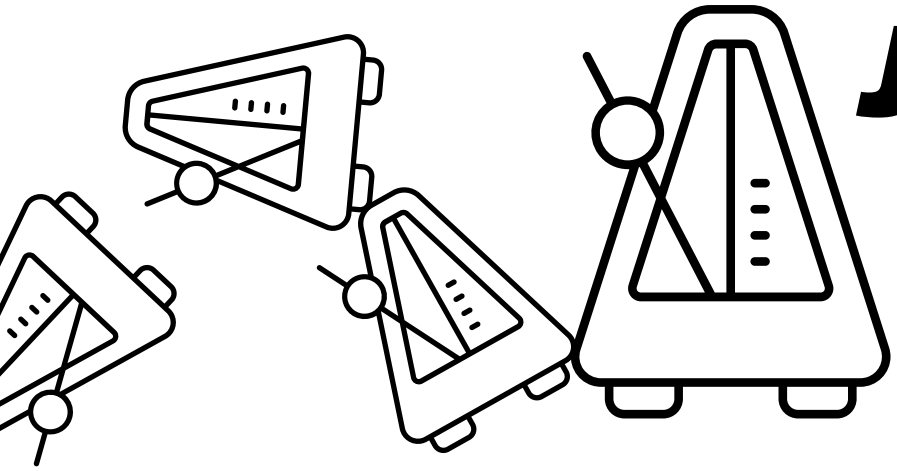
Modern Linear Funk Drumming

Jim Payne



FOR PROMOTIONAL PURPOSES ONLY

Modern Linear Funk Drumming

By Jim Payne

1. Book Description
2. Table of Contents
3. Transcriptions of Chapter 1-10
4. A list of all the instructions that will be inserted between each transcription/exercise upon publication, i.e. "Substituting the BD for the RH on 1 and the "& of 3 " *This list also includes indication for specific media pertaining to each transcription/exercise, I,e, if there is a video for a specific transcription/beat or a play along or live drum recording*.

1. This Book (Digital and Print) Contains:

Transcriptions: Over 250 beats clearly transcribed for print and or smart phone/tablet viewing.

Live Drum Tracks: There are over 60 live professional recordings of the author playing the exercises/transcriptions on the drum set for play along purposes.

Videos: There are over 60 videos of the transcribed exercises being played on the drum set including overhead and pedal viewpoints.

Play alongs: There are over 20 play along songs produced by professional musicians with the ability to turn on and off the drum track.

Produced Beats: All of these exercises/beats (over 250) have accompanying audio in the form of produced beats for play along purposes.

Midi Pack: Every transcribed beat contains a unique midi file that can be used for producing music.

Modern Linear Funk Drumming – Jim Payne

Introduction

Table of Contents

Section 1

18 Key Phrases Using Rudiments and Rudiment Variations

a - Using Singles and Doubles
b - Using Single Paradiddles
c - Substituting the BD for the RH
d - Adding Accents and HH Openings
e - Grouping Notes in 3's
f - The King Kong
g - Using Paradiddles and Paradiddle Variations
h - Adding Accents on the "3" side of the 3-2 Son Clave.
i - Phrase based on a Philly Joe Jones Lick
j - A Rudiment Variation plus Doubles

Section 2

Using BD Doubles

Section 3

Introducing the 1-Bar Phrase with 8th Note Hi-Hat Openings

a - Using Singles & Doubles to Make a 1-Bar Phrase.
b - Introducing the Control Stroke
c - Adding the BD on HH openings
d - Using paradiddle variations with HH accents on the “3” side of the 3-2 Son clave

Section 4

16th Note HH Openings & Introducing the 2-Bar Phrase

Section 5

Constructing Phrases
a - Adding Fills at the End of the Phrases
b - Using Control Stokes and Pull-Outs
c - Some of Mike Clark’s “Linear Madness”
d - Son Clave accents on the HH

Section 6

RH Comes off the HH to Play the SD
a - RH Comes off the HH
b - Mike Clark Transcription From *Stingers*

Section 7

2-Bar Phrases

Section 8

Creative HH Openings
a - 8 Phrases
b - Bernard Purdie's Lick
c - 3-Note Groupings

Section 9
3 & 6-Note Phrases
a - 11 Phrases

Section 10
a - Using 16th Note Triplets
b - Using 32nd Notes

Section 11
Free Improvisation

2 & 4 bar examples

Orchestrating a groove

Free Improvisation 1
Free Improvisation 2
Free Improvisation 3
Free Improvisation 4

Videos & Play-alongs

The Video Play-along Library

Includes all videos with Video icons.
"P" indicates Play-along.
All Play-alongs include a)the groove,
b)music full mix, c)music without drums.

1.01a, 1.02b,1.01c,1.01d,
1.02c,1.02d,1.04a,1.04b,
1.04d,1.04e,1.05a 1.05e,
1.05g,1.07d,1.08c,1.10d,
2.01a, 2.01b, 2.03a, 2.03d,
2.06c, 2.10a, 2.10b, 2.12,
3.01, 3.07, 3.08, 3.08a,b,c,P
3.10a, 4.01a, 4.01b, 4.03a,
4.03b, 4.17a, 4.17b, 4.19a,
4.19b, 4.21, 4.31, 5.01,
5.02abc,P, 5.05, 5.09,5.14,
5.16, 5.16a,b,c,P, 5.18abc,P,
5.21, 5.26, 6.10, 6.03,
6.12, 7.01, 7.04abc,P, 7.08,
8.01, 8.04, 8.09a, 8.09b, 8.11,
8.15, 8.17, 8.22, 9.01, 9.02a
9.02b, 9.03, 9.06, 9.07,
9.11, 10.02, 10.04, 10.05,
10.15, 10.16a, 10.16b, 10.20,
10.21, 10.23a, 10.23b, 10.24a,
10.24b, 10.14f, 10.16a, 10.26e,
10.27a, 10abc, 10def, 11.01

11.02, 11.03, 11.04, 11.05,
11.06, 11.08 Jim, 11.08 Mike

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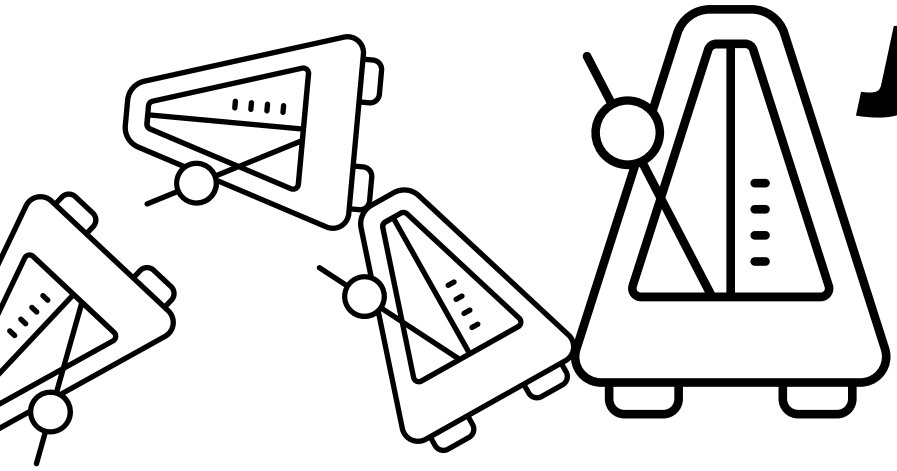

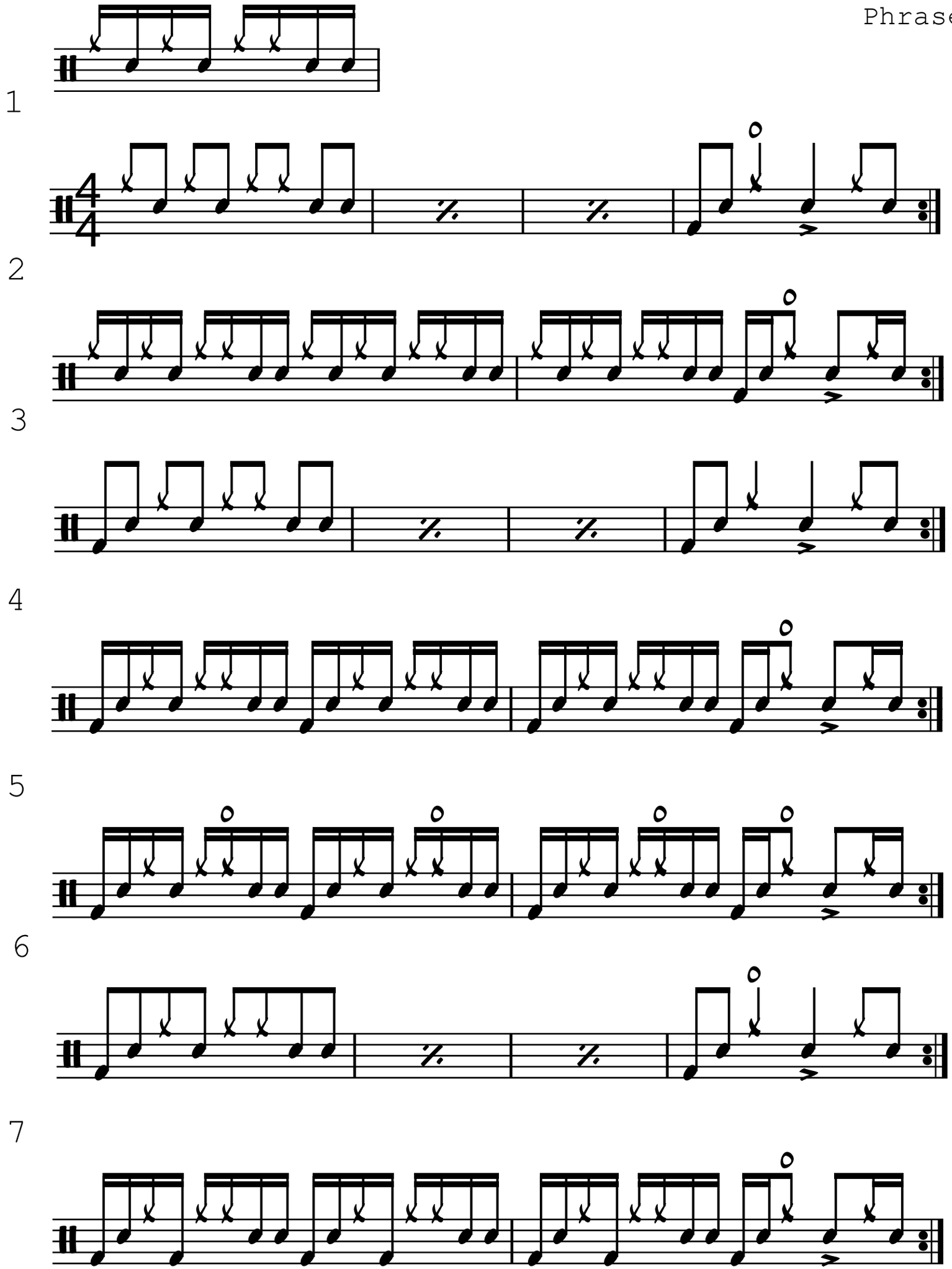
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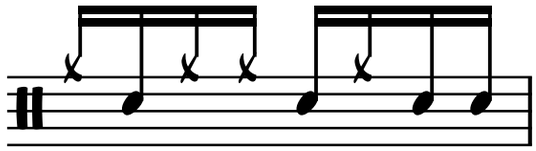

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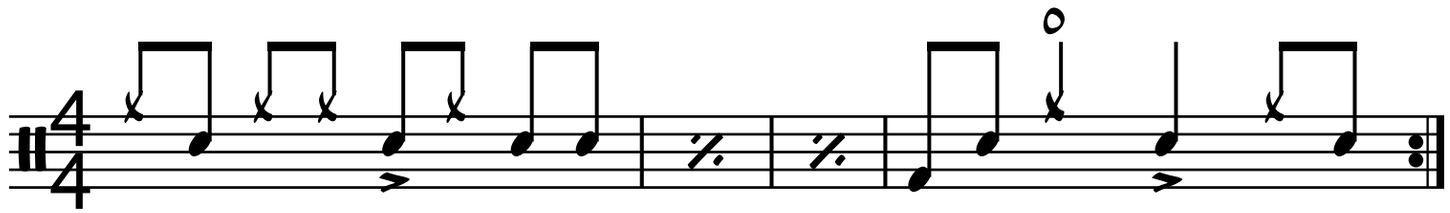

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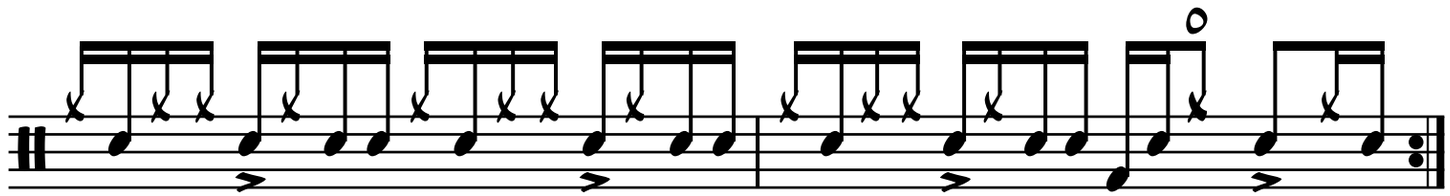

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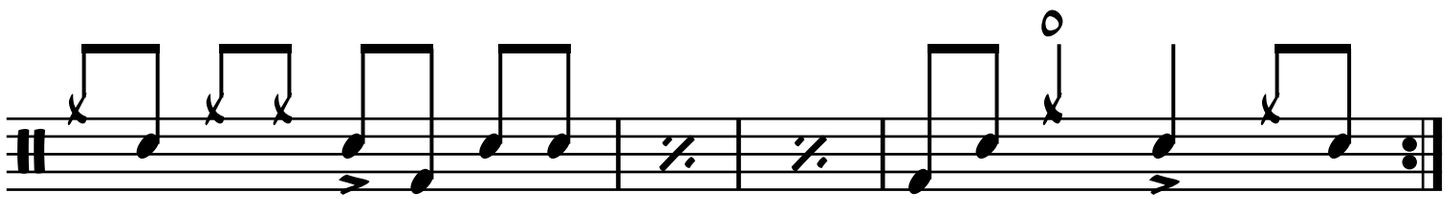

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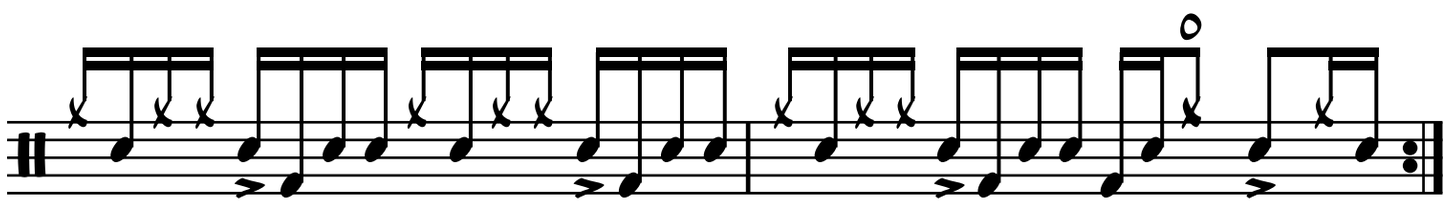

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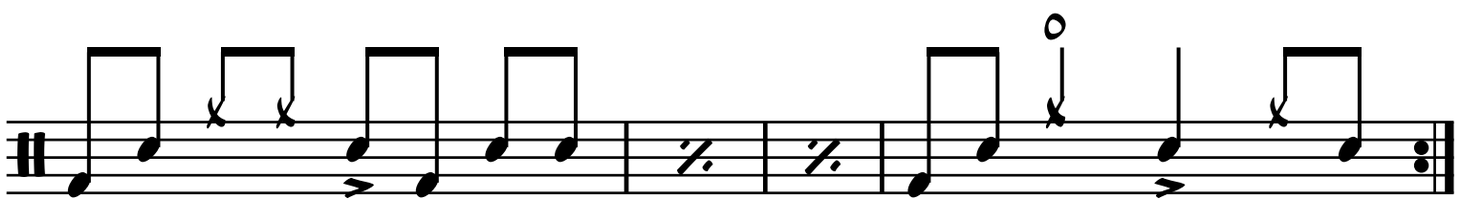

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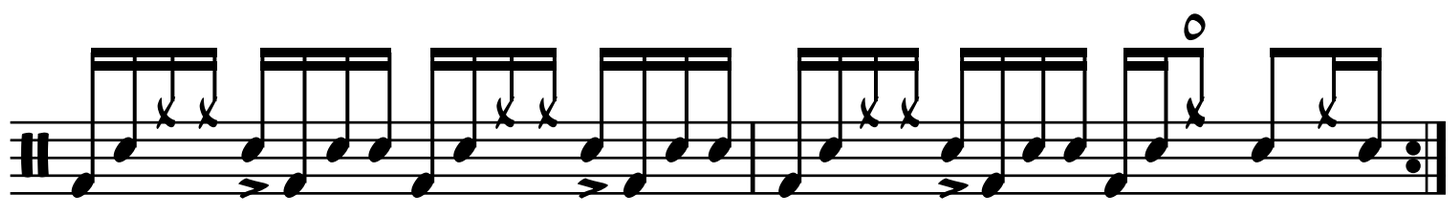

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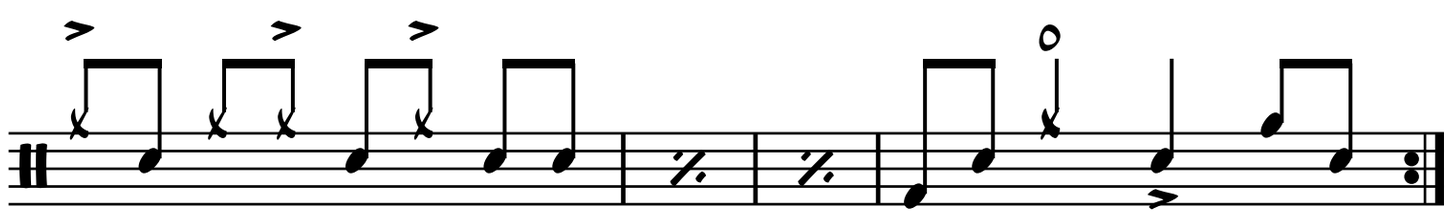

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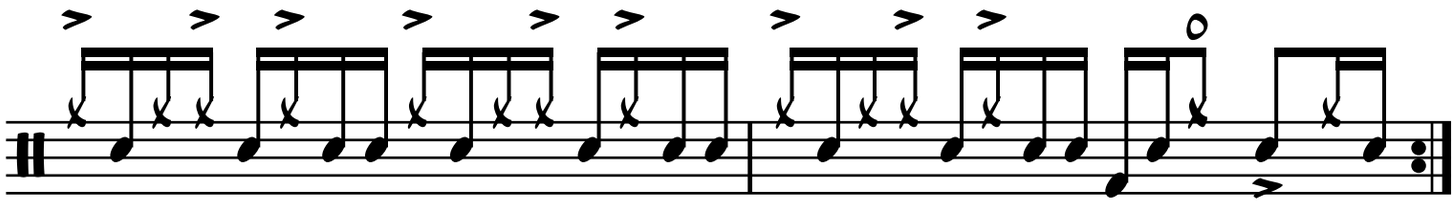

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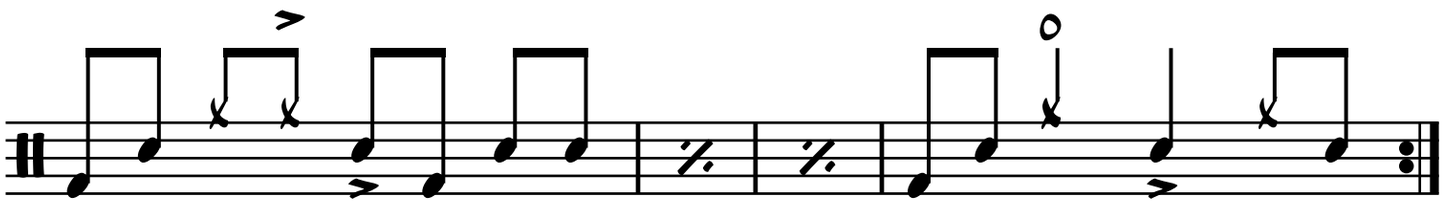

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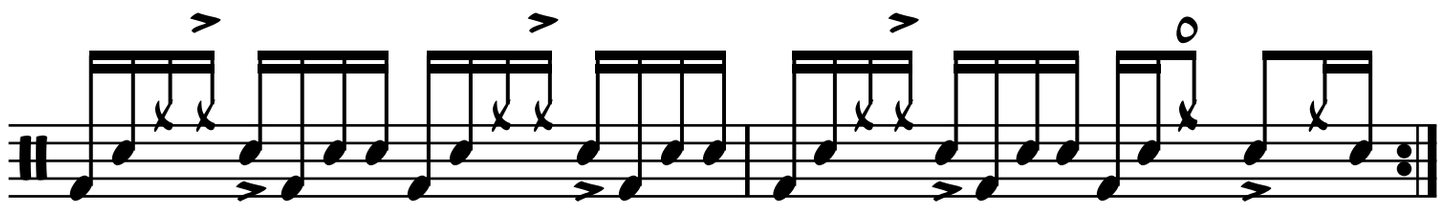

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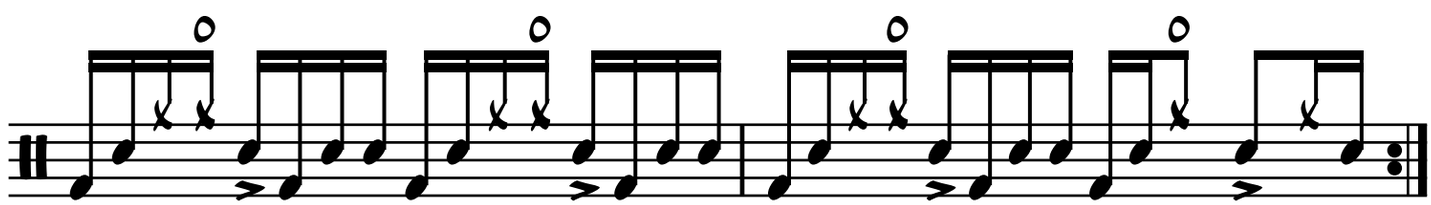

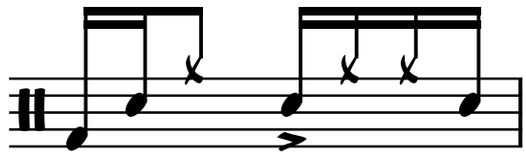

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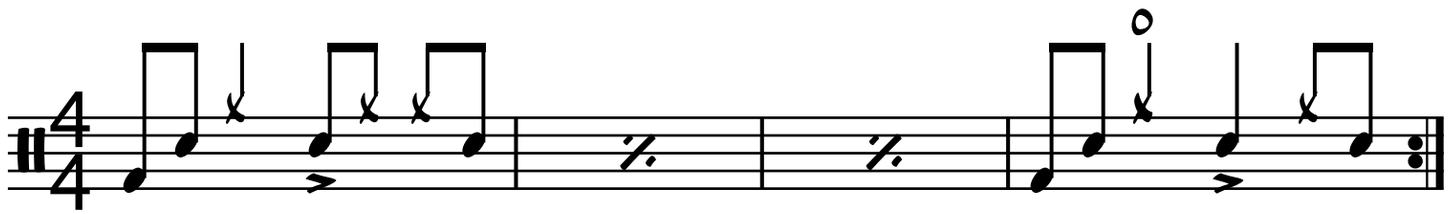

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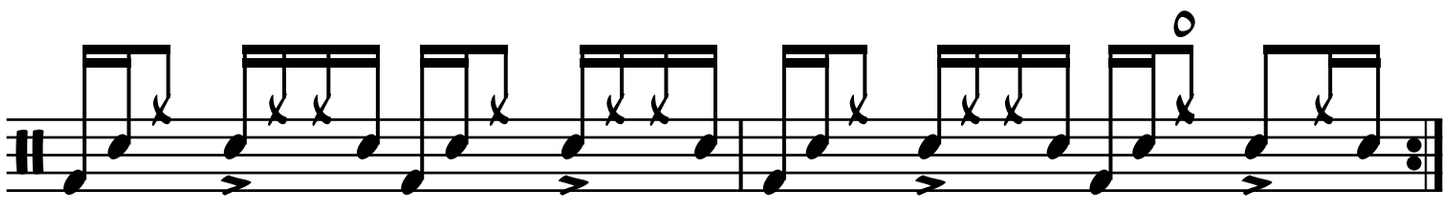

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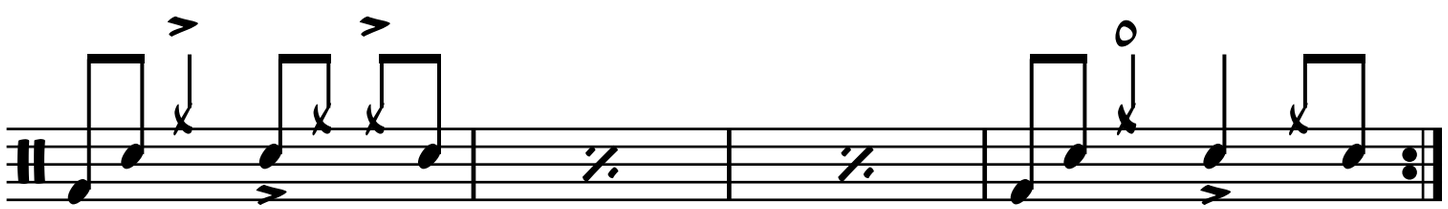

