

# Studio Funk Drumming

“A Professional Workbook”

by Roy Burns and Joey Farris



Roy Burns

Joey Farris



Includes:

- Practice Tips
- Recording Tips
- Tuning & Muffling
- Basic Funk Rhythms
- Hi-Hat Studies

- Commercial Funk
- New Orleans Rhythms
- Reggae — Authentic
- Reggae — Funk Style
- Fusion Funk
- Unusual Time Signatures

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## INTRODUCTION

It is difficult to transmit "feeling" with words, especially within the context of a drum book. However, much can be indicated by examples, tempo markings and descriptions of the sound and feel desired.

Ideally, the guidelines and suggestions in this book have been designed in such a way as to enhance the opportunity for the student to discover his own "feeling" for the Studio Funk Styles of drumming.

The rhythms and patterns in this method book cover a wide range of popular musical styles. All of the patterns have been researched with the utmost care from commercially released recordings. These patterns are not so much "drum beats" but a consensus of the rhythms and "grooves" established by the top studio players.

Each and every pattern is applicable and has been recorded by a top, experienced, professional drummer. All of the rhythms "work". In the few instances where recorded material was limited variations were created based on authentic rhythms.

This book presents a collection of rhythmic and musical "grooves". The rate at which a rhythmic pattern moves through time is very important when attempting to indicate the "groove" or "feeling" necessary to the style. For this reason, a metronome marking or metronome range is given for each rhythm so that the student can practice at the appropriate tempo. Again, thorough research of commercially released recordings was the basis for each tempo indication.

The material has been organized in a progressive or building block manner. Skills learned in one section will help the student master the skills in the following section.

Each style presented requires a certain musical understanding and the student is urged to listen to recordings representative of each style. An experienced drum teacher can be especially helpful in assisting the student in the selection of good recordings. A professional drum teacher can also help a young student avoid many of the pitfalls of the trial and error approach.

It is recommended that the teacher and the student read the text for each section thoroughly and carefully. It will provide a basis for understanding the rhythms and styles presented.

This book contains some very syncopated rhythms. Some are difficult but they are playable and have been recorded by some of the most proficient drum

artists. Although the rhythms are interesting in themselves, they reach their full effectiveness when played in a good musical group.

For the young professional drummer this method can serve as a "work book". You can take all of these "rhythm grooves" to the job. After all, they have already been played in the recording studio by the best drummers around.

## THE STUDIO

"Studio Funk" drumming might be more accurately referred to as "Commercial Funk" drumming. Whatever description is used there is no doubt that the recording studio has had a tremendous influence on music in general and popular drumming in particular.

Many young drummers learn a great deal about playing by listening to records. An understanding of the recording process can help to make this type of learning more productive. It may also help to clear up misconceptions about how certain sounds, effects and rhythms are achieved in the recording studio.

Due to the problems encountered in a recording studio, ways of dealing with these problems have become somewhat standardized. This standardization has produced an identifiable and recognizable drum sound, especially on commercial and popular recordings.

The problems of recording drums existed long before funk, rock and other popular musical forms appeared on the scene. Some general comments about how these problems have been dealt with will help to prepare a young drummer for his first recording experience.

For example, muffling the drums for recording came about in an effort to achieve a more precise drum sound with less ring. This made it possible to hear the other instruments more clearly, especially accoustical bass, guitar and piano.

Another reason for muffling is to prevent the drum sound from "leaking" into the microphones for other instruments. This "leaking" causes balance problems for the engineer and produces a tape that is "muddy". (This means that each instrument cannot be heard clearly.) On many "old" records it is very difficult to hear what the drummer is playing except for accents, an occasional drumbreak or cymbal crash.

In most recording studios, musicians are placed far apart from each other to help prevent "leaking". This creates the problem of the "time-lag". Sound requires time to travel. At a fairly bright tempo, a split second "time-lag" means simply that you hear the other musicians late. The more complex the music the greater the problem created by the "time-lag".

Headphones are often used to help overcome the problems of physical separation and the "time-lag". The headphones allow the musicians to hear each other clearly while recording.

## THE CLICK TRACK

A "click-track" is a metronome signal that musicians, particularly drummers, listen to through headphones while recording. This "click" sound sets the tempo so that there will be no variation. Many popular recordings are made with a "click-track".

Today, many records are made by recording a rhythm track or a drum track first. Other instruments are recorded over this track at a later date, sometimes in another studio. This recording process is called "layering", "overdubbing" or "tracking". In order for this process to be successful, the tempo on the basic track must be steady and unwavering.

Sometimes a "scratch-track" is made by having musicians play along with the drummer in order to achieve a good feel on the drum track. Then the track recorded by the accompanying musicians is "scratched" (omitted) and just the drum track is kept. Occasionally musicians play with the drummer so that he can feel the accents and cues and only the drums are recorded.

At a later date, often in a different studio, horns and guitars may be recorded on additional tracks. At an even later date, a vocal track may be added.

On many records, strings and percussion sound effects are recorded for additional background. The adding of background sounds (percussion, horns, strings) is called "sweetening". All of the various tracks will be balanced by the engineer during a "mixing" session to arrive at the final sound of the recording.

"Tracking" makes it possible to achieve a cleaner recorded sound than by having thirty musicians all recording in the studio at the same time. One other advantage to "tracking" is the option of doing over one particular track without starting the entire project over from the beginning. This saves time as well as frustration in the recording studio. And in the recording business, time is money.

It is easy to understand why it is necessary to have a good steady rhythm track for the other musicians. The "click-track" has become a very valuable tool in modern recording because it guarantees a steady, unwavering tempo.

To play with a "click-track" and sound natural, not mechanical, takes practice and experience. It is possible to make your own and it is advisable

if the student aspires to recording and studio work. Record your own metronome on tape at any tempo that is practical. Then practice with the tape while wearing headphones and try to establish a rhythmic "groove" and still stay in tempo with the "click". Even if you do not want to be a studio drummer, this form of practice will help to develop a secure sense of tempo. It will also help to develop confidence in your sense of time. Note: Record more than one tempo on tape so that you do not get into a rut.

Practicing with records while wearing headphones is a good way to help develop a good rhythmic feel. Modern recordings make it possible to hear the other members of the rhythm section clearly. Playing "with" these sounds can be a valuable way of learning to play "with" a good rhythm section. Remember, however, that no form of practice is as valuable as actually playing with a good rhythm section. Practice, combined with musical experience, produces the best results.

In summary, the problems of drum "ring", "leaking", and the "time-lag", as well as the various ways of dealing with these problems have helped to produce what could be loosely described as the Studio Funk style. This is not to say that all studio drummers sound the same because they do not. It does mean that the recording studio presents the same problems to everyone. Standardization of recording techniques to overcome these problems has helped to create a studio style and a studio drum sound.

## METRONOME MARKINGS

A "groove" is a feeling created by the repetition of an infectious rhythmic pattern or beat. By playing it over and over, with other musicians, the rhythm seems to accumulate its own momentum. When everything is "in the pocket" or in the "groove" rhythmically, the music seems to play itself. It becomes a joyful, effortless participation, one of music's richer experiences.

This "experience" cannot be taught, but it can be learned. It is learned by studying, listening and playing.....and more listening and more playing.

The Metronome Markings are used to point out the general "area" of the groove desired. This is very important. Some rhythms sound and feel radically different when played at a faster or slower tempo than intended.

All of the Metronome Markings were arrived at by analyzing a great number of commercially released recordings. Practice all the patterns as marked until they feel comfortable. Then feel free to be creative, both with the tempo and the rhythms. Create your own personalized variations to develop your own style.

## HOW TO USE THE METRONOME FOR PRACTICE

Look at the pattern to be practiced. Set the metronome at the appropriate tempo and play the pattern in your mind along with the metronome. Don't actually play anything, just absorb the pattern and let the tempo "soak" into you. Turn off the metronome and play the pattern until it feels comfortable. Turn the metronome on and listen to see if you are still close to the original tempo.

It is difficult to hear a metronome above the sound of the drumset. However, it is excellent practice to play "very softly" and see if you can "stay" with the metronome. If you cannot practice on your drums because of space or if it is too late at night to use the drumset, get out your practice pad. Play the patterns on the pad, tap your foot on the floor and see if you can "groove" with the metronome. This will improve your sense of time and your ability to listen and to concentrate. Playing good time in any style is partly based on the ability to concentrate. This concentration helps the young drummer to develop a more "secure" sense of tempo. It is this very sense of rhythmic security that the other musicians depend on.

## FUNK SNARE DRUM TECHNIQUE

Most top funk drummers use the matched grip rather than the traditional grip for several reasons. First of all, the matched grip with the left hand is stronger than the traditional left hand grip.

Secondly, the "sound" produced from the drum is more "solid" and more "compact" than the traditional grip. It is possible to achieve the same power and sound with the traditional left hand grip, but it is difficult.

