



FUNK IT UP

*50 funk grooves designed to take your
playing to the next level.*



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INTRODUCTION

Introducing "**Funk It Up**" – your ultimate gateway to mastering the grooves and rhythms of funk drumming. This comprehensive package includes **50 funk grooves**, each tailored to guide you through the intricacies of funk drumming techniques, from beginner to advanced levels. Whether you're just starting out or looking to enhance your skills, "Funk It Up" offers everything you need to embark on your funk drumming journey.

Get ready to groove!

HOW TO APPROACH THESE GROOVES

To truly absorb the essence of funk and ensure your skills develop solidly, here are some strategies for effective practice:

Gradual Beginnings

Initiate your practice with a leisurely pace, concentrating on each note's clarity and precision. This deliberate approach aids in embedding accuracy in your execution.

Study With The Metronome

Consider the metronome an indispensable ally. It's crucial for fostering a robust rhythmic foundation and enhancing your groove consistency. Begin at a pace that feels manageable, then incrementally increase the speed as your comfort level improves.

Focus On Dynamics

The vibrancy of funk drumming heavily relies on dynamics. Explore different intensities in your playing, accentuating beats and incorporating ghost notes to infuse your grooves with that quintessential funk vibe.

Target Specific Challenges

When faced with particularly demanding segments, break them down and practice these bits in isolation. This targeted practice helps in refining your technique until each part flows effortlessly.

Self-Recording

Make a habit of recording your practice sessions. This not only allows for self-evaluation but also helps in recognizing areas needing improvement and monitoring your progress over time.

Progress At Your Pace

Rushing through the learning process can be counterproductive. Embrace the journey, allowing yourself to gradually master each groove. Funk drumming is an art that flourishes with time, dedication, and, most importantly, patience.

SWINGING INTO FUNK: MASTERING SWUNG GROOVES

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

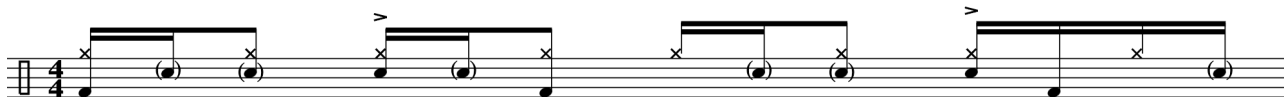


Dive into the heart of funk drumming with **"Swinging into Funk: Mastering Swung Grooves."** This chapter is designed to introduce you to the world of swung rhythms, a cornerstone of the funk genre that brings life and bounce to the music. Swung grooves, with their off-kilter, syncopated feel, are essential for any drummer looking to capture the authentic essence of funk.

Throughout this section, you'll learn how to transform straight beats into swinging, groovy masterpieces. We'll start with the basics of swung rhythm—understanding how to effectively shift from straight eighth notes to a laid-back, swung feel. Through a series of progressive exercises, you'll explore various swung patterns, incorporating them into your playing to add depth and groove to your drumming.

GROOVE 1

A foundational swunk groove with steady eighth notes on the hi-hat, subtle ghost notes, and sharp rimshots on the snare. The kick drum lays down a simple pattern that gives this groove its funky backbone.



GROOVE 2

Features a consistent eighth-note pattern on the hi-hat, with the snare adding two rimshots. The kick drum introduces a complex, syncopated line, making this groove stand out.



GROOVE 3

Dominated by a lively hi-hat pattern that alternates between eighth and sixteenth notes, this groove is punctuated by ghost notes and emphatic rimshots on the snare, with the kick drum adding a syncopated pulse.



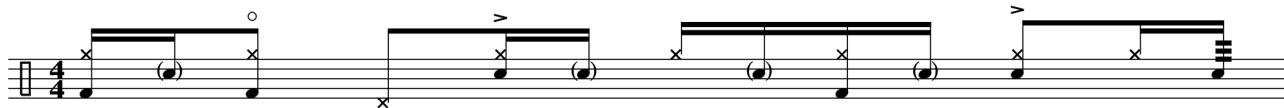
GROOVE 4

A subtle yet compelling groove with a focus on the kick drum that weave through steady eighth notes on the hi-hat. The rimshot accents, ghost notes and the buzz stroke at the end on the snare add depth and dimension.



GROOVE 5

This groove glides on a stream of eighth notes on the hi-hat, interspersed with snappy rimshots and delicate ghost notes on the snare. The kick drum is very simple to play here.



GROOVE 6

This groove brings a funky twist to swunk with steady eighth notes on the hi-hat, a snare that mixes ghost notes and rimshots for punch, and a kick drum laying down a groovy, syncopated rhythm.



