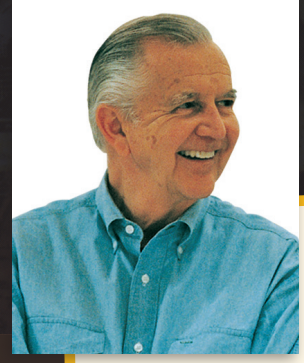


Vic Firth Presents



# WE WANT THE FUNK!

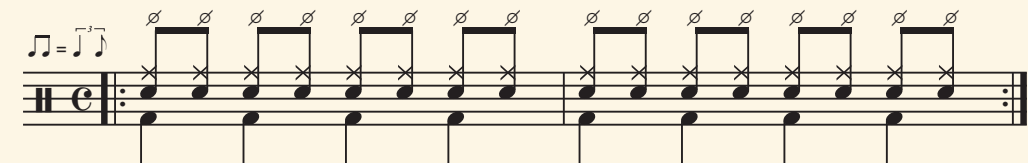
A JOURNEY THROUGH THE HISTORY OF R&B DRUMMING

WITH ZORO AND Daniel Glass



## JUMP BLUES/BOOGIE WOOGIE 1946

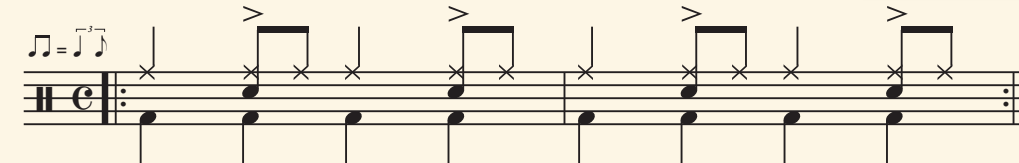
"Ain't Nobody Here But Us Chickens" Louis Jordan  
From: *The Best of Louis Jordan*  
Eddie Byrd: Drums B.P.M. 150



The jump sound was characterized by smooth, swinging shuffles that were often played with brushes. Notice that there is no backbeat on 2 and 4.

## BACKBEAT SHUFFLE 1948

"Good Rockin' Tonight" Wynonie Harris  
From: *Bloodshot Eyes: The Best of Wynonie Harris*  
Clarence "Bobby" Donaldson: Drums B.P.M. 150



"Good Rockin' Tonight" was one of the first recordings ever to feature heavy backbeats from start to finish. Put some grease on this groove and lay it back!

## CHICAGO BLUES 1954

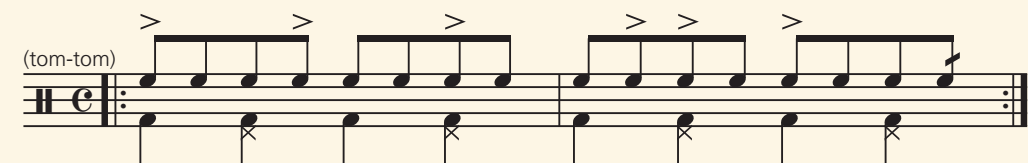
"(I'm Your) Hoochie Coochie Man" Muddy Waters  
From: *The Best of Chess Blues*  
Fred Below: Drums B.P.M. 73



Chicago blues grooves like this one were stark and simple – often mimicking the guitar or harmonica line rather than following a repetitive pattern like a shuffle.

## BO DIDDLEY BEAT 1955

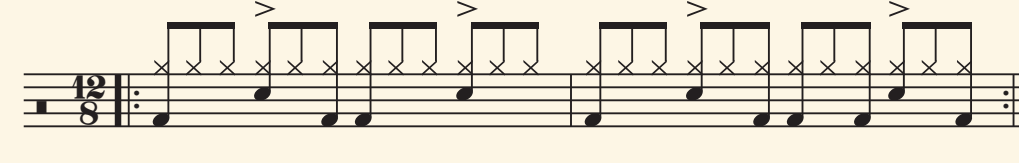
"Bo Diddley" Bo Diddley  
From: *Bo Diddley: His Best (Chess 50th Anniversary Collection)*  
Clifton James: Drums B.P.M. 212



This thunderous jungle groove strongly influenced the sound of early rock'n'roll and has been used by everyone from Clapton and Springsteen to U2.

## 12/8 FEEL 1956

"Blueberry Hill" Fats Domino  
From: *The Fats Domino Jukebox*  
Earl Palmer: Drums B.P.M. 100



The 12/8 feel dominated the sound of the 1950s and has gone on to be one of the most enduring feels ever to come out of the blues.