From a technical standpoint, the greatest error with matched grip occurs when the two grips are not identical. Practice in front of a mirror to make sure that the grip with each hand is exactly the same. Also check to see if the stick with each hand is moving straight up and down.

It is very easy to play with one hand on an angle and assume that one hand, usually the left, is weaker. This is not true. There is no such thing as one hand being weaker than the other. It is usually lack of control.

Devote a little more practice time to the left hand and you will discover that it is lack of practice that creates problems, not lack of strength. If you develop control with the left hand, the strength will develop naturally. The same is true for the right hand.

When playing around the drumset, it is easier to play evenly at a loud volume level with matched grip. Move around the entire set when warming up and practicing. This helps to loosen up the left arm, forearm and wrist.

## ACCENTS

Most of the rhythms are presented without accents. The reason for this is that young players often exaggerate written accents and the "feel" is destroyed. In some instances, such as the traditional New Orleans and Reggae rhythms, accents are indicated where appropriate.

For the most part, the student should play the rhythms and allow natural accents to evolve. In this way a better rhythmic flow can be achieved. Listening to records will also help to develop a natural feel for accents. This approach will help the young drummer to be more sensitive to accents. Some obvious accents, such as "2" and "4", are felt in any case and do not need exaggeration.

The young player should concentrate on a steady pulse and a comfortable rhythmic feeling when practicing. If this is done, the natural accents and the time flow will be there.



## THE BACK BEAT

The "back beat" is a heavy accent on the counts of "2" and "4" of each measure in 4/4 time. For a definite, solid and powerful sound play the "back beat" accents as rimshots on the snare drum.

When recording, however, many top studio players play the "back beat" in the center of the snare drum with no rimshot. The snares should be moderately tight in order for this to be an effective sound. Depending upon the studio, the snare drum and the music, this can be a very appropriate technique.

Listen to the first couple of "playbacks" in the studio. If more volume and punch are required then use the rimshot. Let the music be your guide and you will be able to tell which approach is suitable for each particular musical situation.

Many funk rhythms require the drummer to play alternating single strokes in 16th notes on the hi-hat. The "back beat" is played on the snare drum with the right hand.

Example:

The diagram illustrates a 4/4 drum pattern. The top staff is labeled "Hi-hat" and shows a continuous 16th-note pattern: RLRL R LRL RLRL R LRL. Above the first and third measures, there are accents (>) over the 'R' notes. The bottom staff is labeled "Snare" and shows a backbeat pattern: a quarter note on the second count and a quarter note on the fourth count. Below the snare staff, the counts are labeled: 1e+a, 2e+a, 3e+a, 4e+a.

## SNARE DRUM TUNING

Tap one inch in from the edge at each tension screw and adjust the tension to achieve the same pitch all around. This means that the head is in tune with itself. Use this procedure on both the top head and the bottom head.

Most studio funk drummers tension the bottom head of the snare drum medium to fairly tight. The top head is tensioned somewhat looser. The looser the top head the "wetter", flatter and broader the sound. Also, the looser the top head the lower the pitch. This type of tuning will produce a flat yet "thick" type of sound. It could also be described as "deep" or heavy sounding.

If a "very funky" sound is desired, tension the drum in the manner described above. Then loosen one tension screw on the top head more than all the others. This will throw the drum "out of tune" and will produce a dark, funky and nasty sound.

If a "snappier" snare sound is desired, return the top head to medium tension (all tension screws tensioned evenly) and tighten the snares. If an even higher pitch is desired, tighten the top head a little more. The key is to leave the bottom head the same and adjust only the top head. This simplifies tuning problems and allows you to change the snare drum sound easily and quickly, if needed, in the studio or when playing live.

## FUNK BASS DRUM - TECHNIQUE, MUFFLING AND TUNING

There are several basic pedal techniques used by most studio drummers. One is to place the heel on the pedal and turn the ankle for each beat. This method does not produce great power, but some drummers feel that it is more accurate. They feel that they have more control over each beat. Since much studio playing is not at extremely high volume levels, this technique can be very effective.

The second most popular technique is to lift the heel slightly and play the pedal with just the toe touching the foot board. This is a good technique and one which will produce speed and power. It takes some extra practice to achieve the accuracy necessary for good studio playing.

One key to developing smooth control with the toe technique is to raise the heel one half to three quarters of an inch only. This keeps the muscles around the ankle and the calf fairly relaxed. If the heel is lifted too high, with the toe pointed downward, it will be difficult to develop accuracy and maintain the needed relaxation.

The third method consists of a combination of the first two. If the music doesn't require great volume many players use the heel down and ankle method. For loud playing or heavy accents they lift the heel slightly and use the toe. It would seem to be a waste of energy to use the toe technique for soft playing. Note: Remember that many studio drummers do not play extremely loud while recording. They play good, solid, accurate time, often at soft to moderate volume levels. This requires control more than strength, not to mention experience.

It is necessary to place something on the bass drum head right where the beater strikes, both for sound and durability. Most professionals use Dr. Scholl's Moleskin. It is felt on one side and adhesive on the other. Just peel off the plastic and stick it onto the bass drum head. When it wears through, simply replace it. The 3X4 inch size is the most popular.

A few players cut a hole in the front head approximately the size of a 45 rpm record, or slightly larger. One strip of felt is usually placed under each head. It is also possible to place a pillow or piece of foam inside the drum for more muffling. Most players loosen the front head and tighten the playing head. This produces a dry sound that really cuts through the group.

For an extra funky sound loosen the top two "T" handles on the playing head of the bass drum. This will work equally well with the front head on or

off. It throws the head out of tune enough to produce a wet, funky sound. If the front head is left in place, tension it tighter than the playing head. This is an effective sound for some recording dates and can be very effective when playing live.

The greatest number of commercial records are made with the front head removed. This is especially true of funk oriented records.

### FUNK DRUM FILLS

Commercial or studio funk requires a good, solid beat with very little deviation. The drummer's role is to "keep it in the pocket". In other words, no deviation from the beat or pulse. The time must be steady and definite. Drum fills are few and economical. "Don't be too tricky" is the general rule.

In other funk oriented styles, such as "fusion" or "jazz funk", drum fills are more important to the style. Some groups play more complex arrangements than other groups. As a general rule, the busier and more complex the group, the busier and more complex the drummer.

However, the "groove" is always of prime importance. Don't play fills that take you "out of the pocket". Keep the tempo and pulse steady. Keep it in the pocket.

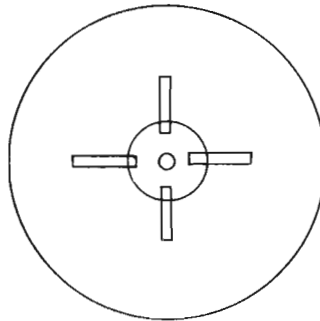
The best way to learn to play fills is to listen and watch. It is difficult to tell exactly what has been played on a record. Very often fills are "dubbed in" later on top of a basic drum or rhythm track. Make the effort to see and hear other drummers. When you can see as well as hear, it is much easier to understand what has been played. So, watch and listen..... then watch and listen some more.

## FUNK RIDE CYMBAL

In a contemporary funk rhythm section most of the sounds are short, crisp and snappy. Even though the drums are often tensioned very loosely they are muffled to eliminate most of the ring. A long, ringing ride cymbal sound is not precise enough or short enough to provide the clarity and punch needed in this context. Therefore, virtually all ride cymbal playing in studio funk is performed on the bell.

Depending upon the studio acoustics and the particular ride cymbal being played, it is often necessary to muffle the cymbal to cut down overtones and ring. This is best achieved by placing tape on the underneath side of the cymbal near the bell. Several thin strips seem to work better than one large piece of tape.

Example:



After the first couple of "playbacks" in the studio, you can tell if muffling is needed on the ride cymbal.

There are several basic bell rhythms used in studio funk playing. In the first one, all downbeats are played on the "bow" or "curve" of the cymbal with the tip of the drumstick. All of the upbeats are accented and played on the bell with the shoulder of the drumstick. B=Bell of Cymbal.

Example:

Ride Cymbal

Count 1 + 2 + 3 + 4 +

Detailed description: This musical notation shows a 4/4 measure on a single staff. The rhythm consists of four quarter notes. The first, second, third, and fourth notes are marked with an accent (>) and labeled 'B' above them. The upbeats (the '+' signs) are marked with an 'x' on the staff. The measure is enclosed in a double bar line.

In the second version, only the upbeats are played and the downbeats are not played. All of the beats are played with the shoulder of the stick on the bell.