GROOVE 7

A dynamic swunk groove with the hi-hat setting the pace with sixteenth notes. The snare adds texture with sharp rimshots, while the kick drum's simple beats propel the groove.



GROOVE 8

This groove thrives on a solid foundation of eighth notes on the hi-hat, creating a steady pulse. The snare drum intricately blends ghost notes, crisp rimshots, and buzz strokes, adding layers of texture and rhythm.



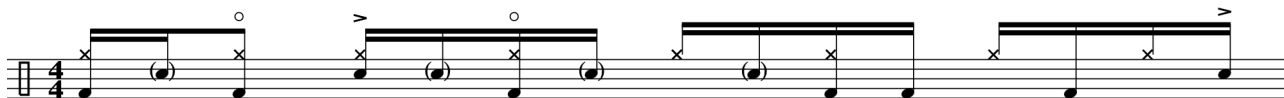
GROOVE 9

This groove features a dynamic mix of eighth and sixteenth notes on the hi-hat, offering an intricate rhythmic texture. Anchoring the groove, a simple yet effectively syncopated kick drum pattern grounds the complexity, delivering a straightforward pulse that makes this rhythm both challenging and engaging to play.



GROOVE 10

Centered around a steady stream of eighth notes on the hi-hat, this groove stands out with its strategic open hi-hat accents on the off-beats, adding a lively, open-air feel. The kick drum follows a distinctive pattern, featuring double hits that punctuate the rhythm with depth and drive. This combination of open hi-hat flourishes and a compelling kick drum line creates a groove that's both catchy and rhythmically rich, perfect for adding a splash of excitement to any funk or swunk track.



LINEAR GROOVES: THE ART OF SEPARATION

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



"**Linear Grooves: The Art of Separation**" delves into the intricate world of linear drumming, a technique where no two drums or cymbals are struck at the same time. This second course in the bundle focuses on developing the independence and precision required to master linear patterns.

Through a series of progressive lessons, you'll explore a variety of linear grooves, from foundational rhythms to complex, syncopated beats. The course emphasizes the importance of **timing, dynamics, and groove**, teaching you to weave together individual drum and cymbal hits into seamless, flowing rhythms.

Perfect for drummers looking to challenge themselves and add a new dimension to their playing, "Linear Grooves" offers a comprehensive guide to unlocking the potential of every hit and silence in your performances.

GROOVE 1

This groove will help you become familiar with the world of linear funk drumming, where you'll be playing snare and kick hits on the beat and in syncopated positions.



GROOVE 2

This groove lays down a deceptively simple yet syncopated hi-hat pattern, enriched with two ghost notes that add a subtle layer of complexity. There are two rimshots and a straightforward, syncopated kick drum line complete the rhythm, creating a groove that's easy to grasp but hard to forget.



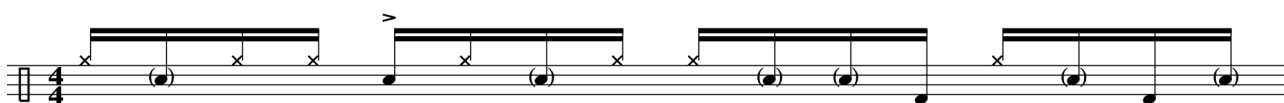
GROOVE 3

Building on the simplicity of its predecessor, this groove introduces a hi-hat pattern with a slightly more syncopated rhythm. It retains the essence of the first groove but adding two more ghost notes. The hi-hat pattern demands a bit more attention, while keeping the kick drum pattern syncopated.



GROOVE 4

Taking a step further, this groove incorporates more ghost notes, adding a richer texture and depth to the rhythm. The kick drum maintains its simple approach, anchoring the groove as the increased number of ghost notes on the snare weaves a complex tapestry of sound that's both captivating and challenging.



GROOVE 5

This groove shifts the focus squarely onto the snare drum, utilizing ghost notes to create a nuanced backdrop against three pronounced rimshot accents. The complexity of the snare work stands out, making this groove a testament to the dynamic possibilities of linear drumming.



GROOVE 6

This groove explores a generally syncopated structure across the board, culminating in a distinctive buzz stroke at the end of the beat. The rhythm engages with its syncopation and the buzz adds an unexpected twist, making this groove a unique and intriguing challenge for drummers looking to explore the subtleties of linear patterns.