## NEW ORLEANS R&B 1956

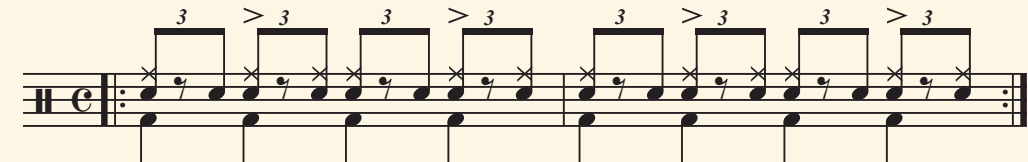
"I'm Walkin'" Fats Domino  
From: *Backbeat: The World's Greatest Rock 'n Roll Drummer*  
Earl Palmer: Drums B.P.M. 224



This super funky Earl Palmer groove captures the flavor of the New Orleans "second line".

## PRIMA SHUFFLE 1956

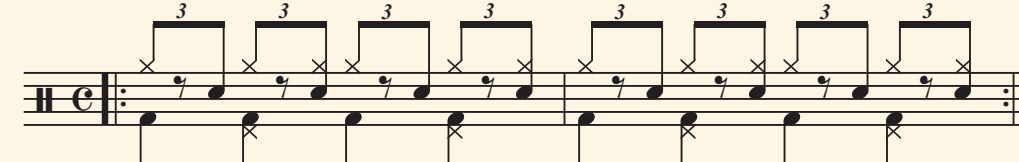
"Just a Gigolo/I Ain't Got Nobody" Louis Prima  
From: *Louis Prima: Capitol Collectors Series*  
Bobby Morris: Drums B.P.M. 126



This bouncy shuffle was at the heart of Louis Prima's hit sound. When practicing it, play the accents on the hi hat and keep the snare light and snappy.

## BACK SHUFFLE (STUMBLE SHUFFLE) 1957

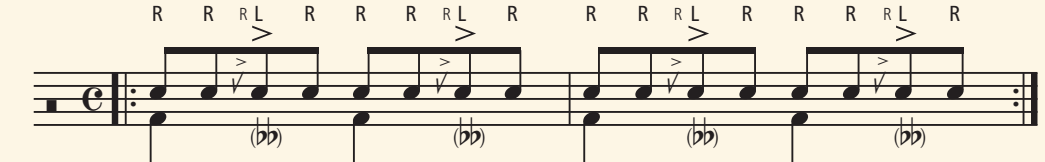
"Farther Up the Road" Bobby "Blue" Bland  
From: *I Pity the Fool: The Duke Recordings, Vol. 1*  
Sonny Freeman: Drums B.P.M. 108



This loping off-beat groove is often associated with Texas blues. Drumming legend Sonny Freeman plays it beautifully on the intro and outro to this Bobby Bland hit.

## EARLY STRAIGHT 8th ROCK 1957

"Lucille" Little Richard  
From: *The Georgia Peach*  
Earl Palmer: Drums B.P.M. 144



Earl Palmer was the chief architect of rock drumming. By 1957, he was laying down fully formed straight 8th grooves like this one.

## FAUX LATIN 1959

"What'd I Say" Ray Charles  
From: *The Best of Ray Charles: The Atlantic Years*  
Milt Turner: Drums B.P.M. 176



Early r&b made great use of Latin feels. This legendary groove heralded the birth of 1960s styles such as soul and boogaloo.

## DOUBLE TIME GOSPEL FEEL 1961

"Turn On Your Love Light" Bobby "Blue" Bland  
From: *Bobby Bland: The Duke Recordings, Vol. 2*  
John "Jabo" Starks: Drums B.P.M. 218



This joyful, up tempo gospel groove has a feel that falls somewhere between swung and straight eighths.

## QUARTER NOTE SHUFFLE 1962

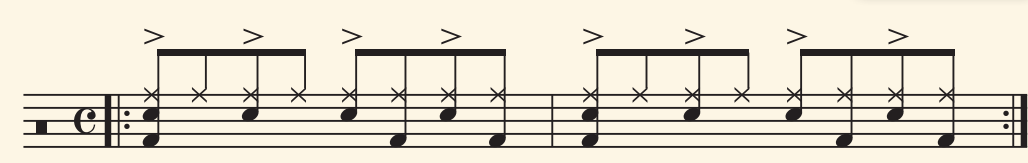
"Green Onions" Booker T. & the MGs  
From: *Green Onions*  
Al Jackson Jr.: Drums B.P.M. 134



This song is featured on countless soundtracks and captures the essence of the 1960s. "Green Onions" defines the Stax Records Memphis soul sound.