Example:

Ride Cymbal

Count 1 + 2 + 3 + 4 +

Detailed description: This musical notation shows a 4/4 measure on a single staff. The rhythm consists of four quarter notes. The first, second, third, and fourth notes are marked with an accent (>) and labeled 'B' above them. The upbeats (the '+' signs) are marked with an 'x' on the staff. The downbeats are not played. The measure is enclosed in a double bar line.

There are virtually endless variations of rhythms that will work on the bell of the ride cymbal. In the next version all the downbeats are played on the bell.

Example:

Ride Cymbal

Count 1 + 2 + 3 + 4 +

When playing the cymbal bell, the hi-hat may be played with the left foot several ways, depending on the music. The following patterns are standard and are used by most top drummers at one time or another.

Example:

Hi-hat (Left Foot)

Count 1 2 3 4

Hi-hat (Left Foot)

Count 1 2 3 4

Hi-hat (Left Foot)

Count 1 + 2 + 3 + 4 +

When playing 8th notes with the left foot, many players use the toe technique (lifting the heel off of the foot board and using the toe).

The bell sound is heard more frequently "live" than on recordings. The cymbal bell produces a high, strong and penetrating sound that is often used to "drive a tune home" on concerts. The bell sound also provides an effective contrast to the closed hi-hat sound. Intros, tags, interludes and endings are all natural places for this contrasting and driving effect.

Latin, South American, Reggae and African rhythms can be successfully performed on the bell of the cymbal. Some of the more complex variations are presented in other sections of this book in greater detail.

## MUFFLING FOR SNARE DRUM AND TOM TOMS

For effective muffling, use an external clip-on muffler, "duk" tape, or tape a piece of felt or cloth to the top head near the edge of the drum.

Internal mufflers (erroneously called tone controls) are not preferred by most studio drummers. They have a spring which can rattle and close-miking will often pick up this sound. The same problem exists when miking drums live. Also, the internal muffler presses against the head and prevents it from moving. This reduces volume and destroys the natural feel of the head and drum. Many studio players take them out of their drums completely.

A good general rule is to use less muffling when playing live and more muffling when recording. The exception might be a live situation with all the drums miked. However, many drummers use less muffling when playing live, miked or not, because they prefer the more alive feeling from the drums when playing in front of an audience.

## TOM TOM TUNING

Tap one inch in from the edge at each tension screw and adjust the tension to achieve the same pitch all around. Tune the bottom head slightly looser than the top head, enough so that it is lower in pitch.

For a very funky sound, loosen one tension screw on the top head. This will throw the head "out of tune" and achieve a funky, deep sound with a moderate amount of muffling.

On single headed toms, loosen two tension screws, one on either side, one quarter to one full turn with the drum key. This will produce a low, funky sound with very little muffling.

## FUNK HI-HAT TECHNIQUE AND NOTATION

The hi-hat is the fundamental or constant "time-sound" of Funk drumming. The hi-hat is the only instrument in the drumset which is played with the hands as well as with the foot. For this reason, some specialized hand-foot coordination must be developed in order to perform effectively in contemporary musical styles.


The hi-hat can be played with two hands; with one hand; with the left foot; and with the hands and the foot simultaneously. Basically, the hi-hat is played "closed" with the cymbals pressed tightly together. It is possible to change the sound by varying the amount of foot pressure on the hi-hat pedal. For a full, strong and thick sound play into the edge of the cymbals (closed position) with the shoulder of the drumstick. For a lighter, tighter sound play with the tip of the drumstick onto the cymbals.

Most accomplished players in this style play the shoulder of the drumstick into the edge of the hi-hats to achieve a "thick" sound and a "strong" feeling.

### Hi-Hat Splash Accents

Opening the hi-hats on certain beats provides a "splash" type accent that is basic to Funk music. Each hi-hat opening pattern ("splash" accents) greatly influences the sound and feel of each rhythm. Very often, the same beat will sound entirely different when the hi-hat "splash" accents are added. Also, the coordination changes each time the hi-hat foot pattern changes. Practice each variation carefully.

When attempting a new pattern, practice it first with the hi-hats closed. Then practice just the hi-hat line with the "splash" accent openings. Then play the entire pattern until it feels comfortable.

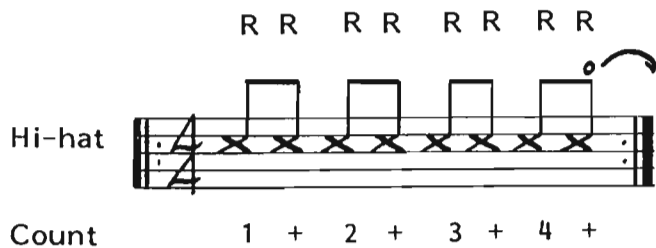
An open "splash" accent opening on the hi-hat is indicated by an "O" directly above the note to be accented. The arrow (  ) following the accent indicates on which note the hi-hats should be closed with the foot. This may vary, depending on the length or duration of the "splash" sound desired.

Most hi-hat openings ("splash" accents) are 8th note accents. In other words, the sound of the "splash" lasts for the count of one 8th note.

Play all 8th note patterns on closed hi-hat with the right hand.(RRRR etc.)



Example: One 8th note "splash" accent.



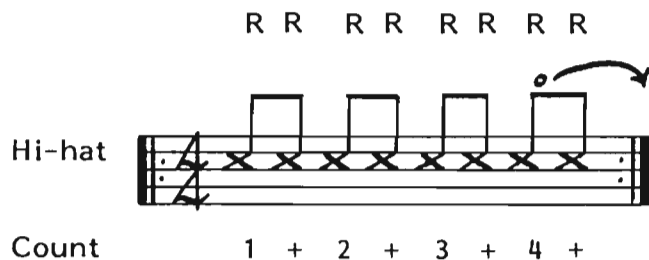
### Splash Accents Technique

1. Lift the left foot or toe slightly to open the hi-hats just before the note to be accented. With a little practice this will become an instinctive movement.
2. Play the accent into the edge of the hi-hats to achieve the full "splash" sound.
3. Lower the left foot or toe to close the hi-hats on the count indicated by the arrow.

In the example above, the "splash" lasts for the count of one 8th note. This is the most common opening of "splash" duration used in contemporary music.

The following hi-hat opening pattern has a "splash" duration of two 8th notes or one quarter note.

Example: Two 8th notes or One quarter note "splash" accent.

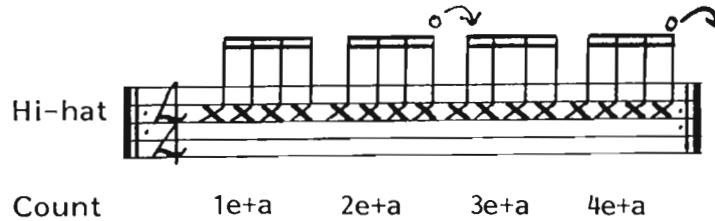


In this instance, play the 8th note after the "splash" accent softer so the hi-hats sound only once to help create a longer splash sound.

Sixteenth note hi-hat patterns may be played two ways. For the Slow 16th Note Funk tempos most players use the right hand only. (RRRR etc.) However, for the Fast 16th Note Funk tempos, most drummers play alternating single strokes with both hands. (RLRL etc.) This produces a louder, stronger sound. Alternating single strokes on a closed hi-hat is the most practical sticking pattern for Fast tempos in contemporary music.

The following hi-hat pattern has a "splash" duration of one 16th note.  
Example: One 16th note "splash" accent.

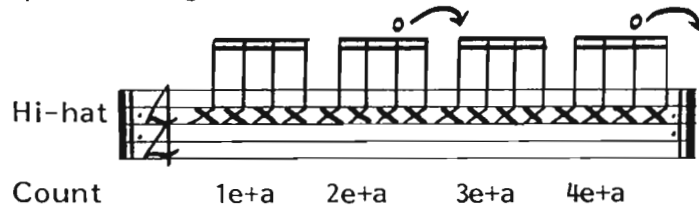
Slow Tempo Sticking RRRR RRRR RRRR RRRR  
 Fast Tempo Sticking RLRL RLRL RLRL RLRL



The following hi-hat opening pattern has a "splash" duration of two 16th notes or one 8th note.

Example: Two 16th notes or One 8th note "splash" accent.

Slow Tempo Sticking RRRR RRRR RRRR RRRR  
 Fast Tempo Sticking RLRL RLRL RLRL RLRL



In this instance, play the 16th note after the "splash" accent softer so the hi-hats sound only once to help create a longer splash sound.

A few drummers play the closed hi-hat with the left hand on a right hand drum set. In this way the difficulty of crossing one hand over the other to play the hi-hat is avoided. This is a practical approach for any pattern that is played on the hi-hat with one hand only.

There are many possible variations of hi-hat openings and accents. A great many of them are presented in this book. They are a consensus of the most-used patterns played by the top studio drummers. All are playable and applicable depending on the musical situation and the skill and dexterity of the drummer.