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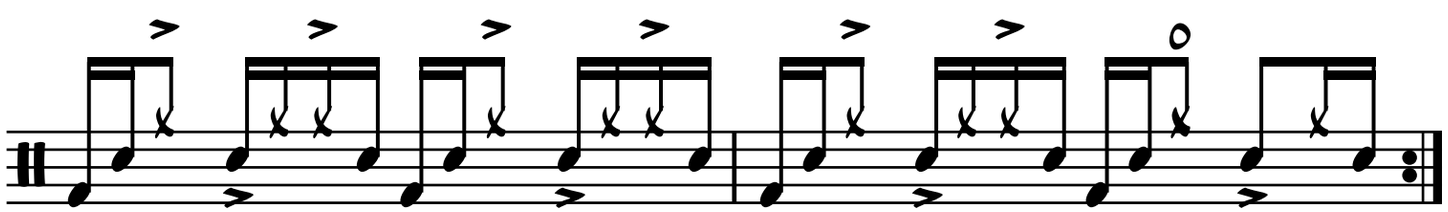

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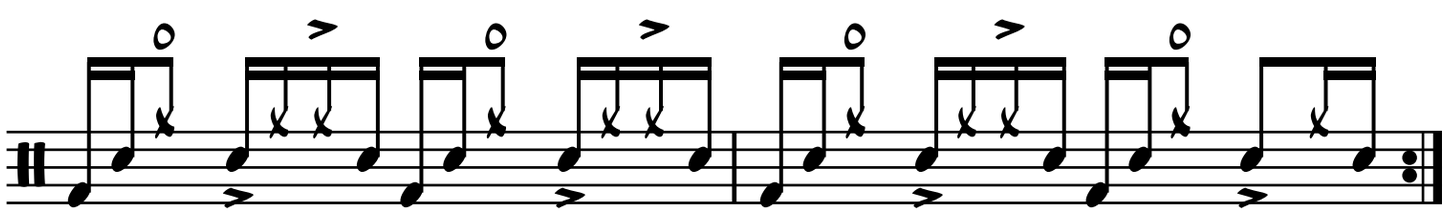

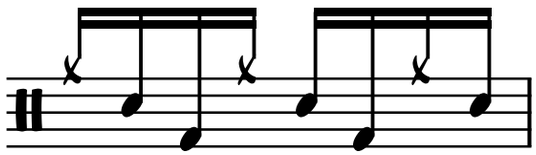

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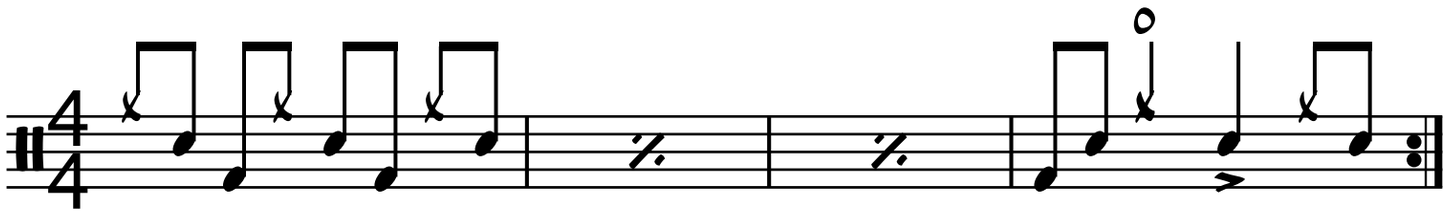

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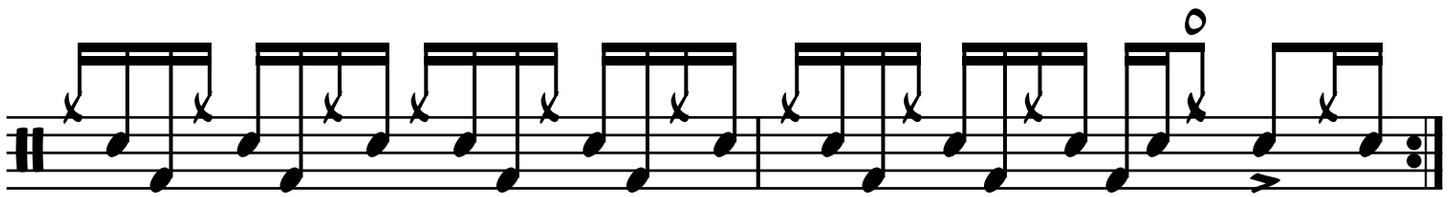

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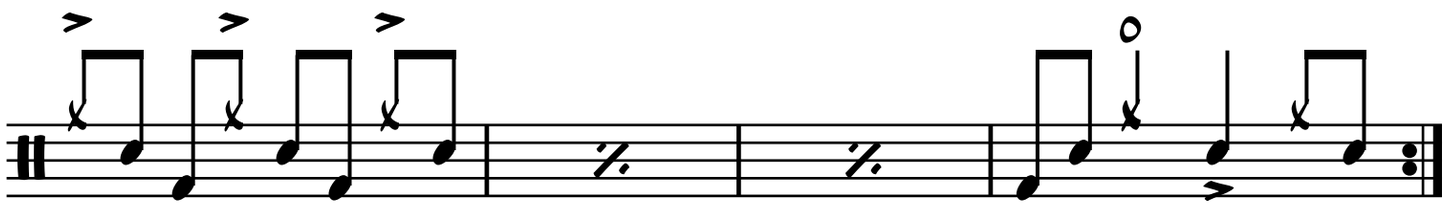

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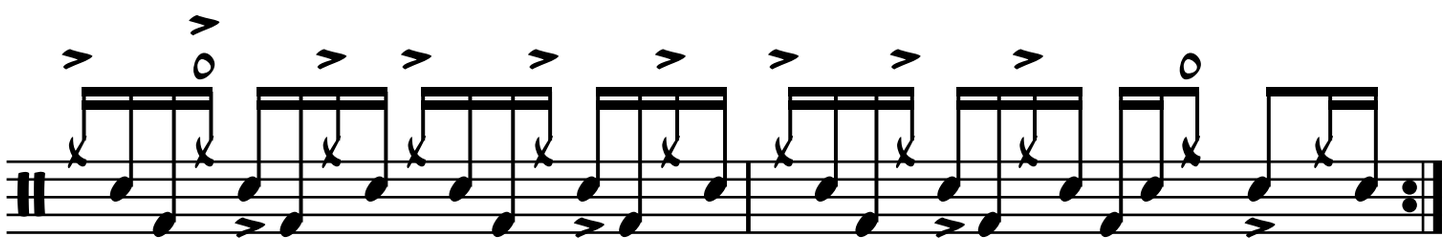

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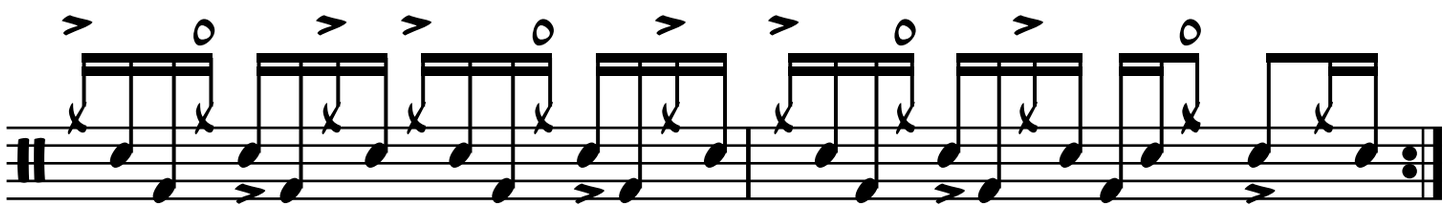

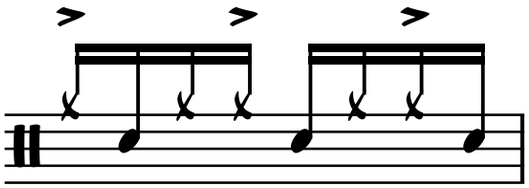

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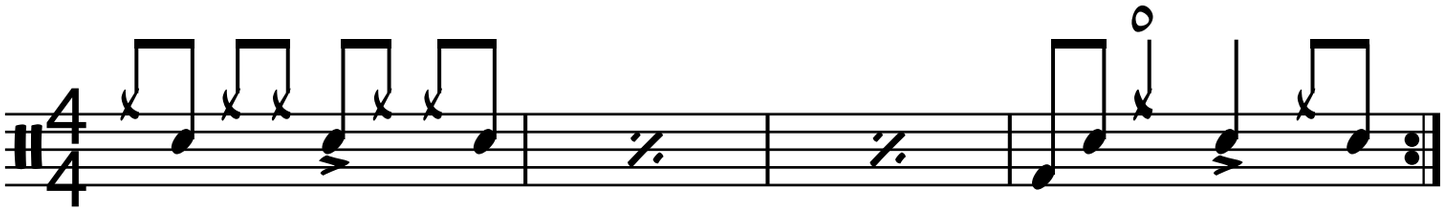

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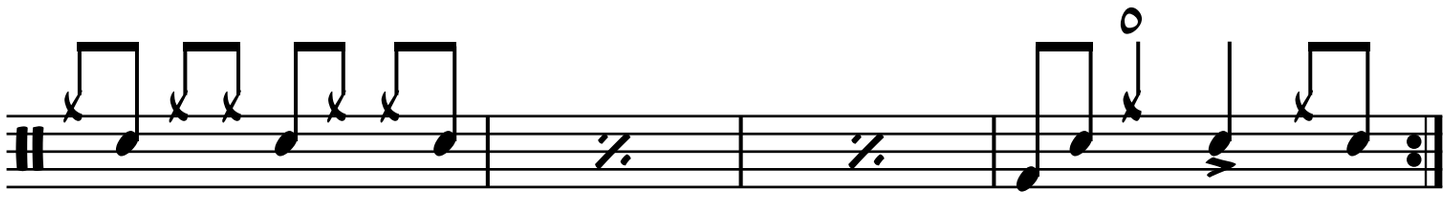

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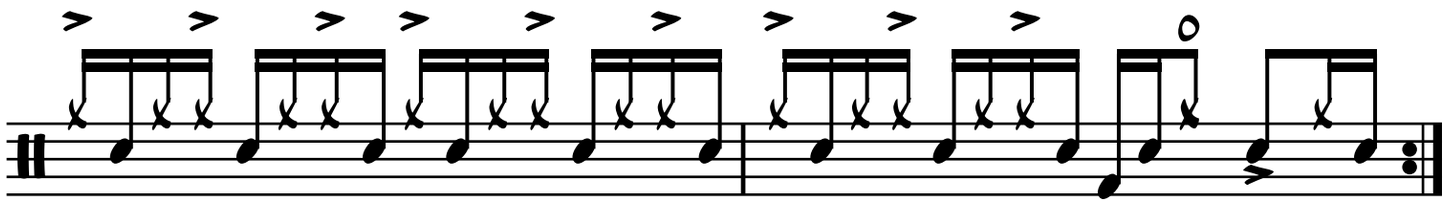

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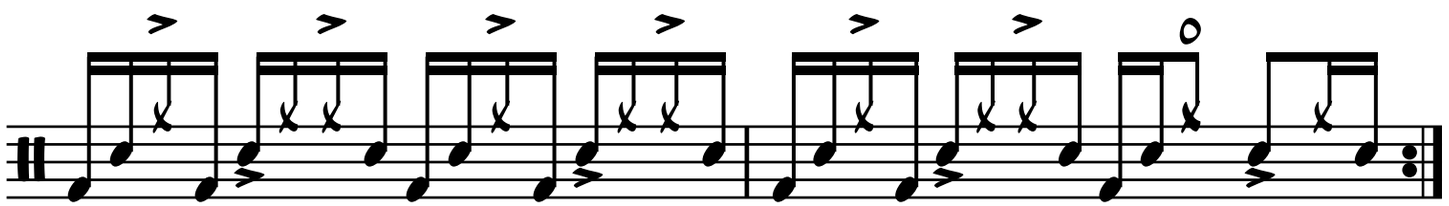

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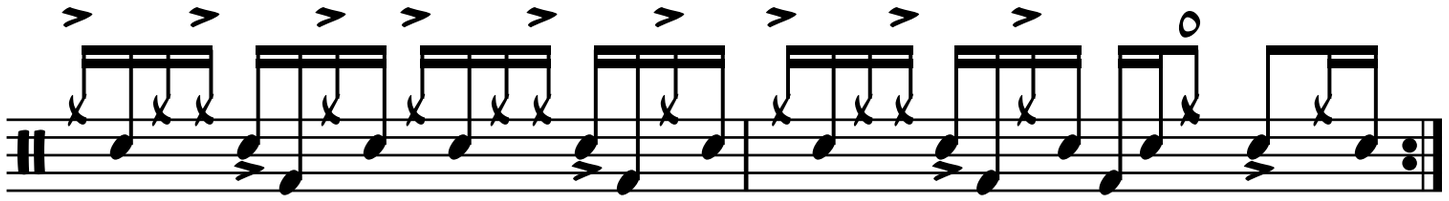

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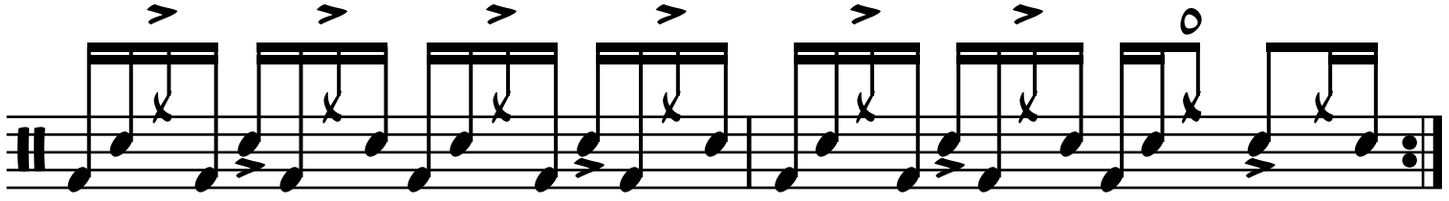

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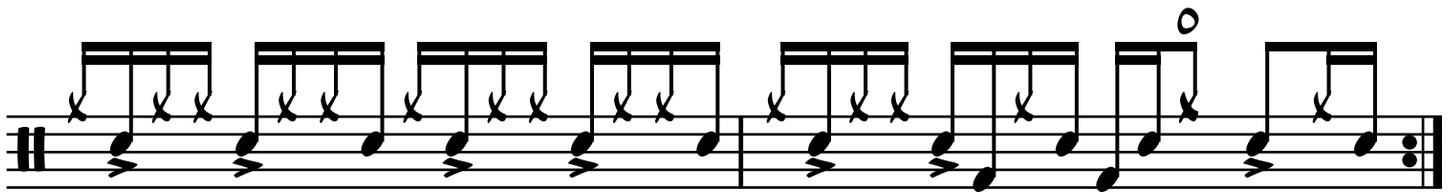

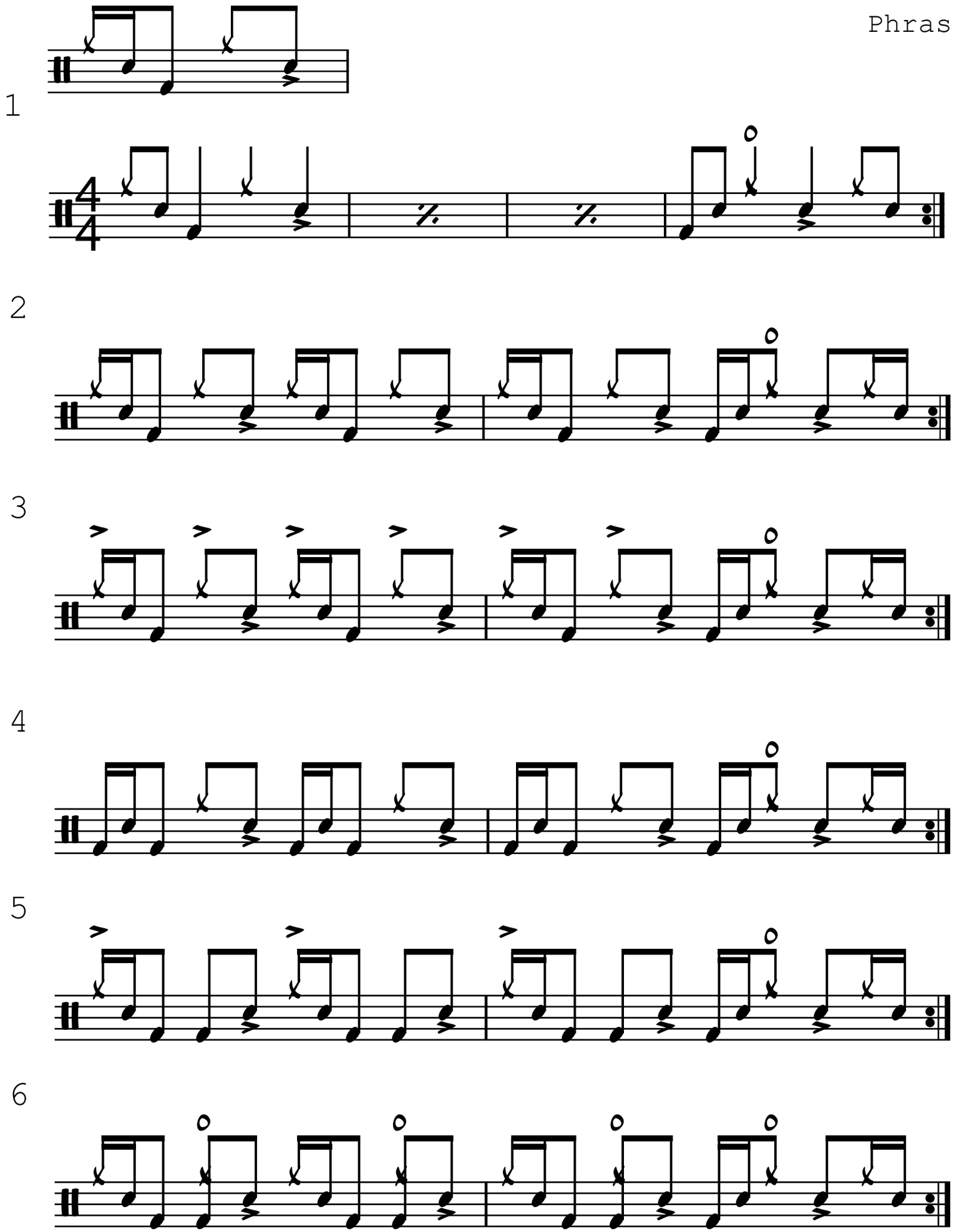
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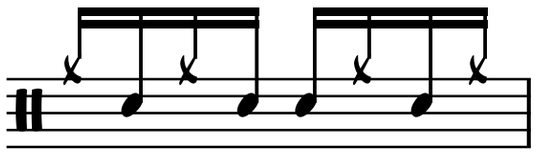

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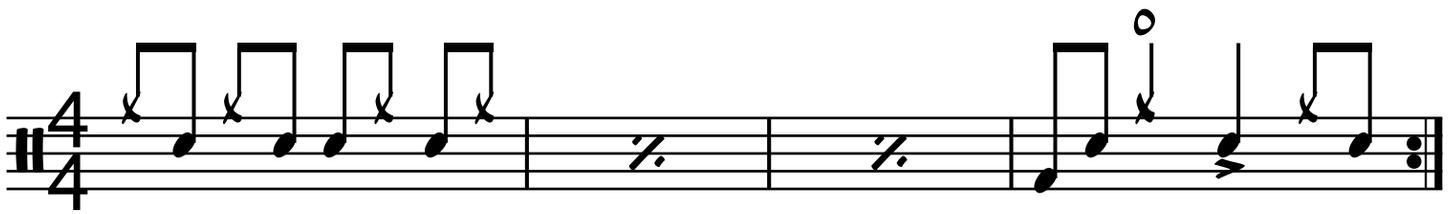

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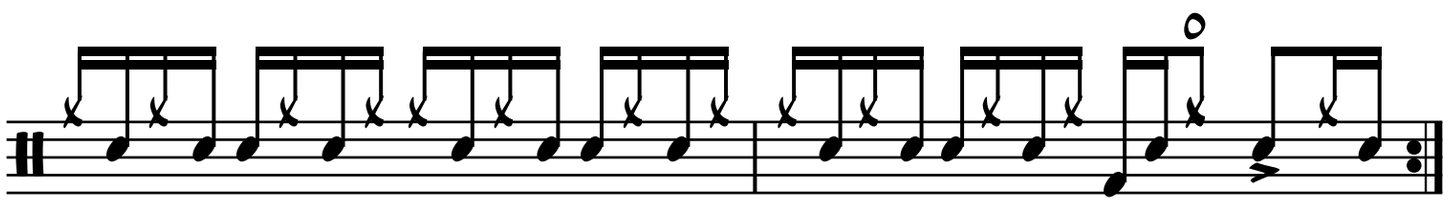

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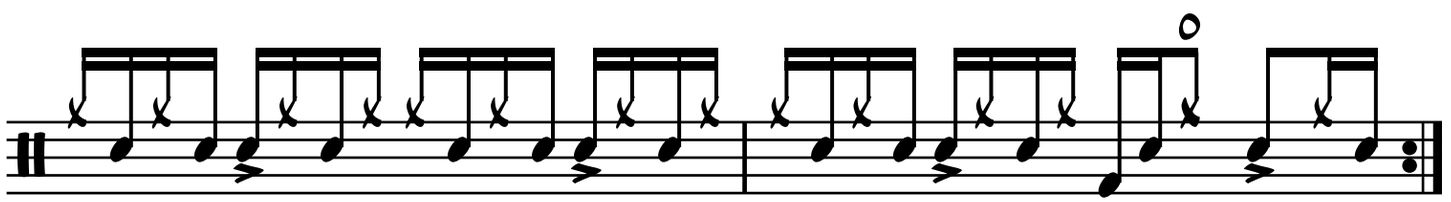

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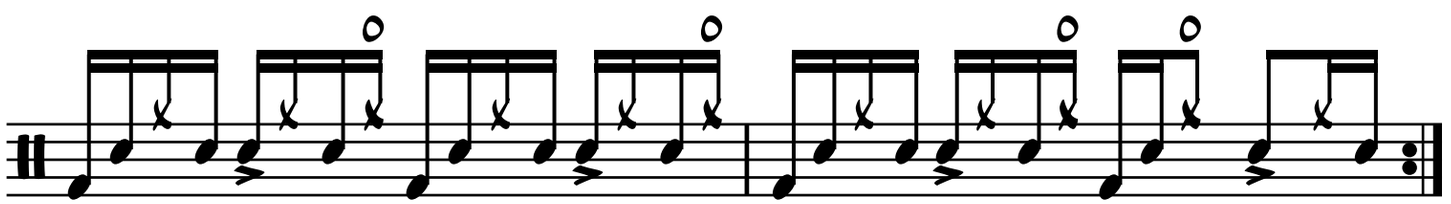

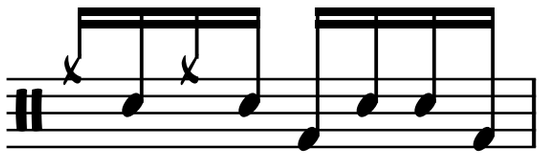

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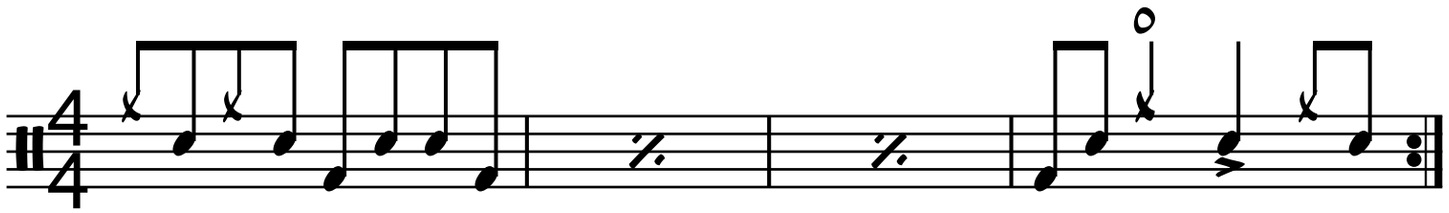

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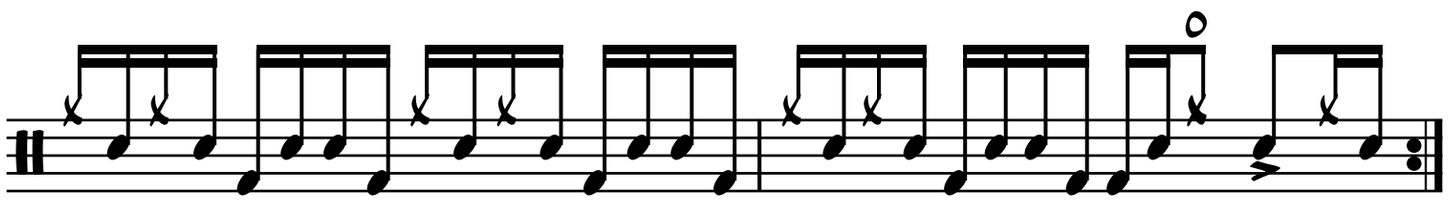

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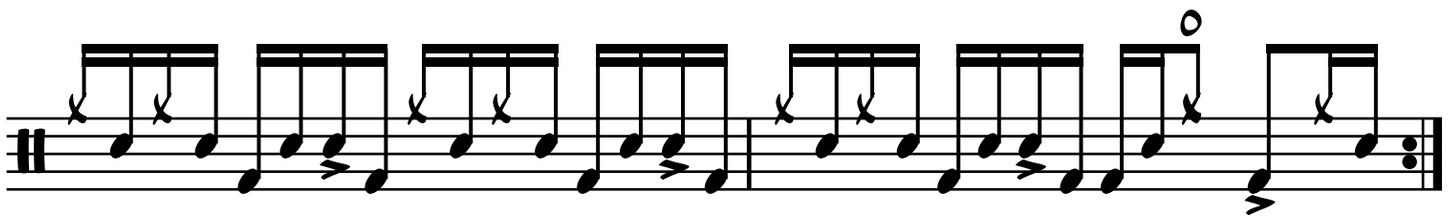