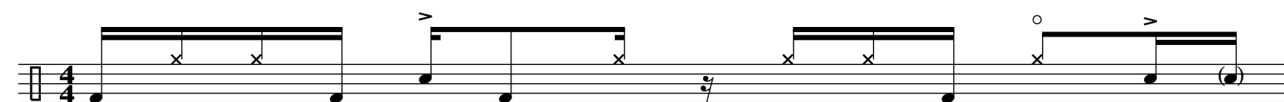
GROOVE 7

This linear groove showcases three distinct snare accents, providing a dynamic backbone to the rhythm. The hi-hat and kick drum interplay with a syncopated pattern, crafting a groove that's both intricate and engaging. The precision of the snare accents against the backdrop of the syncopated hi-hat and kick lines creates a compelling contrast, perfect for drummers looking to explore the nuanced world of linear drumming with a punchy, rhythmic flair.



GROOVE 8

This linear groove is a homage to the iconic "Cissy Strut," blending simplicity with an undeniable funky flair. It maintains a straightforward structure while weaving in syncopated rhythms that capture the essence of the original masterpiece.



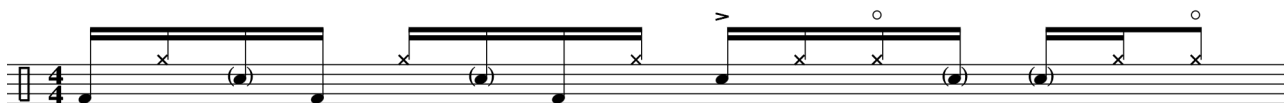
GROOVE 9

This groove stands out with its straightforward structure, characterized by a sparse arrangement of notes that belies its complexity. The magic lies in the highly syncopated interplay between the hi-hat, snare, and kick drum. Each element is carefully positioned to create a rhythm that, while minimalistic, carries a profound sense of groove and timing. This interlocking pattern makes it a compelling study in the power of syncopation within a simple framework, offering drummers a clear yet challenging path to mastering the essence of groove with minimalistic precision.



GROOVE 10

This concluding groove of the linear chapter elevates the syncopated theme by incorporating two distinct hi-hat opens towards the end of the beat, adding a fresh layer of color and dynamic interest. While maintaining the core principle of syncopation, these hi-hat accents introduce a new texture, enriching the groove's overall feel.



RIDE COORDINATION: BASIC JAZZ COMPING

You can access the performance videos by clicking on the groove transcriptions.



Mastering jazz coordination is essential for achieving the right control to play syncopated patterns on the ride cymbal. "Ride Coordination - Jazz Comping Mastery" is a course meticulously designed to guide you through this very journey. It introduces exercises aimed at developing solid limb coordination, focusing on the interplay between the ride cymbal, kick drum, foot-played hi-hat, and snare drum through the lens of jazz comping.

By diving into these carefully selected exercises, you'll learn to seamlessly integrate these drum kit components, crafting complex rhythms that embody the spirit of jazz drumming.

The course emphasizes the importance of a steady, swinging ride pattern, alongside dynamic comping across the kit, pushing your rhythmic accuracy and independence to new heights.

Moreover, this foundational skill set paves the way for the subsequent chapter, enabling you to adeptly handle syncopated and funky grooves on the ride. This transition showcases the course's value in not just mastering jazz drumming nuances but also in enhancing your versatility across various musical styles.

Whether you are venturing into jazz for the first time or aiming to refine your skills, "Ride Coordination - Jazz Comping Mastery" offers deep insights into achieving the delicate balance and coordination required to navigate the complexities of jazz drumming. Embark on this rhythmic journey to boost your timing, groove, and musical expression, bridging the gap between jazz essence and the broader realm of syncopated rhythm.

Jazz Coordination 1

We'll perform this exercise by playing a swing pattern on the ride cymbal, with the hi-hat stepping on the beats of two and four, and the kick drum playing quarter notes. The snare will follow what is written in the transcription, executing all hits at the same dynamic level without any accents.



Jazz Coordination 2

Here's another exercise where the snare drum will take on a slightly more complex and syncopated reading. This time, the focus shifts to exploring the nuances of syncopation, challenging the drummer to navigate through more intricate patterns.

The musical score is written for snare drum in 4/4 time. It consists of eight staves of notation. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and syncopated rhythms, with measure numbers 6, 11, 16, 21, 26, 31, and 36 indicated at the start of their respective staves.

Staff 1: Measure 1-5. Measure 1: quarter note, eighth note, eighth note, quarter note. Measure 2: quarter note, eighth note, eighth note, quarter note. Measure 3: quarter note, eighth note, eighth note, quarter note. Measure 4: quarter note, eighth note, eighth note, quarter note. Measure 5: quarter note, eighth note, eighth note, quarter note.