## PRACTICE TIPS

1. Study the rhythm carefully. Without hitting the drums, play the rhythm in your mind or sing it until it is understood.
2. Play the rhythm on the drums with closed hi-hats and omit any hi-hat openings or "splash" accents.
3. Play just the hi-hat rhythm complete with openings and "splash" accents.
4. Combine the hi-hat rhythm with the basic drum rhythm. Practice slowly, making certain that the entire rhythm is correctly understood.
5. Now play the entire rhythm at the appropriate tempo and "find the groove".

Note: Some rhythms in this book are more difficult than others. Use the practice approach outlined above whenever a difficult rhythm is encountered. Remember, consistent practice, applied patiently will bring great results.

### Instrument Code

HH = Hi-hat

ST = Small Tom Tom

SN = Snare Drum

BD = Bass Drum

## PRACTICE INFORMATION

The rhythms in this book are presented in a progressive sequence (easy to difficult). Read across the page or from left to right.

Example:

- |    |    |
|----|----|
| 1. | 2. |
| 3. | 4. |

The rhythms have not been numbered due to the fact that many teachers have their own way of organizing and presenting material. This allows the book to be used in a variety of teaching situations so that it is a true workbook.

Important: In the Commercial Funk section of this book practice all four variations of each rhythm (8th Note, Upbeat 8th Note, Slow 16th Note and Fast 16th Note) before proceeding to the next line. After the rhythms have been mastered, play and read down each column on each page for additional practice.

## BASIC FUNK RHYTHMS WITH HI-HAT VARIATIONS

Much of the flavor of funk drumming comes from the hi-hat and the variations are endless. The "splash" accents combined with challenging hi-hat rhythms add interest and excitement to relatively simple beats.

All of the rhythms and beats in this section are great coordination builders. They will help to develop the skills needed to perform the following rhythms and styles in this method. The rhythms are playable with practice and a little patience.

# BASIC FUNK RHYTHMS WITH HI-HAT VARIATIONS

Basic Funk Rhythms are most effective when played within the recommended tempo range.

♩ = 100-132

H.H.  
SN.  
BD.

The first system of music features three staves: Hi-Hat (H.H.), Snare (SN.), and Bass Drum (BD.). The Hi-Hat part consists of eighth-note patterns with 'x' marks indicating hits, including some with accents and curved arrows. The Snare and Bass Drum parts provide a steady 4/4 funk rhythm with quarter notes and eighth notes.

The second system continues the rhythmic patterns from the first system, showing variations in the Hi-Hat and Snare parts.

The third system continues the rhythmic patterns, featuring different Hi-Hat and Snare variations.

The fourth system continues the rhythmic patterns, with further variations in the Hi-Hat and Snare parts.

The fifth system continues the rhythmic patterns, showing more complex Hi-Hat and Snare variations.

The sixth system continues the rhythmic patterns, featuring the final variations of the Hi-Hat and Snare parts.

# Basic Funk Rhythms with Alternate Sticking Patterns

The Alternate Sticking Pattern requires the right hand to play the snare drum on the counts of "2" and "4".

RLR R LR RLR R LR      RRL R RL RRL R RL

H.H. S.N. B.D.

RLR R LR RLR R LR      RRL R RL RRL R RL

RLR R LR RLR R LR      RRL R RL RRL R RL

RLR R LR RLR R LR      RRL R RL RRL R RL

## COMMERCIAL FUNK

The Commercial Funk style relies on the repetition of simple, catchy, rhythmic patterns played "in the pocket" at all times. Playing "in the pocket" means to keep the "groove" and the "feel" constant and steady. Do not play anything which deviates from the "groove".

Fill-ins are open and uncluttered. The back beat is usually definite and solid. The bass drum is heavy and precise. Most time keeping is played on closed hi-hats with accents. Very little ride cymbal playing is employed except on the bell. The cymbal bell may be substituted for any of the hi-hat rhythms. The muffled rimshot ("click" sound, stick across the rim) may be substituted for the left hand accents. This is a widely used effect in commercial studio recordings.

In this section, each basic rhythm is presented in four different styles. These styles, or style "types" are not ironclad definitions. Rather, they represent an attempt to organize and clarify the endless number of rhythmic variations to make them more understandable to the young drummer.

The terms, 8th Note Funk, Upbeat 8th Note Funk, Slow 16th Note Funk and Fast 16th Note Funk are general indications at best and should be considered as guide lines only.

All of the style types presented here are used in Commercial Funk Drumming. These rhythms are a consensus of many of the most functional and popular "grooves". They are not busy and they can provide the basis for good, solid, funky drum tracks for recording. They can be used with equal effectiveness when playing live.

It is suggested that the student practice the 8th Note Funk version of each pattern first. After it is thoroughly learned proceed to the other style types. The Upbeat 8th Note Funk version of each beat will require the greatest degree of coordination.

In summary, the purpose of this section is to help the young drummer realize that one drum pattern can produce many different feelings. In this instance, the differences are the hi-hat rhythms and the tempo. Pay careful attention to the tempo markings as they are critical if the desired "groove" is to be achieved. Use the metronome to check yourself. It is a valuable aid. Practice patiently and consistently and keep the tempo steady and accurate.

COMMERCIAL FUNK

HI-HAT RHYTHMS AND TEMPO MARKINGS

8TH NOTE FUNK

$\text{♩} = 84-132$

Musical notation for 8th Note Funk. It features a single staff with a treble clef and a 4/4 time signature. The notation is labeled 'H.H.' and shows a series of four eighth notes, each with a rectangular box above it, indicating a specific hi-hat pattern. The notes are on a single line, and the boxes are positioned above the staff.

UPBEAT 8TH NOTE FUNK

$\text{♩} = 100-126$

Musical notation for Upbeat 8th Note Funk. It features a single staff with a treble clef and a 4/4 time signature. The notation is labeled 'H.H.' and shows a series of eighth notes on the upbeats (beats 2, 4, 2, 4). Each note has a rectangular box above it, indicating a specific hi-hat pattern. The notes are on a single line, and the boxes are positioned above the staff.

SLOW 16TH NOTE FUNK

$\text{♩} = 66-92$

Musical notation for Slow 16th Note Funk. It features a single staff with a treble clef and a 4/4 time signature. The notation is labeled 'H.H.' and shows a series of 16th notes grouped in pairs. Each pair has a rectangular box above it, indicating a specific hi-hat pattern. The notes are on a single line, and the boxes are positioned above the staff.

FAST 16TH NOTE FUNK

$\text{♩} = 88-126$

Musical notation for Fast 16th Note Funk. It features two staves with a treble clef and a 4/4 time signature. The top staff is labeled 'H.H.' and shows a series of 16th notes grouped in pairs, with a rectangular box above each pair. The bottom staff is labeled 'S.D.' and shows a series of quarter notes. The notes are on a single line, and the boxes are positioned above the staff.



8TH NOTE FUNK

UPBEAT 8TH NOTE FUNK

♩=84-132

♩=100-126

HH.  
SN.  
BD.

SLOW 16TH NOTE FUNK

FAST 16TH NOTE FUNK

♩=66-92

♩=88-126

The musical score is organized into two columns: 'SLOW 16TH NOTE FUNK' on the left and 'FAST 16TH NOTE FUNK' on the right. Each column contains six systems of music. The first system in each column is labeled with a tempo range: '♩=66-92' for the slow section and '♩=88-126' for the fast section. The notation is for three percussion parts: HH (Hi-Hat), SN (Snare Drum), and BD (Bass Drum). The HH part is written on a single staff with 'x' marks for notes, often grouped in beams and sometimes with accents. The SN and BD parts are written on two staves each, with notes and rests. The slow section features a steady 16th-note pattern on the HH and a simple bass line on the SN and BD. The fast section increases the density of the 16th-note patterns on the HH and adds more complex rhythmic figures on the SN and BD. The score is divided into measures by vertical bar lines, with repeat signs at the end of each system.

8th Note Funk

♩=84-132

Upbeat 8th Note Funk

♩=100-126

H.H.  
SN.  
BD.

Slow 16th Note Funk

♩ = 66-92

Fast 16th Note Funk

♩ = 88-126

H.H.  
SN.  
BD.

8th Note Funk

Upbeat 8th Note Funk

♩ = 84-132

♩ = 100-126

The image displays a musical score for two styles of funk drumming. The left side is titled "8th Note Funk" with a tempo of 84-132 BPM, and the right side is titled "Upbeat 8th Note Funk" with a tempo of 100-126 BPM. The score is written for three parts: H.H. (Hi-Hat), SN (Snare), and BD (Bass Drum). Each style is presented in two measures, with the first measure being a 4-beat pattern and the second measure being an 8-beat pattern. The notation includes various rhythmic figures such as eighth notes, quarter notes, and rests, along with dynamic markings like accents and slurs. The H.H. part uses 'x' marks to indicate hits, while the SN and BD parts use standard musical notation. The score is organized into two columns, one for each style, and each column contains two measures of music.

