

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

ISBN 978-1-4803-9510-7



HAL•LEONARD®
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

Copyright © 2015 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

No part of this publication may be reproduced in any form or by any means
without the prior written permission of the Publisher.

In Australia Contact:
Hal Leonard Australia Pty. Ltd.
4 Lentara Court
Cheltenham, Victoria, 3192 Australia
Email: ausadmin@halleonard.com.au

Visit Hal Leonard Online at
www.halleonard.com

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

(♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Musical notation for the Basic Shuffle in 4/4 time. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. The rhythm is a shuffle, indicated by the note value and the triplet symbol. The notation shows a series of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The first staff has four measures, and the second staff has four measures.

Basic Shuffle variation 1 2:45

(♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Musical notation for Basic Shuffle variation 1 in 4/4 time. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. The rhythm is a shuffle. The notation shows a series of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The first staff has four measures, and the second staff has four measures.

Basic Shuffle variation 2 3:40

(♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Musical notation for Basic Shuffle variation 2 in 4/4 time. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. The rhythm is a shuffle. The notation shows a series of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The first staff has four measures, and the second staff has four measures.

Basic Shuffle variation 3 4:06

(♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Musical notation for Basic Shuffle variation 3 in 4/4 time. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. The rhythm is a shuffle. The notation shows a series of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The first staff has four measures, and the second staff has four measures.

Basic Shuffle variation 4 5:27

(rimshot snare on 2 & 4)

(♩ = $\overset{\frown}{\text{♩}} \overset{\frown}{\text{♩}}$)

Musical notation for Basic Shuffle variation 4 in 4/4 time. It consists of two staves. The top staff has a treble clef and a key signature of one flat (Bb). The bottom staff has a bass clef. The rhythm is a shuffle. The notation shows a series of eighth notes with 'x' marks above them, indicating a specific drumming pattern. The first staff has four measures, and the second staff has four measures.

GOSPEL SHUFFLE

Gospel Shuffle 0:53

Musical score for 'Gospel Shuffle' in 4/4 time. The score consists of four systems of two staves each. The top staff of each system contains a melody line with eighth and sixteenth notes, often beamed together. The bottom staff contains a bass line with eighth and sixteenth notes, frequently using a 'chop' or 'chop-chop' rhythm. The piece concludes with a double bar line.

Gospel Shuffle variation 1:22

Musical score for 'Gospel Shuffle variation' in 4/4 time. The score consists of two systems of two staves each. The notation is similar to the first piece, featuring a melody line on top and a bass line on the bottom. The variation ends with a double bar line.