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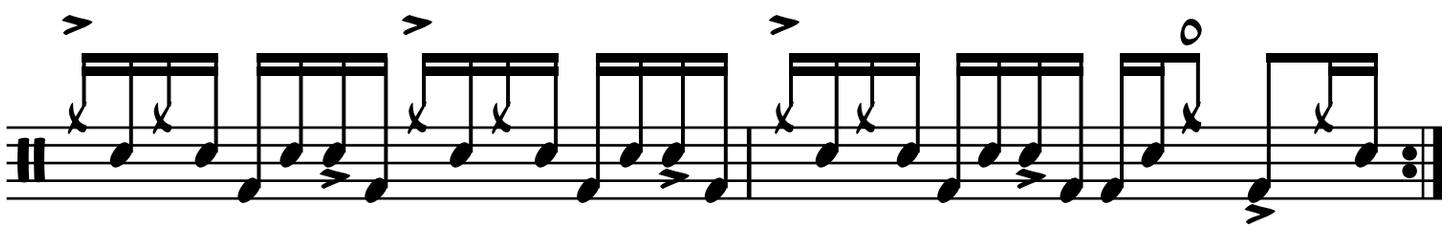

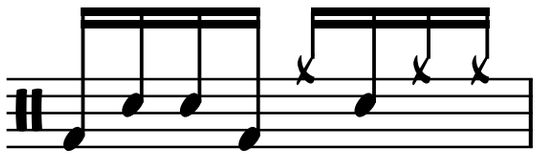

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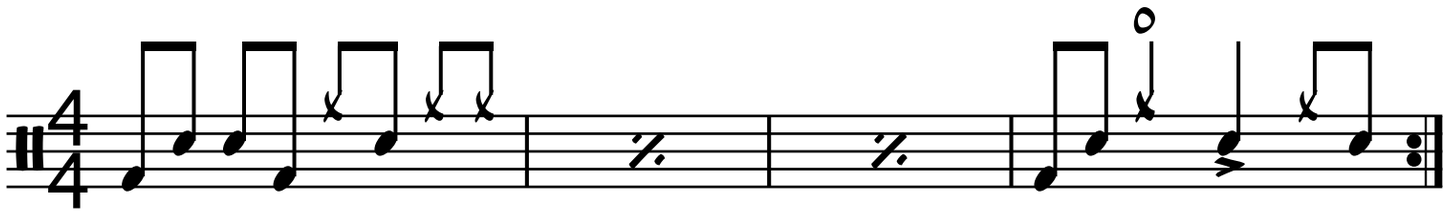

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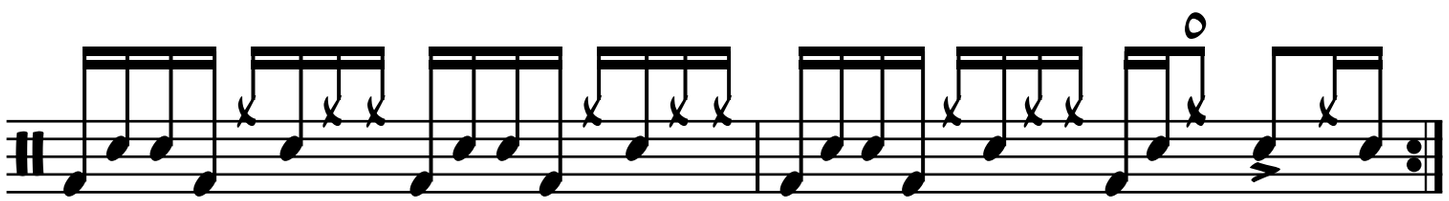

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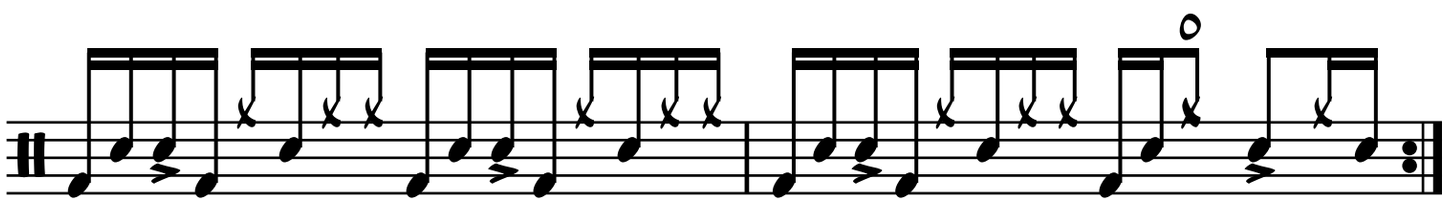

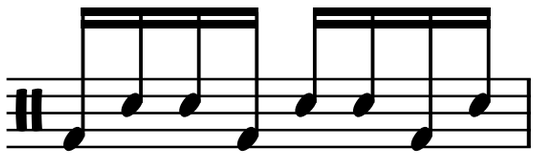

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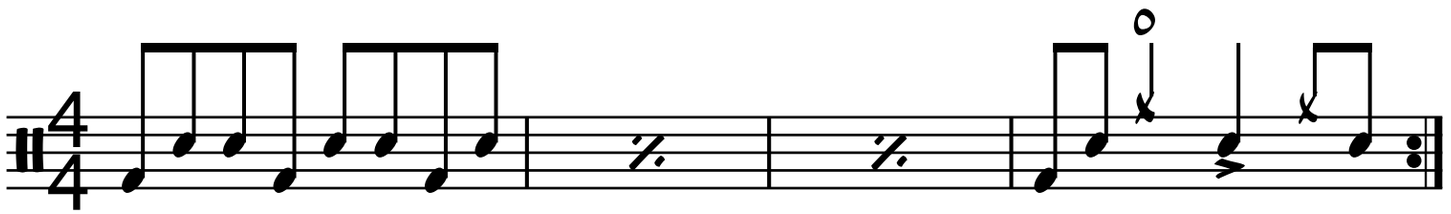

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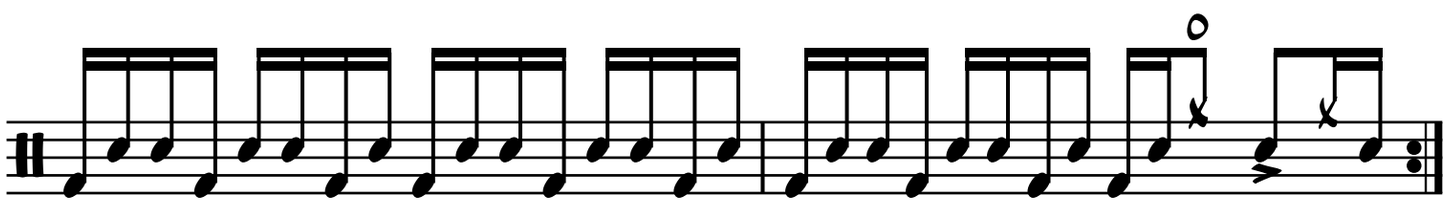

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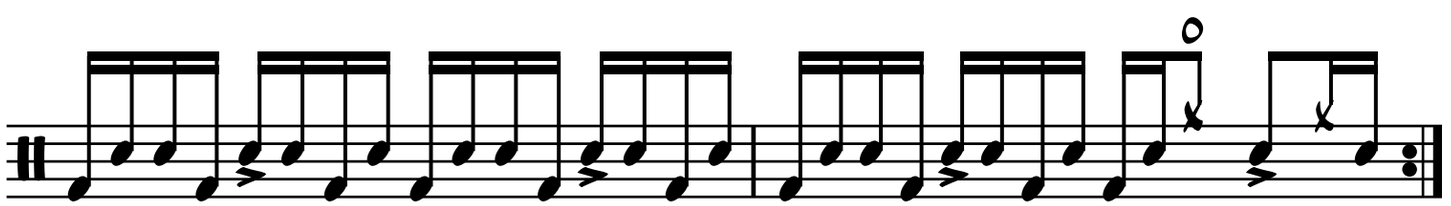

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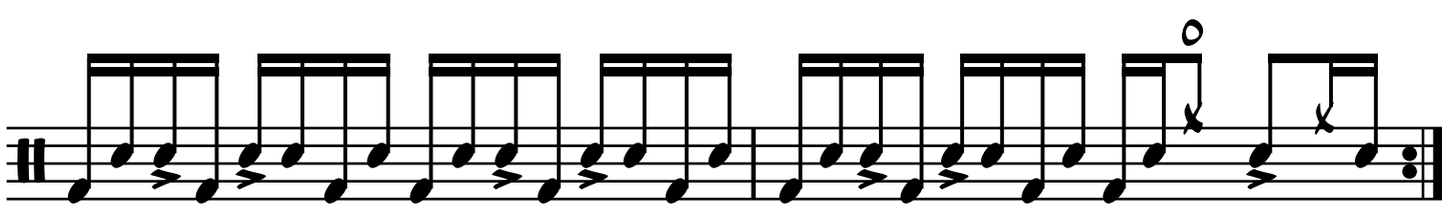

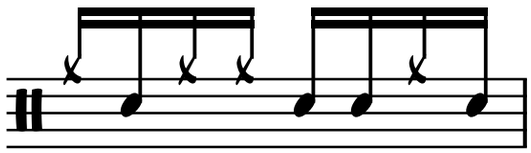

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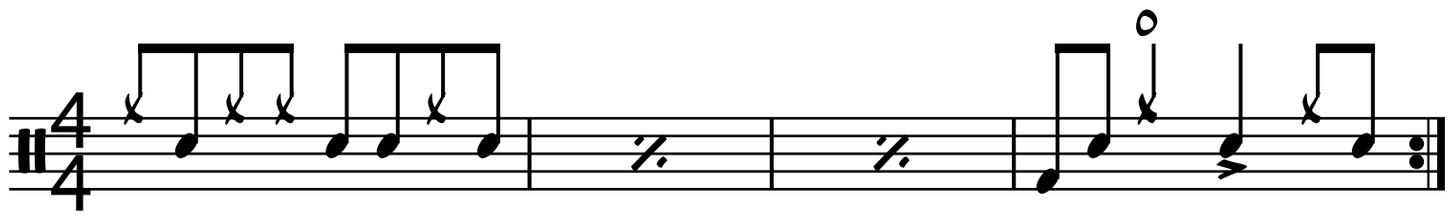

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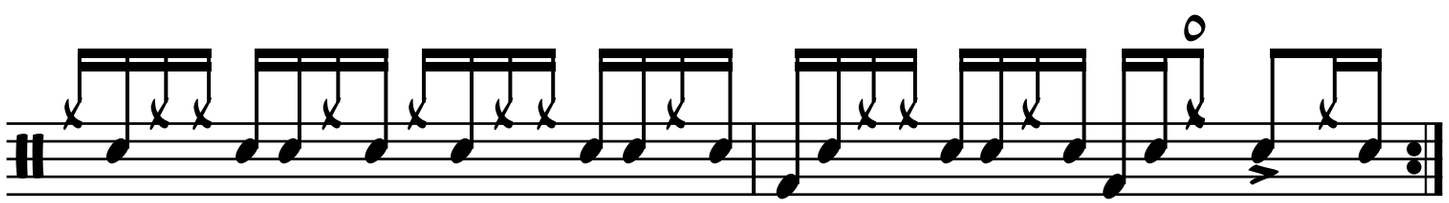

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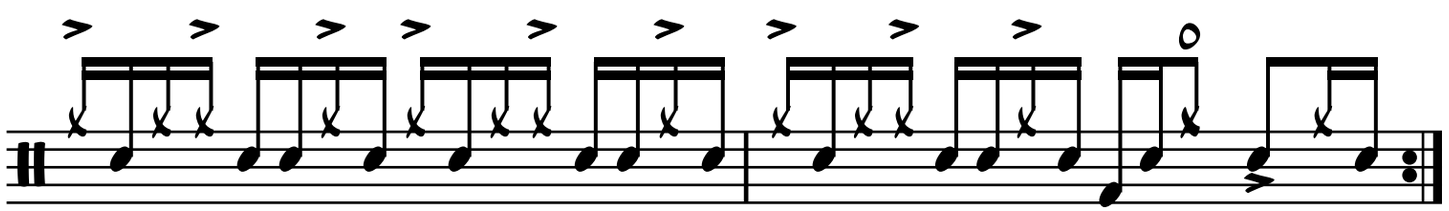

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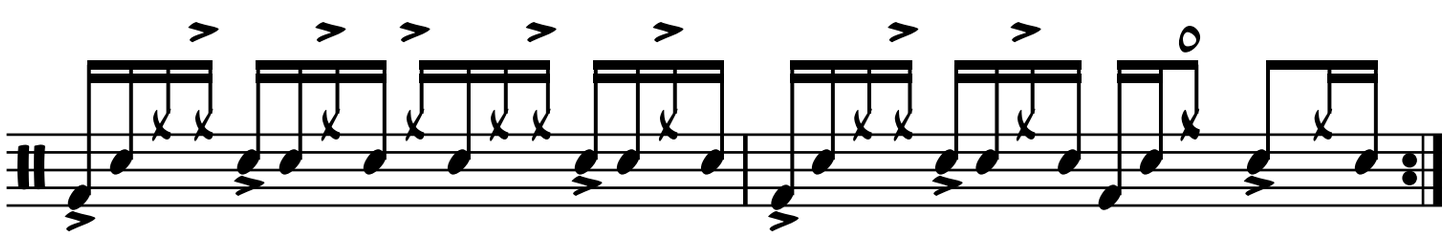
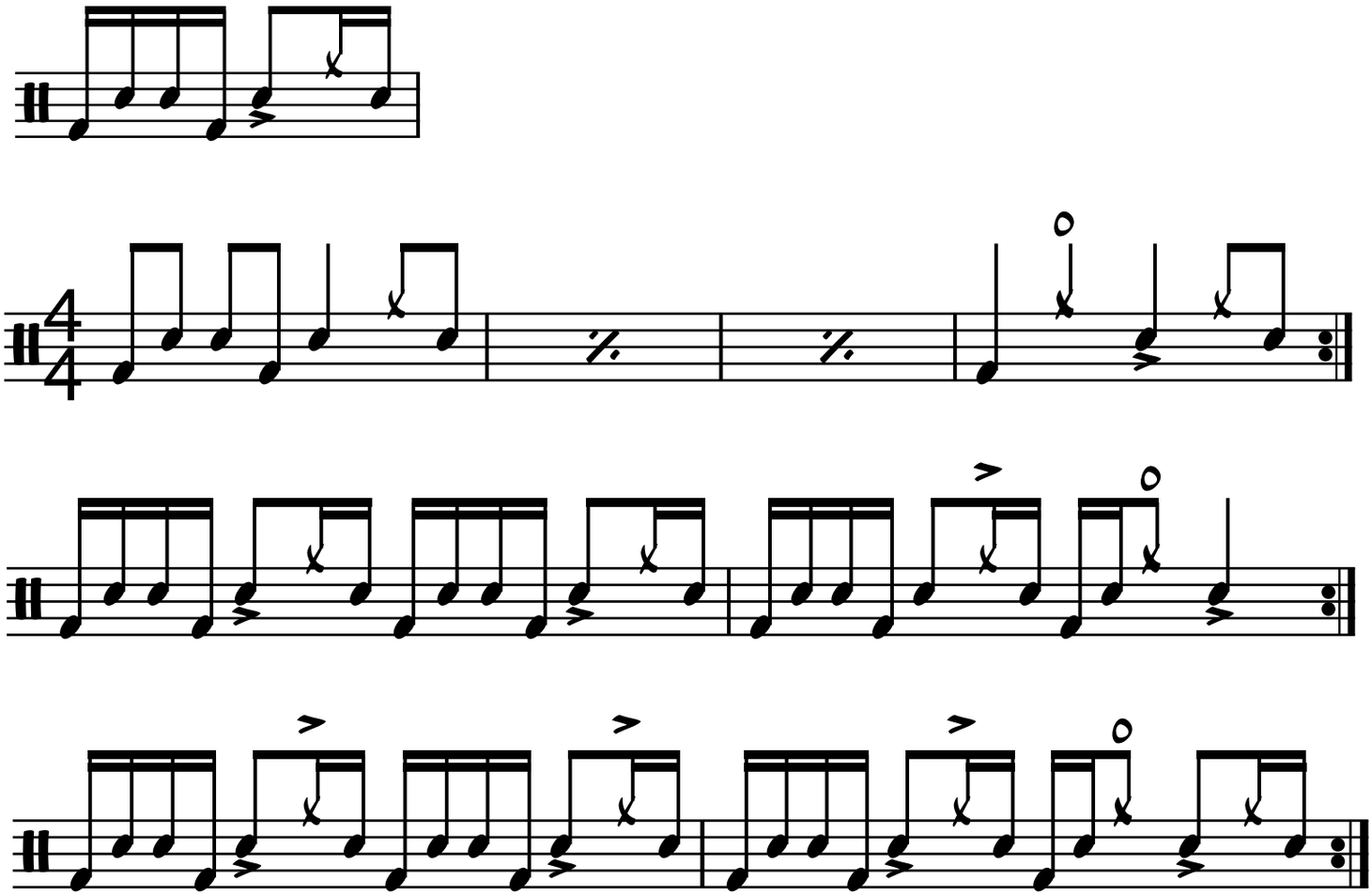


Section 1
Phrase 12



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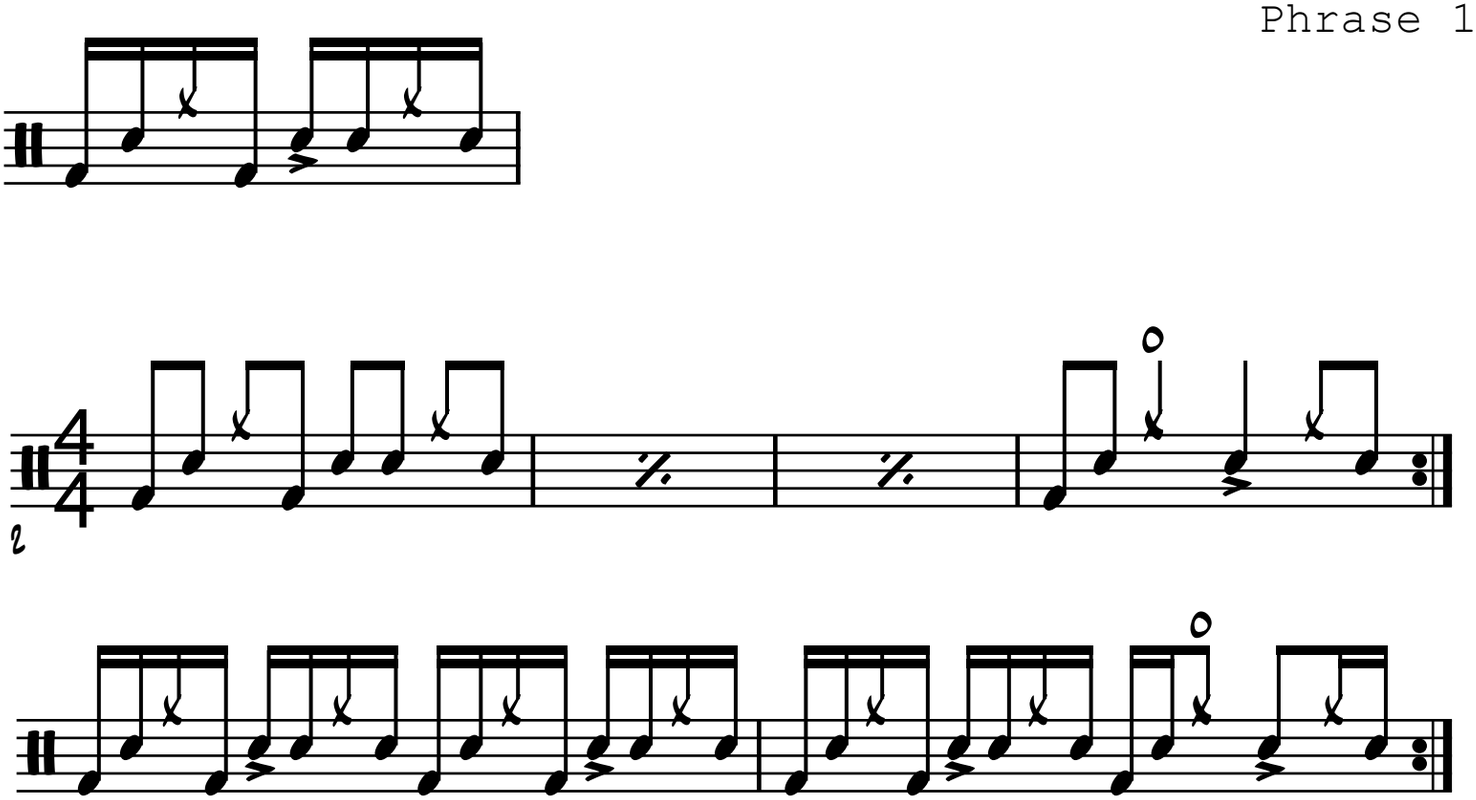

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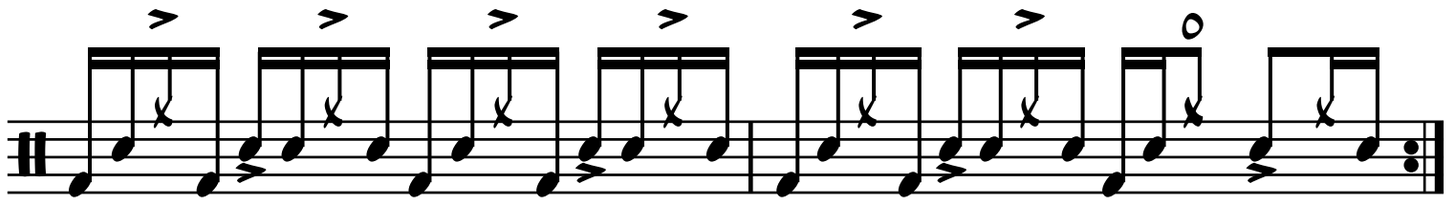
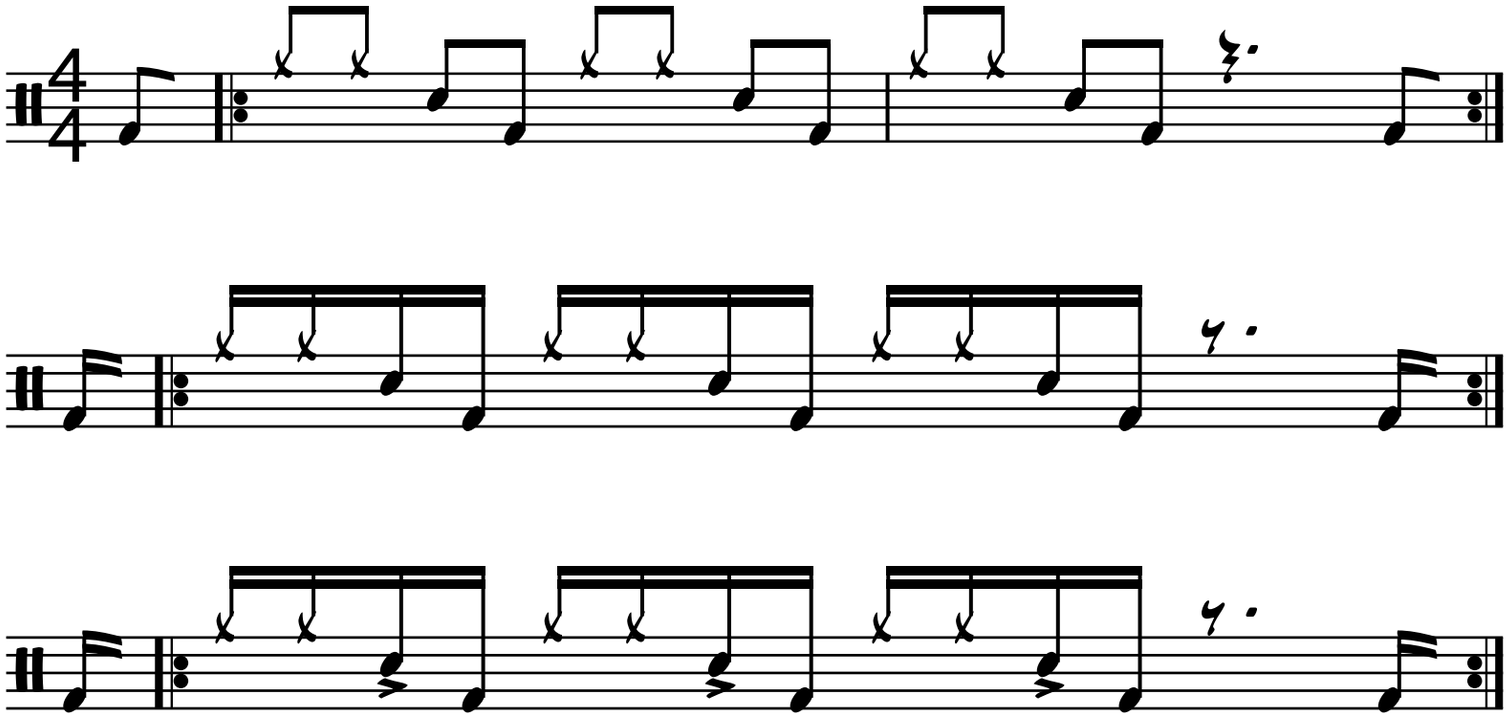


