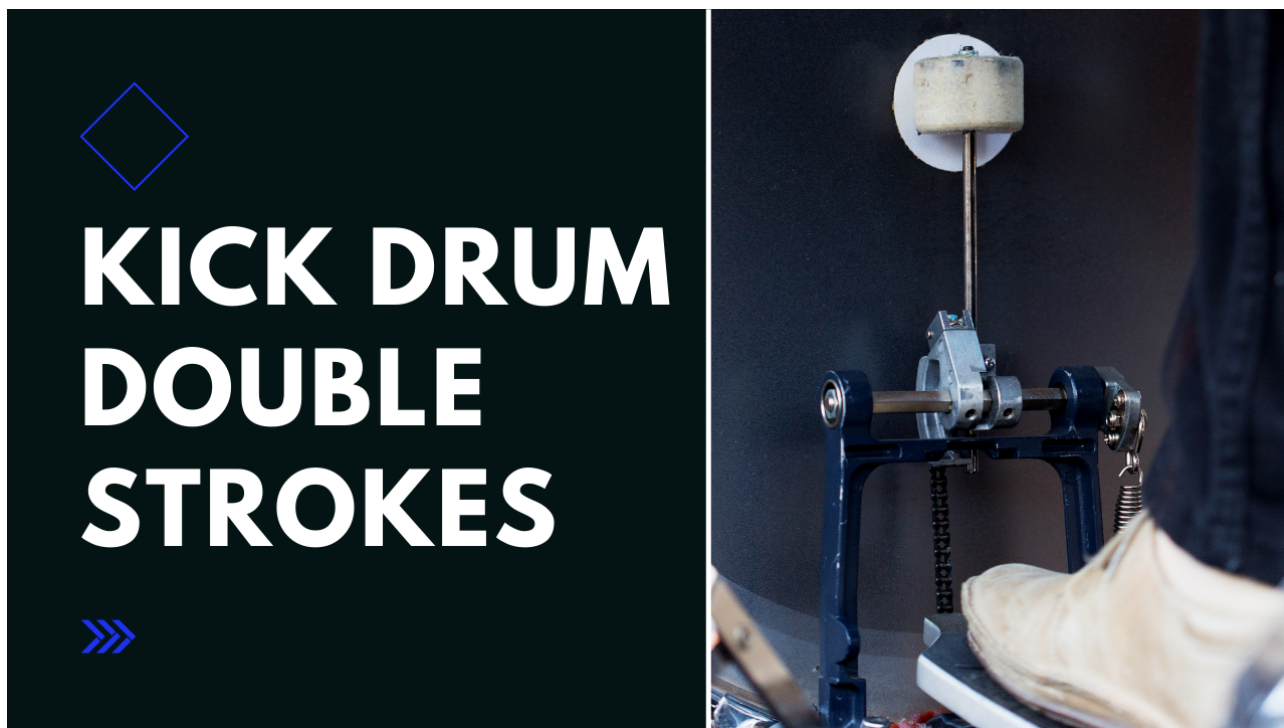
Record Yourself

Recording your practice sessions can be incredibly helpful. It allows you to listen back, identify areas for improvement, and track your progress over time.

Don't Rush

Remember, there's no need to hurry. Take your time with each groove, and don't feel pressured to master them all at once. Learning to play funk drumming is a gradual process that rewards patience and dedication.
Take. Your. Time.

Double Trouble: Mastering Single Bass Drum Double Strokes



In this chapter, we take a deep dive into the realm of funk drumming, centering our attention on the mastery of **double strokes with the kick drum**. You'll delve into a world of rhythmic combinations that enable you to craft that unmistakable, potent funk resonance.

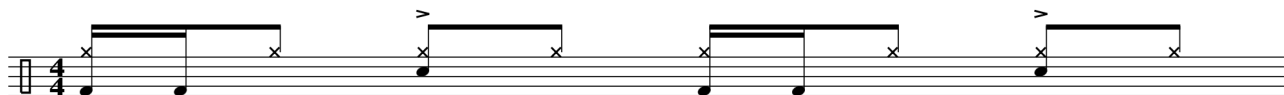
The grooves to follow lay the essential groundwork for playing double strokes, arming you with the necessary expertise to create even more infectious and intricately articulated funk grooves in the forthcoming chapters.

Get prepared to infuse your beats with an additional layer of power and groove that will make heads nod and feet tap!

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

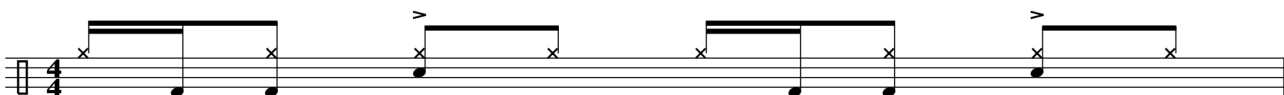
GROOVE 1

Here's the first groove that opens this course: this groove features two double strokes on the downbeat and on the second 16th note. A simple eighth-note pattern will be played on the hi-hat, and the snare is accented on the backbeat of two and four with a rimshot.



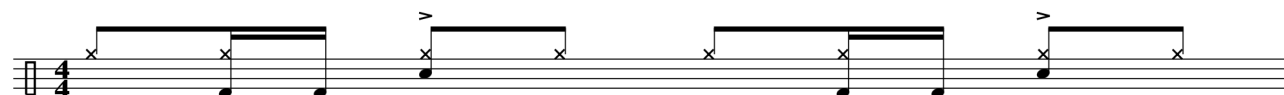
GROOVE 2

Here's a unique double-stroke combination to incorporate into a funk drum groove: In this rhythm, we'll place the bass drum hits on the second sixteen note and the upbeat.



GROOVE 3

Here's another intriguing double-stroke variation to add to your groove repertoire: In this pattern, we'll be employing the kick drum on the offbeat and the fourth sixteenth note.



GROOVE 4

Now that we've covered the main double-stroke combinations, let's start mixing them within the same groove: Here, we'll play the double strokes using the combinations downbeat/second sixteen note, upbeat/fourth sixteenth note, and second sixteen note/upbeat.



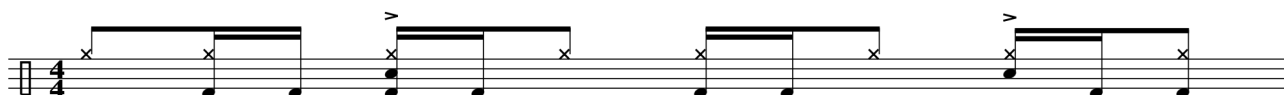
GROOVE 5

Now things are starting to get interesting! In this groove, we'll play double strokes within every beat: it's going to be very funky!