Staff 2: Measure 6-10. Measure 6: quarter note, eighth note, eighth note, quarter note. Measure 7: quarter note, eighth note, eighth note, quarter note. Measure 8: quarter note, eighth note, eighth note, quarter note. Measure 9: quarter note, eighth note, eighth note, quarter note. Measure 10: quarter note, eighth note, eighth note, quarter note.

Staff 3: Measure 11-15. Measure 11: quarter note, eighth note, eighth note, quarter note. Measure 12: quarter note, eighth note, eighth note, quarter note. Measure 13: quarter note, eighth note, eighth note, quarter note. Measure 14: quarter note, eighth note, eighth note, quarter note. Measure 15: quarter note, eighth note, eighth note, quarter note.

Staff 4: Measure 16-20. Measure 16: quarter note, eighth note, eighth note, quarter note. Measure 17: quarter note, eighth note, eighth note, quarter note. Measure 18: quarter note, eighth note, eighth note, quarter note. Measure 19: quarter note, eighth note, eighth note, quarter note. Measure 20: quarter note, eighth note, eighth note, quarter note.

Staff 5: Measure 21-25. Measure 21: quarter note, eighth note, eighth note, quarter note. Measure 22: quarter note, eighth note, eighth note, quarter note. Measure 23: quarter note, eighth note, eighth note, quarter note. Measure 24: quarter note, eighth note, eighth note, quarter note. Measure 25: quarter note, eighth note, eighth note, quarter note.

Staff 6: Measure 26-30. Measure 26: quarter note, eighth note, eighth note, quarter note. Measure 27: quarter note, eighth note, eighth note, quarter note. Measure 28: quarter note, eighth note, eighth note, quarter note. Measure 29: quarter note, eighth note, eighth note, quarter note. Measure 30: quarter note, eighth note, eighth note, quarter note.

Staff 7: Measure 31-35. Measure 31: quarter note, eighth note, eighth note, quarter note. Measure 32: quarter note, eighth note, eighth note, quarter note. Measure 33: quarter note, eighth note, eighth note, quarter note. Measure 34: quarter note, eighth note, eighth note, quarter note. Measure 35: quarter note, eighth note, eighth note, quarter note.

Staff 8: Measure 36-40. Measure 36: quarter note, eighth note, eighth note, quarter note. Measure 37: quarter note, eighth note, eighth note, quarter note. Measure 38: quarter note, eighth note, eighth note, quarter note. Measure 39: quarter note, eighth note, eighth note, quarter note. Measure 40: quarter note, eighth note, eighth note, quarter note.

Jazz Coordination 3

In this third exercise, we will focus on reading the exercise with both the snare drum and the kick drum. The hi-hat will continue to play on the beats of two and four, while the ride cymbal maintains the jazz pattern. This setup aims to develop your ability to coordinate the foundational elements of a jazz groove—melding the steady pulse of the hi-hat with the intricate patterns played on the snare and kick drums, all the while keeping the rhythmic flow on the ride.

The image displays a musical score for a drum exercise titled "Jazz Coordination 3". The score is written for a drum set and consists of eight staves, each representing a different drum part. The time signature is 4/4, and the key signature is one flat (B-flat). The notation includes various rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, as well as rests and dynamic markings. The exercise is divided into two main sections by a double bar line with repeat dots. The first section contains four measures, and the second section contains four measures. The notation is complex, with many notes and rests, indicating a challenging exercise for drummers. The bottom staff features triplets and other complex rhythmic figures.

Jazz Coordination 4

This exercise continues to focus on the kick and snare drums but introduces more complex and swing-infused combinations. It's designed to push the boundaries of your drumming by integrating more nuanced swing rhythms, requiring a higher level of coordination and rhythmic interpretation.



The image displays a musical score for a drum exercise titled "Jazz Coordination 4". The score is written for a single drum in 4/4 time, using a treble clef and a key signature of one sharp (F#). The exercise consists of eight measures, each containing a complex rhythmic pattern. The patterns are primarily composed of eighth and sixteenth notes, often grouped in threes (triplets) and fours (quads). The notation includes various drum-specific symbols: a vertical line for the snare, a vertical line with a cross for the kick, and a vertical line with a dot for the hi-hat. The exercise is designed to be played on a single drum, with the patterns alternating between the snare and kick. The notation is clear and precise, with all notes and rests clearly marked. The exercise is divided into two sections by a double bar line, with the first section containing four measures and the second section containing four measures.

RIDE GROOVES: CRAFTING FUNK AND SYNCOPATION

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



"Ride Grooves: Crafting Funk and Syncopation" is a dynamic course designed to master the art of creating compelling funk grooves and intricate syncopated rhythms on the ride cymbal. This course delves into the technique of blending eighth and sixteenth note patterns on the ride, offering a fresh perspective on how to enrich your drumming with a versatile array of rhythmic textures.