Section 1

Phrase 14



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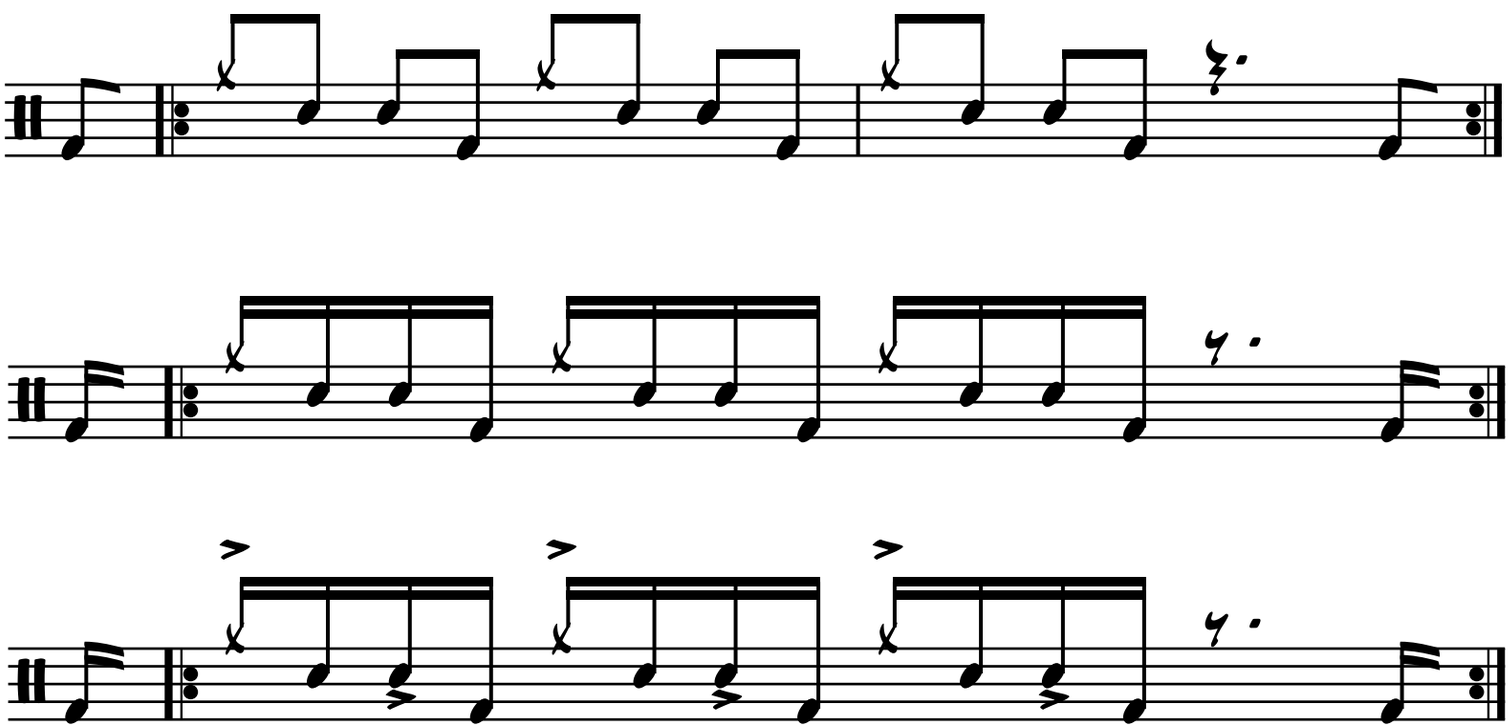

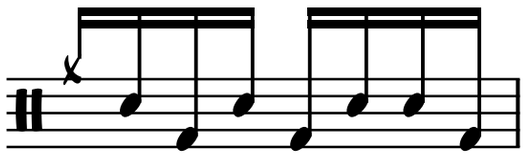

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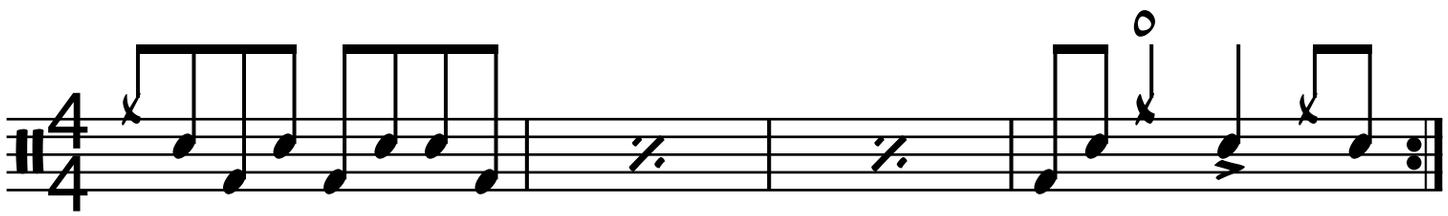

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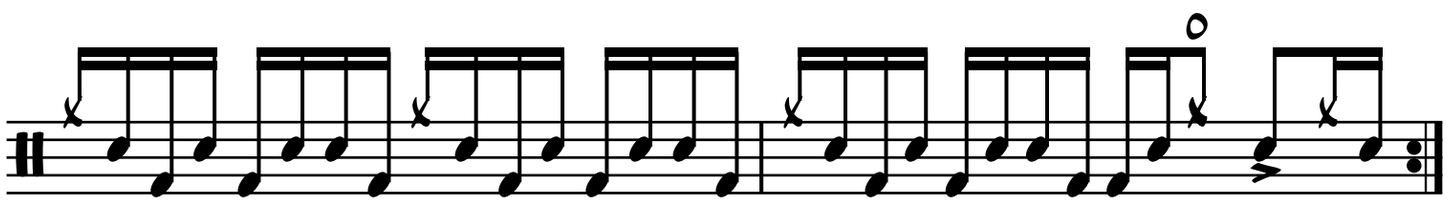

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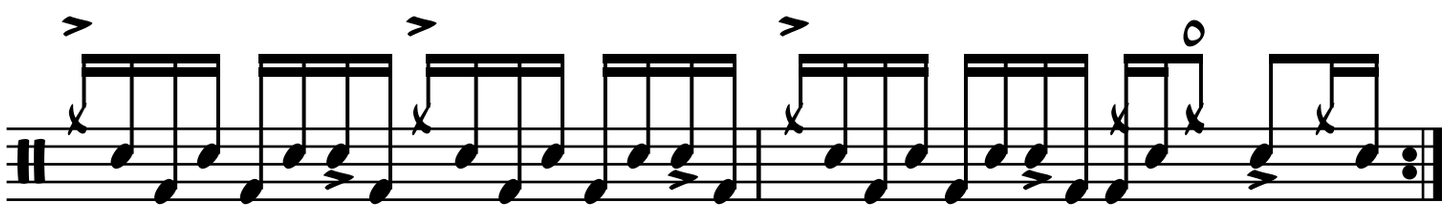

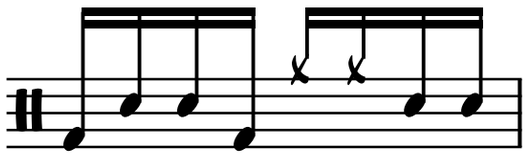

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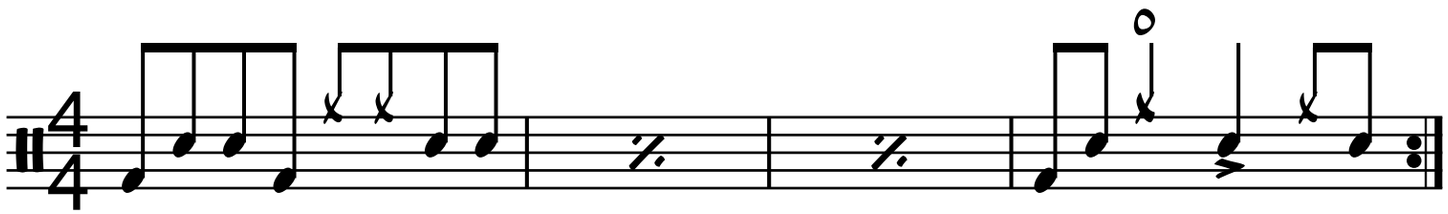

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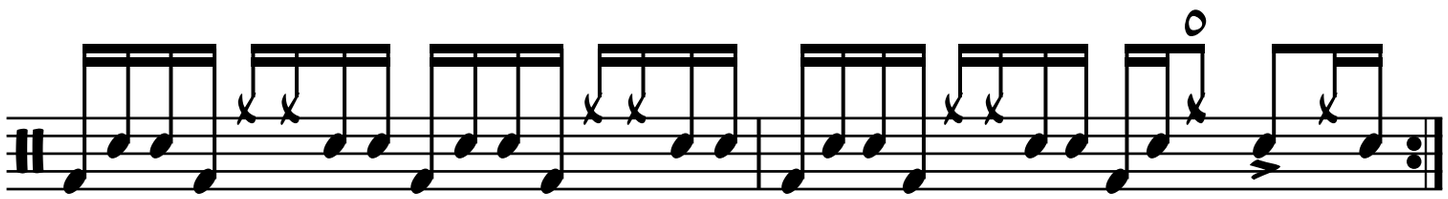

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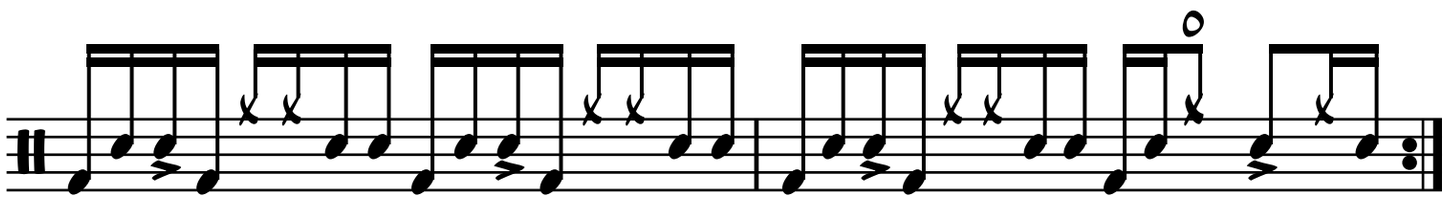

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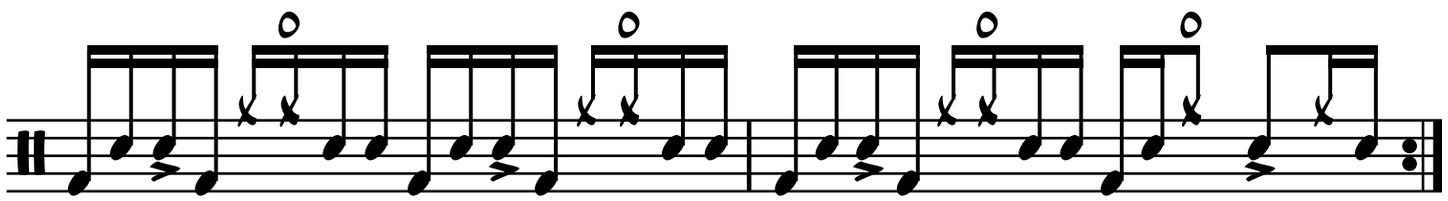

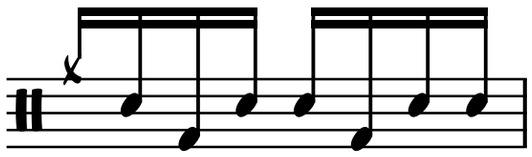

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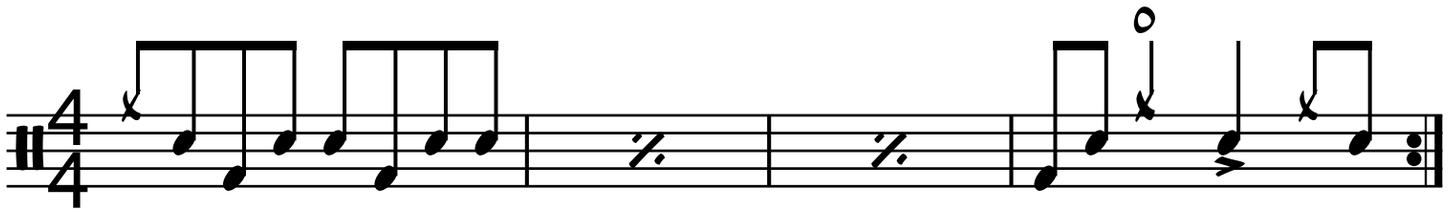

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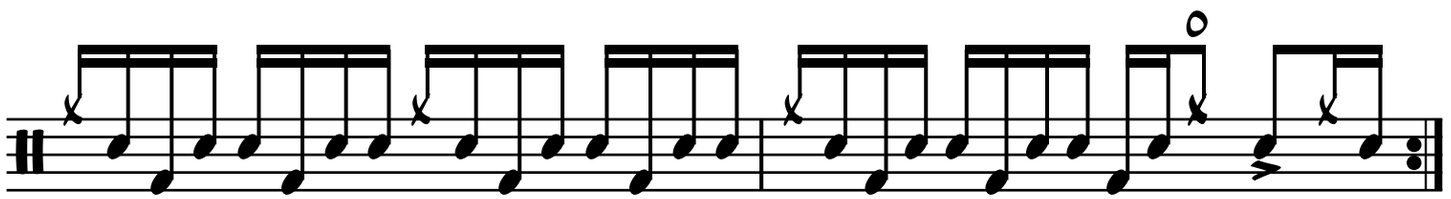

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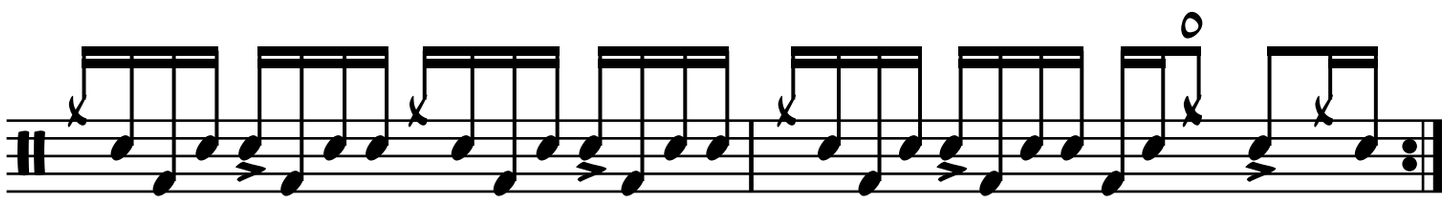

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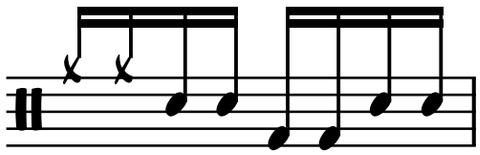

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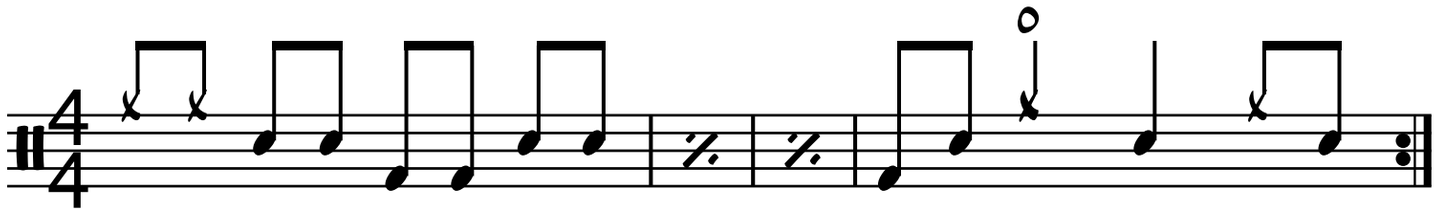

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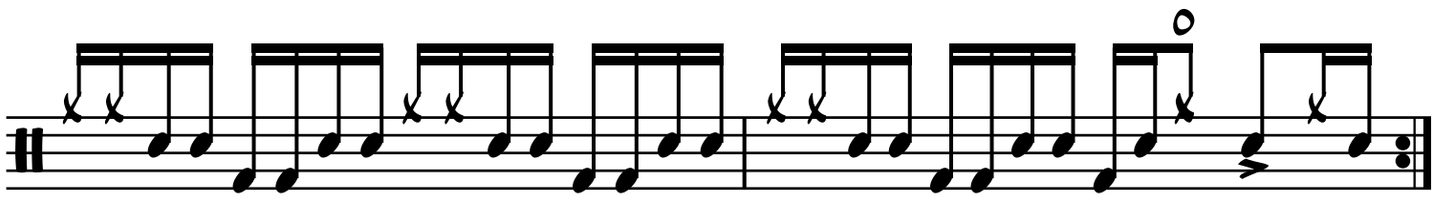

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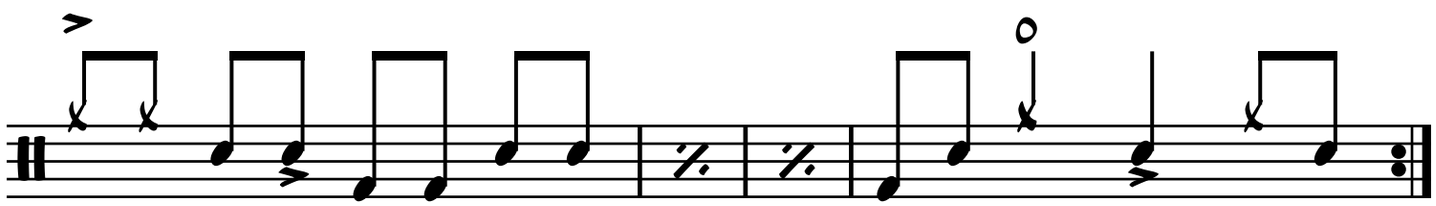

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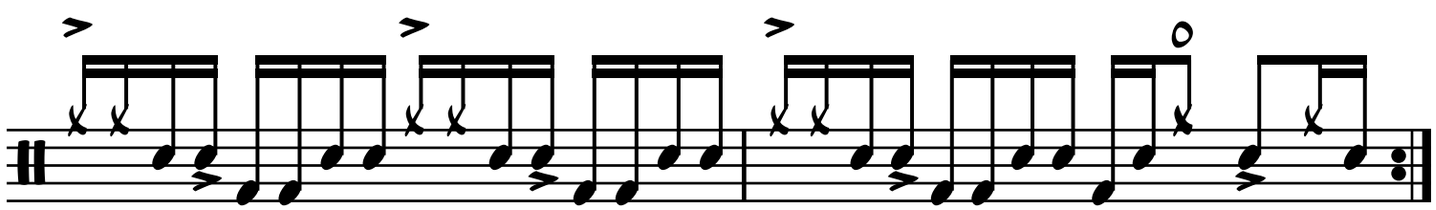

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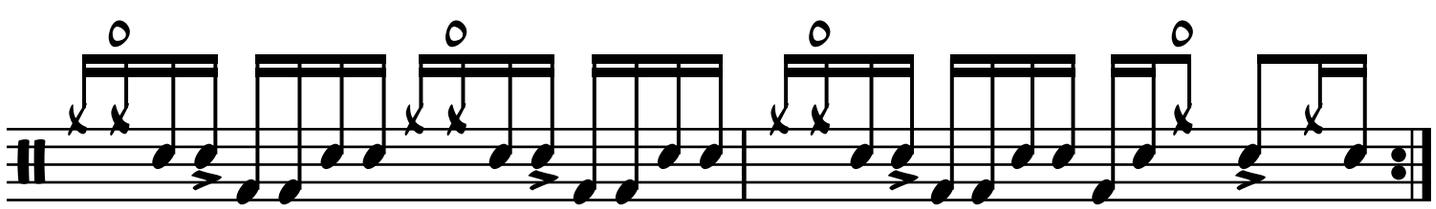

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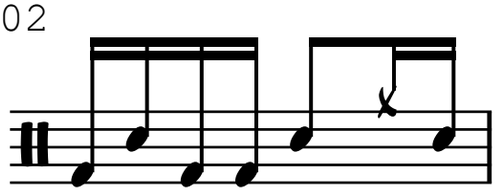

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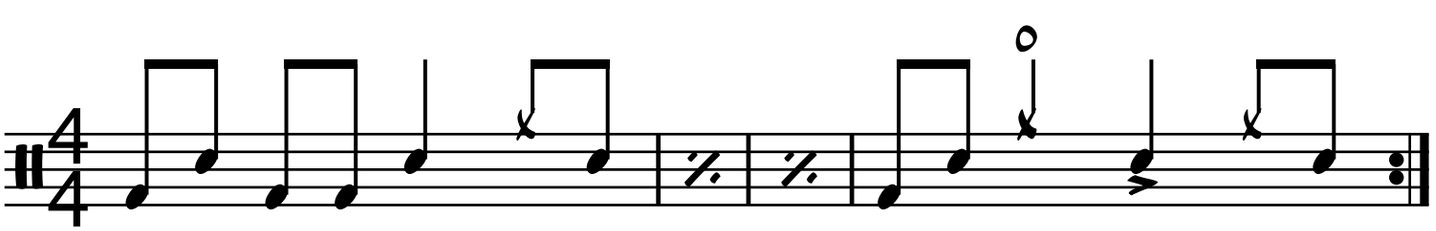

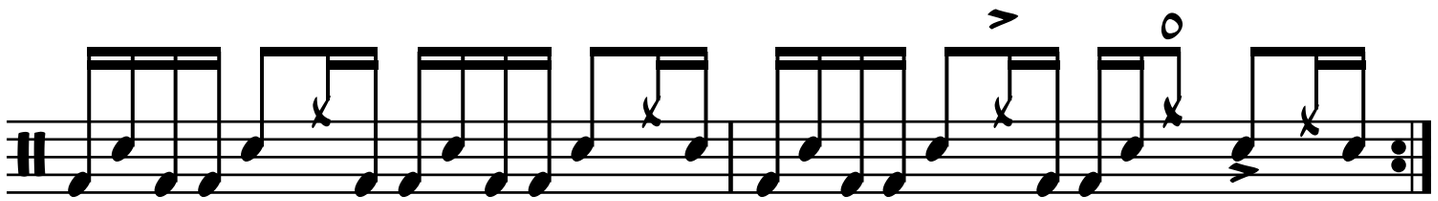

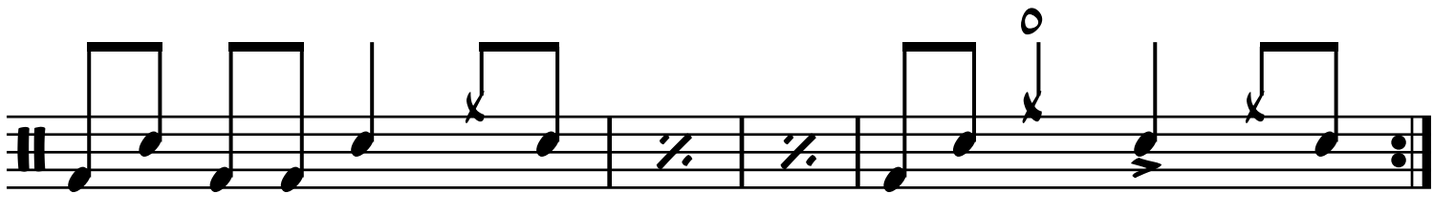

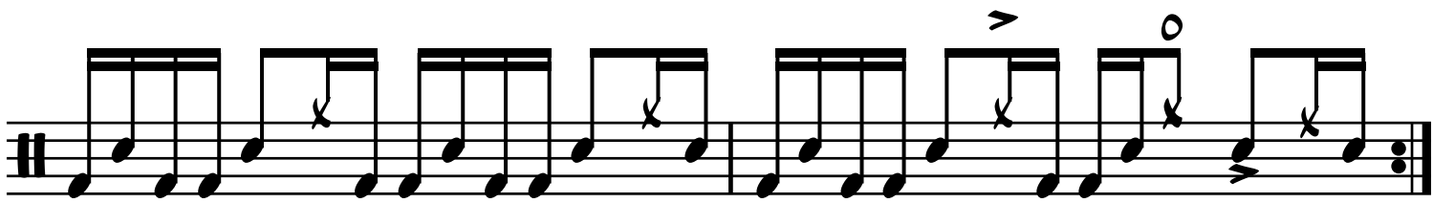

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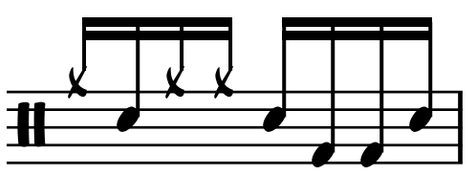