GROOVE 6

Here's another very funky double-stroke combination to play: this time, the kick drum will hit in unison with the snare on the second beat.



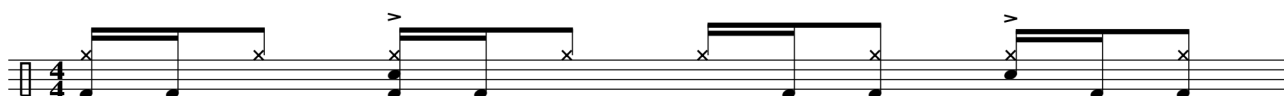
GROOVE 7

This time, the kick drum will hit in unison with the Rimshot on the fourth beat. This is also a commonly used unison stroke combination in funk drumming.



GROOVE 8

In this groove, the kick drum once again plays in unison with the snare. In the third and final quarter, the kick drum will execute double strokes in the same positions.



GROOVE 9

In this groove, we'll shift the double strokes in the last two movements by one sixteenth note, playing them on the upbeat and the fourth sixteenth note.



GROOVE 10

This chapter concludes with a bass drum pattern where we play some commonly used double stroke combinations in funk drumming. The second and final movements of the beat have the same arrangement of double strokes.



Essential Ghost Note Combinations

Ghostbusters: Unleash the Funk with Ghost Note Grooves



Ghost notes are the subtle, intricate rhythms that give funk drumming its distinctive feel. These notes are the heartbeat of funk, the whispered secrets that infuse your drumming with character. In this chapter, we explore fundamental combinations of ghost notes that are essential for any funk drummer.

You'll learn how to incorporate ghost notes effectively into your grooves, creating that funky, syncopated vibe that makes people move.

Get ready to groove with finesse and style.

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

GROOVE 1

In this groove, you'll be playing the most commonly used ghost note combination in funk drumming, which will be played on the second and fourth sixteenth notes. A simple eighth-note pattern on the hi-hat, the snare on the downbeat, and the bass drum with an upbeat hit complete the groove.



GROOVE 2

Another combination that will be very useful when playing funk is where you play ghost notes on the second sixteenth note and the upbeat, played in this groove in the first and third movements.



GROOVE 3

In this groove, we're mixing together the two ghost note combinations used in the previous two grooves. The more syncopated bass drum line makes the groove even funkier.



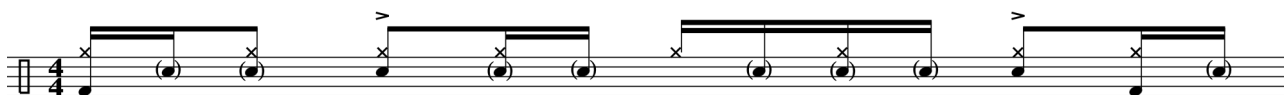
GROOVE 4

Here's another variation you can achieve by using ghost notes on the second/fourth sixteenth note and the upbeat.



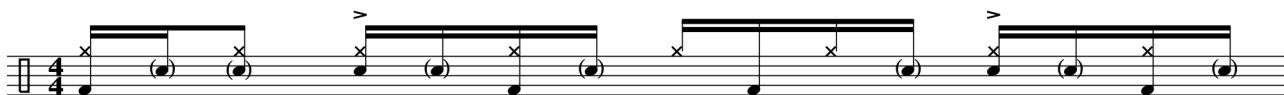
GROOVE 5

Three ghost notes in a row! This is one of my favorite ghost note combinations, which I often use in my grooves. This groove is also an excellent exercise that will help you improve the precision and strength of the hand playing on the snare drum.



GROOVE 6

In this groove you'll find the combinations used in the previous beats with a more syncopated bass drum line. Watch out, things are getting even funkier!



GROOVE 7

With this groove, we begin to play double strokes on the kick drum along with a combination of ghost notes executed on the second and fourth sixteenth notes. This groove will help you develop strength in your foot and your hands.



GROOVE 8

In this groove, we still have the ghost note combination on the second/fourth sixteenth notes, and the kick drum pattern continues to become more syncopated. Note that in this groove, the kick drum is not played on the downbeat of one.



GROOVE 9

In this groove, we return to playing ghost notes on the upbeat as well, with the bass drum line remaining syncopated and including double strokes.



GROOVE 10

What makes this groove special are the ghost notes played on the upbeat and the fourth sixteenth note in the second and fourth movements, which give the beat that classic *old-school funk groove* loop feel. The bass drum features a syncopated line with some very enjoyable double strokes to play.



Mastering Essential Buzz Stroke Combinations

Buzzworthy Beats: Funky Buzz Strokes in Action



BUZZ STROKE GROOVES

Welcome to the groove laboratory where we're about to infuse your drumming with electrifying energy! In this chapter, we embark on a journey into the world of **buzz strokes**—a drummer's secret recipe for sonic excitement.

Dive headfirst into the realm of funky rhythmic innovation as you explore the indispensable combinations of buzz strokes. Here, you'll discover how to harness their vibrant power to craft explosive accents, subtle sizzles, and a universe of dynamic textures. Get ready to make your drums sing, snap, and pop with unparalleled style and flair. As you master buzz strokes, you'll find yourself at the forefront of funk drumming, creating beats that not only groove but also spark the imagination and ignite the dance floor.

Let's turn up the funk and let the buzz begin!

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

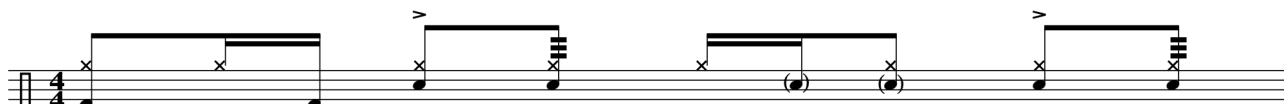
GROOVE 1

We kick off this chapter dedicated to buzz strokes with a groove that features a simple and syncopated bass drum line and a buzz executed on the second sixteenth note of the third movement. As you'll see later on, buzz strokes in this position are widely used in funk drumming.



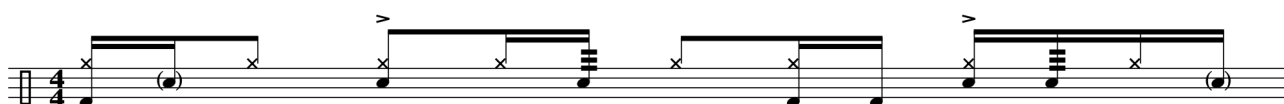
GROOVE 2

In this groove, we have another commonly used arrangement for buzz strokes, which are executed on the upbeat of the second and fourth movements.



