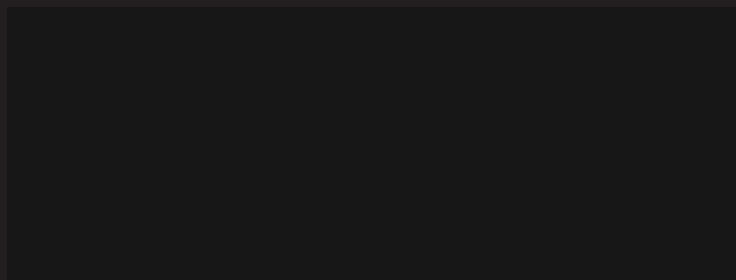


TONY COLEMAN

Authentic Blues Drumming

INTRODUCTION	2
DRUM LEGEND	4
BASIC SHUFFLE	5
GOSPEL SHUFFLE	6
DOUBLE SHUFFLE	7
TEXAS SHUFFLE	7
KANSAS CITY SHUFFLE	7
SLOW BLUES	8
BLUES FUNK	10
MODULATE UP FILLS	10
INTROS AND ENDINGS	12
OUTRO	13



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Introduction

For as long as I can remember, I always wanted to be a drummer. For me as a child, it didn't matter what type of music or artist; I just loved music and wanted to be a drummer.

Fast forward to many years of serious hard work and pursuing my goal of a professional music career. I ended up playing drums with the world's greatest blues and soul musicians and fulfilled my dreams.

In my experience of playing the blues, one of the most important things to do—after learning to play solidly, with consistency, and in time—is to learn the blues shuffle.

The shuffles that I'm about to share with you in this video and book are what made my career and the artists that I played with extremely happy.

First and foremost, I would like you to understand that what I am explaining to you in this video are not only my personal opinions. The knowledge and skills that I am sharing are based on actual experience, history of the genre, and requirements from the artists that I played and toured with. Artists such as...

B.B. King

Bobby "Blue" Bland

Albert King

Albert Collins

Etta James

Buddy Guy

Koko Taylor

Ike Turner

Otis Clay

Charlie Musselwhite

Matt "Guitar" Murphy

Luther Tucker

Johnnie Taylor

Katie Webster

Lucky Peterson

Kenny Neal

Little Joe Blue

Frankie Lee

Otis Grand

Z.Z. Hill

Willie Clayton

James Cotton

O.V. Wright

Junior Wells





And here are some of the other artists that I've played and/or recorded with...

James Brown	Waylon Jennings	Kim Wilson
Willie Nelson	Billy Gibbons	Wayne Bennett
Carlos Santana	Kenny Wayne Shepherd	Mel Brown
Ray Charles	Kris Kristofferson	Pappo
Dierks Bentley	George Duke	Davey Davies
Ron Wood	George Benson	Lee Ritenour
Robert Cray	Lowell Fulson	Mick Hucknall
The Neville Brothers	John Lee Hooker	Anson Funderburgh
Lonnie Brooks	John McLaughlin	Johnny Copeland
Slash	Ruth Brown	Shemekia Copeland
Susan Tedeschi	Irma Thomas	Rufus Thomas
The Allman Brothers	Joe Louis Walker	Kevin Brown
Derek Trucks	Stevie Ray Vaughan	And many, many more
Warren Haynes	Jimmie Vaughan	

It is my sincere hope that you enjoy this video and book and use these principles and exercises to correctly play this often misunderstood and overlooked skill of the authentic blues shuffle.


- Tony Coleman

BASIC SHUFFLE

Basic Shuffle 0:04


()

Basic Shuffle variation 1 2:45

()

[illegible]

Basic Shuffle variation 2 3:40

()

[illegible]

Basic Shuffle variation 3 4:06

()

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the melody, and the second system contains the next five measures. The melody is written on a single staff with a treble clef and a 4/4 time signature. The notes are as follows:

- Measure 1: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 2: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter).
- Measure 3: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter).
- Measure 4: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter).
- Measure 5: F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter).


The second system continues the melody:

- Measure 6: E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter).
- Measure 7: D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter).
- Measure 8: C0 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter).
- Measure 9: B0 (quarter), A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter).
- Measure 10: A0 (quarter), G0 (quarter), F0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B0 (quarter), A0 (quarter).

The score is written in a simple, clear style with a single staff and a treble clef. The notes are placed on the lines of the staff, and the time signature is clearly indicated at the beginning of each system.

Basic Shuffle variation 4 5:27

(rimshot snare on 2 & 4)

()

The musical score for 'The Rose Tree' is presented on two staves. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The accompaniment consists of a steady eighth-note pattern. The score ends with a double bar line and repeat dots.

GOSPEL SHUFFLE

Gospel Shuffle 0:53

Four staves of music in 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes, with many notes marked with an 'x' to indicate a shuffle. The melody is primarily in the treble clef, while the bass line is in the bass clef. The piece concludes with a double bar line.

Gospel Shuffle variation 1:22

Two staves of music in 4/4 time, continuing the 'Gospel Shuffle' theme. The notation follows the same style as the first section, with a treble clef, one sharp key signature, and a shuffle rhythm indicated by 'x' marks on notes. The variation ends with a double bar line.