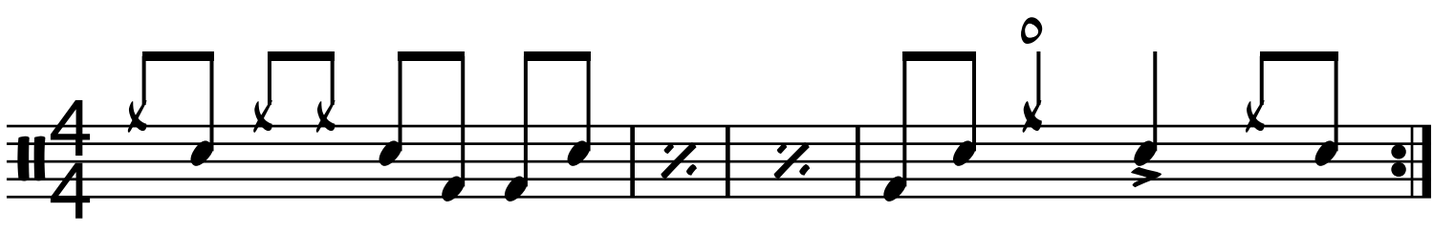

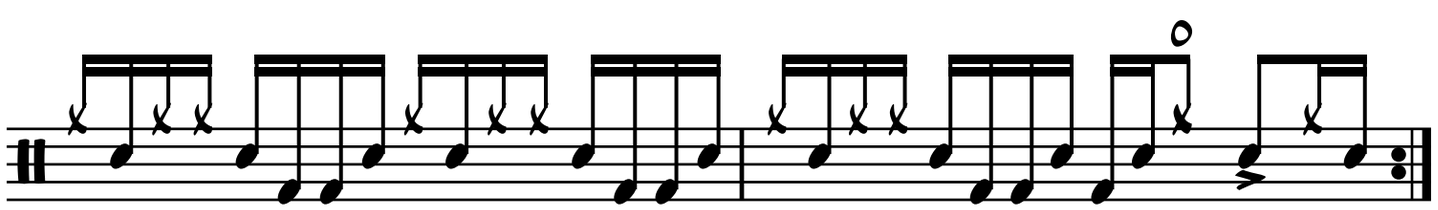

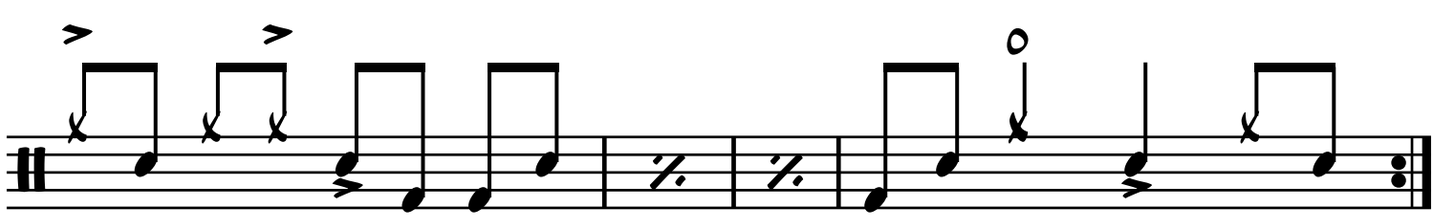

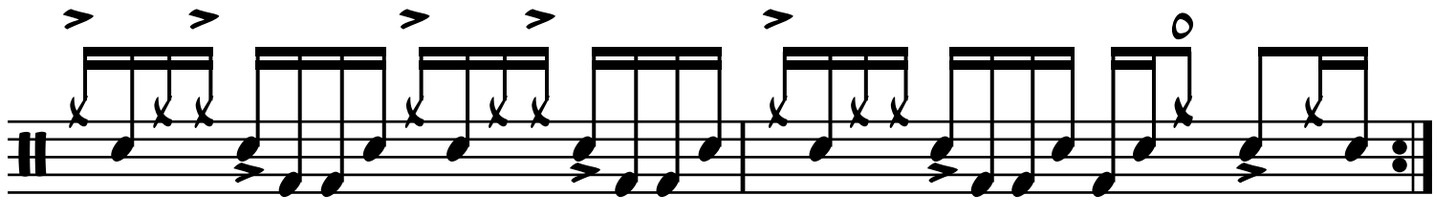

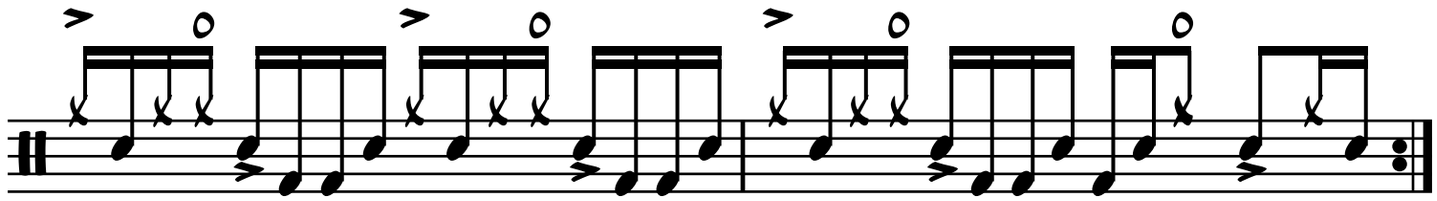

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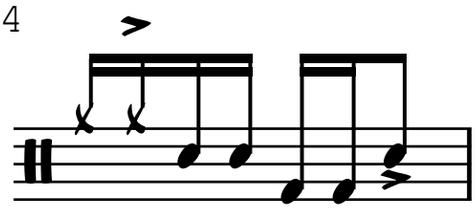

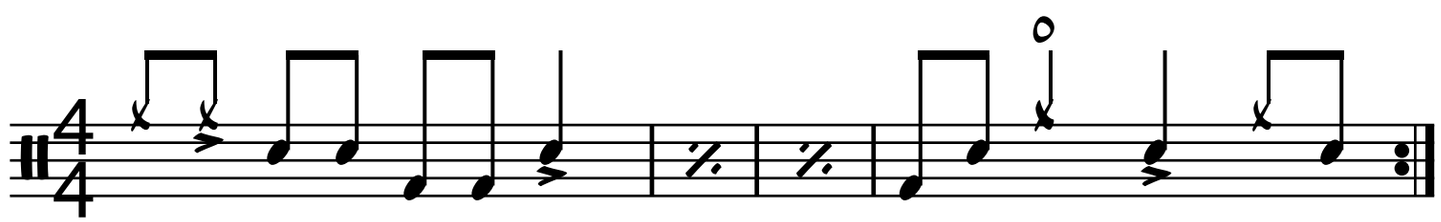

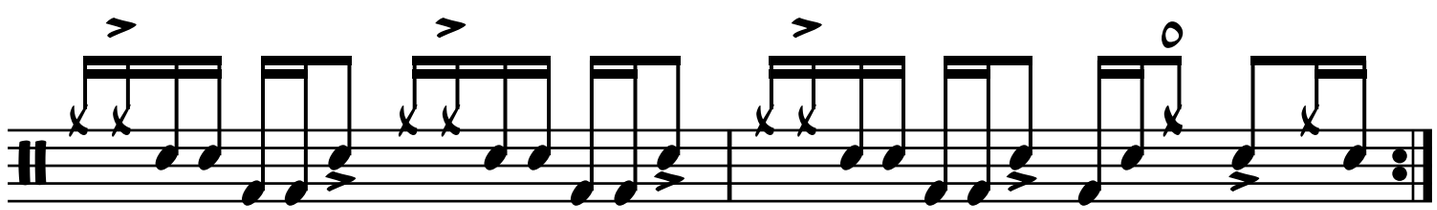

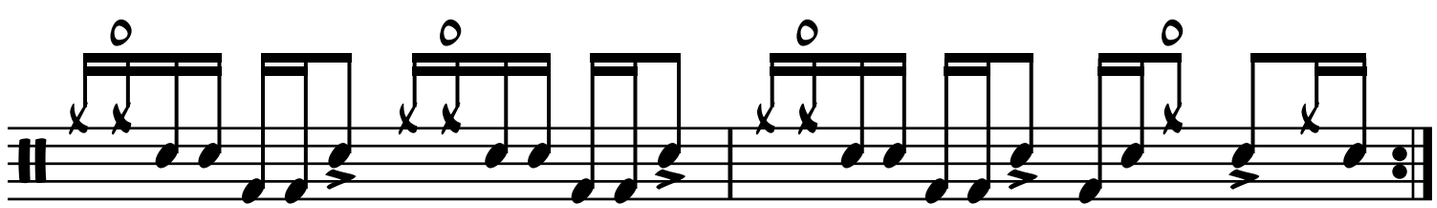

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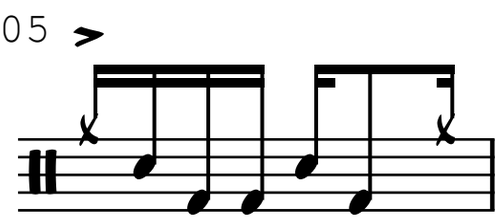

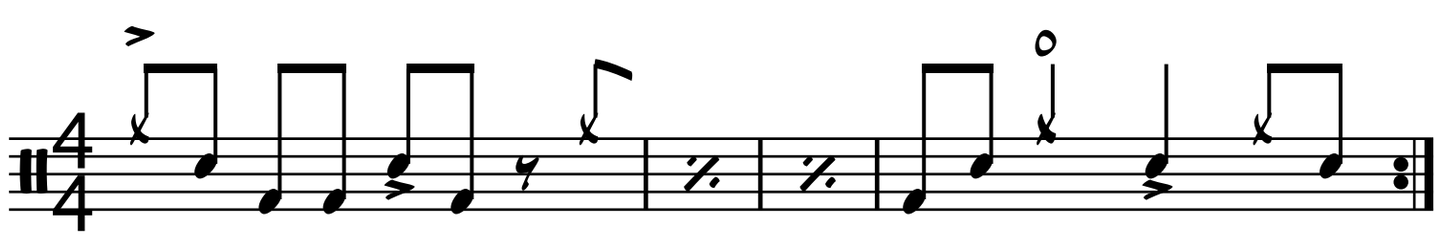

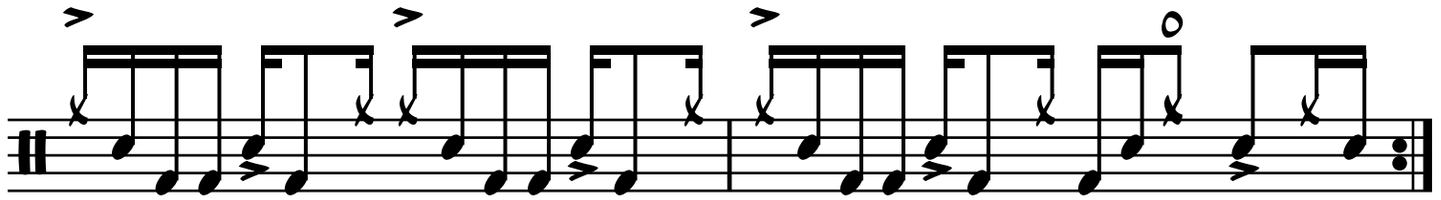

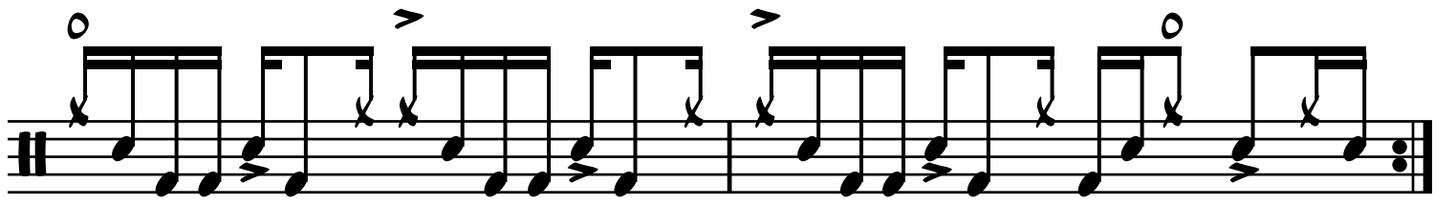

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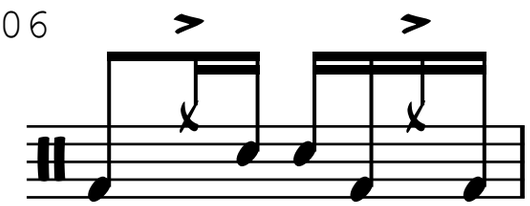

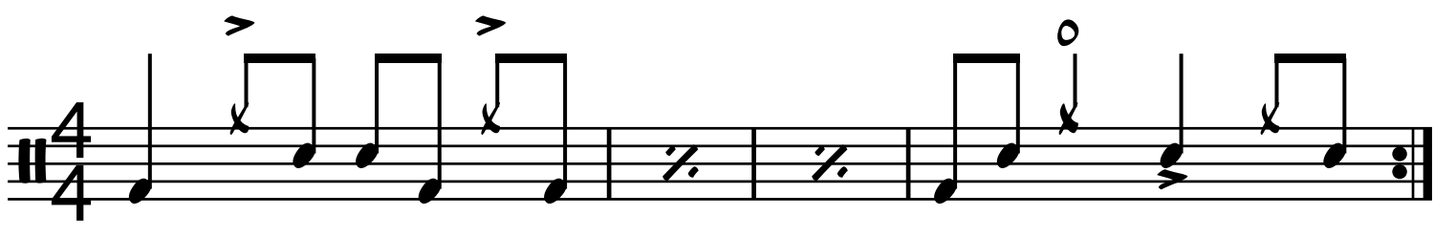

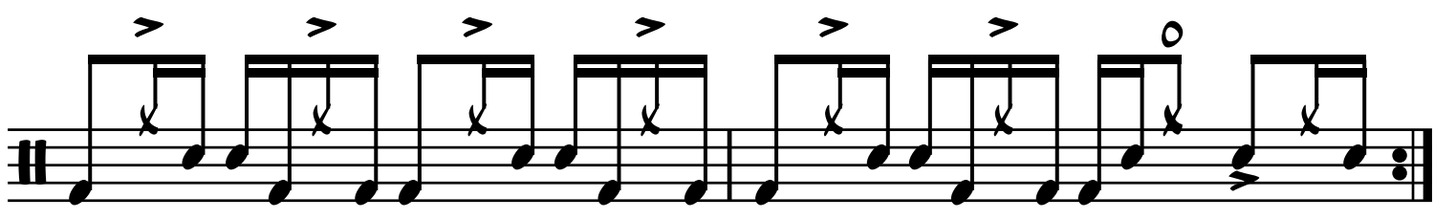

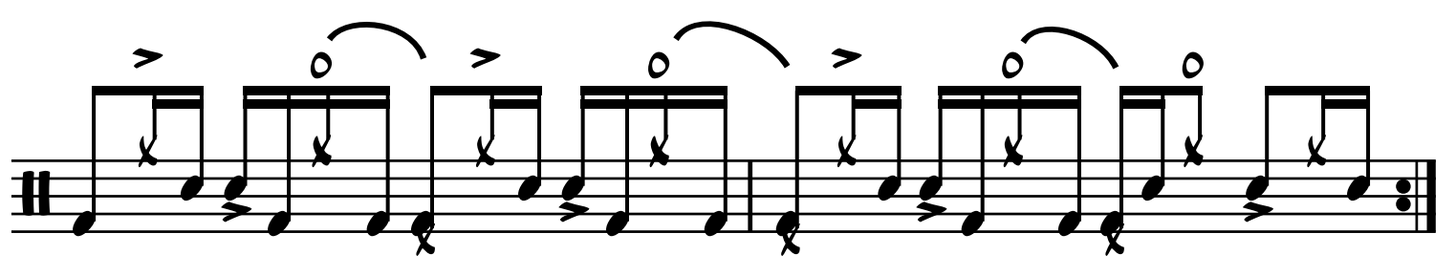

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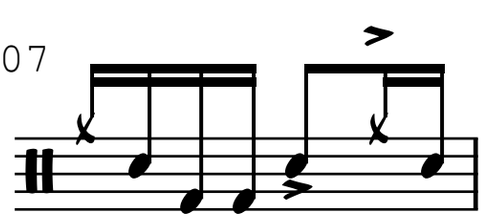

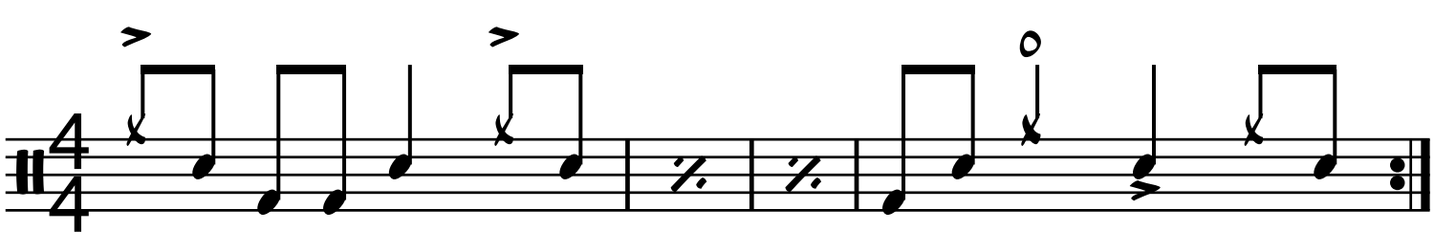

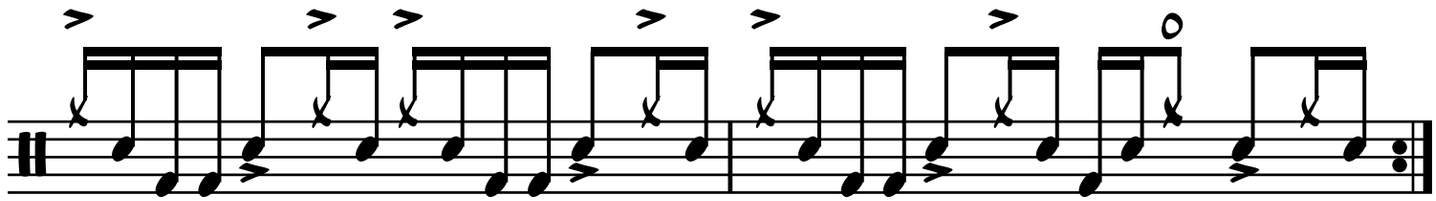

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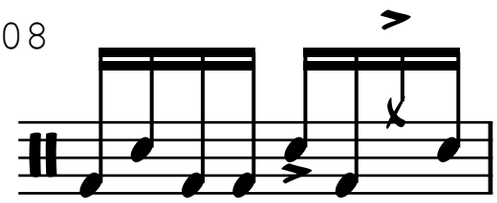

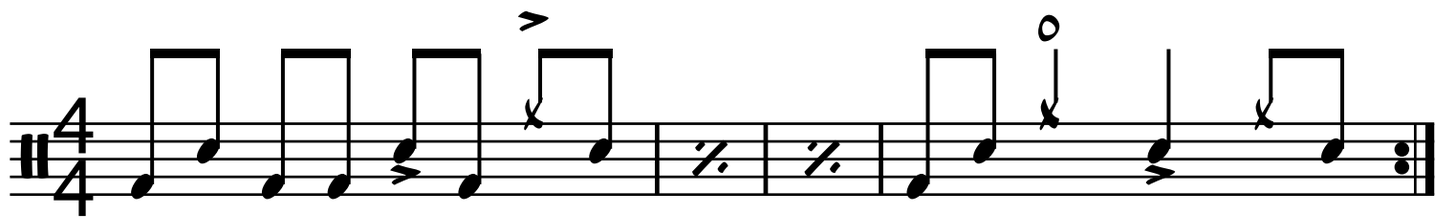

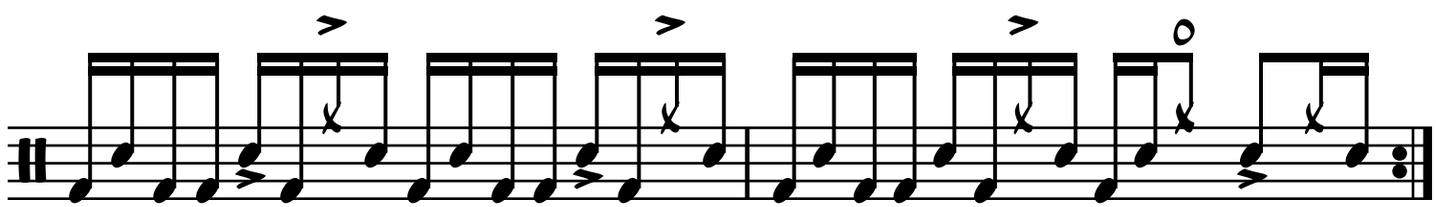

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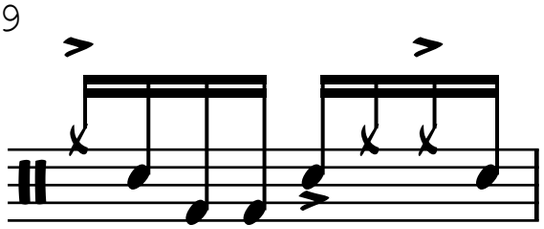

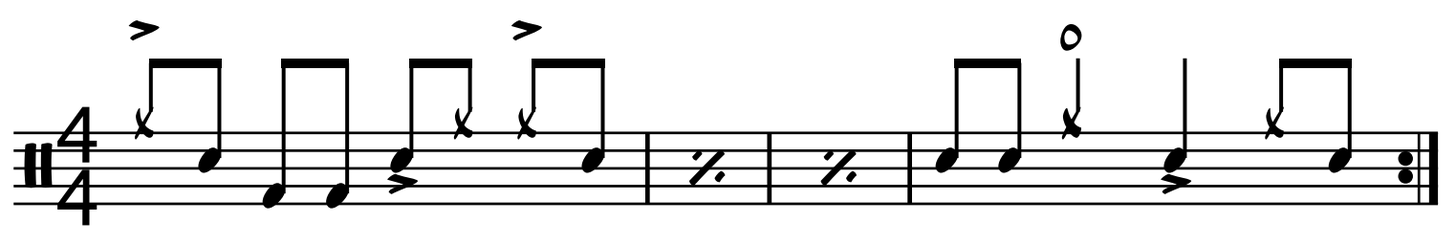

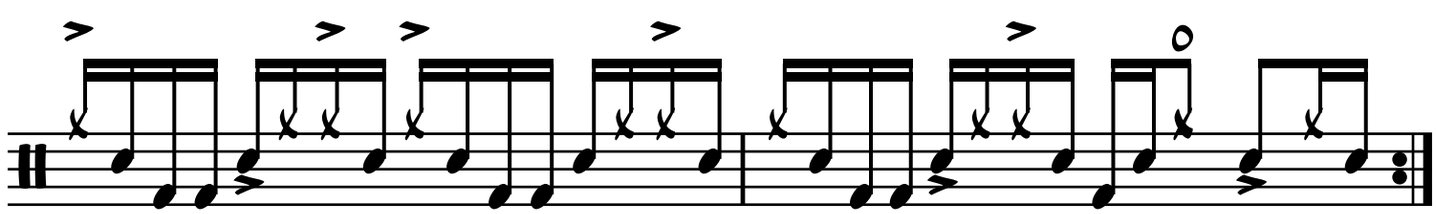

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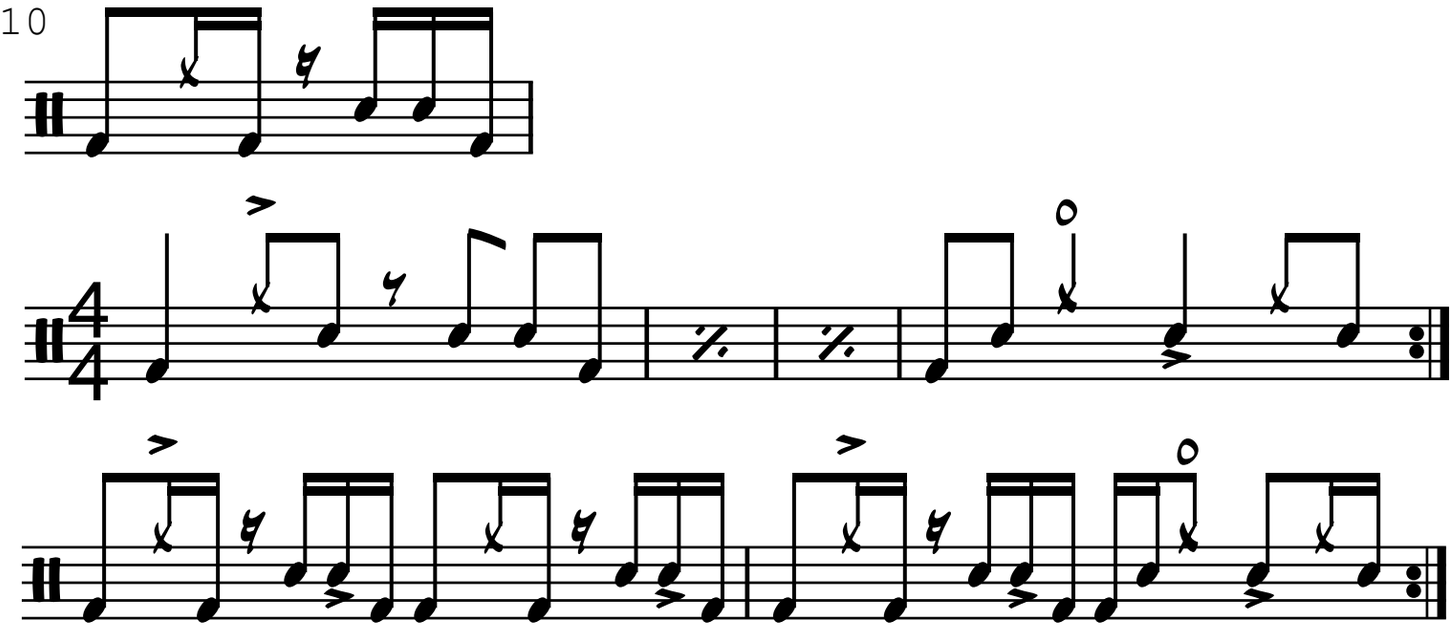

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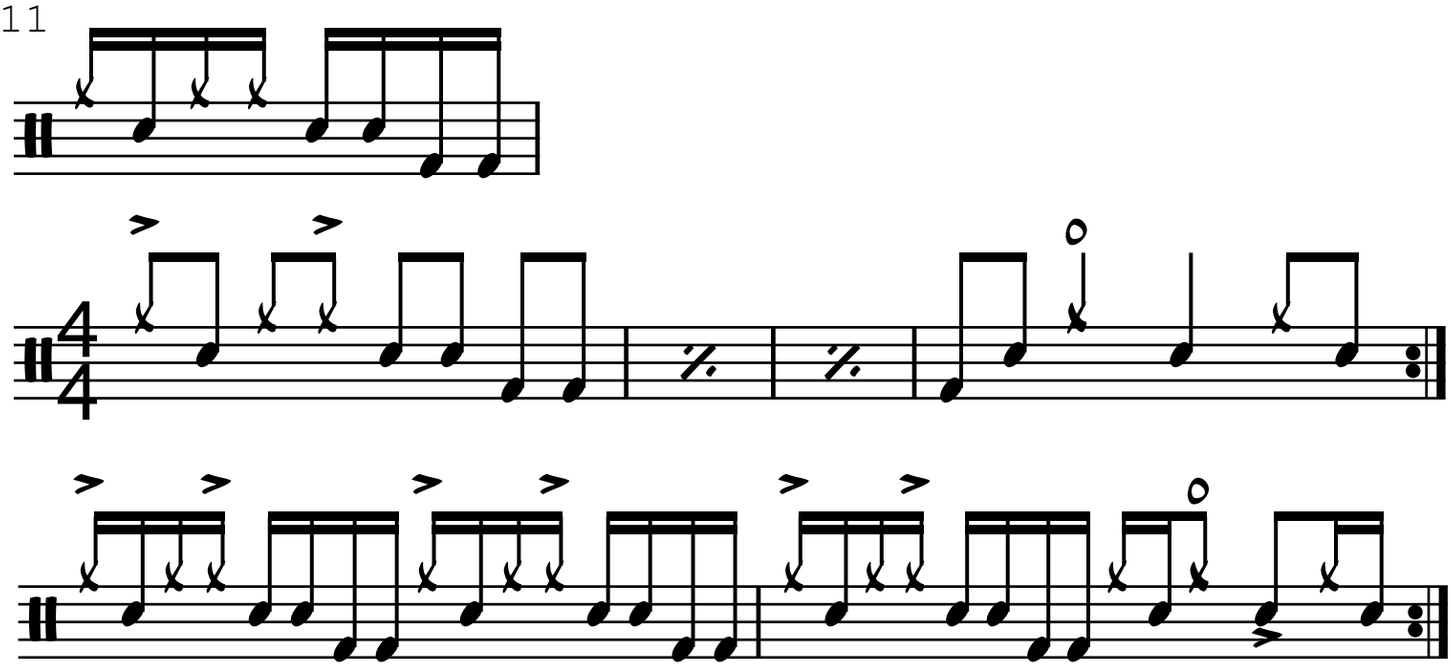