## MOTOWN GROOVE 1965

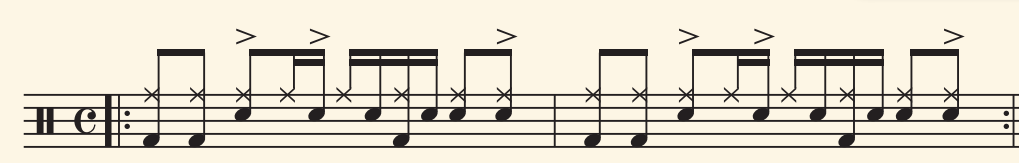
"I Can't Help Myself (Sugar Pie Honey Bunch)" Four Tops  
From: *Four Tops: Second Album*  
Richard "Pistol" Allen: Drums B.P.M. 127



This quintessential driving quarter note groove dominated the airwaves in the 1960s and graced many Motown hits.

## SYNCPATED 8th NOTE GROOVE 1967

"Memphis Soul Stew" King Curtis  
From: *Atlantic Rhythm & Blues 1947-1974 Vol. 7*  
Gene Chrisman: Drums B.P.M. 112



Many of the great r&b grooves of the '60s came out of Memphis. This one is played by Gene Chrisman, a veteran of the Memphis recording scene and one funky southern gentlemen.

## get your groove on!

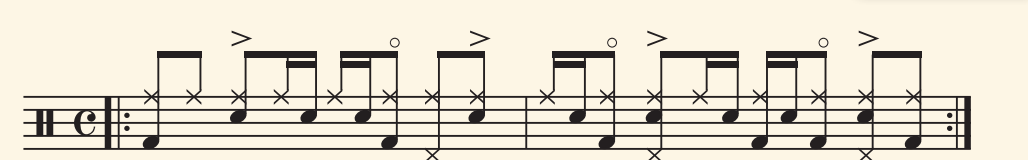
With the sticks that the groove masters play!

Zoro SZ



## SYNCPATED 8th NOTE FUNK 1967

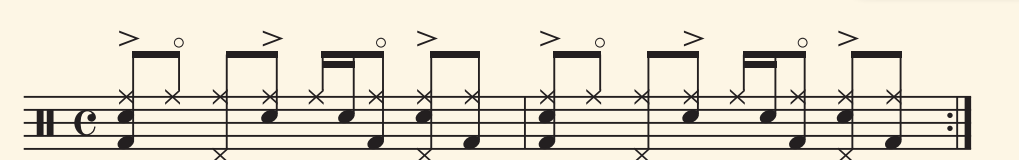
"Cold Sweat" James Brown  
From: *Cold Sweat*  
Clyde Stubblefield: Drums B.P.M. 111



All of James Brown's drummers had a unique gift for funky syncopation that undoubtedly changed the world. This song features one of the most famous drum breaks in recorded history.

## SYNCPATED 8th NOTE FUNK 1970

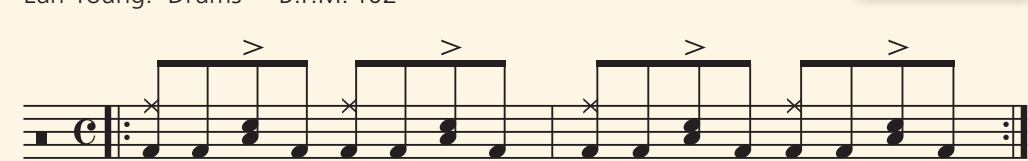
"Super Bad Parts 1 & 2" James Brown  
From: *James Brown: Super Bad*  
John "Jabo" Starks: Drums B.P.M. 125



This is one of the few funk grooves where the snare is actually playing on beat one of the bar. Jabo emulated a famous tap dancer's rhythm for the song's unique beat.

## PHILADELPHIA SOUL GROOVE 1972

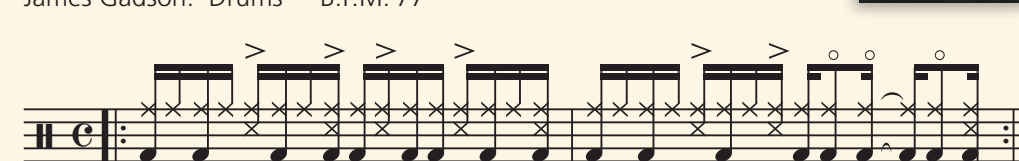
"Could It Be I'm Falling In Love" The Spinners  
From: *Spinners*  
Earl Young: Drums B.P.M. 102



This groove was part of a '70s sound known as Philly soul. It brought into popularity the hugely fat backbeat on beat four by simultaneously hitting the snare and floor tom.

