

TABLE OF CONTENTS

Introduction	3
About the Music/Discs	3
About the Notation	4
Chapter 1: Pop Drumming	5
Track Listing	16
Chapter 2: Blues	17
Track Listing	22
Chapter 3: Swing	23
Track Listing	32
Chapter 4: Country	33
Track Listing	41
Chapter 5: Early Rock and Motown	42
Track Listing	45
Chapter 6: Dance and Electronic	46
Track Listing	49
Chapter 7: Funk and Fusion	50
Track Listing	58
Chapter 8: Odd-Time Signatures	59
Track Listing	63
Chapter 9: Metal and Double Bass	64
Track Listing	69
Chapter 10: Grooves from Around the World	70
Track Listing	76
Acknowledgments	79
About the Author	80

INTRODUCTION

I have spent my entire career as a working drummer. For this, I feel like the luckiest guy in the world. As a musician for hire, you are always waiting for the phone to ring for that next gig. The question is, are you ready for that next call? If you get called for a jazz gig, are you ready? What about a heavy metal cover band? If you get called to do a recording session playing country, can you cover it? The last thing you want to say when called to work as a musician is "I'm not comfortable playing *that* kind of music." The fact is, in order to be a successful working drummer you must be ready to play *all* styles. I can honestly say that I have been hired to play, at one time or another, virtually every style imaginable. I have also played in virtually every type of situation as well, from club gigs to stadiums, from community theaters to major motion pictures, from high school football games to video games. With the many different styles of music that exist in the world, it is not likely you will become a master of all styles in your lifetime. And while we all have certain specialties, in order to survive we must have what I call a deep "bag of tricks." This is what the *Survival Guide* is all about, as it is much more than just a styles-book. My goal in writing this text is to give you the tools to be able to cover any gig situation you will likely encounter as a working drummer traveling the wilderness we call the music business.

This book, in fact, is my own survival guide as it contains the grooves I've personally played throughout my years as a professional drummer. I have written this text for players of every level, from beginners to pros, to help prepare you for a career in the real world. There is no filler in this book. If I don't use the groove, it's not in the book, period. This book is not an encyclopedia containing endless variations. For each style covered in the book, you can find other books on the market with similar subject matter, so I hope this book inspires you to explore these styles even further.

Even though I've tried my best to throw these grooves into logical categories, the fact of the matter is that all of these grooves have the potential to cross over to many genres. The important thing to remember is to learn and use them where they fit into your own personal musical situation.

None of the grooves were deliberately written to be challenging, although some are. They were written to be practical, so if you finish this book and say, "That wasn't so hard," then I've done my job. I find no glory in creating a book so difficult that nobody can play the grooves. I consider myself a regular, non-superhero drummer and am confident that if you put the time in on this book, you will be able to play every groove in here.

ABOUT THE MUSIC/DISCS

One thing I hope sets this book apart from the others is the music. I went to great lengths to hire not just one generic band to play everything, but several specialized bands to help you feel as though you are playing in the most authentic musical environment possible.

Included with this book are two discs. Disc 1 contains 124 play-along tracks. Disc 2 contains a drumset performance of each of the 318 examples in the book. Also included is Alfred's Tempo Change Software*, which lets you slow down or speed up any of the audio files on either disc. All audio files are in MP3 format, which has allowed me to include a high volume of audio on just two discs. These MP3 files can be played with the included tempo change software, uploaded easily to your MP3 player, or transferred to your computer. My suggestion is to transfer the audio files from the discs to your computer, and then place the discs back in their protective sleeve for future use.

Every example has a corresponding play-along track. Many of the examples have more than one corresponding track with different tempos and/or feels. A detailed explanation of each track can be found at the end of each chapter. The tracks are intended to be intuitive and easily navigated without charts. If you desire charts to the tracks, please visit survivalguidecharts.com for a free download.