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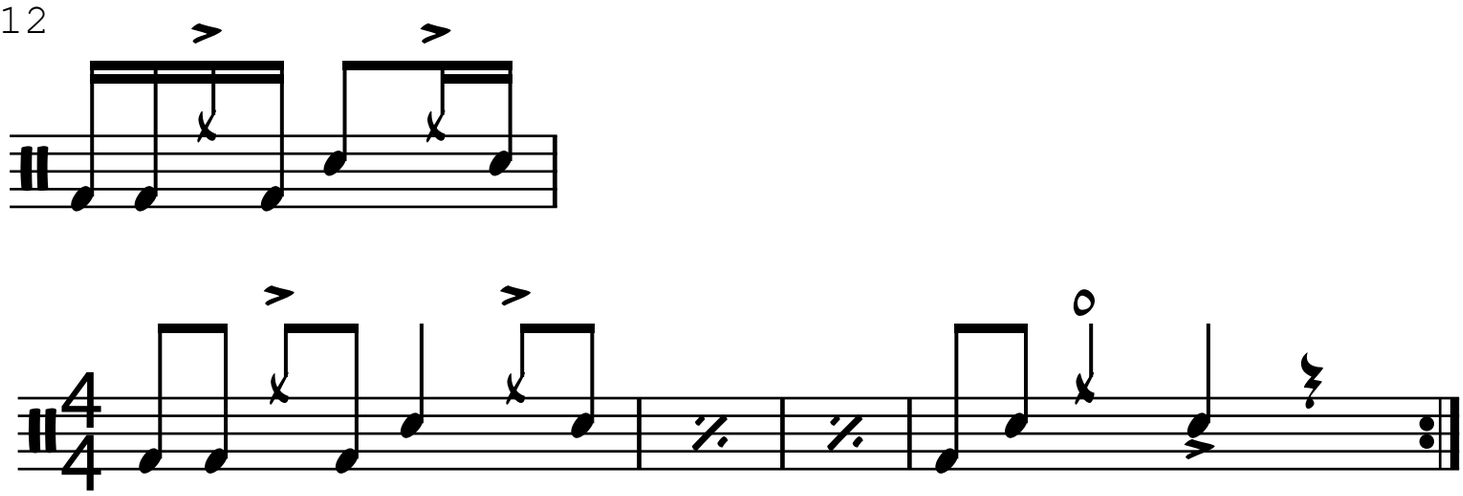

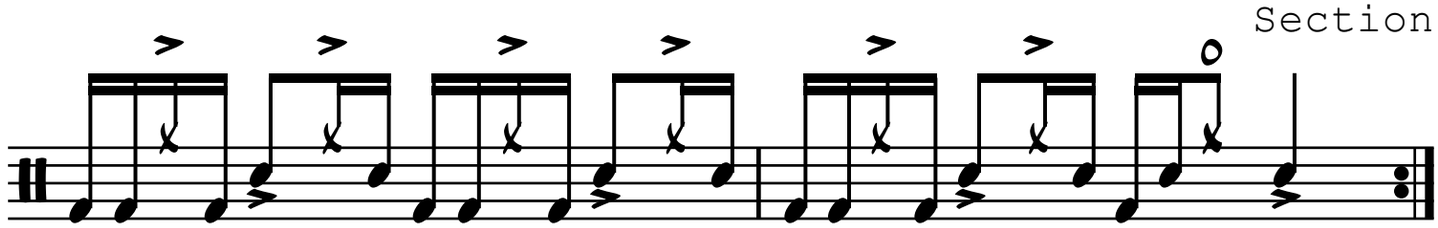

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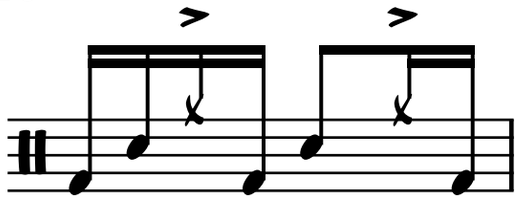

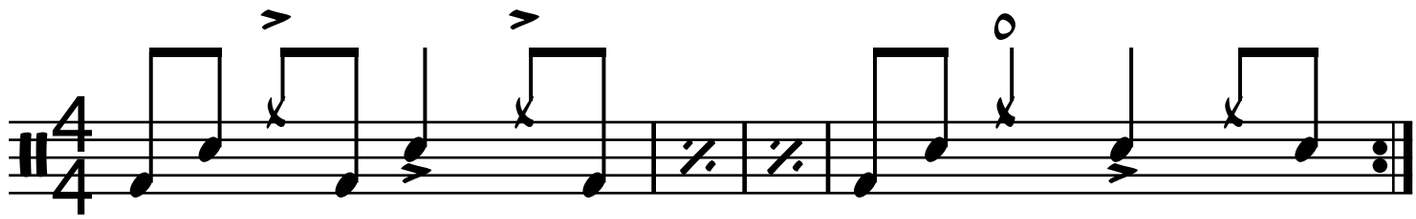

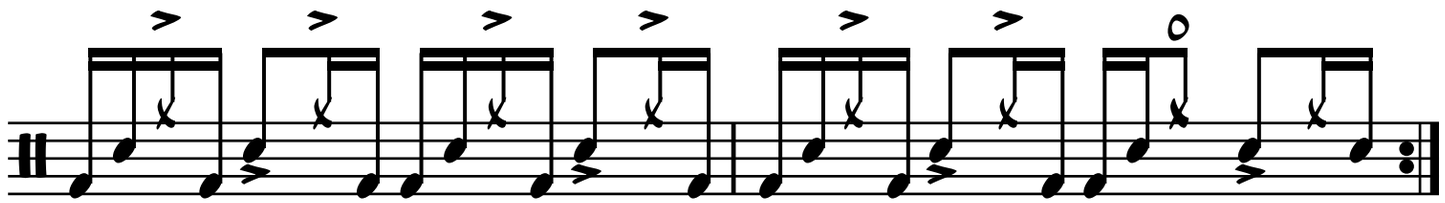

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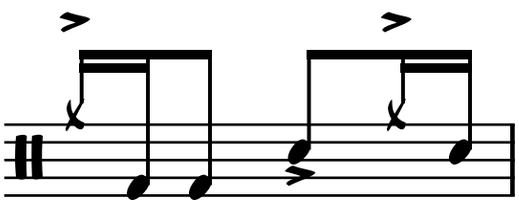

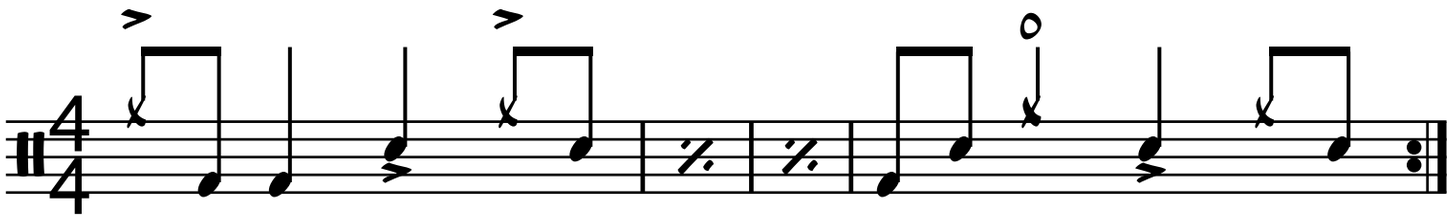

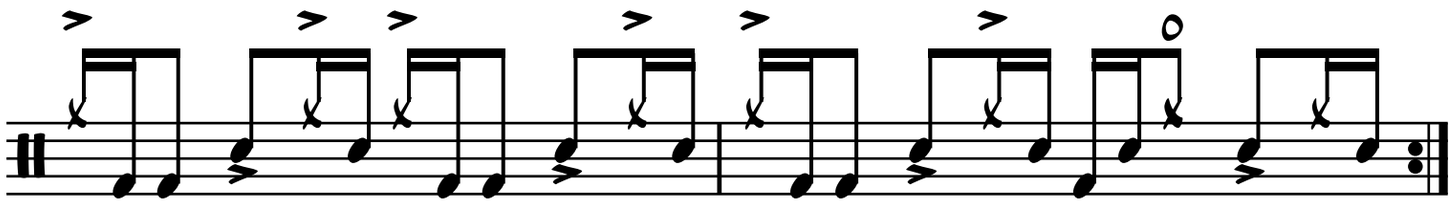

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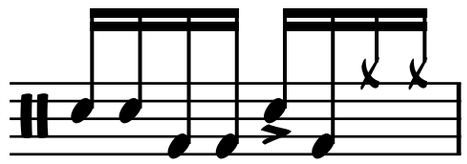

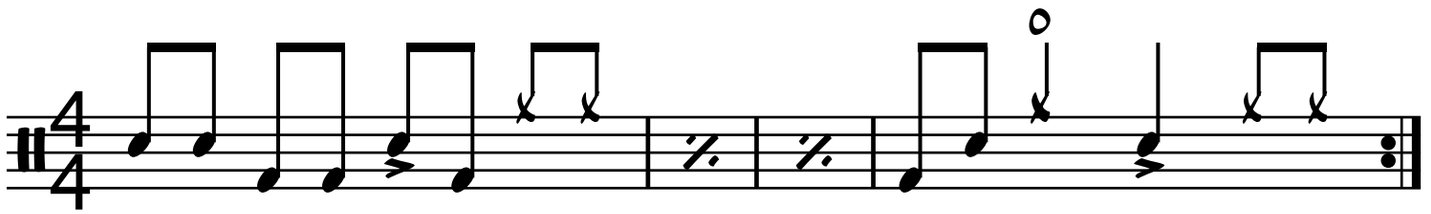

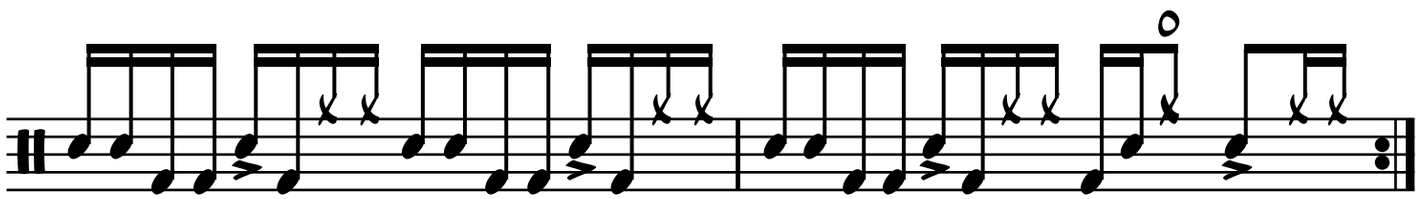

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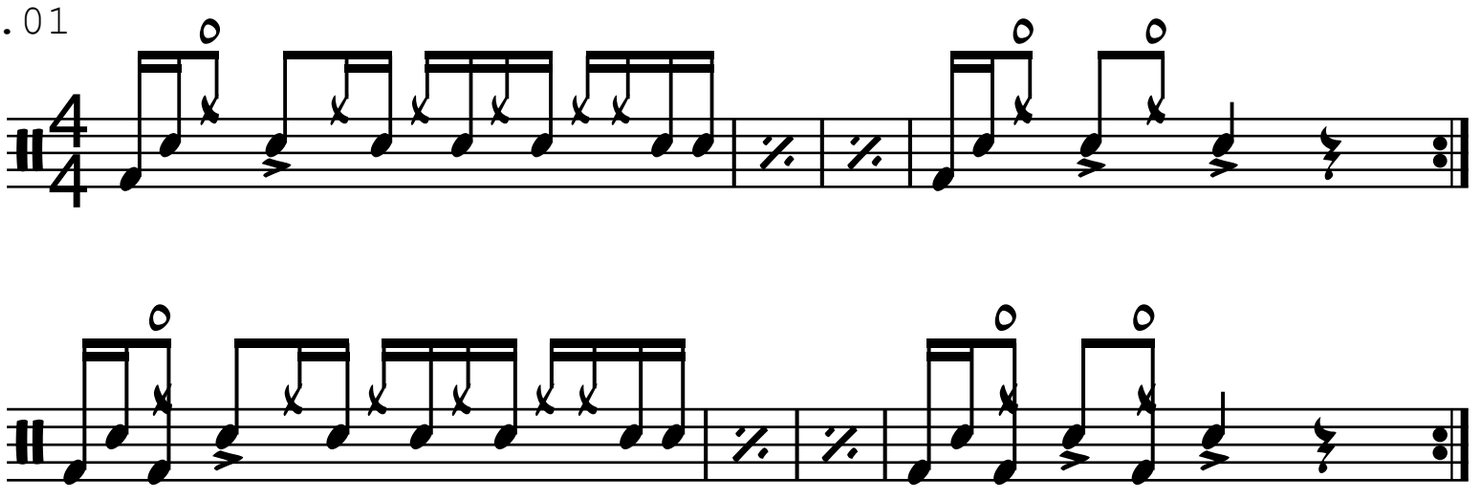

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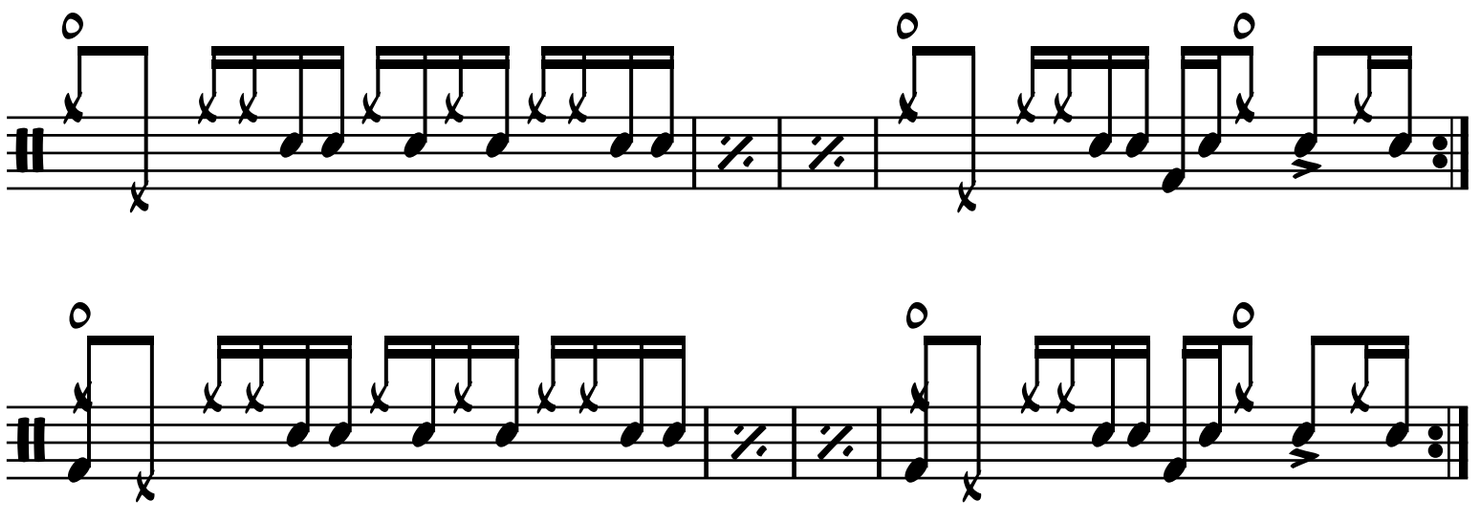

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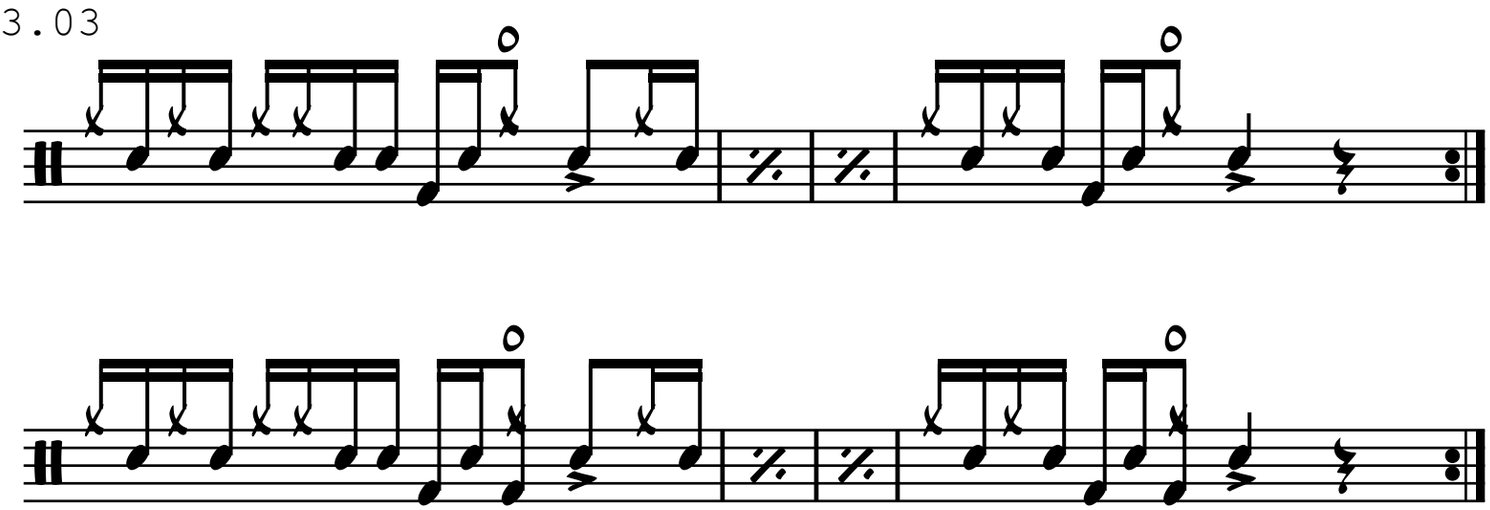

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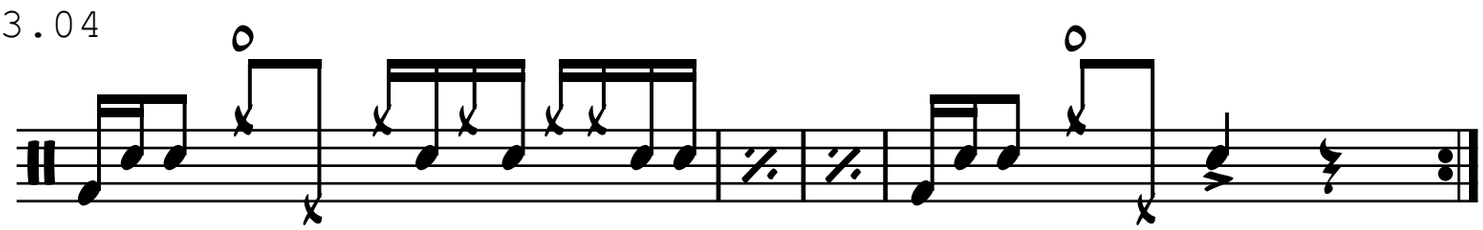

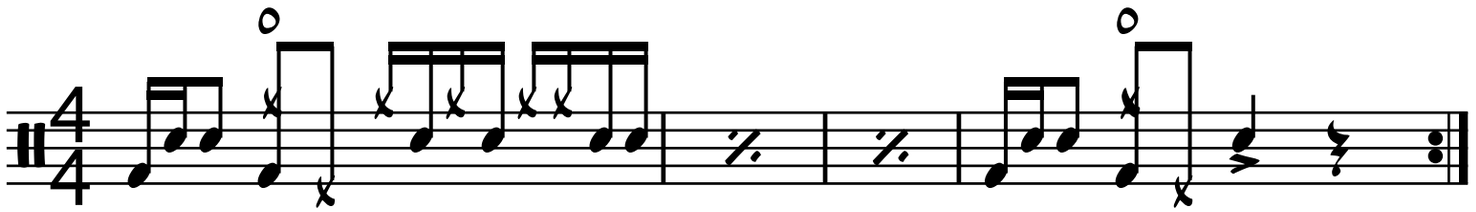

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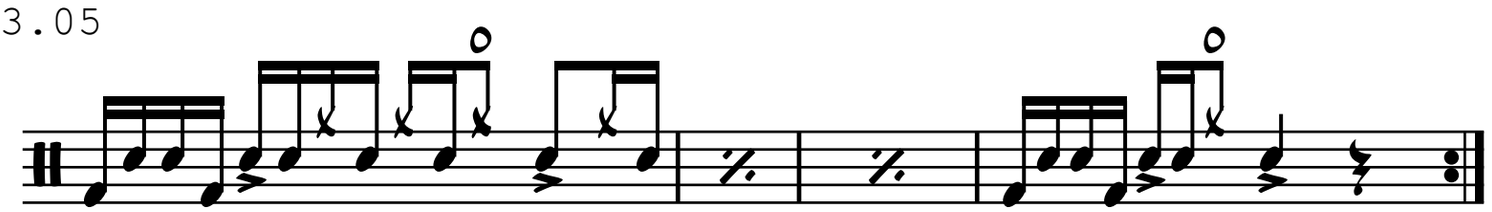

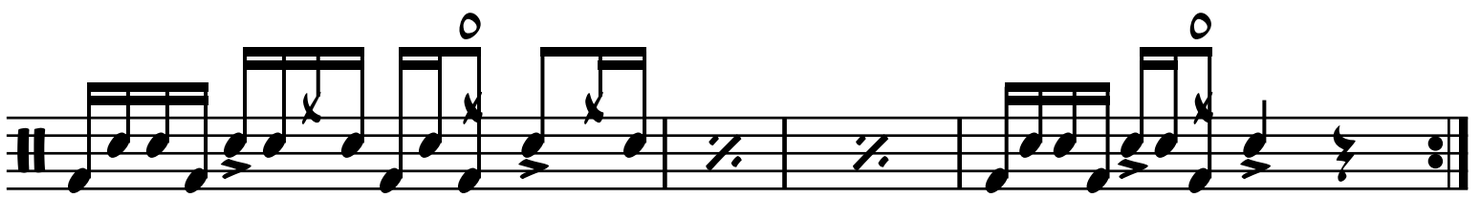

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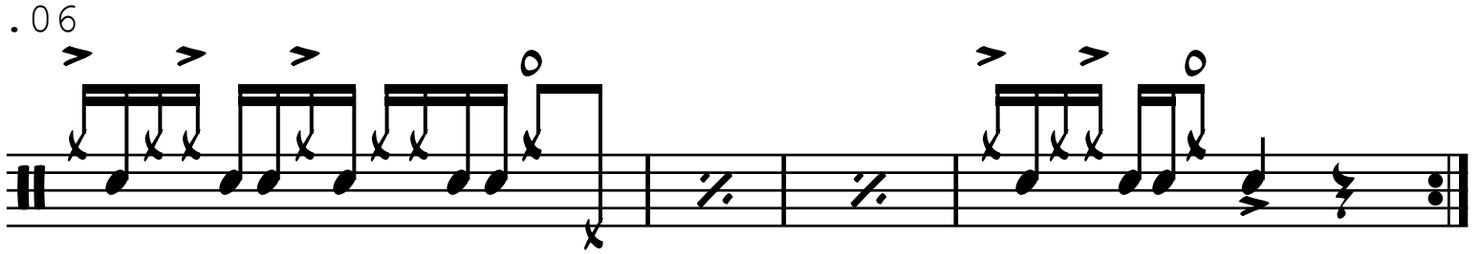

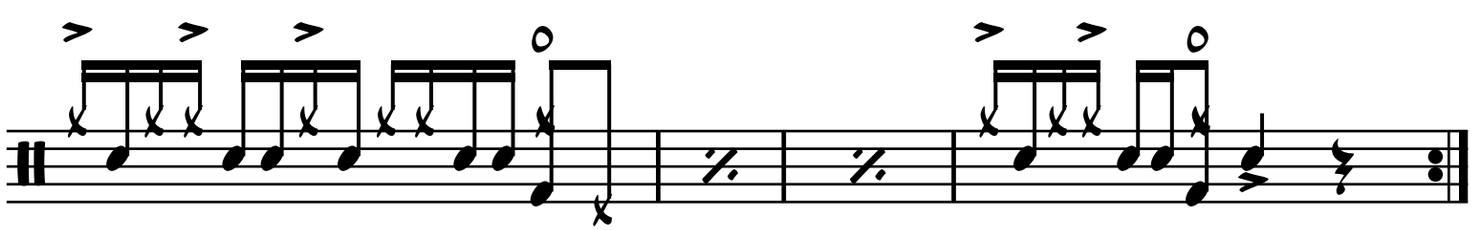

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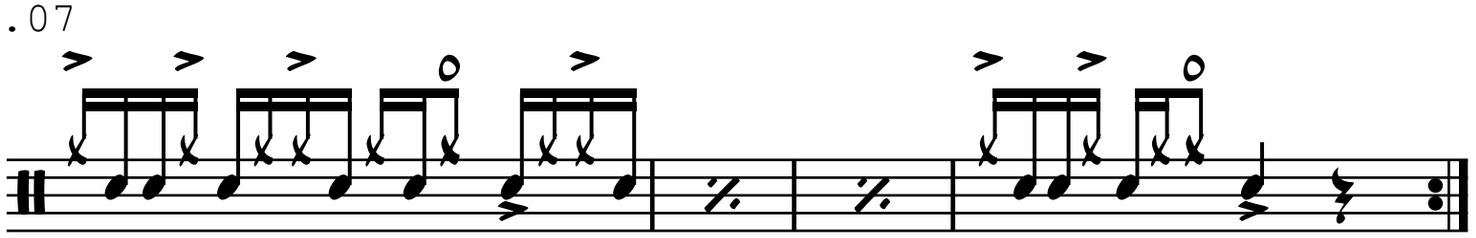