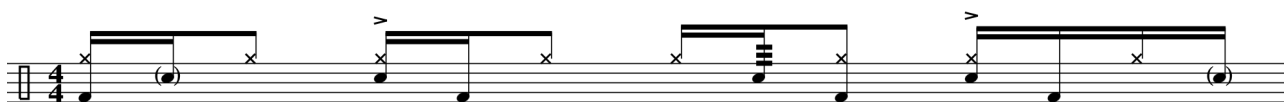
GROOVE 3

Another frequently used combination for buzz strokes in funk drumming is the one composed of the second and fourth sixteenth notes, which we play in this groove in the second and fourth movements.



GROOVE 4

In this groove, we return to executing the buzz on the second sixteenth note, performed in the third movement. What's particularly interesting in this groove is the more syncopated bass drum line compared to the previous grooves, which, when combined with the ghost notes and buzz, makes this groove very funky.



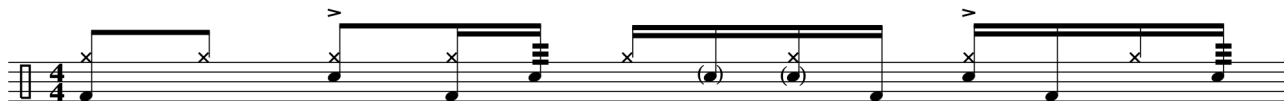
GROOVE 5

In this groove, we play the buzz strokes on the fourth sixteenth note and add double strokes with the kick drum to make it even funkier!



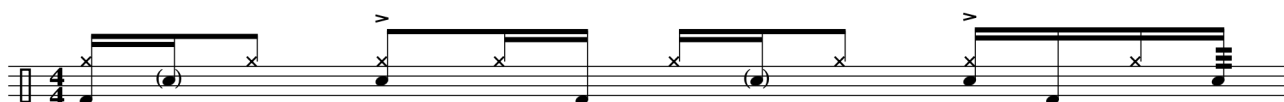
GROOVE 6

Here's another groove with buzz strokes executed on the fourth sixteenth note, featuring a syncopated bass drum line and two ghost notes in the third movement.



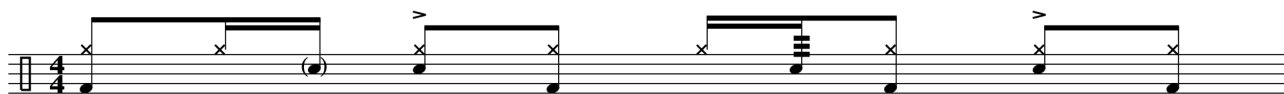
GROOVE 7

Executing a buzz on the fourth sixteenth note is always an excellent choice to conclude a funk groove. As you can see, there are endless possibilities to create funky grooves using a buzz stroke in this beat position.



GROOVE 8

Here's another groove that features the buzz on the second sixteenth note of the third beat.



GROOVE 9

In this groove, we go back to playing the buzz on the upbeat of the fourth movement. Additionally, the Ghost/Rimshot combination, as you've seen in the previous chapter, adds an interesting element that is commonly used in funk drumming.



GROOVE 10

We conclude this chapter with a groove that features buzz strokes played on the second sixteenth note and the upbeat. This chapter dedicated to this particular technique used in funk drumming has allowed you to learn some of the most commonly used buzz stroke combinations, which will prove very useful in the upcoming chapters.



Syncopated Grooves: Mastering Funk's Rhythmic Twists

Bring the Funk with Snare-Driven Syncopation



Get ready to embark on a rhythmic adventure like no other! In this chapter, we dive headfirst into the captivating world of **syncopation**, where every beat is a surprise waiting to be uncovered.

"Syncopated Grooves" is your ticket to mastering the art of funk's rhythmic twists and turns. Discover how to break free from the expected, creating drum patterns that defy convention and ignite dance floors. As you delve into this chapter, you'll unlock the secrets of syncopation, breathing life into your drumming with grooves that leave audiences craving more.

Join us in this sonic journey where every beat is a revelation and every rhythm is a sensation. Get ready to syncopate and elevate your funk to new heights!

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

The Origin of Syncopated Groove in Funk Drumming

Unlocking the Origins of Syncopation

Before we delve into the upcoming chapter, it's essential for drummers at all levels, especially beginners and intermediates, to grasp the concept of playing in a syncopated manner. Let's take a moment to explore the essence of syncopation. Following this brief explanation, we'll delve into a tutorial featuring one of the most iconic syncopated grooves in musical history.

Syncopation is at the very heart of funk drumming, driving its unique and infectious rhythmic feel. To truly understand the concept of syncopation, we need to delve into its origins. Syncopation arises from a deliberate disruption of the conventional rhythmic patterns that drummers typically follow. Instead of adhering strictly to the beat, syncopation introduces **unexpected accents, offbeat hits, and rhythmic surprises** that create a sense of **tension** and **release**.

What it Means to Play Syncopated on the Drums

Breaking the Beat: A Funky Challenge

Syncopation in drumming involves **emphasizing offbeats**, creating a "push and pull" effect within the groove. When you play syncopated rhythms, you're essentially breaking free from the predictability of straight-ahead drumming. This style adds layers of complexity, groove, and funkiness to the music.

Syncopation is all about the **unexpected**; it's about creating a groove that makes people want to move, tap their feet, or dance. It's the secret sauce that transforms a simple beat into something dynamic, interesting, and irresistibly funky.

Applying Syncopation in Funk Drumming

Finding the Pocket: Groove Mastery

In funk drumming, syncopation is applied by strategically placing **accents, ghost notes and buzz strokes** in unexpected places within a groove. These accents often fall on the "e" and "a" of the beat (the second and the fourth 16th note of the beat) between the main beats, creating a sense of syncopation. You can also use syncopated hi-hat patterns and bass drum patterns to further enhance the groove. The goal is to create a pocket—a rhythmic space that feels just right, where the listener can't help but move to the music.

Famous Example of Syncopated Grooves

Timeless Classic That Groove to a Different Beat

Syncopation has left an indelible mark on the world of music, with countless iconic grooves that have made generations dance and groove along.

One such legendary groove resides in James Brown's timeless classic, **"Cold Sweat"**.

This track showcases the unparalleled drumming skills of **Clyde Stubblefield**, who redefined funk drumming with his syncopated masterpiece.

Let's delve into this groove, dissect its rhythmic intricacies, and uncover why it stands as a shining example of syncopated brilliance.