At the end of some chapters, you will find bonus tracks. These play-along tracks correspond to grooves that may have been covered in the previous chapter, but are important enough in that genre to warrant repetition. Throughout the book, you will also find this icon: ★. It denotes that the example is one of my favorite go-to grooves.

To watch video performances of some of the tracks in this book, please visit survivalguidevideos.com, which will take you to my YouTube page.

* This application requires Quicktime (7.6.7 or higher), and Java (7.6.7 or higher) to be installed on your computer.

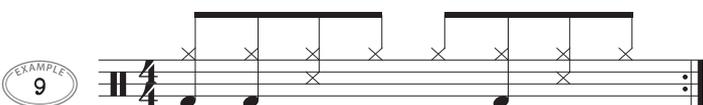
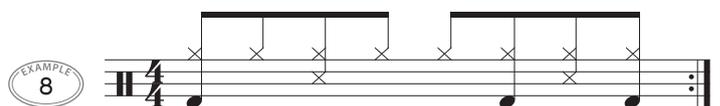
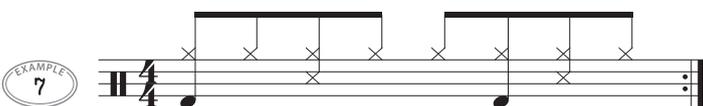
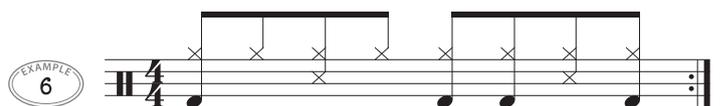
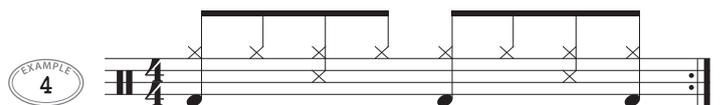
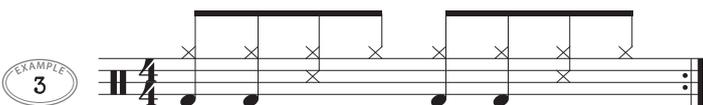
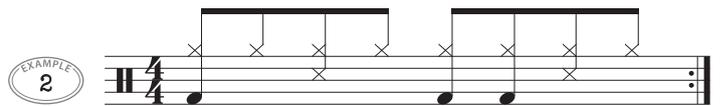
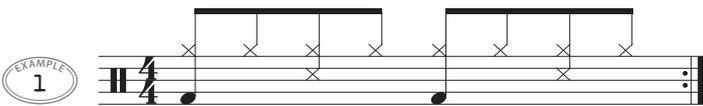
POP DRUMMING

Traditionally this section would be titled “Rock,” but the way musical styles have blended over the years, that moniker just doesn’t cover it. The following examples are some of the primary grooves used in recordings of all popular music, including rock, pop, R&B, country, blues, hip-hop, metal, and many other forms of music from around the world. The key to playing pop music is to play strong, and for the song. In other words, you have to develop the discipline to play only what the song requires—great grooves and fills.

I like to think about the following pop grooves in terms of layers. The first layer (examples 1–20) is the skeleton groove, but these grooves can be used just as written and are very effective. As we go on in this chapter, I’d like to revisit these grooves and add layers on top in order to give you more variety. Advanced players, please don’t make the mistake of skipping over this section! Trust me; these grooves are where the money is!

BASIC POP GROOVES

Here are some of my go-to pop grooves.  Tracks 1–4



CHAPTER 1 TRACK LIST

1. Slow moody rock

Time signature: $\frac{4}{4}$

Tempo: ♩ = 75

Form: Intro, verse, chorus, turn, verse, chorus, bridge, breakdown chorus, chorus.

Notes: Listen for the stop before the first verse. Try example 59 on the verse.

2. Medium pop rock

Time signature: $\frac{4}{4}$

Tempo: ♩ = 95

Form: Intro, verse, chorus, turn, verse, chorus, bridge, guitar solo, breakdown chorus, outro.