Throughout the course, you will explore various types of ride patterns, learning to mix and match them in creative ways to produce grooves that are both funky and rhythmically sophisticated. The focus on the ride cymbal will not only enhance your ability to keep steady time but also teach you how to use the ride as a leading voice in your drumming, adding nuance and depth to your overall sound.

Whether you're looking to inject your funk playing with more complexity or seeking to expand your repertoire with syncopated ride patterns, this course provides the tools and insights necessary to elevate your groove game. Get ready to explore the boundless possibilities of ride grooves and discover new ways to make your drumming stand out.

GROOVE 1

In our first groove, we embark on a journey of rhythmic exploration, playing a mix of eighth and sixteenth notes on the ride cymbal. This foundational pattern serves as the backbone of the groove, providing a steady stream of rhythmic variation that is both engaging and accessible. Meanwhile, the kick and snare drums lay down two very simple lines, creating a solid and straightforward groove that supports the intricate ride patterns.



GROOVE 2

In this groove, we intricately weave together eighth and sixteenth notes on the ride cymbal, creating a rich tapestry of sound that serves as the backbone of the rhythm. The kick drum follows with a more syncopated line, introducing double hits that inject energy and complexity into the foundation of the groove. The finale of this rhythmic journey features buzz strokes on the snare drum in the last two movements, adding a textural depth and a smooth finish to the overall pattern.



GROOVE 3

The kick drum lays down a syncopated line, adding a punchy, dynamic undercurrent that propels the groove forward. Meanwhile, the snare punctuates the rhythm with a sharply executed syncopated rimshot in the first beat, cutting through the mix with precision.



GROOVE 4

This groove masterfully blends eighth and sixteenth notes on the ride cymbal, infusing the beat with a distinctly jazz flavor. By alternating between these rhythms, the ride cymbal adds a dynamic texture and a swing feel that is inherently jazz, offering a sophisticated backdrop to the drum set's overall sound.



GROOVE 5

This groove features a ride pattern consisting of one eighth note followed by two sixteenth notes, a rhythmic figure widely embraced in funk music for its compelling feel and versatility.



GROOVE 6

In this groove, we continue to explore the ride cymbal with a pattern consisting of one eighth note followed by two sixteenth notes, offering a rhythmic texture that's both intricate and engaging. Differing from the previous groove, we adjust the kick drum hits and introduce a buzz stroke on the offbeat, adding a layer of complexity and variation.



GROOVE 7

In this groove, we maintain a mix of eighth and sixteenth notes on the ride cymbal and this time, however, the kick drum adopts a simpler pattern to allow the snare drum, with its buzz strokes, to shine through. The buzz strokes on the snare add a textured layer to the groove, providing a nuanced contrast to the steady pulse of the ride.



GROOVE 8

This groove features a simpler yet more syncopated structure compared to others, uniquely omitting the kick drum on the downbeat of one. This creates a rhythmic illusion, making it feel as though the 'one' is actually on the beat where the kick drum falls on three. The absence of the kick on the expected downbeat shifts the perceived groove, challenging the listener's and player's sense of timing and pulse.



GROOVE 9

The unique aspect of this groove is its half-time feel, achieved by playing the snare drum solely on the third beat, as opposed to the traditional second and fourth beats. This shift gives the groove a laid-back, spacious quality, emphasizing the weight of the snare hit and allowing the intricate ride pattern to shine.



GROOVE 10

The concluding groove of the course showcases an intricate dance of notes on the ride cymbal, paired with powerful double strokes on the kick drum, and a perfectly timed syncopated rimshot on the sixteenth note of the first beat.



LEGENDARY GROOVES

Each groove has been performed at two different tempos. You can access the performance videos by clicking on the groove transcriptions.