The accent on the upbeat of the fourth movement in the first measure, performed by Clyde Stubblefield, truly revolutionized the way funk drums are played and is likely one of the first examples of a syncopated groove in the history of funk drumming.

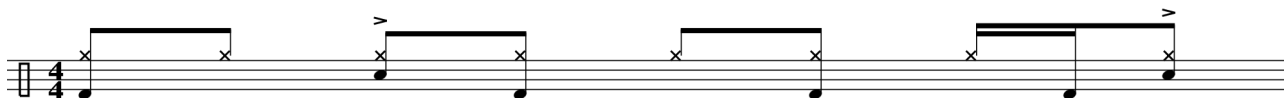
The groove is also composed of a simple eighth-note pattern on the hi-hat with upbeats, ghost notes on the second and fourth sixteenth notes, and a straightforward and melodic bass drum line that gives it the typical old-school funk drumming loop effect.

Click on the trascription to watch the video



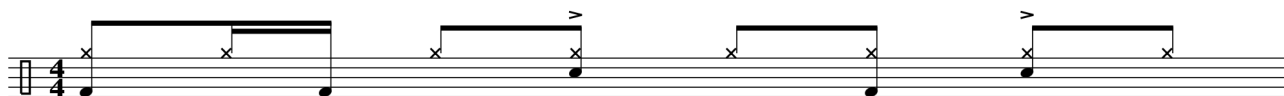
GROOVE 1

Here's the first groove that kicks off this chapter dedicated to studying syncopated accents on the snare drum. If you want to make a groove syncopated, the first step is to emphasize the upbeat, as demonstrated in the fourth movement of the groove. The arrangement of accents played first on the downbeat and then on the upbeat is commonly used in funk drumming. An example is the famous groove played by Clyde Stubblefield in James Brown's song "Cold Sweat," which forever revolutionized the way funk drums are played.



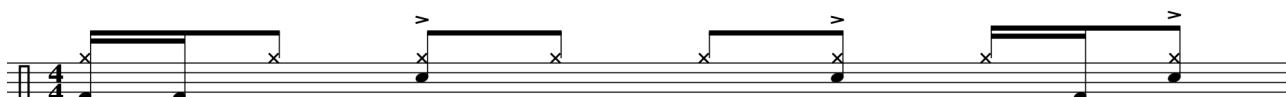
GROOVE 2

If in the previous groove we played the combination of Rimshot on the downbeat and upbeat, in this second groove we're using the opposite combination. The first accent is executed on the upbeat of the second movement, and the other on the downbeat of the fourth movement.



GROOVE 3

A fun way to make your grooves even funkier is to play multiple syncopated accents within the beat. As you can see in this groove, we execute three Rimshot hits, the first on the downbeat, and the subsequent ones on the upbeat of the third and fourth movements.



GROOVE 4

Here, things are really getting funky: in this groove, we don't play any rimshots on the downbeat. Instead, we play rimshots on the fourth sixteenth note and on the upbeat. This sequence of rimshots will make your grooves very syncopated and distinctive.



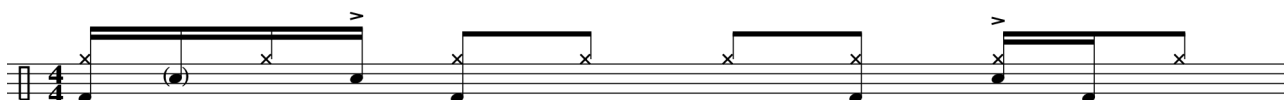
GROOVE 5

Here's a very interesting combination you can use in your funk grooves: the first Rimshot hit on the fourth sixteenth note in the first movement and the second one on the downbeat of four. Add a double bass drum hit in the third movement to make the groove even funkier!



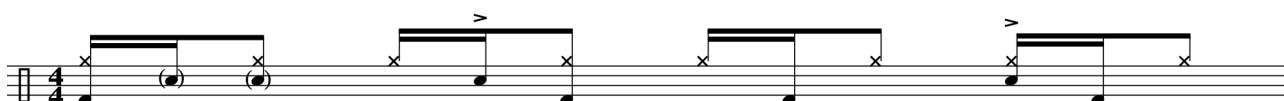
GROOVE 6

In this groove, I'm suggesting the combination of Rimshot hits on the fourth sixteenth note/downbeat, with a simpler yet syncopated bass drum line. What I find interesting to play in this groove is the accent on the fourth sixteenth note, followed immediately by the bass drum on the downbeat of 2.



GROOVE 7

A new placement you absolutely must try in your grooves to make them syncopated is to play the Rimshot on the second sixteenth note. Add a syncopated bass drum line and some ghost notes, and you'll get a truly funky groove!



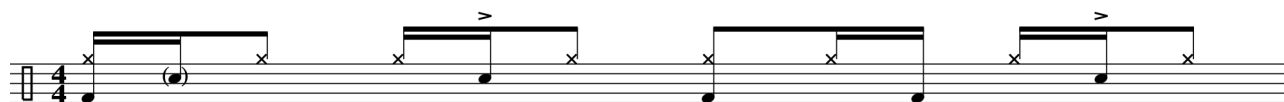
GROOVE 8

Here's another groove with three accents to be played on the snare drum: the first on the second sixteenth note, the second on the downbeat, and the third on the upbeat of the last movement. This beat doesn't include ghost notes to give more prominence to the syncopated accents and the bass drum line.



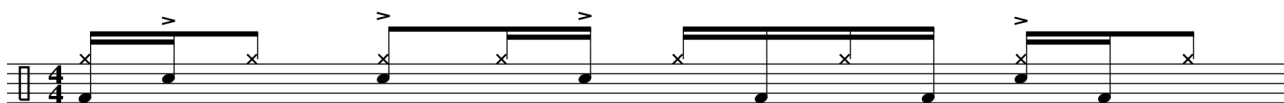
GROOVE 9

In this groove, the accents are played on the snare drum on the second sixteenth note, which, when played in this arrangement, creates a very funky groove indeed.



GROOVE 10

We conclude this chapter with a truly unique groove where we'll play a total of four accents on the snare drum. This arrangement of accents is also an excellent way to train your precision on the snare when executing rimshots.



Open Hi-Hat Grooves

Open Sesame: Cracking the Funk Code with Open Hi-Hats



It's time to open the doors of creativity and let the funk flow freely! In this electrifying chapter, we're taking hi-hats to new heights. **Open hi-hats** are the secret weapon of funk drumming, and here's where you'll learn to wield them with finesse.