Slow 16th Note Funk

♩=66-92

Fast 16th Note Funk

♩=88-126

H.H.  
S.N.  
B.D.

8th Note Funk

♩ = 84-132


Upbeat 8th Note Funk

♩ = 100-126


H.H.  
S.N.  
B.D.

The image displays a musical score for two styles of funk drumming. The left side is titled '8th Note Funk' with a tempo of 84-132 BPM, and the right side is titled 'Upbeat 8th Note Funk' with a tempo of 100-126 BPM. The score is written for three parts: Hi-Hat (H.H.), Snare (S.N.), and Bass Drum (B.D.). Each part is shown on a five-line staff. The Hi-Hat part uses 'x' marks to denote hits, while the Snare and Bass Drum parts use standard musical notation with stems and heads. The music is in 4/4 time and consists of two main sections, each with a repeat sign. The first section features a steady eighth-note pattern on the Hi-Hat and a bass line with eighth notes and quarter notes. The second section introduces an 'upbeat' feel, with the Hi-Hat playing eighth notes on the off-beats and the bass line featuring a more complex rhythmic pattern with eighth and sixteenth notes.

Slow 16th Note Funk

 = 66-92

Fast 16th Note Funk

 = 88-126



The image displays two columns of drum notation. The left column is for 'Slow 16th Note Funk' and the right column is for 'Fast 16th Note Funk'. Each column contains eight staves. The top staff of each column is labeled 'H.H.' (Hi-Hat) and shows a continuous 16th-note pattern with 'x' marks for notes and arrows indicating accents. The bottom staff of each column is labeled 'BD.' (Bass Drum) and shows a rhythmic pattern of quarter notes and eighth notes. The 'Fast' version includes a 'SN.' (Snare Drum) staff between the Hi-Hat and Bass Drum staves, showing a pattern of eighth notes. The notation includes repeat signs and dynamic markings like 'b' (piano).



8th Note Funk

♩ = 84-132

Upbeat 8th Note Funk

♩ = 100-126

H.H.  
S.N.  
B.D.

Slow 16th Note Funk

♩ = 66-92

Fast 16th Note Funk

♩ = 88-126

H.H.  
S.N.  
B.D.

## FUNK SAMBA

The Funk Samba is a combination of 8th note and/or 16th note hi-hat patterns, a South American double-time feel and funk oriented snare and bass drum rhythms. Although not an authentic or true Samba, it is a good example of how rhythms from different styles can be combined to create entirely new ones.

It also demonstrates that it is possible to change the entire feeling of a rhythm just by changing one or two accents. In the Funk Samba, one of the prime accents is anticipated. It is played one 16th note earlier rather than on the count of "2". See example for exact counting. Sometimes both "2" and "4" are anticipated although this is less common.

Changing this prime accent gives the rhythm a little "skip"...a loose, easy double-time feel that is characteristic of much South American music.

Pay careful attention to the indicated sticking when practicing the 16th note hi-hat patterns. Alternating single strokes are the easiest to learn. However, reaching the snare drum from the hi-hat with the left hand can be awkward and uncomfortable. It may be necessary to make a few adjustments in your drum and cymbal set up.

Try the alternate sticking first. Then try the optional sticking patterns to see which ones are most suited to your set up and your style. Also, if you discover a sticking pattern of your own that works for you, so much the better. However, it is suggested that you try the ones presented here first before creating your own. These patterns seem to be the most practical ones for most players.

Example: The count of "2" anticipated for Samba feel.

		RLR <sub>L</sub>	RLRL	RLRL <sub>R</sub>	LRL
Hi-hat					
Snare					
Count	1e+a	2e+a	3e+a	4e+a	
Optional Stickings	RLRR	LRRL	RLRL	RLRL	
	RLRR	LRLl	RLRL	RLRL	
	RLRR	LLRL	RLRL	RLRL	

Complete Rhythm:

The diagram illustrates a Funk Samba rhythm pattern. It consists of three staves: Hi-hat, Snare, and Bass Drum, with a corresponding count below. The Hi-hat part shows a sequence of eighth notes with a specific hand assignment: RLR<sub>L</sub>, RLRL, RLRL, R, LRL. The Snare part shows a sequence of eighth notes. The Bass Drum part shows a sequence of eighth notes. The count below the staves is 1e+a, 2e+a, 3e+a, 4e+a.

Funk Samba patterns that employ an 8th note hi-hat rhythm are to be played in the standard manner. Right hand on the hi-hat and left hand on the snare drum.

# FUNK SAMBA

Funk Samba rhythms are most effective when played within the recommended tempo range.

♩ = 104-138

The musical score is written in 4/4 time and consists of eight systems of staves. The top staff is for the Hi-Hat (HH), Snare (SN), and Bass Drum (BD). The bottom staff is for the bass line. The music is characterized by a steady, rhythmic pattern with various accents and articulations. The tempo is indicated as ♩ = 104-138. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, with some notes marked with an 'x' to indicate specific articulation or emphasis. The score is divided into two main sections by a double bar line, with each section containing four systems of staves.

Funk Samba Rhythms with Alternating Single Strokes (including Optional Sticking)

RLR L RLRL RLRL LRL

RLR L RLRL RLR L R LRL

RLR R LRRL RLRL R LRL

RLR R LRRL RLR R L RRL

RLR R LRLL RLRL R LRL

RLR R LRLL RLR R R LRL

RLR L RLRL RLR L R LRL

RLR L RLRL RLRL R LRL

RLR R LRLL RLR R R LRL

RLR R LRRL RLR R L RRL

RLR R LRLL RLRL R LRL

RLR R LRLL RLRL R LRL

RLR L RLRL RLR L RLRL

RLR L RLRL RLR L R LRL

RLR R LRRL RLR R LRRL

RLR R LRRL RLR R L RRL

RLR R LRLL RLR R LRLL

RLR R LRLL RLR R R LRL

RLR<sub>L</sub> RLRL RLR<sub>L R</sub> LRL RLR<sub>L</sub> RLRL RLRL<sub>R</sub> LRL

RLR<sub>R</sub> LRRL RLR<sub>RL</sub> RRL RLR<sub>R</sub> LRRL RLRL<sub>R</sub> LRL

RLR<sub>R</sub> LRLL RLR<sub>RR</sub> LRL RLR<sub>R</sub> LRLL RLRL<sub>R</sub> LRL

RLR<sub>L</sub> RLRL RLRL<sub>R</sub> LRL RLR<sub>L</sub> RLRL RLR<sub>L R</sub> LRL

RLR<sub>R</sub> LRRL RLRL<sub>R</sub> LRL RLR<sub>R</sub> LRRL RLR<sub>RL</sub> RRL

RLR<sub>R</sub> LRLL RLRL<sub>R</sub> LRL RLR<sub>R</sub> LRLL RLR<sub>RR</sub> LRL

RLRL<sub>R</sub> LRL RLR<sub>L</sub> RLRL RLR<sub>L</sub> RLRL RLRL<sub>R</sub> LRL

RLRL<sub>R</sub> LRL RLR<sub>R</sub> LRRL RLR<sub>R</sub> LRRL RLRL<sub>R</sub> LRL

RLRL<sub>R</sub> LRL RLR<sub>R</sub> LRLL RLR<sub>R</sub> LRLL RLRL<sub>R</sub> LRL

RLR<sub>L</sub> RLRL RLR<sub>L</sub> R LRL

RLR<sub>R</sub> LRRL RLR<sub>R</sub> L RRL

RLR<sub>R</sub> LRLL RLR<sub>R</sub> R LRL

RLRL R<sub>L</sub>RL RLRL R LRL

RLRL R<sub>R</sub>LL RLRL R LRL

RLRL R<sub>R</sub>LR RLRL R LRL

RLR<sub>L</sub> RLRL RLR<sub>L</sub> RLRL

RLR<sub>R</sub> LRRL RLR<sub>R</sub> LRRL

RLR<sub>R</sub> LRLL RLR<sub>R</sub> LRLL



## NEW ORLEANS RHYTHMS

It has been observed by more than one astute listener that southern funk groups have something "special". A particular "flavor" and "feel" not heard in groups from other parts of the United States. This special "flavor" has its rhythmic roots in the Traditional New Orleans Funeral March.

On the way to the cemetery the band played sober dirges. The mourners followed the band in the traditional New Orleans funeral ceremony. This group became known as the "Second Line".

On the way back from the cemetery the snare and bass drum players increased the tempo. They played an open, slightly syncopated march that was much happier than the music played on the way to the cemetery.

The mourners, the "Second Line", would dance in the streets in order to purge their sorrows. The rhythms became known as "Second Line" rhythms and the march has never been the same in New Orleans.