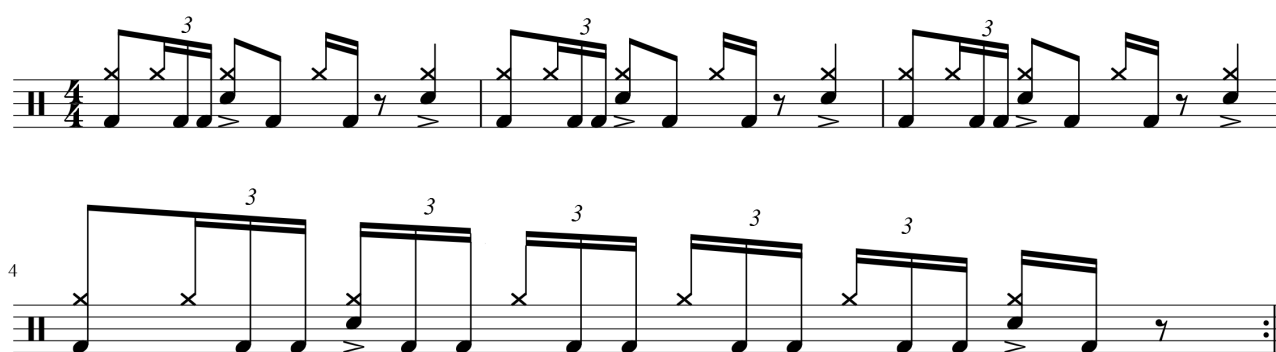
Dive into the heart of funk drumming with "Legendary Grooves" a course dedicated to teaching you 10 iconic funk grooves originally played by some of the greatest drummers in the genre. These grooves, which have powered some of the most groove-laden tracks in funk history, serve as both a tribute and a masterclass in the rhythmic innovation that defined an era.

Throughout the course, you will break down each groove, learning the nuances that make it unique and exploring the techniques used to achieve its signature sound. From the syncopated beats of Clyde Stubblefield to the intricate patterns of David Garibaldi, you'll get an inside look at the styles of the masters who laid the foundations of funk drumming.

GROOVE 1

In "Blue Matter" by John Scofield, **Dennis Chambers** delivers a masterful performance that perfectly encapsulates his legendary drumming prowess. The groove is characterized by a series of complex double strokes and ternary figures on the kick drum, which serve as the driving force and focal point of the rhythm. This intricate kick drum pattern lays down a powerful and dynamic foundation, showcasing Chambers' exceptional control and creativity.

The hi-hat and snare drum maintain a simpler line throughout the piece, a deliberate choice that allows the kick drum's intricate patterns to shine. The hi-hat keeps a steady, uncomplicated pulse, locked in with the snare to provide a solid backbeat that anchors the groove. This simplicity forms a stark contrast to the kick drum's complexity, creating a balance that highlights the depth and richness of the rhythm.



GROOVE 2

The groove laid down by **Zigaboo Modeliste** in "Cissy Strut" by The Meters is nothing short of revolutionary, marking a pivotal moment in the history of funk drumming. Modeliste's playing on this track is a masterclass in syncopation, seamlessly blending linear elements with those played in unison to create a rhythm that is both intricate and irresistibly groovy.

The genius of the "Cissy Strut" groove lies in its sophisticated interplay between the hi-hat, snare, and kick drum. Modeliste employs a syncopated pattern that weaves through the beat, creating pockets of space and rhythm that invite the listener to groove along. The hi-hat keeps a tight, crisp pattern, accentuating off-beats and adding a sharpness to the overall texture.



GROOVE 3

Clyde Stubblefield's drumming on James Brown's "Cold Sweat" is a watershed moment in the evolution of funk music, setting the stage for the era of syncopated funk. Stubblefield's groove on this track is characterized by its groundbreaking use of syncopation, laying down a rhythm that is both innovative and irresistibly danceable.

The foundation of the "Cold Sweat" groove is its rhythmic complexity, which breaks away from the straightforward patterns of earlier funk and soul music. Stubblefield masterfully incorporates off-beat snare hits and kick drum patterns that diverge from traditional on-the-beat playing. This approach creates a push-and-pull effect that energizes the groove and gives it a distinctive, forward-moving momentum.



GROOVE 4

Steve Jordan's drumming on Robben Ford's "In the Beginning" is a masterclass in the art of groove, embodying the "in the pocket" style of playing that has made Jordan one of the most respected drummers in the music industry. His work on this track is characterized by its impeccable timing, deep groove, and the strategic use of dynamics and accents to create a compelling rhythmic foundation for the song.

The groove is anchored by a solid kick drum pattern that features powerful double strokes, providing a driving force that propels the song forward. These double hits on the kick drum add an extra layer of depth and complexity to the groove, showcasing Jordan's skill in crafting bass drum lines that are both intricate and impactful.

On the snare drum, Jordan introduces a variety of accents, playing around with the backbeat to inject the groove with personality and flair. These snare accents are not just mere embellishments; they play a crucial role in defining the character of the groove, adding punch and variation that keep the listener engaged.



GROOVE 5

Steve Gadd is renowned for his intricate and highly syncopated grooves, often incorporating a wealth of notes within his kick and snare patterns. One of Gadd's signature grooves that frequently appears during his solos can be described as follows:

The groove typically starts with a syncopated snare drum pattern, using a combination of ghost notes to create a nuanced, textured rhythm. These ghost notes are interjected with sharp, accented strokes that provide a crisp contrast and add to the dynamic feel of the groove.