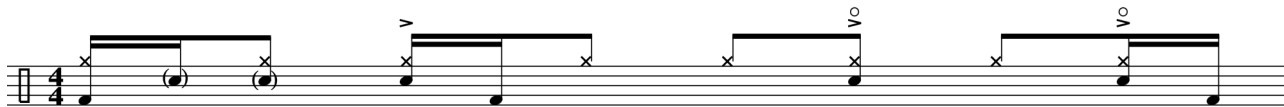
Get ready to explore grooves that burst with character and groove as we unlock the power of open hi-hats. You'll discover how to add depth, flavor, and an irresistible sense of openness to your beats, creating a sound that's bound to make heads bob and feet tap.

Prepare to swing wide and swing wild as you embrace the open hi-hat and elevate your funk game!

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

GROOVE 1

As you'll see starting from this groove, adding open hi-hat strokes within your grooves will make them even funkier. To give it that typically syncopated feel, we'll execute them in unison with the accents on the snare drum on the upbeat.



GROOVE 2

One commonly used technique in funk drumming is opening the hi-hat on the downbeat of 1, which can create a looping effect. To make it even funkier, a syncopated bass drum line has been added, which, when played at 80 BPM and above, can be cool.



GROOVE 3

Here's another example of how you can make a groove sound funky and syncopated by adding a simple hi-hat open on the upbeat of one. Adding ghost notes and double bass drum hits will also make this groove an excellent exercise to improve your precision and limb coordination.



GROOVE 4

A very interesting arrangement to use with an open hi-hat is on the upbeat of the second movement, which, when combined with a bass drum line and syncopated snare accents, allows you to create a unique and distinctive funk groove to play.



GROOVE 5

To give this groove a funky feel, I've added two syncopated rimshots on the snare drum to the open hi-hat accent on the upbeat of the third movement. Being very syncopated and with only one bass drum hit on the downbeat, this groove will be an excellent exercise for timing and control. It demands a lot of precision to be executed correctly.



GROOVE 6

The distinctive feature of this groove is the two open hi-hat strokes on the upbeats of the third and fourth movements. Using multiple hi-hat openings within the same groove allows you to create a unique sound and texture.



GROOVE 7

Here's another example of a groove with two hi-hat openings on the upbeat, with the last one in unison with the snare drum.



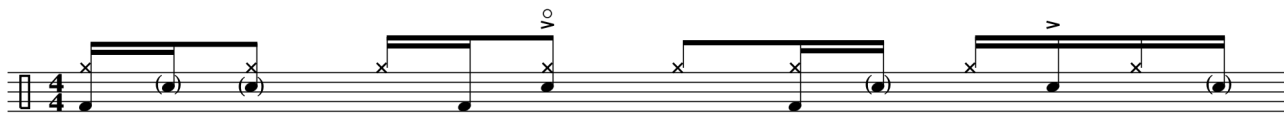
GROOVE 8

Here's a groove with two hi-hat openings on the downbeat of 2 and 3, blending with syncopated snare and bass drum hits.



GROOVE 9

The snare drum accents, with the first one in unison with a hi-hat opening and a syncopated bass drum hit, make this groove very interesting to play at both slow and medium tempos.



GROOVE 10

What makes this last groove special are the highly syncopated interactions between the bass drum and the snare drum, with the snare accented on the fourth sixteenth note. The hi-hat opening on the downbeat of 1 gives this groove that loop-like feeling we've already experienced in the previous beats.



16th-Note Hi-Hat Mastery

Sixteen Shades Of Funk



In this captivating chapter, we embark on a journey to master the intricate world of **sixteenth-note hi-hats**. As you delve into this chapter, you'll discover how precision and timing are the cornerstones of funk drumming.

We'll unravel the secrets of creating grooves with intricate and hypnotic sixteenth-note patterns on the hi-hat. You'll develop the skills to lock into the groove, keeping it tight and irresistible. These rhythms will challenge your dexterity, refine your sense of timing, and make you a more versatile and skilled funk drummer.

Get ready to groove with complexity and finesse as we dive into the realm of sixteenth-note hi-hats.

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

GROOVE 1

We open this chapter dedicated to studying sixteenth notes on the hi-hat with a typically funky groove composed of two measures. It features a syncopated yet melodic bass drum line that was heavily used in 1970s funk music.



GROOVE 2

In this groove, we add a ghost note on the second sixteenth note, which gives the groove an even funkier feel.



GROOVE 3

In this groove, we execute sixteenth notes on the hi-hat, accompanied by a syncopated bass drum line that is never played on the downbeat.



GROOVE 4

In this groove, the combinations of bass drum and snare drum are intricate and syncopated. As you can see from the transcription, in this groove, we execute two double bass drum hits and ghost notes played on the upbeat, on the second and fourth sixteenth notes.



GROOVE 5

This seemingly simple groove is interesting to study because it features only one accented snare drum hit on the downbeat in the second movement. The two bass drum sixteenths played in unison with the hi-hat in the fourth movement are also noteworthy.



GROOVE 6

In this groove, we add syncopated accents on the snare drum, which are always fun to play alongside a sixteenth note pattern on the hi-hat. This groove is also an excellent exercise to improve your timing and consistency.



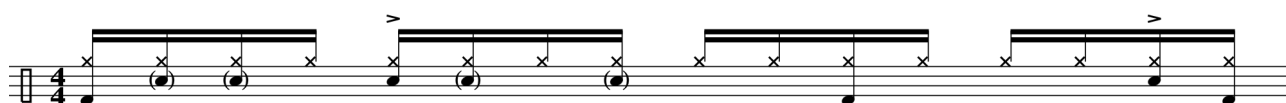
GROOVE 7

In this groove, we continue to explore the relationship between sixteenth notes on the hi-hat and syncopated snare drum accents, this time executed on the fourth and second sixteenth notes.



GROOVE 8

In this groove, we add a classic displacement of ghost notes in the first two quarters and include a syncopated accent in the fourth movement. The bass drum is simple yet syncopated and enjoyable to play along with the sixteenth note pattern on the hi-hat.



GROOVE 9

This groove features an even more syncopated structure with three accents to be played on the snare drum and a very dynamic bass drum line. The addition of a sixteenth note pattern makes it very funky and exciting!



GROOVE 10

This syncopated bass drum line, combined with the snare drum accents and the sixteenth note pattern, has made this groove a lot of fun to record. I'm sure you'll enjoy it, and you'll be eager to incorporate these elements into your playing!