Notes: Make sure your right-hand voicings reflect the mellow character of the song. Try a closed hi-hat on the guitar solo.

3. Driving pop rock

Time signature: $\frac{4}{4}$

Tempo: ♩ = 148

Form: Intro, verse, chorus, turn, verse, chorus, guitar solo, breakdown turnaround, chorus, guitar solo.

Notes: Use example 58 for the intro and breakdown turnaround.

4. Swung sixteenths pop

Time signature: $\frac{4}{4}$

Tempo: ♩ = 100

Form: Intro, verse, chorus, turn, verse, chorus, bridge, breakdown chorus, outro.

Notes: Make sure any ghost notes you play line up with the swung-sixteenth matrix of time.

5. '90s power pop

Time signature: $\frac{4}{4}$

Tempo: ♩ = 128

Form: Intro, verse, chorus, verse, chorus, bridge, breakdown chorus, double chorus.

Notes: Try voicing the right hand on the crash for the intro and chorus. Use example 58 on the breakdown.

6. '70s laid-back pop

Time signature: $\frac{4}{4}$

Tempo: ♩ = 105

Form: Intro, verse, chorus, turn, key solo over verse/chorus, turn, verse, chorus.

Notes: Try to keep that bass drum pattern tight with the bass player.

7. Moody pop

Time signature: $\frac{4}{4}$

Tempo: ♩ = 100

Form: Intro, verse, chorus, turn, half verse, chorus, bridge, breakdown chorus, chorus.

Notes: Listen for the stop before the first verse, use example 60 on the bridge, and listen for the figure at the end of the bridge.

8. Syncopated pop rock

Time signature: $\frac{4}{4}$

Tempo: ♩ = 105

Form: Intro, verse, chorus, turn, verse, chorus, bridge, guitar solo, breakdown, 2x chorus, outro.

Notes: Listen to the figure at the end of the breakdown chorus.

9. Blues rock

Time signature: $\frac{4}{4}$

Tempo: ♩ = 102

Form type: 12-bar form

Form: 4-bar intro, head, intro, head, guitar solo, 8-bar bridge, breakdown, 2x sax solo, outro.

Notes: Listen for the figure at the end of the intro as well as the ones on either side of the bridge. Alternate examples 19 and 20 or 39 and 40 to create the two-bar pattern.

10. Four-on-the-floor pop

Time signature: $\frac{4}{4}$

Tempo: ♩ = 124

Form: Intro, verse, chorus, verse, double chorus, bridge, breakdown chorus, double chorus.

Notes: Listen for the extra bar of silence after the breakdown chorus.

11. Sixteenth-note pop ballad

Time signature: $\frac{4}{4}$

Tempo: ♩ = 80

Form: Intro, verse, chorus, verse, chorus, guitar solo, bridge, breakdown chorus, chorus.

Notes: Listen for the stop before the first verse and before and after the first chorus.

12. $\frac{12}{8}$ pop ballad

Time signature: $\frac{12}{8}$

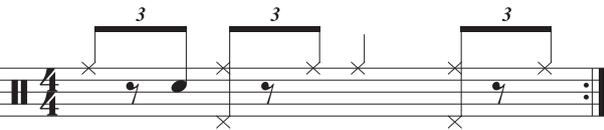
Tempo: ♩ = 160

Form: Intro, verse, chorus, turn, verse, chorus, bridge, guitar solo, breakdown chorus, outro.

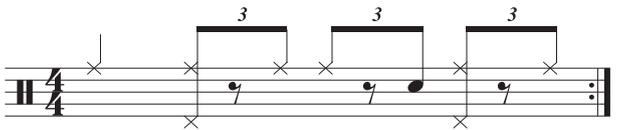
Notes: Try playing side stick on the first verse. Listen for the stop before the turn.