The kick drum complements the snare by playing an equally syncopated line, often including quick double strokes that showcase Gadd's exceptional foot technique. These double strokes are a key element of the groove, giving it a rolling, continuous momentum that is both sophisticated and engaging.

Above this foundation, the hi-hat usually plays a steady pattern, sometimes incorporating subtle openings or a 'chick' sound on the off-beats to enhance the groove's complexity. The hi-hat acts as a metronomic reference point amidst the syncopated interplay of the kick and snare.

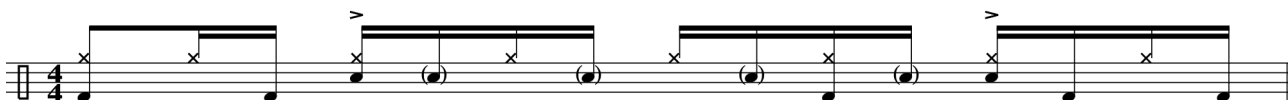


GROOVE 6

The groove played by **Clyde Stubblefield** in James Brown's "Give It Up Or Turnit A Loose" is a quintessential example of funk drumming at its most energetic and syncopated. The one-bar groove is deceptively simple in structure but filled with a pulsating energy that has made it one of the most sampled beats in music history.

The groove is anchored by a steady, driving kick drum pattern that lays down the funk foundation with a syncopated emphasis, creating a compelling push and pull that is the heartbeat of the track. Stubblefield's kick drum work is a masterclass in funk minimalism, proving that a simple pattern, when played with the right feel, can be incredibly powerful.

On the snare, Clyde adds a crisp backbeat that cuts through the mix with precision. The snare strikes are often punctuated with ghost notes, adding a layer of rhythmic complexity and texture that keeps the groove bubbling with an infectious energy. These subtle nuances in the snare work are part of what gives the groove its signature swing and swagger.



GROOVE 7

James Gadson's drumming on Bill Withers' "Use Me" is a stellar example of laid-back yet deeply grooving funk. The groove is built around a steady 16th-note hi-hat pattern that provides a continuous, driving shimmer over which the rest of the rhythm section lays.

The kick drum pattern is syncopated, punctuating the groove with a sense of movement and groove that is both relaxed and deliberate. This syncopation in the bass drum line plays off the steady hi-hat, creating an interplay that is central to the song's irresistible feel.

Adding to the texture, the snare drum is played with a cross-stick technique, delivering a woodier, more subtle backbeat than a full snare hit. This choice contributes to the laid-back feel of the groove, ensuring that the backbeat is present but not overpowering, allowing the song's other elements to shine.

A key feature of this groove is the syncopated open hi-hat accents that occur on the last beat of the groove. These hi-hat openings are like a breath within the pattern, providing a release and adding a layer of sophistication to the rhythm. These occasional accents on the hi-hat give the groove a sense of anticipation and release, which is essential to the song's dynamic tension and overall groove.



GROOVE 8

David Garibaldi's groove in "Can't You See" is a perfect representation of his innovative approach to funk drumming, showcasing his signature syncopated style in a one-bar pattern. Known for his work with Tower of Power, Garibaldi's playing is characterized by intricate patterns that push the boundaries of traditional funk rhythms.

In "Can't You See," Garibaldi crafts a groove that is rich in texture and syncopation. The snare drum is pivotal, with accents meticulously placed on the second sixteenth note, providing an unexpected snap that catches the listener's ear and propels the groove forward. This offbeat accentuation is a hallmark of Garibaldi's style, creating a sense of tension and release that is both surprising and satisfying.



GROOVE 9

Steve Jordan's drumming on Eric Clapton's "Got to Get Better in a Little While" is an exemplary display of his powerful and syncopated approach to funk drumming. The groove pulses with a raw energy, driven by a beat that's as tight as it is dynamic.

The foundation of the groove is a syncopated funk pattern that showcases Jordan's impeccable sense of timing and groove.

A defining feature of the groove is the hi-hat technique, especially the open hi-hat accents played on the fourth sixteenth note of each beat. This distinctive hi-hat work gives the groove a unique sound, with the slightly delayed 'chick' sound creating a sense of anticipation and release that's characteristic of Jordan's style.



GROOVE 10

The course wraps up with the intricate two-bar groove laid down by **Herbie Lovelle** on B.B. King's "So Excited." This groove stands out for its syncopated complexity, particularly within the kick and snare patterns, while the hi-hat maintains a simpler, steady eighth-note rhythm peppered with tasteful open accents on the upbeats.