Eight and Sixteenth-Note Patterns

Rhythmic Mixology: Blending Eight and Sixteenth-Note Hi-Hats



In this chapter, we embark on an exciting exploration of rhythm, where we fuse the worlds of **eighth and sixteenth-note hi-hat patterns** within the same groove. This rhythmic fusion offers a dynamic and captivating dimension to your drumming repertoire.

As you delve into this chapter, you'll learn how to seamlessly blend these two distinct time divisions, creating grooves that are both complex and captivating. Mastering this fusion will not only elevate your sense of timing and precision but also equip you with the tools to infuse your drumming with a unique and irresistible energy.

Get ready to groove with an innovative twist that will set your beats apart and keep your audience moving to the rhythm.

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

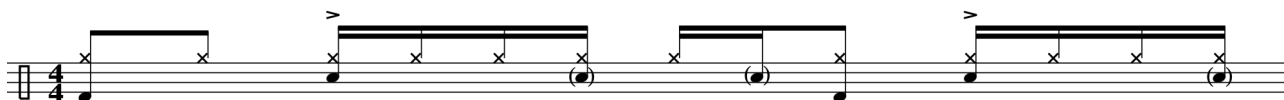
GROOVE 1

Playing different hi-hat patterns within the same groove truly makes you a funk drummer! Combining this element with a syncopated bass drum line like in this beat allows you to create grooves that stand out for their distinct sound.



GROOVE 2

In this groove, we alternate between two of the most commonly used patterns in drumming history: the eighth-note and sixteenth-note patterns. I think it's very interesting to combine these two subdivisions within the same groove to create something that's intriguing and surprising.



GROOVE 3

This groove contains a pattern that I use very often in my grooves, consisting of an eighth note followed by two sixteenth notes. This pattern is commonly used in funk drumming and is incredibly fun to play on the ride cymbal as well. If you combine this pattern with the ghost note combinations we've seen in the previous chapters and a dynamic bass drum line, you'll achieve a truly unique funk groove!



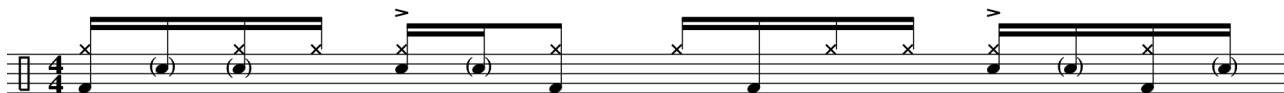
GROOVE 4

In this groove, we play the same hi-hat pattern as in the previous beat but combine it with a more syncopated bass drum line.



GROOVE 5

In this groove, we play a hi-hat pattern consisting of an eighth note followed by two sixteenth notes, followed by a simple eighth-note subdivision. Alternating between these two subdivisions gives this groove a very funky and relaxed feel.



GROOVE 6

In this groove, we add a new subdivision in the last quarter of the groove, consisting of two sixteenth notes followed by an eighth note. Incorporating this subdivision into one of your grooves along with a syncopated accent will make your playing very unpredictable.



GROOVE 7

Here, things are getting even more fun! This groove has a highly syncopated structure where the hi-hat, bass drum, and snare drum blend together to create a mix of very unpredictable notes. Take note of the Buzz stroke in the last movement, which adds an extra layer of funkiness to the groove.



GROOVE 8

This groove includes two hi-hat subdivisions that we've played in previous grooves and a snare drum line with three accents, two of which are syncopated. The bass drum line is kept simple to highlight the snare and hi-hat pattern.



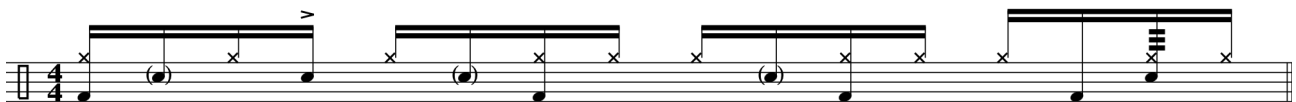
GROOVE 9

In this groove, in addition to a syncopated bass drum line and a snare drum accent on the upbeat, the hi-hat also features two openings on the upbeat. These openings make the various subdivisions used on the hi-hat even more unpredictable and interesting.



GROOVE 10

In this groove, there are all my favorite elements to play: various hi-hat subdivisions, ghost notes, a buzz stroke, a syncopated snare drum accent, and a bass drum line that serves as a glue between all the mentioned elements.



Mastering Two-Bar Grooves

Funky Duets: Grooving Across Two Bars Like a Pro



In this chapter, we delve into the realm of extended groove artistry by exploring the intricacies of **crafting two-bar rhythms**. The world of drumming expands as we venture beyond single-bar patterns, allowing for more complexity, creativity, and musical storytelling. This chapter is your gateway to constructing drumming sequences that span two bars, giving you the canvas to express yourself in ways previously uncharted.

You'll learn to weave rhythmic tales that captivate listeners, utilizing all the techniques and insights gained throughout this method. The focus here is on continuity and flow as you seamlessly connect two bars of groove. This artful exploration will not only enhance your drumming versatility but also enable you to create drum sequences that are rich, dynamic, and unforgettable.

As we journey through this chapter, you'll discover the power of extended grooves, where every beat matters, every pause speaks, and every rhythm becomes a part of your musical conversation.

So, step into the world of extended groove artistry, and let your drumming narratives unfold across two bars of rhythmical excellence.

Each groove has been performed at 60 and 80 bpm. You can access the performance videos by clicking on the groove transcriptions.

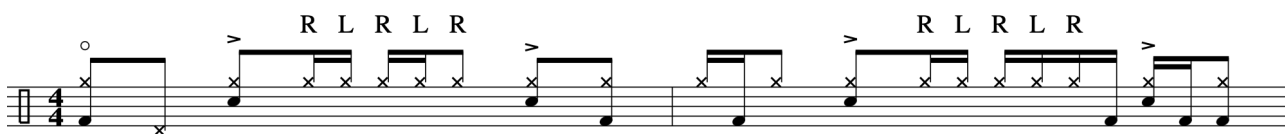
GROOVE 1

Starting from this beat, we'll gradually mix all the elements we've encountered in the previous chapters, such as different hi-hat subdivisions with openings, syncopated snare and bass drum lines, and more.



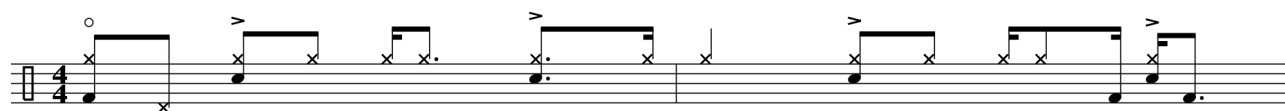
GROOVE 2

In addition to the various elements we've already explored in previous grooves that make this beat very funky, what will make it sound completely different from the other beats is the swing execution rather than a straight feel. This swing feel gives it a completely different flavor and makes it sound laidback.



