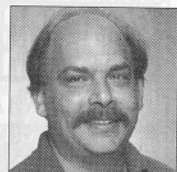


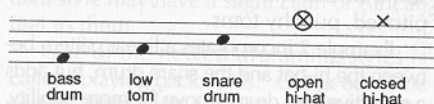
# DRUM MACHINE PROGRAMMING



NORMAN WEINBERG

MO' FUNK

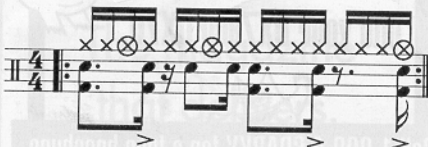
key



Ex.7.



Ex.8.



Ex.1.



Ex.2.



Ex.9.



Ex.3.



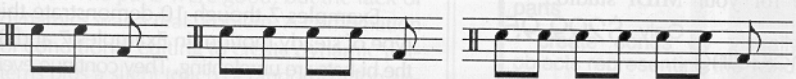
Ex.10.



Ex.4.



Ex.5.



Ex.6.



Ex.15.

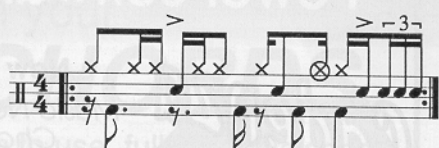


**L**AST MONTH WE DUSTED OFF THE vinyl and went back to the drumming archives to unearth a few hip funk grooves from the mid-'70s. Well, now it's time to talk about some new stuff in the world of funk drumming.

Examples 1 through 4 are samples of a drumming style called "linear drumming." Linear drumming was the topic of my very first column (April '91). As a quick review, linear

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Ex.11.



Ex.12.



Ex.13.



Ex.14.



## DRUM MACHINE PROGRAMMING

drum parts are often played monophonically (a string of single notes).

In Example 1, no sounds occur simultaneously, and the accent that anticipates the 2nd beat of the bar helps to give this pattern some bounce and forward motion. Notice that the very first note of the pattern is played by the low tom rather than the bass drum. It's fun to replace some bass drum notes with a low and resonant tom. In fact, you can try this replacement technique with any pattern in this column. And don't be afraid to replace some of the snare drum notes with high-pitched, punchy toms.

Example 2 incorporates a linear pattern between the hi-hat and the snare drum, but adds a repetitive bass drum groove for more stability. Keep in mind that all notes without accents should be "ghost" notes (very soft compared to the heavy crack of the accented notes).

One of the most popular methods of building a linear drum pattern used by "real" drummers is the performance of paradiddle patterns. Paradiddles are one of the standard rudiments that drummers practice (the equivalent of a keyboard player's scales). The 3rd and 4th beats of Example 3 contain the paradiddle sticking of R-L-R-R L-R-L-L between the hi-hat and snare drum.

Example 4 is a two-measure groove that uses paradiddle variations, although they are more sophisticated and much less obvious. In this pattern, the paradiddles are broken up between the kick, snare, and hi-hat, and played reversed or "inside-out."

If you like the concept (and of course the feel and sound) of linear drumming patterns, here's a little trick that many drummers use to come up with original ideas and grooves: Example 5 contains three-, five-, and seven-note patterns that end with the kick drum. When drummers practice these patterns, they first play them on the snare drum and the bass drum. Later, they shift the snare drum notes between the snare and the hi-hat. Example 6 shows how these short patterns can be combined to fill the space of normal 4/4 measures. The pattern order for this example is 3-7-5-3-3-7-3. The idea of playing straight sixteenth-notes on the hi-hat is not dead yet!

Examples 7 through 10 demonstrate this type of steady motion. In Examples 7 and 8, the hi-hats are unrelenting. They continue even though there are additional notes on the snare and kick. Notice in Example 8 that playing the snare drum and the bass drum together (more vertical than linear) gives those attacks a lot more power and punch. Examples 9 and 10 show how a drummer using alternating sticking (R-L-R-L R-L-R-L) would have to stop the hi-hat when the hand moves over to play the snare drum.

Ghosted triplet figures have become very popular recently. Examples 11 through 13 demonstrate how the ghost-triplets can be played on the snare drum alone, or broken up between the snare and the hi-hat. When

playing light triplet patterns on the snare drum, you might try varying the dynamic level of each note within the triplet. Be sure to keep them all very soft in relation to the accented notes, but adding some dynamic variation will keep them from sounding too “machine-like.”

Example 14 is a sample of independent drumming. In this style, each instrument of the drumkit seems to have its own voice, its own rhythm, and its own feel. Since this type of drumming frequently sounds like three or more musicians playing at the same time, funk patterns created in an independent style may have a slight Latin or African feel to them.

One of the newest drumming styles is called “playing backwards.” Check out some of Dave Weckl’s recordings with Chick Corea’s Elektric Band for examples of this. The concept behind backward drumming involves displacing the beat pattern from the downbeat to some other count in the measure. In Example 15, the groove that begins on the very first sixteenth of the measure repeats itself starting on the very last sixteenth of the bar. Beat displacement can be applied to any note within a measure, and can be a constant source of new ideas and funky licks. ■