 Tracks 21-24

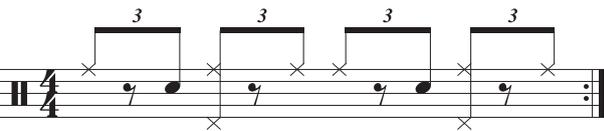
EXAMPLE 99



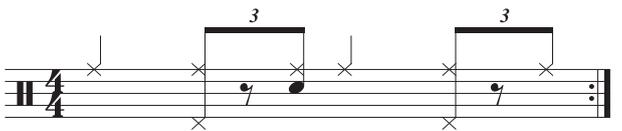
EXAMPLE 100



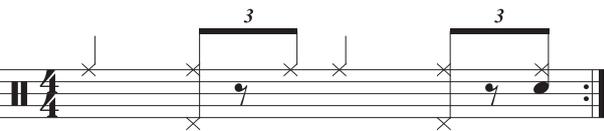
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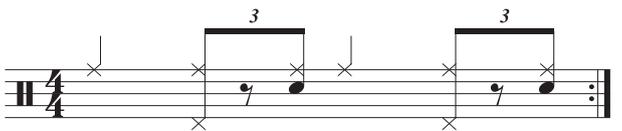
EXAMPLE 102



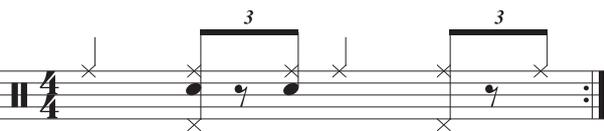
EXAMPLE 103



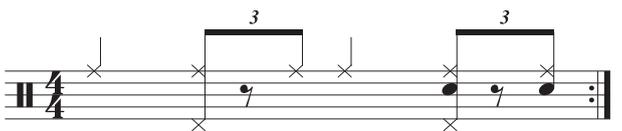
EXAMPLE 104



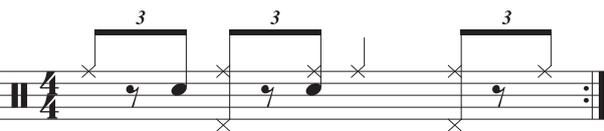
EXAMPLE 105



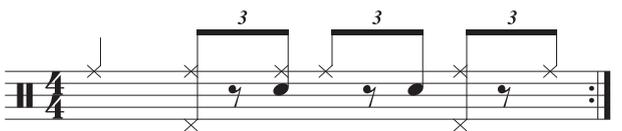
EXAMPLE 106



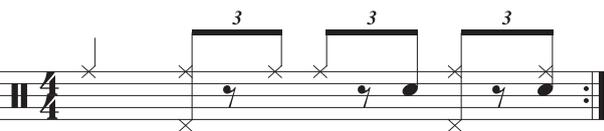
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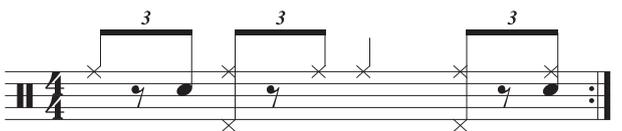
EXAMPLE 108



EXAMPLE 109

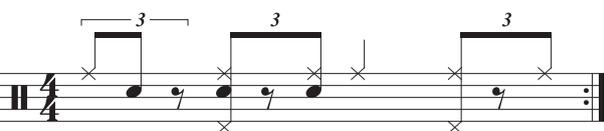


EXAMPLE 110

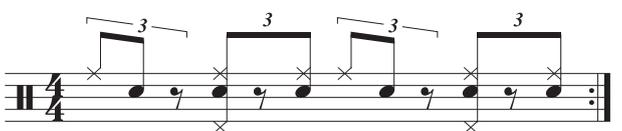


The next two examples make use of the middle note of the triplet, creating an offset quarter-note triplet rhythm. It sounds complicated, but it is actually not very hard to play.  Tracks 21-24