GROOVE 3

The standout feature of this two-bar groove is undoubtedly the highly syncopated hi-hat pattern. This groove is an excellent exercise for improving your timing when studied at slow tempos with a metronome.



GROOVE 4

In this groove, I've incorporated all the elements we've analyzed in the previous grooves, except for the hi-hat openings: different hi-hat subdivisions, ghost notes, syncopated accents, buzz strokes, and double bass drum hits.



GROOVE 5



In this groove, we return to playing a sixteenth note pattern in both bars. However, the structure of this beat is still very syncopated and frenetic, with numerous accents on the snare drum and a highly dynamic bass drum line.

GROOVE 6

The absolute star of this groove is undoubtedly the highly syncopated and dynamic bass drum line, which is never played on the downbeat of 1, giving the beat a sense of unpredictability. You can add a different flavor by playing the groove with a swing feel.



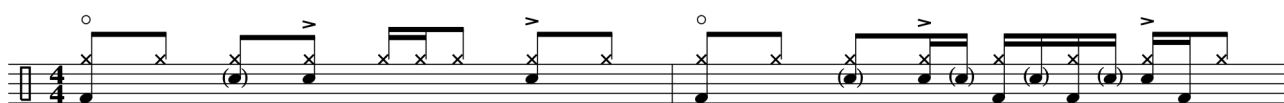
GROOVE 7

The distinctive feature of this groove is the single paradiddle executed in the first movement of both measures on the hi-hat. It allows you to make the hi-hat the focal point of this groove.



GROOVE 8

In this groove, a particularly distinctive element to play is the ghost note executed on the downbeat of 2, which precedes the rimshot on the upbeat. It's a beat that stands out for its unpredictability and the richness of notes present in the final measure. Must be played with a swing feel.



GROOVE 9

The groove begins with a very simple eighth-note pattern on the hi-hat and a bass drum hit on the downbeat, but then it evolves into a highly syncopated and frenetic structure with various strong accents played on the snare drum and a bass drum line filled with notes.



GROOVE 10

This is one of the grooves that I enjoyed recording the most. It's a beat that features a syncopated structure and includes an element I really enjoy using in my playing: playing the hi-hat with the foot, as I did on the downbeat of the first movement and the upbeat of the fourth movement in the second bar. The groove is executed in a swing feel to give all the notes greater movement and fluidity.



Fat Grooves

Funky Grooves With A Big Fat Sound On The Snare Drum



In this chapter, the spotlight is on crafting compelling rhythms using a **low-tuned snare drum**. Discover a curated collection of drumming patterns designed to maximize the resonance and depth of a low-tuned snare, creating a powerful foundation for funk grooves.

Elevate your drumming finesse as you master the subtleties of nuanced ghost notes, crisp accents, and the unmistakable thump that characterizes the essence of fat grooves.

Each groove has been performed at 65 and 90 bpm. You can access the performance videos by clicking on the groove transcriptions.

GROOVE 1

This groove features a dynamic 16th-note pattern on the hi-hat, sprinkled with some ghost and rimshots notes on the snare drum. The star of the show is the syncopated bass drum line, intricately woven to complement the rich resonance of the fat-tuned snare. Together, these elements create a captivating rhythm that not only grooves with intensity but also showcases the unique character of the bass-tuned snare



GROOVE 2

This groove is crafted to accentuate the unique tuning of the fat snare, featuring a series of carefully placed accents that bring out its deep, resonant tones. The hi-hat executes a straightforward eighth-note pattern, providing a solid foundation for the snare's dynamic performance.



GROOVE 3

In this groove, the focal point is the use of space between the notes. Unlike a conventional hi-hat ostinato, the hi-hat here explores various embellishments, creating a dynamic backdrop. The snare drum takes center stage with placed ghost notes and a rimshot, adding layers of nuance to the rhythm. The beat concludes with a buzz on the snare executed right on the upbeat of the fourth movement.



GROOVE 4

This beat is composed of two measures, featuring a hi-hat pattern that alternates between eighth and sixteenth notes. The snare drum executes ghost notes and rimshots, while the bass drum follows a pattern with repeated double strokes throughout the groove, creating a loop-like sensation.



GROOVE 5

In this groove, the hi-hat is played only on upbeats to make room for the snare and its fat sound, where various ghost notes and two rimshots are executed.



GROOVE 6

The distinctive feature of this groove lies in the numerous accents executed on the snare drum, especially the first two played on the downbeat and on the second sixteenth note of the first beat. This is one of my favorite grooves to play!



GROOVE 7

A highly syncopated groove with various accents on the snare drum. The hi-hat pattern, also quite funky, adds an enjoyable layer that meshes seamlessly with the snare and bass drum patterns.



GROOVE 8

Here's another highly syncopated groove on the snare and bass drum, featuring a dynamic hi-hat pattern.



GROOVE 9

In this groove, a straightforward eighth-note pattern is played on the hi-hat. The bass drum executes some double strokes, while the snare drum follows a simple line with a rimshot on the second sixteenth note of the fourth beat.



GROOVE 10

In this groove, few notes are employed to create space for rimshot hits and the buzz stroke played on the snare, emphasizing its low tuning.



Two Handed Hi-Hat Grooves

Syncopated Rhythms: Grooving with Two Hands *On The Hi-Hat*



Dive into the rhythmic exploration of this chapter where the focus is on the dynamic interplay between both hands on the hi-hat. Unlock a world of versatility and creativity as we delve into grooves that showcase the expressive potential of using both hands on this fundamental element of the drum kit.

From intricate patterns to syncopated beats, each groove within this chapter is carefully crafted to harness the unique synergy created by the coordination of both hands on the hi-hat. Discover the art of crafting nuanced textures, exploring various dynamics, and adding layers of complexity to your drumming repertoire.

Each groove has been performed at 65 and 90 bpm. You can access the performance videos by clicking on the groove transcriptions.

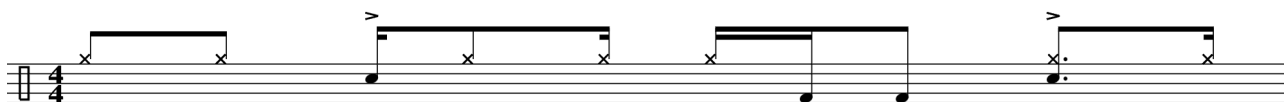
GROOVE 1

Here's a simple groove that will help you become familiar with playing the hi-hat with both hands. The bass drum follows a straightforward pattern with a few double strokes, and the snare drum is accented only once on the downbeat of the 2.