Second Line rhythms are what used to be referred to as "street beats". In other words, rhythms played while marching and/or dancing in the streets. They all have a kind of round, rolling and infectious quality not unlike some contemporary funk rhythms. Since there were two or more players handling bass and snare drums, a contrapuntal rhythmic approach was developed as individual players added their own special accents. The resulting patterns were not symmetrical as in the traditional military march. For one person to play them on the drumset takes more coordination than one might think. To play them with a loose, happy feeling is the musical goal.

No doubt many of today's most sophisticated rhythms have their early roots in the New Orleans Second Line concept and feeling. In fact, some musical authorities and historians suggest that all contemporary funk comes from the "Second Line".

The snare drum technique for the "Second Line" rhythms employs a novel approach. The right hand plays a constant shuffle rhythm while the left hand plays ruffs, drags and flams.

The "Second Line" rhythms are sometimes played as a two-handed shuffle employing alternate sticking with the right hand on the beat (R LR LR LR LR). This is a practical way of playing the faster Second Line tempos.

The most traditional sticking patterns are indicated to help the student achieve the right feel. Also, metronome markings have been carefully

researched and should be observed in order to find the "groove" where these patterns are most effective.

The snare drum should be tuned loosely (low pitch) with the snares also loose and "rattly". This will approximate the calf head and gut snare sound basic to this style.

The New Orleans Funk rhythms are contemporary funk grooves. They all have the New Orleans flavor, especially apparent in the bass drum line. The other rhythms, such as the New Orleans Samba and Mambo, have similar bass drum lines. The 16th note hi-hat patterns should be played loosely with a dancing feeling. Do not play the 16ths as precisely or as strictly as in the Commercial style.

The Cajun (pronounced Kājen) Grooves have an earthy, country flavor that is unique. Sometimes called "Slide" funk because of the buzz or drag effect played with the left hand. Note that the buzz is played in unison with the bass drum which gives it a deliberate and fairly thick sound. It takes a little practice to coordinate the left hand and right foot. Relax, don't be in a hurry when practicing these patterns.

Once the student can play these rhythms in a relaxed manner with the suggested sticking patterns, he will no doubt want to experiment and develop new variations. As a result, the student will begin to "hear" this influence in many contemporary players, especially those from the South.

The purpose of presenting the rhythms and their background in this book is to increase the young drummers understanding of styles, rhythms and how they are developed.

The rhythms are interesting, valid, very magnetic and have withstood the test of time. They are also great fun to play and should aid the young player in developing a musical concept of drumming.

## NEW ORLEANS RHYTHMS

### New Orleans Second Line

In many Second Line Rhythms and Mambos the hi-hat is often tacit (not played) or played in a random manner. Several hi-hat rhythms are presented so the student may achieve a natural feel. Practice each variation until it feels comfortable.

Play flam grace notes and buzz rolls with the left hand.

The musical notation is organized into three systems. The first system features two staves: the top staff for Snare (SN) and Bass Drum (BD), and the bottom staff for Hi-Hat (H.H.). The first section is marked with a tempo of 69 and the rhythm pattern RRRR RRRR RRRR RRRR. The second section is marked with a tempo of 88 and the rhythm pattern RLRL RLRL RLRL RLRL. The notation includes various rhythmic symbols such as accents (>), grace notes (y), and specific techniques labeled 'Flam' and 'Buzz'. The second and third systems each consist of a single staff for Hi-Hat (H.H.), showing different rhythmic patterns with 'x' marks indicating hi-hat hits.

New Orleans Mambo

The sticking patterns on the Mambos provide much of the feeling. If an optional sticking is desired use Alternate Strokes (RLRL).

♩ = 126      RRLR   RLRL   RLRL   RLRL      ♩ = 120      RLRR   LRRL   RLLR   RLRL

SN  
BD

H.H.

H.H.

H.H.

♩ = 126      RRLR   RLRL   RRLR   RLRL      ♩ = 144      R   RL   R   L   R   R   L      Rimsho

SN  
BD

H.H.

H.H.

H.H.

## New Orleans Funk

For 16th note hi-hat patterns a loose feeling is best achieved with alternate single strokes. For slower tempos, many drummers play the hi-hat with the right hand only. For patterns employing both 8th and 16th notes it is best to play the hi-hat with the right hand (left hand on snare drum).

The image displays ten musical staves, each representing a different hi-hat pattern. Each staff consists of two parts: a hi-hat line and a snare drum line. The hi-hat line uses 'X' marks to indicate hits, with some marked with an accent (^) and a fermata-like symbol (o) above it. The snare drum line shows the corresponding rhythmic notation, including eighth and sixteenth notes, rests, and bar lines. The patterns are labeled with sticking keys: 'RLRL', 'RRR', and 'R RR'. The tempo markings for each pattern are: 108, 100, 100, 112, 116, 108, 96, and 100. The first staff also includes the text 'Sticking Key' below the first part.

New Orleans Funk with Second Line Hi-hat Rhythm

RRRR RRRR RRRR RRRR      RLRL RLRL RLRL RLRL

♩=76      ♩=92

H.H.  
SN.  
BD.

New Orleans Funk with Press Roll

RLRL RLRL RLRL      R R R

♩=112      ♩=108

New Orleans Funk Samba

RLRL RLRL RLRL RLRL      R RR R R R RR R R

♩=96      ♩=120

R RR R R R RR R R      RLRL RLRL RLRL RLRL

♩=108      ♩=96

Cajun Slide Funk

♩=72      ♩=72

## REGGAE - AUTHENTIC

Reggae music was born in the Caribbean Islands, the most well known being Jamaica. It has had a powerful influence on contemporary music, especially Funk. Although American groups may have had some influence on Reggae, its basic influences have remained uniquely African and Jamaican.

In this style, the drumset rhythms are open and uncluttered, leaving room for other percussion instruments. In addition to the drumset, congas, woodblocks, cowbells and traditional Jamaican and African drums are used, depending upon the group.

The unusual aspect of this style for American drummers is the bass drum. It is played on the counts of "2" and "4" instead of "1" and "3". This is difficult to feel when you have grown up listening to "one and three". For this reason, the student is urged to acquire some Authentic Reggae recordings in order to help develop an understanding of this unique and appealing music. It will also help the student to begin "feeling" the various rhythms.

In this method we are concerned with two styles of Reggae. Authentic type and Funk type.

First, the Authentic Reggae style is played with the bass drum on the counts of "2" and "4". The left hand is played on "2" and "4" as a muffled rimshot which produces a wood type "click" sound. This is achieved by laying the stick against the head and across the rim. Experiment until you find the position with the stick that sounds most like a "wood block" type sound.

For extra volume play the accent as a normal rimshot with the snares on or off. Occasionally, the snare drum is tuned tight and played without the snares somewhat similar to a timbale sound.

The hi-hats are played closed with either the tip or the shoulder of the stick. The hi-hat rhythm may also be played on the cymbal bell for intros, tags and the endings of songs.

The more authentic style is played at a slower tempo than the Funk Reggae. Observe the metronome markings carefully. Try to achieve the feeling of a "walking" tempo which is characteristic of island music.



REGGAE - AUTHENTIC

♩ = 88

H.H.  
SN.  
BD.

♩ = 76

♩ = 69

♩ = 80

♩ = 84

♩ = 80

♩ = 92

♩ = 72

♩ = 88

♩ = 92

♩ = 84

♩=92

H.H.  
S.N.  
B.D.

♩=76

♩=76

♩=84

Reggae Rhythm with Small Tom-Tom

♩=76

H.H.  
S.Tom  
S.N.  
B.D.

Double Time Reggae - Swing Feel

Play dotted Hi-hat rhythm with loose, dancing feeling.

♩=72

H.H.  
S.N.  
B.D.

Double Time Feel

♩=80

Double Time - Triplet Feel

♩=72

## Reggae - Authentic with Cymbal Bell

The hi-hat may be played on the counts of "2" and "4" or on all four beats of each measure. Eighth notes are often played to create a Double Time Feel. In performance situations play what is appropriate to the music. Practice the rhythms all 3 ways.

The image displays four staves of musical notation for a reggae drum pattern. The first staff is divided into two sections: the first section is marked with a tempo of 76 (indicated by a quarter note symbol) and the second section is marked with a tempo of 80 (indicated by a quarter note symbol). The first staff contains three parts: Cymbal Bell (C.B.) with eighth notes and x's, Snare (SN.) with quarter notes and rests, and Bass Drum (BD.) with quarter notes and rests. The second staff is labeled H.H. and shows a hi-hat pattern with quarter notes and rests. The third staff is also labeled H.H. and shows a hi-hat pattern with quarter notes and rests. The fourth staff is labeled H.H. and shows a hi-hat pattern with eighth notes and rests. Each staff begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.