PUTTING ALL TOGETHER

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



"Putting All Together" is designed to synthesize the key elements and concepts covered in the previous chapters into 10 comprehensive grooves. This course is where theory meets practice, challenging you to apply everything you've learned about syncopation, dynamic control, ghost notes, kick drum patterns, and the art of the snare in a series of complex, musically rich grooves.

Each groove in this final chapter serves as a practical exam, testing your ability to integrate various rhythmic techniques and ideas into cohesive, fluid beats that can elevate any musical context. From the subtle interplay of ghost notes and rimshots to the complexity of syncopated kick patterns and the precision of hi-hat articulations, "Putting All Together" offers a panoramic view of funk drumming.

Beyond just a test of skill, this course is designed to enhance your creativity and musicality, encouraging you to experiment with the elements at your disposal. By the end of this chapter, you'll not only have a deeper understanding of what makes a groove compelling but also the confidence to invent your own rhythms, drawing on the rich palette of techniques you've acquired.

"Putting All Together" is your step into the realm of advanced drumming, providing a solid foundation for your continued growth as a musician.

GROOVE 1

This groove is a focused exercise on mastering 16th notes on the hi-hat, intertwined with ghost notes and a pronounced rimshot accent on the second beat. The kick drum keeps a syncopated yet straightforward rhythm, supporting the complexity above without becoming overly complicated. This beat is designed to enhance your comfort with syncopated snare accents and ghost notes amidst a continuous flow of 16th notes, improving both your dynamic control and rhythmic precision.



GROOVE 2

This groove is designed to enhance your coordination, focusing on maintaining a steady stream of sixteenth notes on the hi-hat while navigating a syncopated kick drum pattern. The challenge lies in keeping the hi-hat's continuous flow crisp and consistent, providing a rhythmic foundation over which the kick drum weaves its intricate, off-beat accents.



GROOVE 3

This next groove is a dynamic "Hybrid Funk Fusion," blending linear drumming elements with unison hits to create a richly textured funk beat. Defined by its syncopated structure across the hi-hat, snare, and kick, this groove pushes the boundaries of traditional funk rhythms. The linear components ensure that each drum voice enters the mix distinctly, weaving a complex rhythmic tapestry.



GROOVE 4

This two-bar groove dives into a world where jazz meets funk, characterized by highly syncopated kick and snare patterns that defy conventional rhythmic structures. Instead of adhering to a fixed pattern of eighth or sixteenth notes, the hi-hat contributes with a more fluid, variable approach, adding to the groove's unique feel that straddles the line between the genres.



GROOVE 5

This groove focuses on the interplay between a relentless sixteenth-note hi-hat pattern and a dynamically syncopated kick drum. The challenge here is to maintain the constant energy and precision of the hi-hat while injecting syncopated kick drum hits that add depth and complexity to the rhythm.



GROOVE 6

This groove presents a fascinating blend of rhythmic textures, mixing eighth and sixteenth notes on the hi-hat with a swing feel, accompanied by syncopated snare and kick patterns. The hi-hat serves as the rhythmic foundation, with its alternating pattern providing a lively backdrop to the groove. The swing feel adds a distinct bounce and flow, challenging you to maintain a fluid transition between the different note values.



GROOVE 7

This two-bar groove delves deep into syncopation, with a special emphasis on the kick drum, featuring challenging double strokes that add depth and complexity to the rhythm. The syncopation extends across the drum kit, demanding precision and control, but it's the kick drum that takes center stage, delivering powerful and articulate double hits that punctuate the groove.



GROOVE 8

This one-bar groove brings us back to the essentials, emphasizing simplicity and the importance of precision in seemingly straightforward rhythms. While it may appear less syncopated and complex than previous exercises, its simplicity is precisely where its challenge lies. With fewer notes to hide behind, every hit, from the kick to the snare and hi-hat, must be executed with impeccable timing and dynamics.



GROOVE 9

Building upon the foundational simplicity of the previous groove, this pattern retains the snare accents on the downbeat of 2 and the upbeat of 3, adding a nuanced layer with a buzz stroke on the second sixteenth note of the first beat. This addition introduces a subtle complexity, demanding greater control and finesse in your playing.



GROOVE 10

This final groove shifts the focus to a syncopated kick drum pattern that notably avoids any on-the-beat hits, creating a rhythm that feels perpetually in motion. The hi-hat and snare parts are kept straightforward, providing a solid and simple backdrop that contrasts with and highlights the kick drum's off-beat complexity.