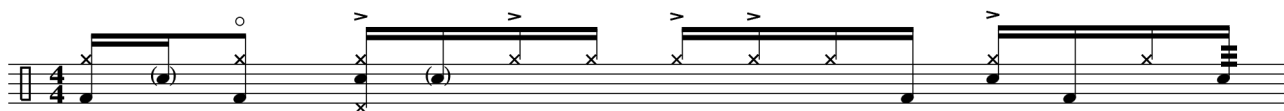
GROOVE 2

This is a simple groove with a syncopated hi-hat, which is a lot of fun to play with both hands. Both the snare and bass drum have two very straightforward lines to create more space for the hi-hat pattern.



GROOVE 3

A highly interesting aspect of playing the hi-hat with both hands is incorporating accents to subtly vary the sound of the hits. In this beat, both the snare and bass drum patterns are kept simple to highlight the significance of the hi-hat.



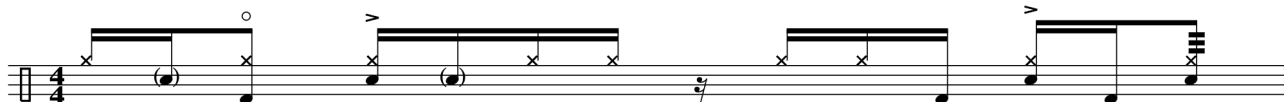
GROOVE 4

In this groove, the bass drum becomes more intricate, intertwining more with the hi-hat pattern. Meanwhile, the snare drum remains straightforward, featuring two rimshots on the downbeats of 2 and 4.



GROOVE 5

A highly enjoyable technique when playing the hi-hat with both hands is to create syncopated patterns that infuse the beat with a funky feel. By incorporating some ghost notes and syncopated bass drum hits, you can achieve a delightfully fun and funky groove.



GROOVE 6

Another intriguing aspect to incorporate into your playing is the use of sixteenth notes with both hands. This is a technique I personally use often when I want to subtly alter the sound of the hi-hat hits.



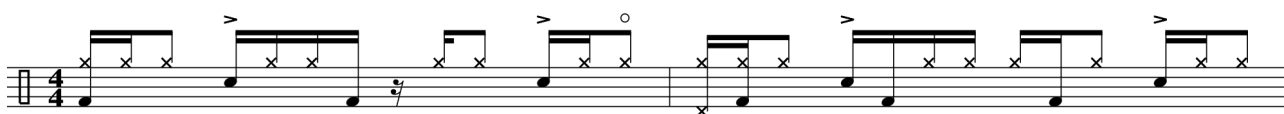
GROOVE 7

Here's another groove that will allow you to play accents on the hi-hat. This beat is a lot of fun to play, especially when you increase the speed starting from 90 bpm!



GROOVE 8

This has been the most enjoyable beat to play in this chapter. The hi-hat features a syncopated and highly entertaining line, perfectly complemented by a syncopated bass drum pattern that fits seamlessly with the hi-hat groove when played with both hands.



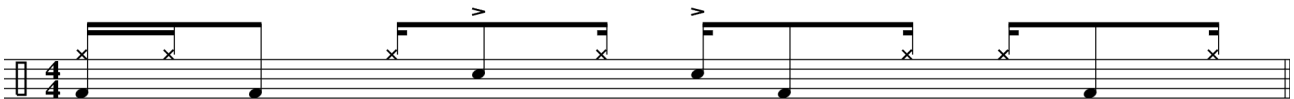
GROOVE 9

Here's a simple beat that will allow you to alternate hands on the hi-hat with ease. A straightforward groove that becomes quite interesting when played around 90 bpm.



GROOVE 10

A subtly syncopated bass drum line seamlessly intertwines with an equally syncopated hi-hat pattern. The snare drum, played with simplicity, features two rimshots: the first hit on the second sixteenth note of the second beat, and the second rimshot on the downbeat of 3.



Concluding Thoughts

Groove On And Keep the Funk Alive

In this comprehensive guide, we've embarked on an exciting journey through the world of funk drumming, from its fundamental techniques to its advanced rhythms. Let's take a moment to reflect on the key takeaways from our exploration:

Building Blocks of Groove:

- We began by laying the foundation with essential groove elements, including kick and snare patterns, hi-hat articulation, and dynamics.
- These fundamentals form the basis for all funk drumming, providing the backbone upon which we construct intricate rhythms.

Ghost Notes and Buzz Strokes:

- We explored the nuances of ghost notes and buzz strokes, mastering their applications within grooves.
- These subtle embellishments add depth and complexity, creating the funky, syncopated feel that defines the genre.

Hi-Hat Expressiveness:

- Open hi-hats and sixteenth-note patterns opened up new avenues of creativity and expression.
- These techniques allowed us to infuse our grooves with excitement, adding flair to our drumming with mixed patterns of 8th and 16th notes.

Syncopation and Groove Dynamics:

- Syncopation became our ally in creating grooves that surprise and captivate listeners.
- By playing with dynamics and syncopated snare patterns, we honed our ability to create infectious rhythms.

Extended Groove Artistry:

- Finally, we ventured into the realm of two-bar grooves, crafting musical narratives that spanned beyond the traditional one-bar patterns.
- This mastery elevated our drumming to new heights, enabling us to compose grooves that are dynamic, expressive, and unforgettable.

As we conclude this journey, remember that funk drumming is not just about playing notes; it's about creating an irresistible groove, a pocket that makes people want to move. With dedication, practice, and an understanding of the techniques we've explored, you have the tools to become a master of funk drumming.

Keep experimenting, keep grooving, and keep the funk alive in your drumming. Whether you're playing for yourself or for an audience, let the rhythm flow through you and continue to explore the endless possibilities of funk. Thank you for joining me on this

rhythmic adventure, and may your drumming journey be filled with endless grooves and infectious rhythms.

In wrapping up this comprehensive guide, I want to extend my heartfelt thanks to all of you who have embarked on this funk drumming journey with me. I hope that this method has provided you with valuable insights and techniques to infuse your drumming with the essence of funk.

To those who have purchased this method, I want to express my sincere gratitude. Your support enables me to continue sharing the joy of drumming and exploring the endless possibilities of rhythm.

Remember that the journey of a drummer is never-ending, and each groove you create adds a unique layer to your musical story. Whether you're playing for yourself, jamming with friends, or performing for an audience, may you continue to find joy and inspiration in the groove.