## ONE HAND 16th NOTE GROOVE 1972

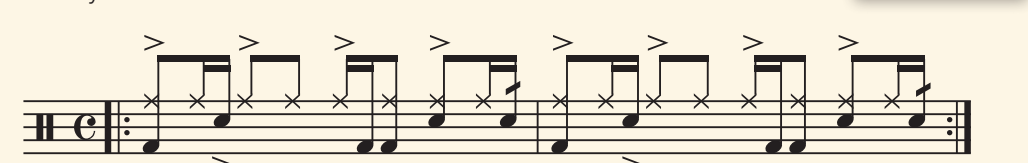
"Use Me" Bill Withers  
From: *Still Bill*  
James Gadson: Drums B.P.M. 77



This is one of the most unique and funky one-handed 16th note grooves of all time – played by the Godfather of Groove, James Gadson.

## 8th NOTE FUNK GROOVE 1974

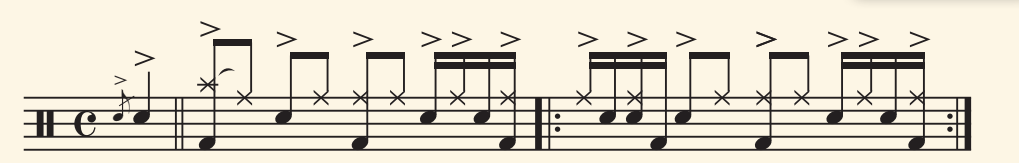
"Chameleon" Herbie Hancock and the Headhunters  
From: *Herbie Hancock: Headhunters*  
Harvey Mason: Drums B.P.M. 100



This landmark song introduced a funky backbeat displacement, creating a skip feeling in the groove that forever changed modern fusion drumming.

## LINEAR 8th/16th NOTE FUNK 1975

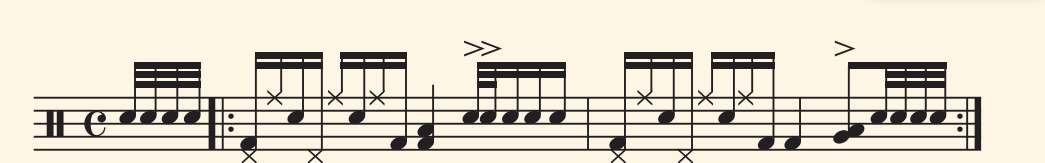
"Ebony Jam" Tower of Power  
From: *In the Slot*  
David Garibaldi: Drums B.P.M. 112



Through his seminal work with Tower of Power, drummer David Garibaldi pushed the boundaries of what was done with rhythm with his unique linear approach to funk.

## FUNKY NEW ORLEANS MARCH 1975

"50 Ways to Leave Your Lover" Paul Simon  
From: *Still Crazy After All These Years*  
Steve Gadd: Drums B.P.M. 101



This is one of the most famous drum grooves of this century – often imitated but never duplicated. Legendary drummer Steve Gadd created a masterpiece with this march-like beat.

## 8th NOTE FUNK GROOVE 1978

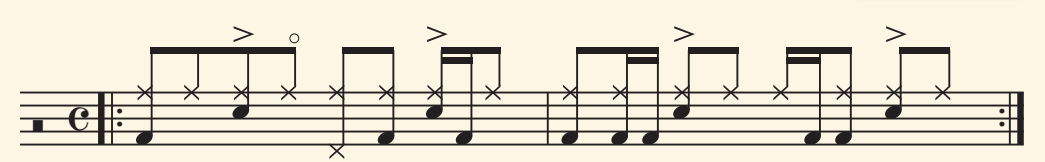
"Got To Be Real" Cheryl Lynn  
From: *Soul Hits of the '70s: Didn't I Blow Your Mind, Vol. 20*  
James Gadson: Drums B.P.M. 115



The funk clavé and one of the greatest dance anthems of all time.

## GO GO GROOVE 1978

"Bustin' Loose" Chuck Brown & The Soul Searchers  
From: *Bustin' Loose*  
Ricky Wellman: Drums B.P.M. 110



This song brought into mass popularity the go go sound which came from the Washington D.C./ Baltimore area and helped to usher in modern hip hop.



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