EXAMPLE 111



EXAMPLE 112

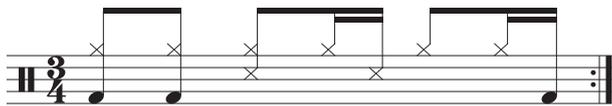


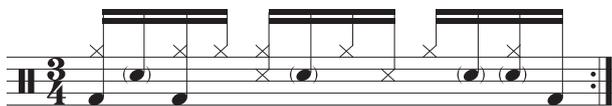
ODD-TIME SIGNATURES

So far we've seen a few odd-time signature grooves, but in this section we will take a closer look at how to play and get comfortable playing odd-time signatures. And as funny as it sounds, the first step to playing odd-time signatures is to simply *count* them out loud. Similar to the last chapter, several iterations will be provided for many of these grooves.

$\frac{3}{4}$ GROOVES

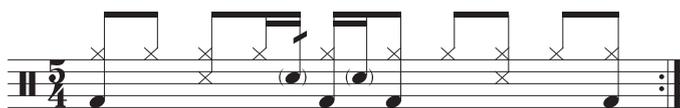
The first beat we will cover is in $\frac{3}{4}$ time. This should be a good one to start with as this time signature is frequently used in pop genres. This is a simple, but funky $\frac{3}{4}$ groove.

EXAMPLE 247   Track 89

EXAMPLE 248   Track 89

$\frac{5}{4}$ GROOVES

This next groove is a funk-inspired $\frac{5}{4}$ groove. It is subdivided as 2 beats + 3 beats.

EXAMPLE 249   Track 90

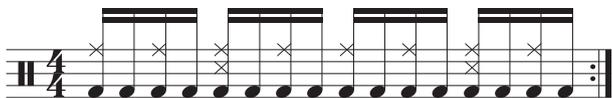
EXAMPLE 250   Track 90

METAL AND DOUBLE BASS

Metal is a genre that has historically been marginalized in educational circles, but contains grooves that every aspiring drummer needs to cover. One of the most recognizable and unique facets of metal drumming is the use of double bass drums. Here are some grooves I think you need to have in your bag of tricks.

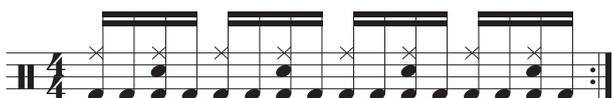
STEADY SIXTEENTH PATTERNS

The first groove is your basic double bass rock pattern. This will come in handy more than you can imagine.

EXAMPLE 268   Track 97

EXAMPLE 269   Track 97

This is the same bass drum pattern with a double-time feel in the hands.

EXAMPLE 270   Track 98

Since the bass drum pattern is so solid, you can get away with quite a bit of syncopation on the ride pattern.

EXAMPLE 271   Track 73

EXAMPLE 272   Track 73

NANINGO ORIGIN: NIGERIA

The naningo is an African rhythm in the time signature of $\frac{12}{8}$. Here is a traditional drumset interpretation.

EXAMPLE 316   Track 124

Here is a more modernized variation I frequently use.

EXAMPLE 317   Track 124

This one is similar but uses a double paradiddle as its sticking.

 EXAMPLE 318   Track 124

CREDITS

Musicians**Bass**

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CJ Wilder
Tim Marks
Matt Wigton
Jerry Navarro
Elio Giordano
Yankton Mingua
Andy Wood
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Jim Riley
Tyler Enslow
Marc Meeker

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Yankton Mingua
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Steve King
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Brad Neher
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Yankton Mingua
Mike Webb
Colton Gibbs

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Lalo Davila

Saxophone

Mark Douthit

Trumpet

Steve Patrick
Steve Herman

Trombone

Barry Green

Violin

Billy Contreras
John Jeansonne
Andy Leftwich

Harmonica

Pat Bergeson
Yankton Mingua

Steel Guitar

Travis Toy

Mandolin

Andy Wood

Banjo

Russell Carson

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Marc Meeker

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Taylor Nyquist

Interns

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