♩ = 92

C.B.  
SN.  
BD.

H.H.

H.H.

H.H.

♩ = 92

## REGGAE - FUNK STYLE

In the Funk versions of Reggae the tempo is faster than Authentic Reggae. Check the metronome markings carefully. The snare drum is played on the counts of "2" and "4" as a muffled rimshot ("click" sound, stick across the rim). For extra volume, play the accent as a normal rimshot with the snares in the on or off position. The feeling on "2" and "4" must remain strong. The bass drum is played strongly on the counts of "1" and "3" or on all four beats of each measure.

Remember, as with any creative and growing form of music, these carefully researched rhythms are a guide to help the student develop an understanding of the style. It may well be that no two drummers or no two groups play anything in exactly the same way. However, with the information in this book and some good records, the student will be able to develop a personal feeling for this interesting and vital form of music.

REGGAE - FUNK STYLE

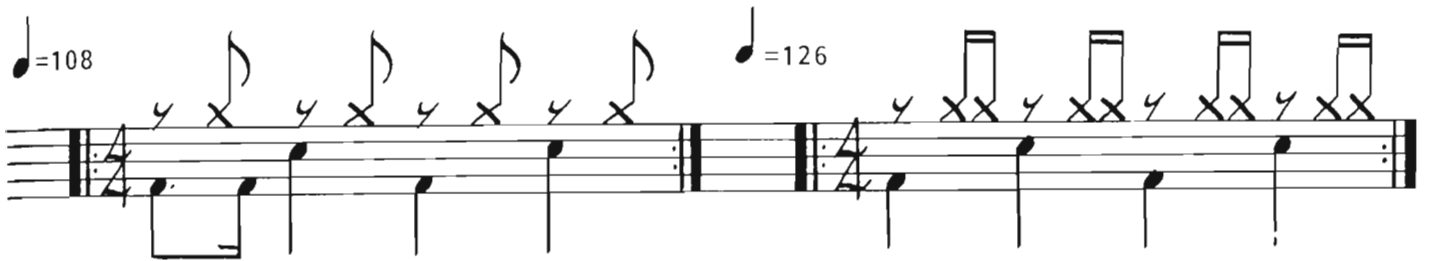
♩ = 92

H.H.  
S.V.  
B.D.



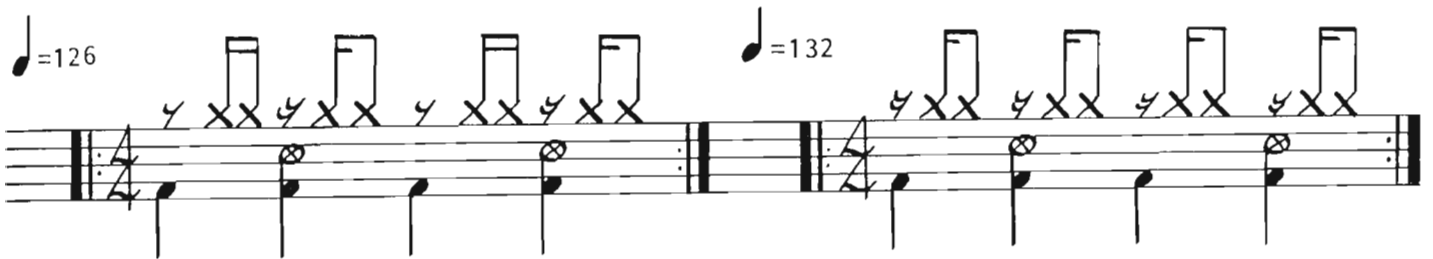
♩ = 108

♩ = 126



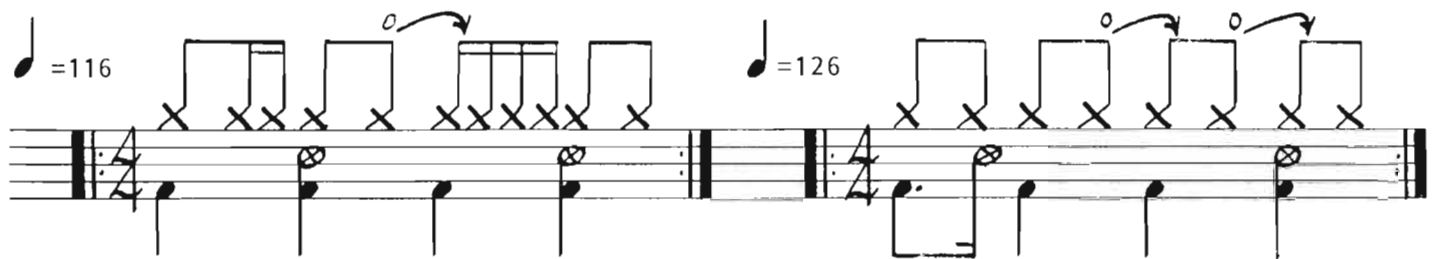
♩ = 126

♩ = 132



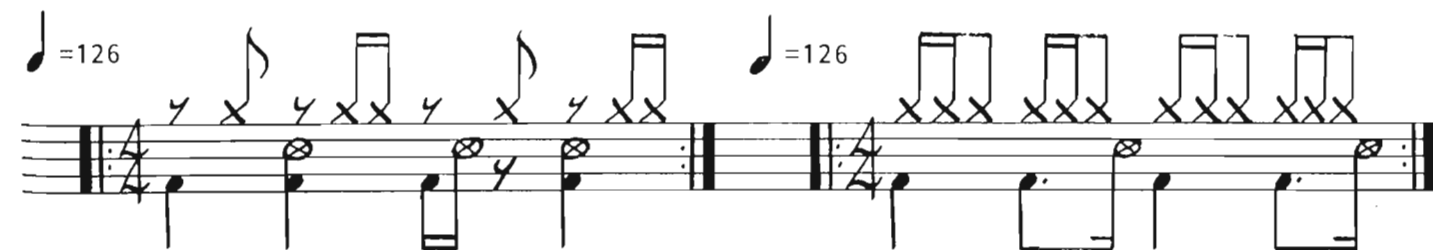
♩ = 116

♩ = 126



♩ = 126

♩ = 126



Reggae Rhythms with Small Tom-Tom

♩ = 126

H.H.  
SN.  
BD.

S. Tom

♩ = 126

♩ = 92

♩ = 120

Double Time Reggae Shuffle

Play dotted Hi-hat rhythm with loose, dancing feeling.

Double Time Feel

♩ = 76

♩ = 72

Double Time Feel

Double Time Feel

♩ = 72

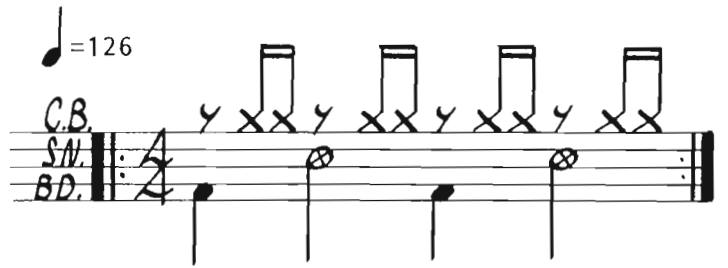
♩ = 76

# Reggae - Funk Style with Cymbal Bell

The hi-hat may be played on the counts of "2" and "4" or on all four beats of each measure. Eighth notes are often played to create a Double Time Feel. In performance situations play what is appropriate to the music. Practice the rhythms all 3 ways.

$\text{♩} = 126$

C.B.  
SN.  
BD.



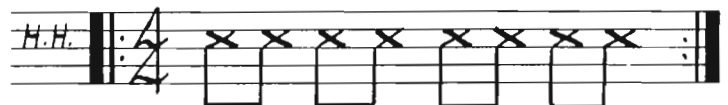
H.H.



H.H.



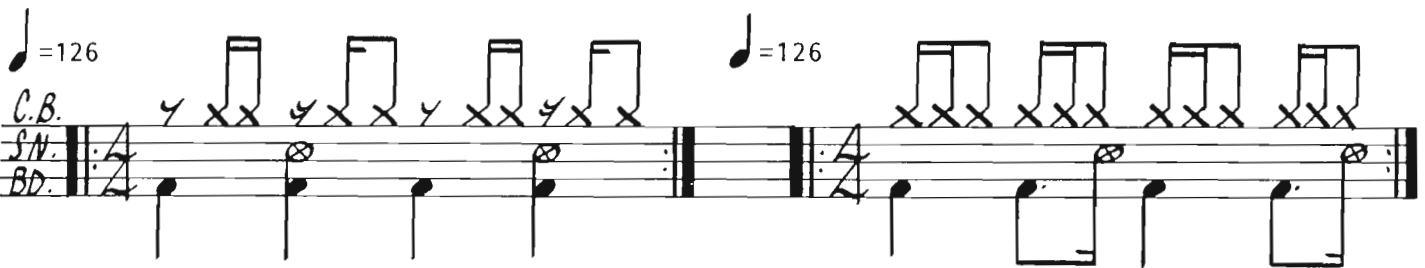
H.H.