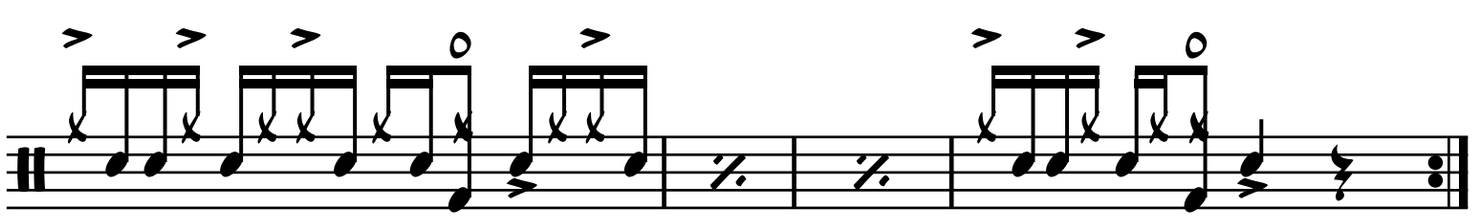

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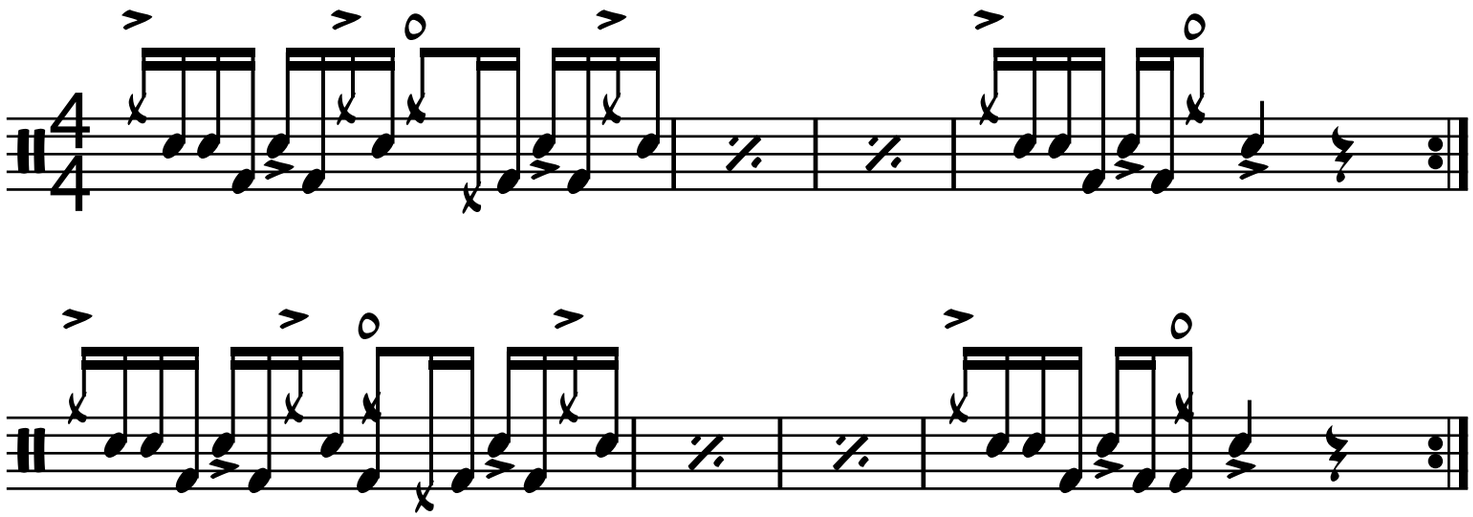

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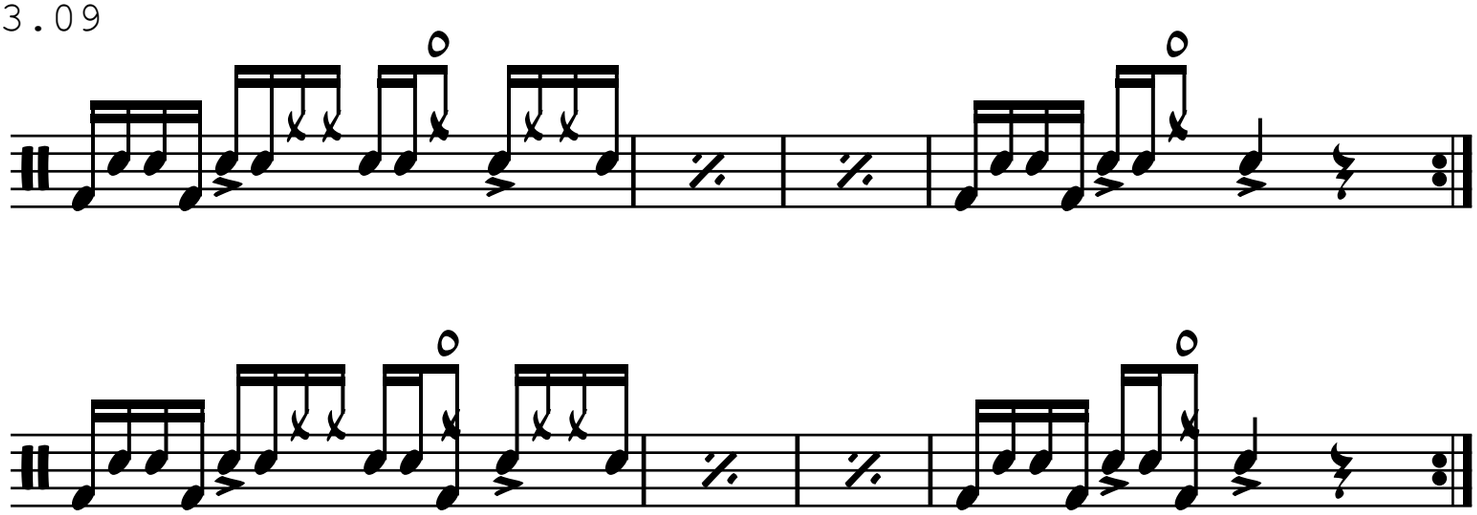

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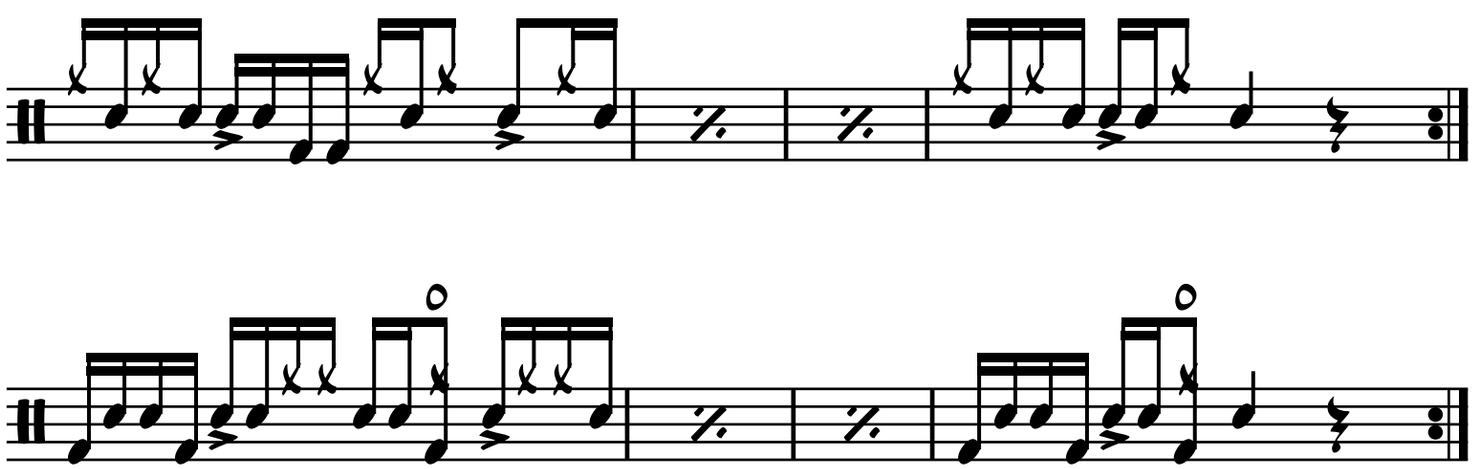

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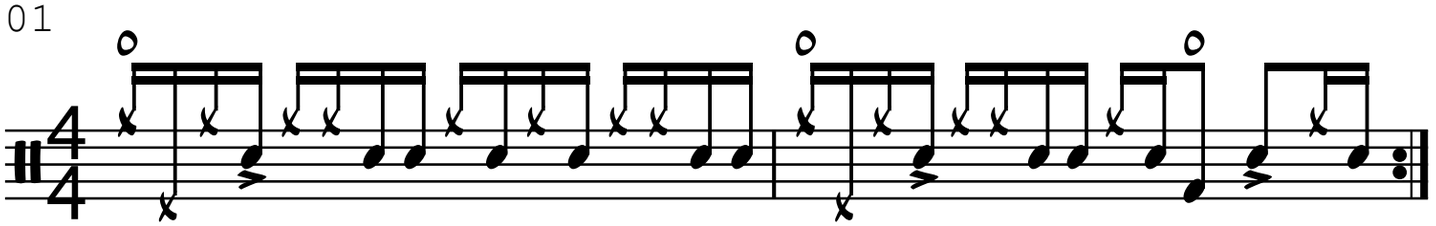

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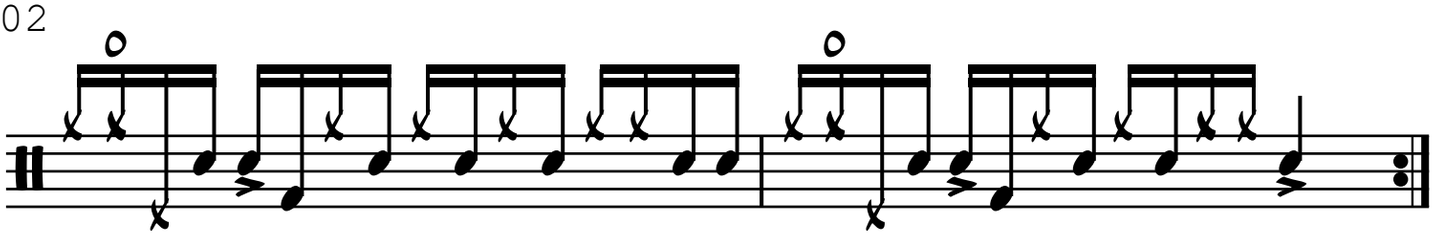

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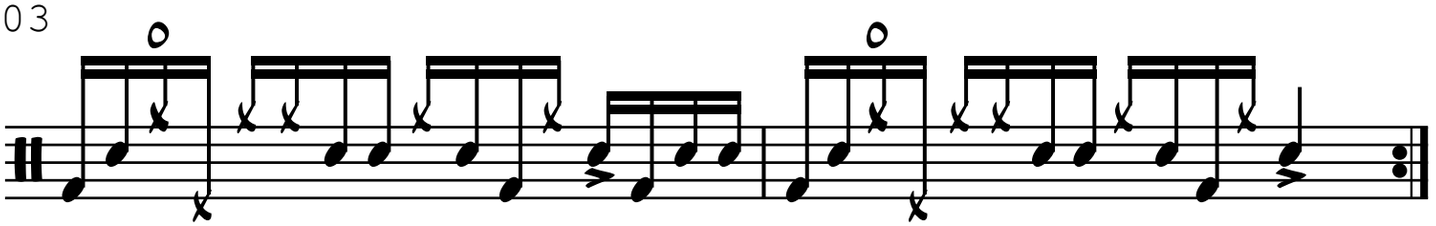

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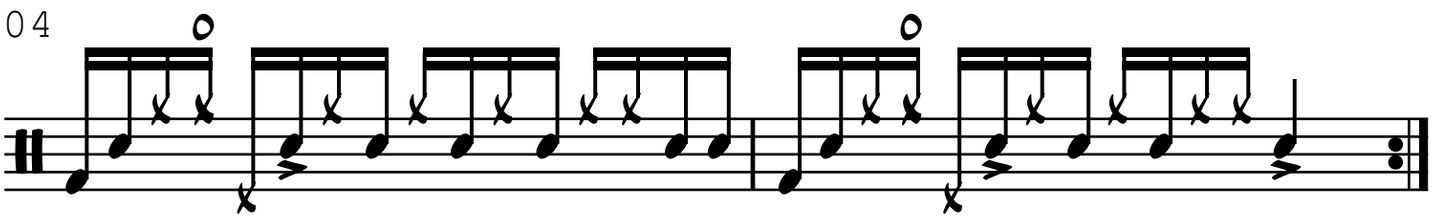

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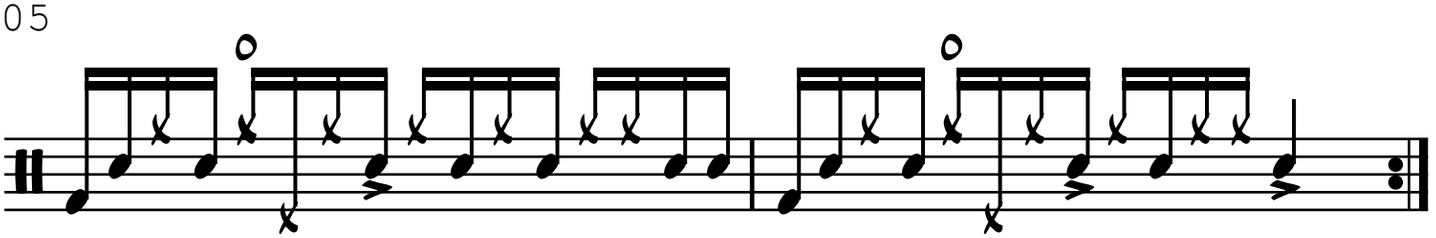

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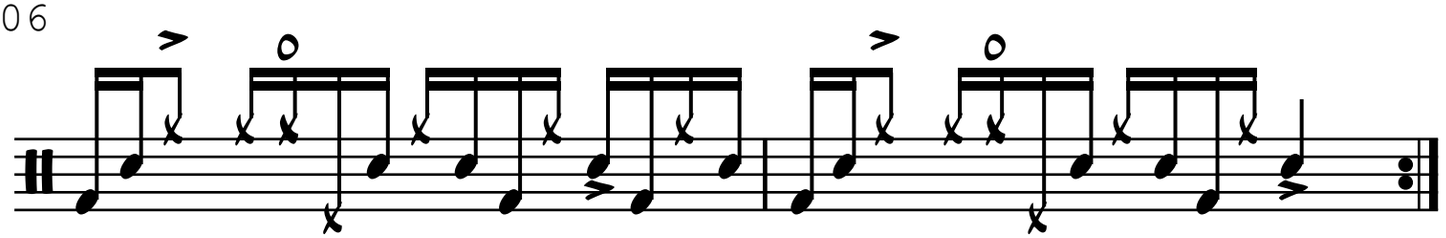

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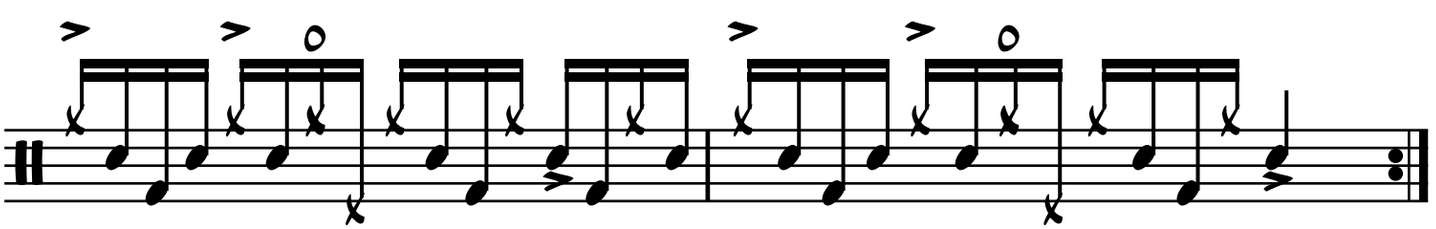

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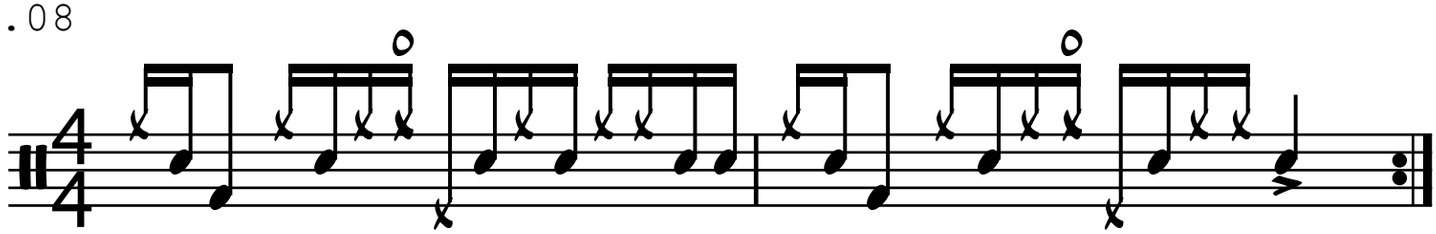

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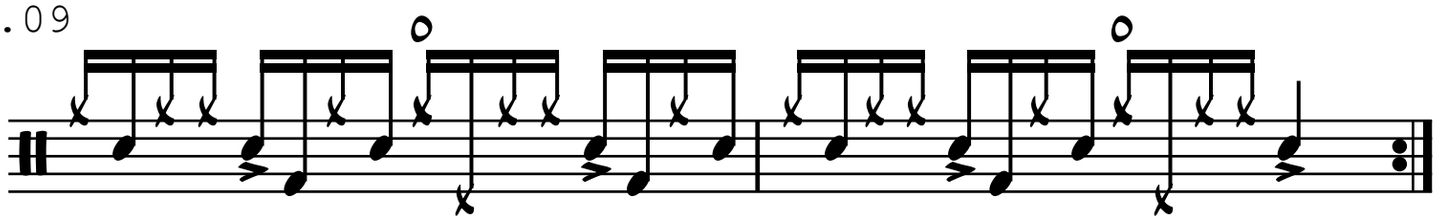

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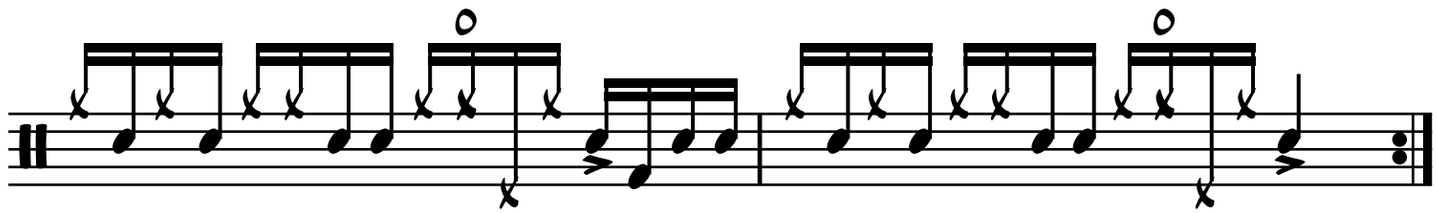

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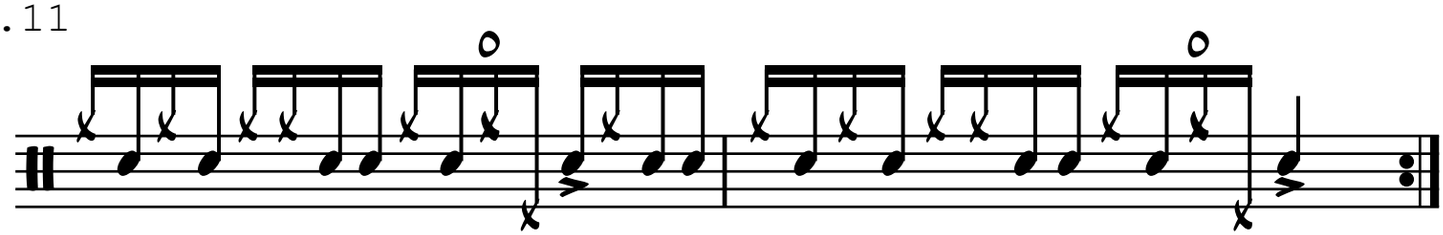

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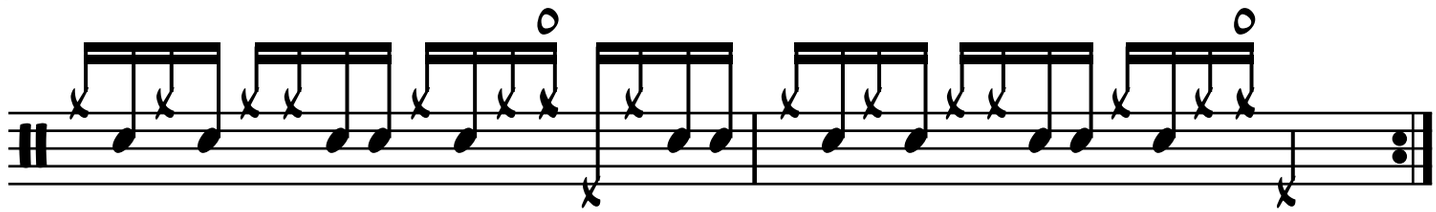

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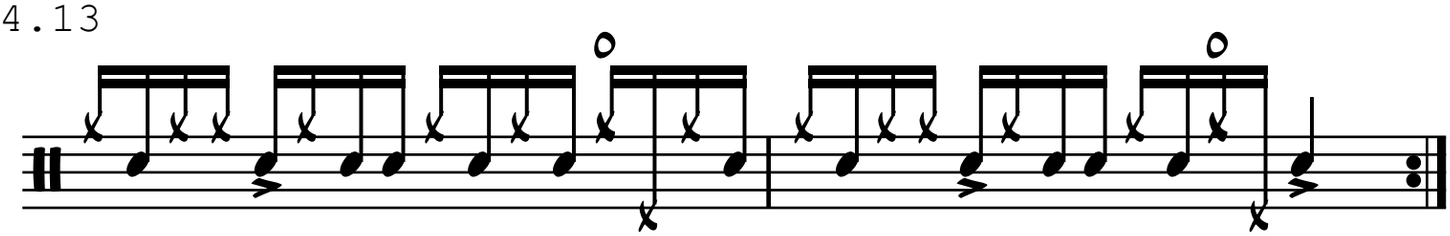

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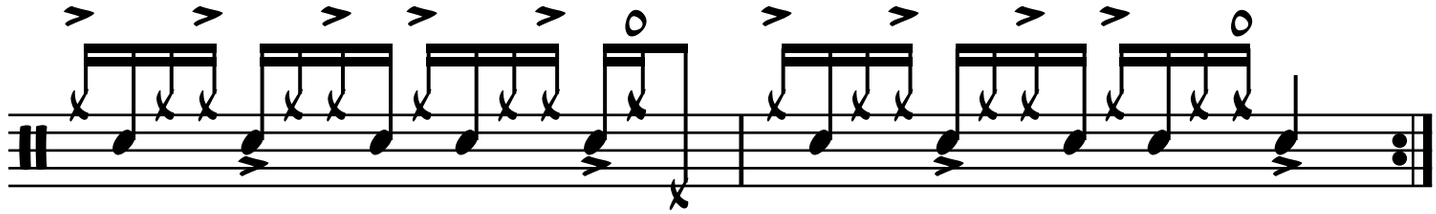

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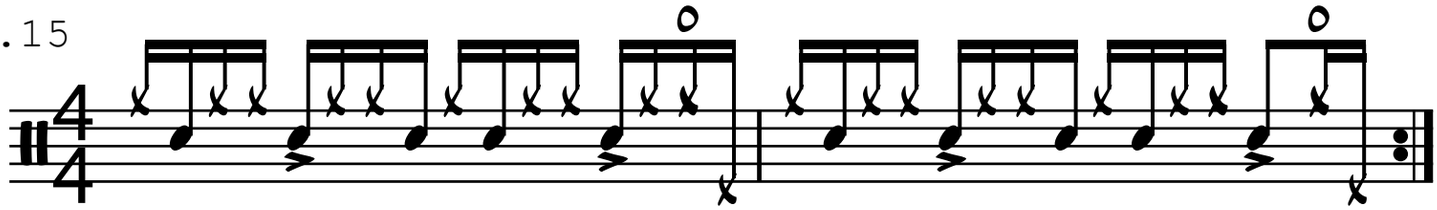

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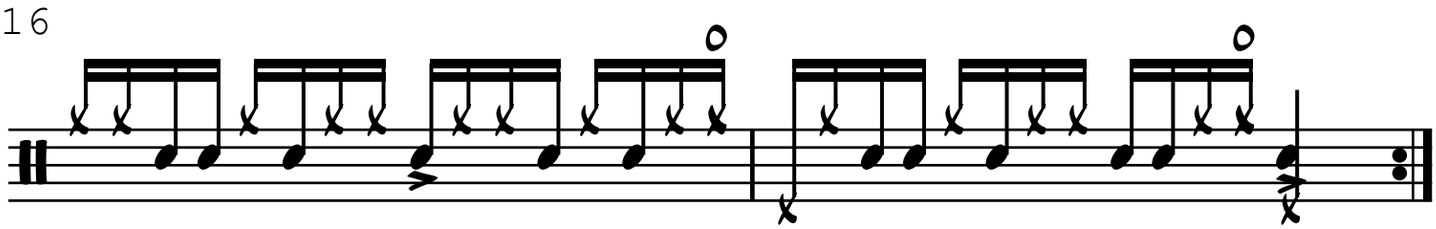

