

TABLE OF CONTENTS

A Word from Spence
About the Author
About the Recording
Online Examples
Key
Acknowledgements
Introduction

PART 1

Building Your Funky Beat
Broken 16th-Note Patterns
Paradiddle Sticking Patterns
Linear Sticking Patterns
Fill Shop
Putting It All Together.

PART 2

Chapter 1. Burn the Bridge
Chapter 2. Laid Back in Chi-Town
Chapter 3. Blood, Sweat & Beers
Chapter 4. Calif-Horn-Ya
Chapter 5. Trump Tower
Chapter 6. Tiujana Fool Around
Chapter 7. Dead Saxy
Chapter 8. Punch Drunk
Chapter 9. Stab
Chapter 10. Brown Baggin'
Chapter 11. Bad to the Bone
Chapter 12. Saturday Night in Memphis
Chapter 13. Lucky Chapter 13

Resources: Funklopedia



Part One

Building Your

Funky Beat

Building Your Funky Beat

When I first heard David Garibaldi's groove to "The Oakland Stroke" by Tower of Power, or the unique feel and pattern Zigaboo Modeliste created and laid down for the song "Cissy Strut" by The Meters, I had to ask myself: How did these guys come up with these ideas? I would often analyze many great funky drummers. I realized most of their ideas came from three areas or concepts in creating beats that I would like to share with you. Hopefully you can use these ideas to create your own beat, and to help develop your own sound and style.

Three concepts for developing a funky beat:

1. Broken 16th-note patterns
2. Paradiddle sticking patterns
3. Linear sticking patterns

Lets take a look at each area in detail.

Broken 16th-Note Patterns

If we look at all the possibilities and variations of playing one, two, three, or four 16th notes to equal the value of one quarter note, we would have a total of 15 different rhythms (see example A). This is what I call the Rhythm Alphabet in 16th notes.

Example A: Rhythm Alphabet in 16th notes

When we look at a basic beat in this style, the bass drum and the snare are like the floor and walls of the groove. When we add the ride, hi-hat, cowbell, or crash cymbal, that's like the color of paint to the existing walls, or the choice of hardwood or carpeting to the floors.

If we take each of the 15 rhythms and create all the possibilities of voicing them between the bass drum and snare, we have a total of 80 combinations (see example B). With this type of vocabulary, there are endless options for creating beats.

Example B: Voicing possibilities, snare drum & bass drum

The image displays 15 numbered musical staves, each representing a different voicing possibility for a snare drum and bass drum. The notation is as follows:

- Staff 1:** A single quarter note on a staff with a snare drum icon at the beginning.
- Staff 2:** A single quarter note on a staff with a snare drum icon at the beginning.
- Staff 3:** A quarter note followed by a dotted quarter note on a staff with a snare drum icon at the beginning.
- Staff 4:** A quarter note followed by a dotted quarter note on a staff with a snare drum icon at the beginning.
- Staff 5:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 6:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 7:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 8:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 9:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 10:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 11:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 12:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 13:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 14:** A pair of eighth notes on a staff with a snare drum icon at the beginning.
- Staff 15:** A pair of eighth notes on a staff with a snare drum icon at the beginning.