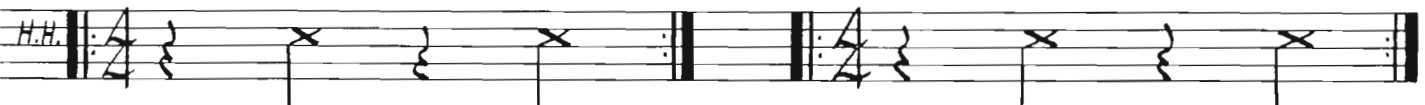
$\text{♩} = 126$

C.B.  
SN.  
BD.

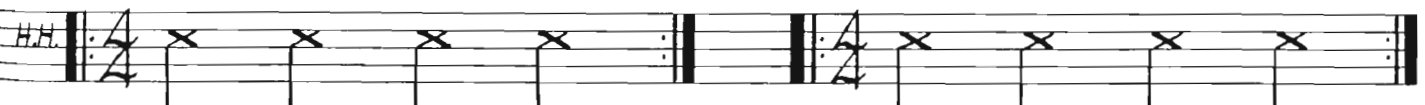
$\text{♩} = 126$



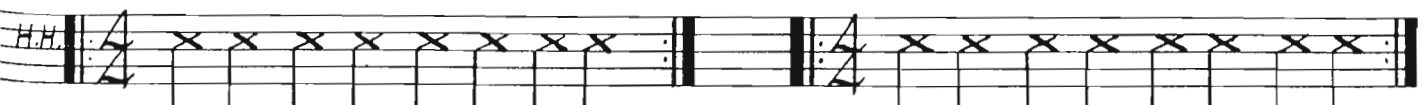
H.H.



H.H.



H.H.





## FUSION FUNK

The term "Fusion" may mean something different to each person. According to the dictionary it is a "melting together or blending".

"New" styles are not always entirely new. More often they are a "new combination" of known musical elements. There are many examples of this such as; jazz rock; latin rock; Third Stream (classical and jazz); classical music and rock; country rock; jazz funk; Brazilian music and jazz; Indian music and rock; and latin jazz.

In today's music, the term Fusion has come to mean a combination of jazz and rock. A rock or funk oriented rhythm section with jazz oriented soloists. Horns are combined with electronic instruments in new ways utilizing jazz harmonies and funk rhythms. Electronic devices, such as synthesizers, have been employed on both electronic and acoustical instruments to create entirely new sounds and textures.

Fusion music contains the following musical elements although individual players and groups vary greatly.

Rock - provides power and strength.

Funk - provides the feel.

Jazz - provides the harmony and energy.

Latin - provides the flavor.

Latin, in this instance has to do with the fact that many groups have a percussionist as well as a drumset player. The instruments employed by the percussionist are often exotic in nature. Instruments from Africa, Jamaica, South America, Cuba, Mexico and India are sometimes used to create a great variety of sounds, textures, rhythms and feelings.

The music and the instruments that are played with any of the rhythms in this section would determine to a great degree the category or style of the resulting music. This means that these rhythms can be used successfully in more than one musical setting.

The young drummer interested in this style is urged to do a lot of listening and a lot of practicing and playing. The drum rhythms in this section are more syncopated and more complex than any presented so far. They require a good deal of coordination and practice in order to play them with a comfortable feeling.

The hi-hat rhythms in this style are more varied, more complex and more interesting than straight Commercial funk. In order to combine the hi-hat rhythms with the drum rhythms successfully some specialized practice may be necessary.

Review the "Practice Tips" approach on page 18 whenever difficulty is encountered. They will save much time, frustration and energy.

# FUSION FUNK

Fusion Funk rhythms work equally well with or without hi-hat openings. Practice all rhythms both ways.

Tempo: =108      Tempo: =76

H.H.  
S.N.  
B.D.

Tempo: =108      Tempo: =116

Tempo: =80      Tempo: =116

Tempo: =96      Tempo: =120

Tempo: =120      Tempo: =112

### Fusion Funk Rhythms with Small Tom-Tom

Musical notation for Fusion Funk Rhythms with Small Tom-Tom. The score is written for three staves: Hi-Hat (H.H.), Snare Drum (S.N.), and Bass Drum (B.D.). The tempo is marked as ♩ = 100 for the first section and ♩ = 138 for the second. The first section consists of two measures of 4/4 time. The Hi-Hat part features a pattern of eighth notes with accents and a final eighth note with a grace note. The Snare and Bass parts provide a steady rhythmic accompaniment. The second section is a shorter version of the first, also in 4/4 time, with a tempo of 138. It includes a Small Tom (S.Tom) hit in the final measure of each section.

### Fusion Funk Rhythms with Varied Hi-Hat Openings

Each measure contains both 8th note and 16th note hi-hat openings.

Musical notation for Fusion Funk Rhythms with Varied Hi-Hat Openings. The score is written for three staves: Hi-Hat (H.H.), Snare Drum (S.N.), and Bass Drum (B.D.). The tempo is marked as ♩ = 108 for the first section and ♩ = 120 for the second. The first section consists of two measures of 4/4 time. The Hi-Hat part features a pattern of eighth notes with accents and a final eighth note with a grace note. The Snare and Bass parts provide a steady rhythmic accompaniment. The second section is a shorter version of the first, also in 4/4 time, with a tempo of 120.

### Fusion Funk with Rolls

Musical notation for Fusion Funk with Rolls. The score is written for three staves: Hi-Hat (H.H.), Snare Drum (S.N.), and Bass Drum (B.D.). The tempo is marked as ♩ = 112 for the first section and ♩ = 100 for the second. The first section consists of two measures of 4/4 time. The Hi-Hat part features a pattern of eighth notes with accents and a final eighth note with a grace note. The Snare and Bass parts provide a steady rhythmic accompaniment. The second section is a shorter version of the first, also in 4/4 time, with a tempo of 100.

Musical notation for Fusion Funk with Rolls (continued). The score is written for three staves: Hi-Hat (H.H.), Snare Drum (S.N.), and Bass Drum (B.D.). The tempo is marked as ♩ = 88 for the first section and ♩ = 108 for the second. The first section consists of two measures of 4/4 time. The Hi-Hat part features a pattern of eighth notes with accents and a final eighth note with a grace note. The Snare and Bass parts provide a steady rhythmic accompaniment. The second section is a shorter version of the first, also in 4/4 time, with a tempo of 108. It includes a Press Roll in the final measure of each section.

## Fusion Funk Rhythms with Alternate Sticking Patterns

H.H. SN. LRL RLRL RLRL LRL H.H. SN. BD. RLR<sub>L</sub> RLRL RLRL R LRL  
 Sticking Key  
 Optional Stickings RLR<sub>R</sub> LLLL RLRL R LRL  
 RLR<sub>R</sub> LRRL RLRL R LRL

RL<sub>R</sub>L RL<sub>L</sub>RL RLRL R LRL RLRL RLRL RLRL RLRL  
 RL<sub>R</sub>L RL<sub>R</sub>LR RLRL R LRL RLRL RLRL RLRL RLRL  
 RL<sub>R</sub>L RL<sub>R</sub>LR RLRL R LRL RLRL RLRL RLRL RLRL

## Fusion Funk with Cymbal Bell

These rhythms are quite complicated. Play any hi-hat pattern with the foot that is comfortable. Optional hi-hat patterns have been included so that the student may try more than one in order to achieve a "natural" feel. Rhythms begin on following page.

♩ = 132                      ♩ = 126

C.B.  
SN.  
BD.

H.H.

H.H.

H.H.

♩ = 132                      ♩ = 144

H.H.

H.H.

H.H.

## UNUSUAL TIME SIGNATURES

The average club drummer rarely plays any rhythm which is not basically 4/4 time. A good studio drummer learns to expect the unexpected. Studio drumming includes the making of music for commercials, movies and TV shows as well as commercial records.

The rhythms in this section are presented to acquaint the young drummer with the possibility of unusual time signatures in the Funk style. Follow the suggested "Practice Tips" approach whenever difficulty is encountered on a particular rhythm.

Unusual time signatures are great practice and they will "open" your head up rhythmically. Fusion music employs many time signatures.

Practice slowly and with patience until you can develop a "feel" for each rhythm.

UNUSUAL TIME SIGNATURES

♩ = 104      ♩ = 108

H.H.  
S.N.  
B.D.

♩ = 100      ♩ = 112

♩ = 108

♩ = 116

♩ = 168      ♩ = 192

♩ = 184      ♩ = 200