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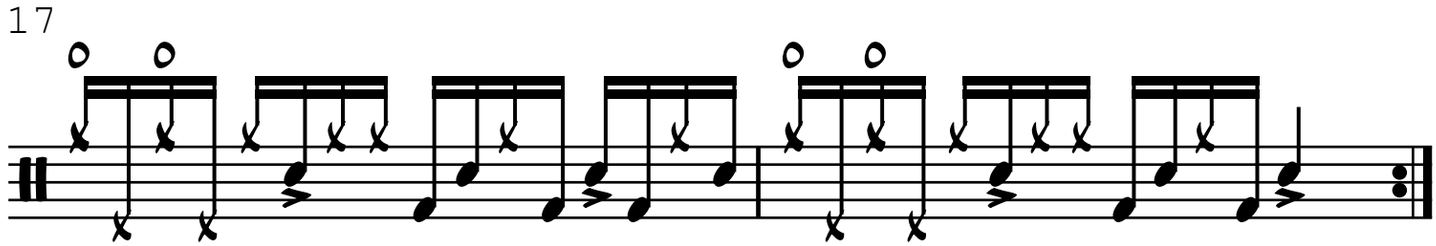

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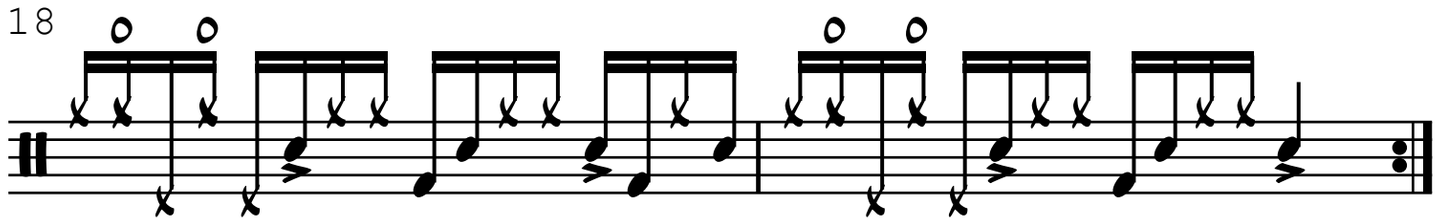

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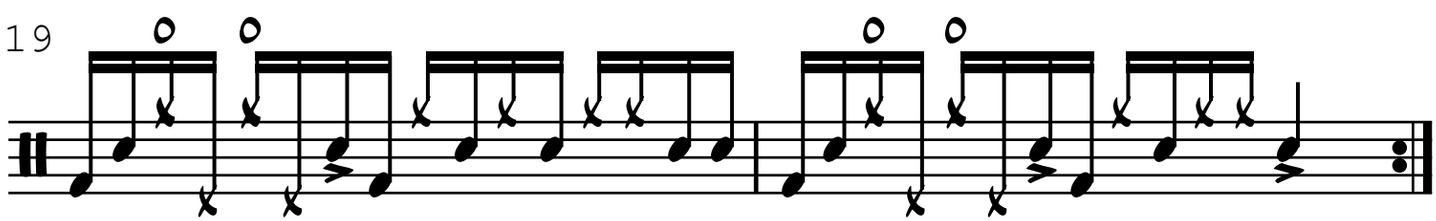

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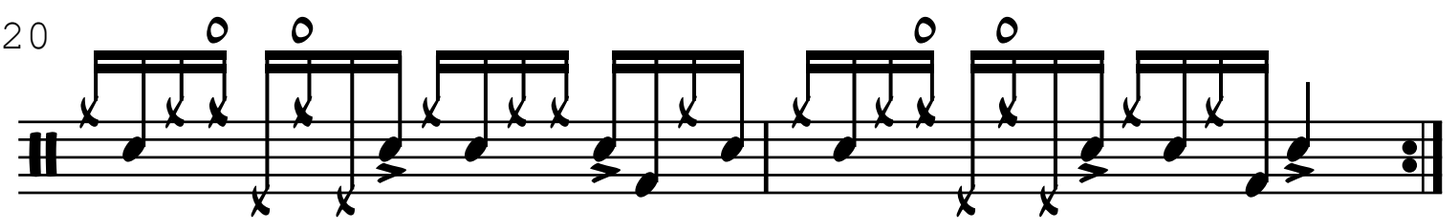

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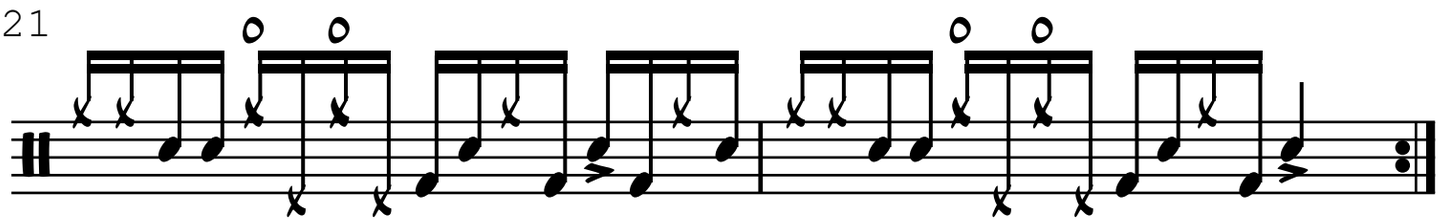

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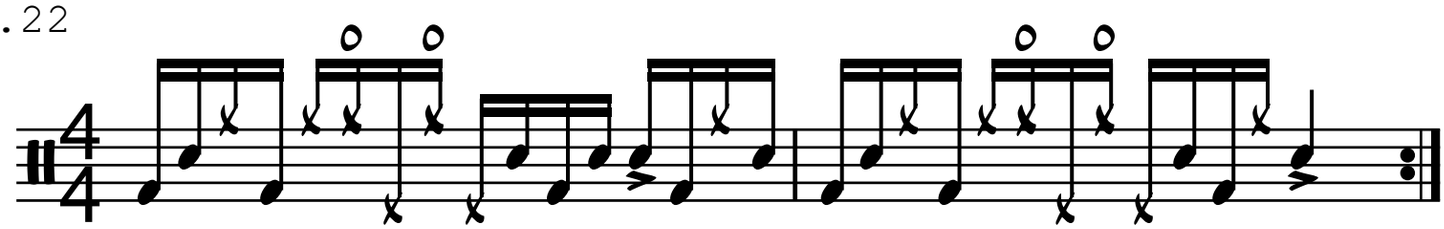

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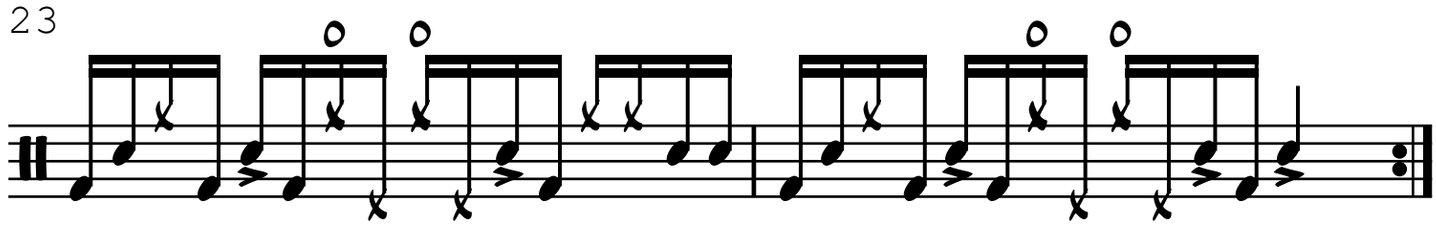

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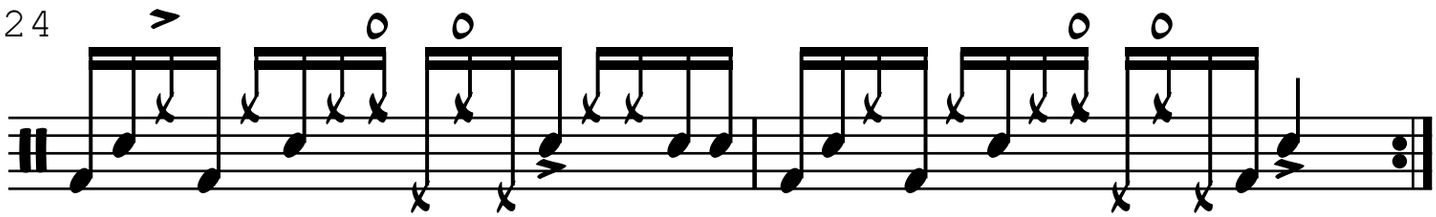

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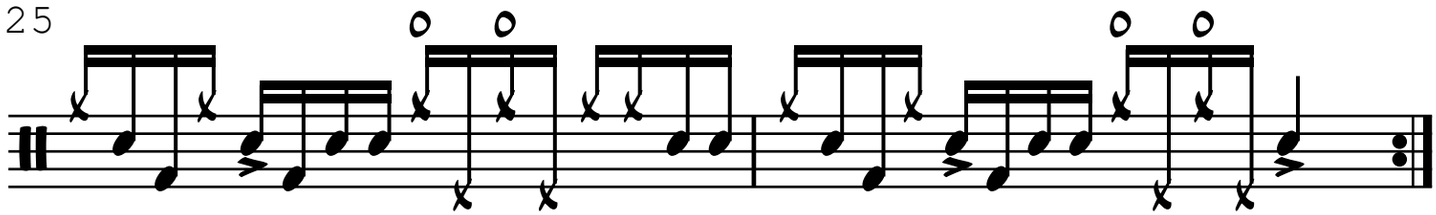

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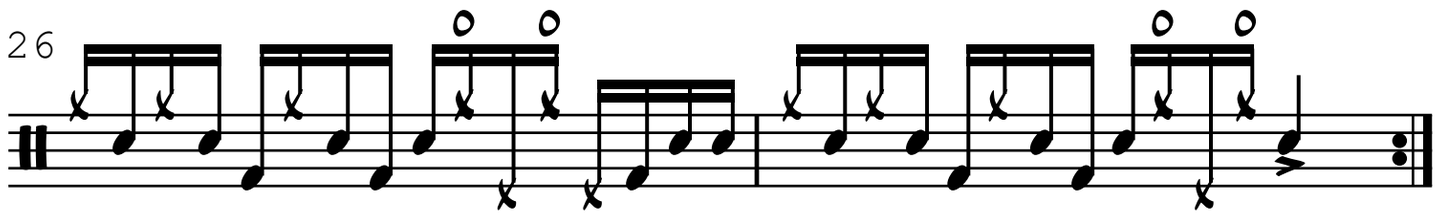

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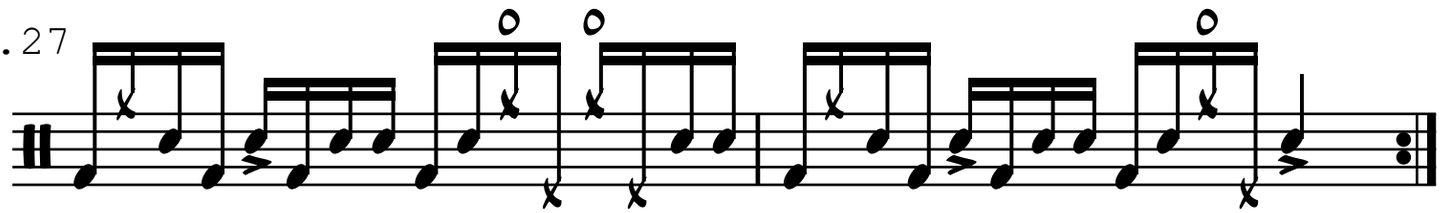

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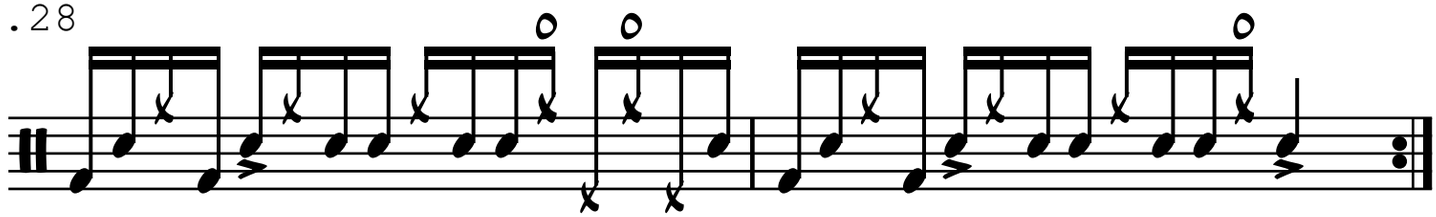

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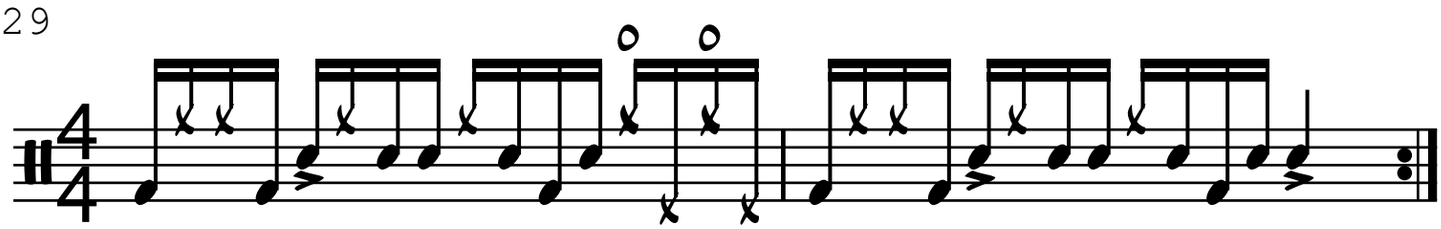

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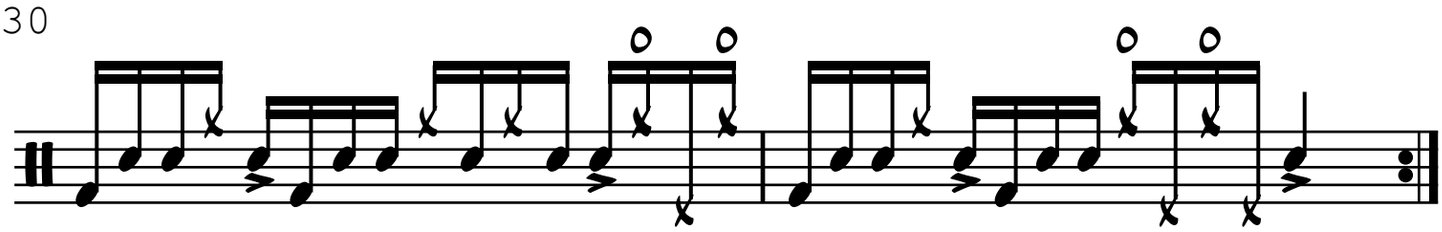

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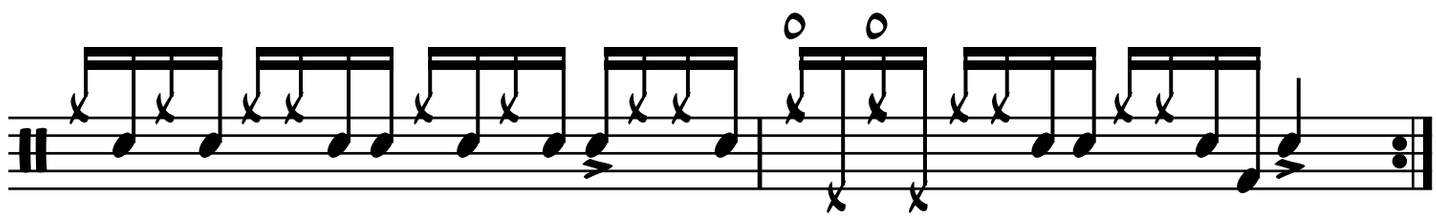

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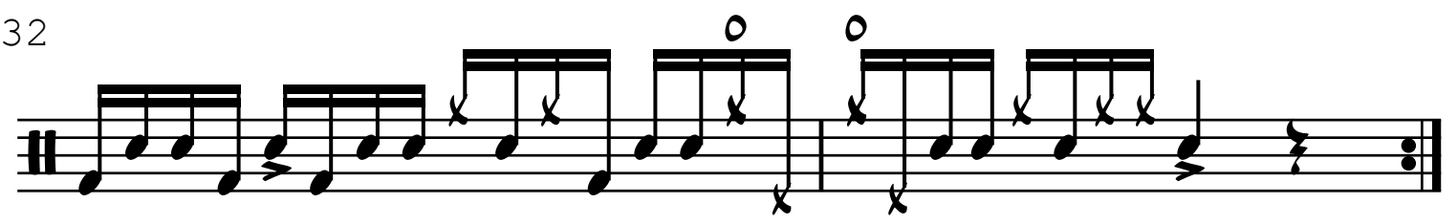

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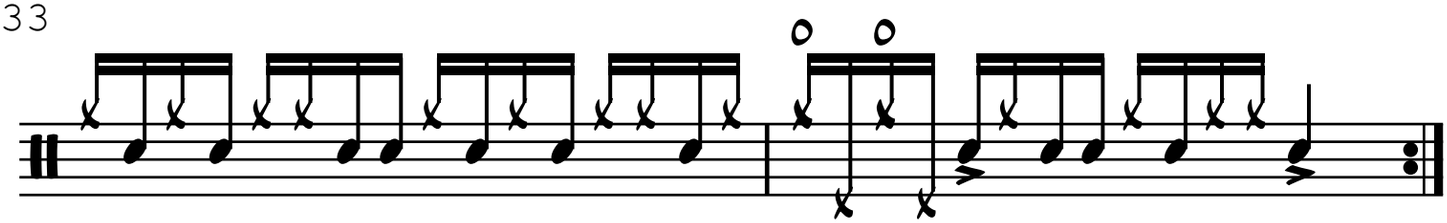

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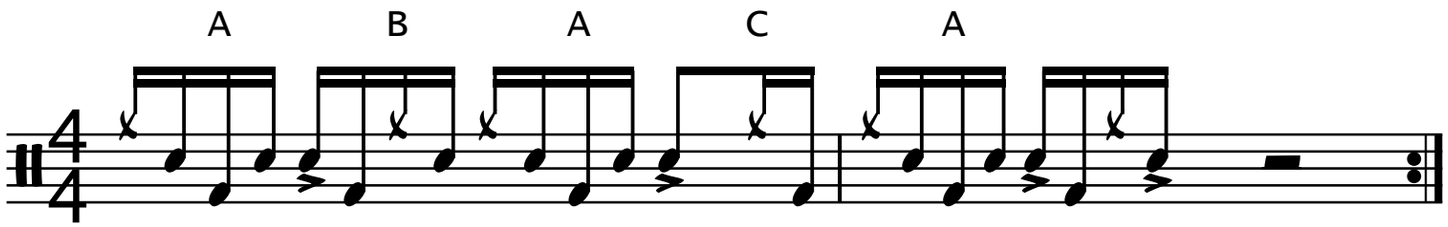

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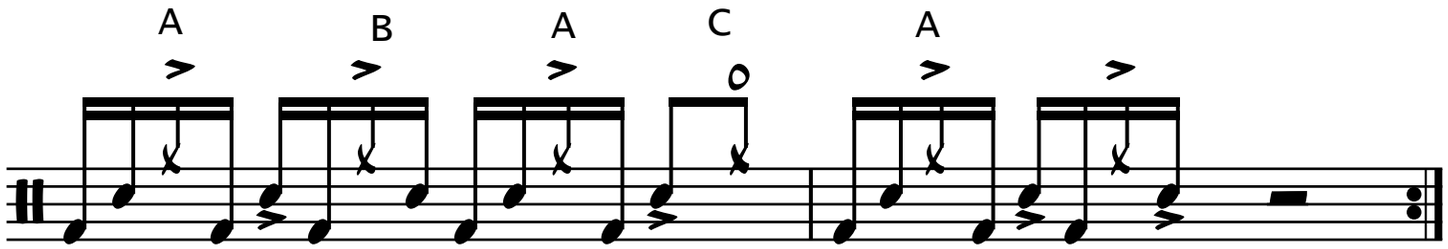

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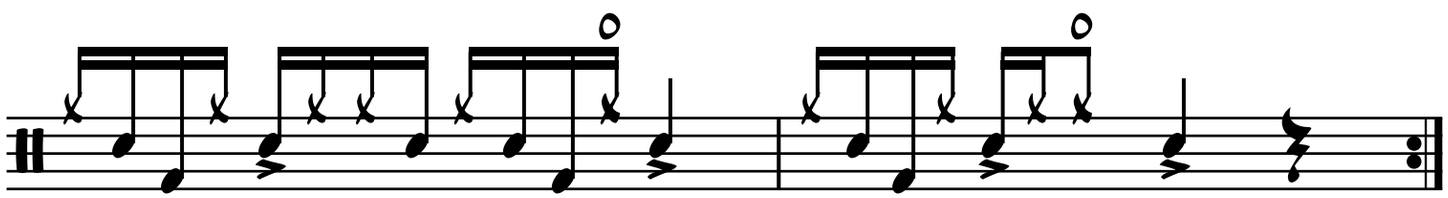

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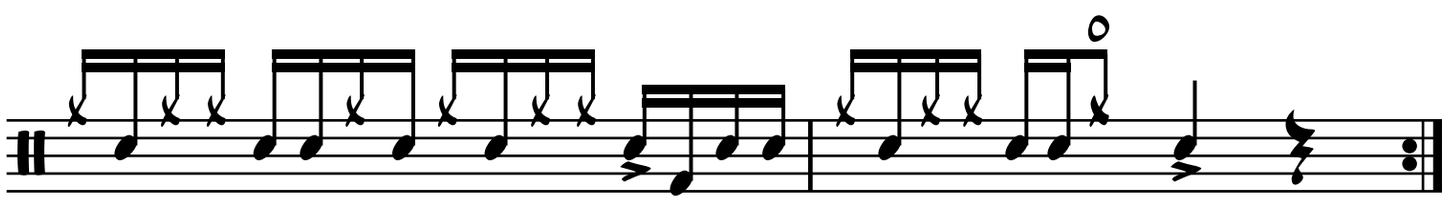

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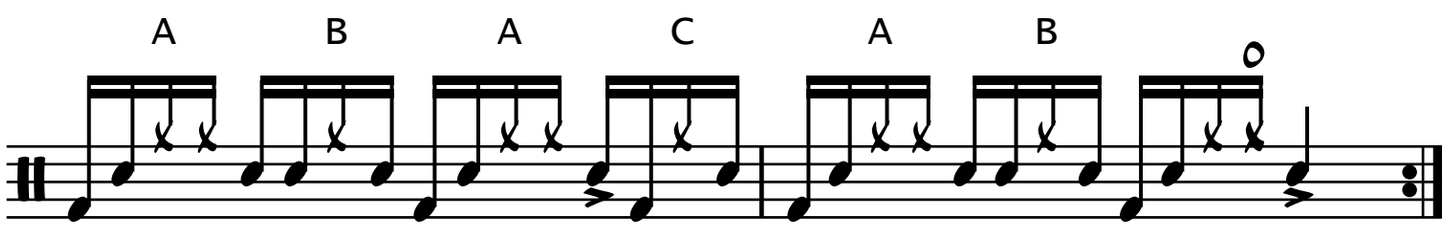

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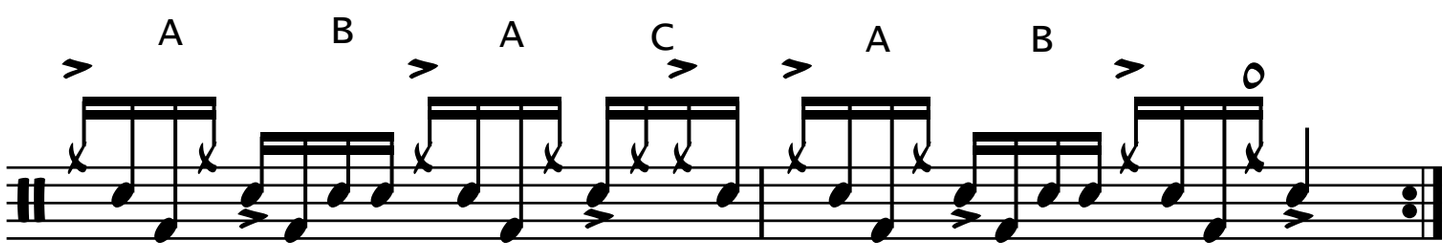

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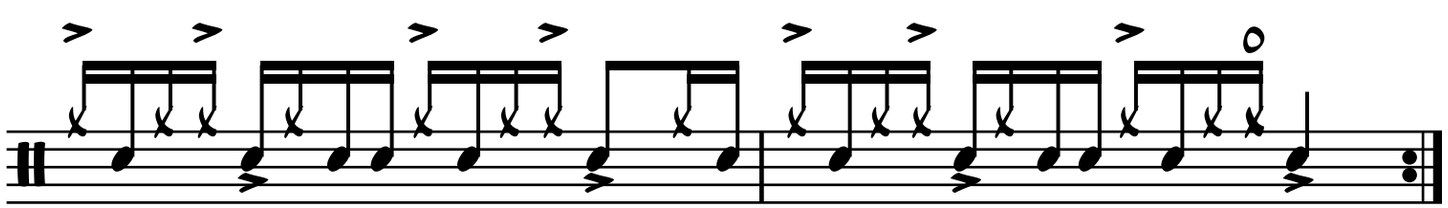

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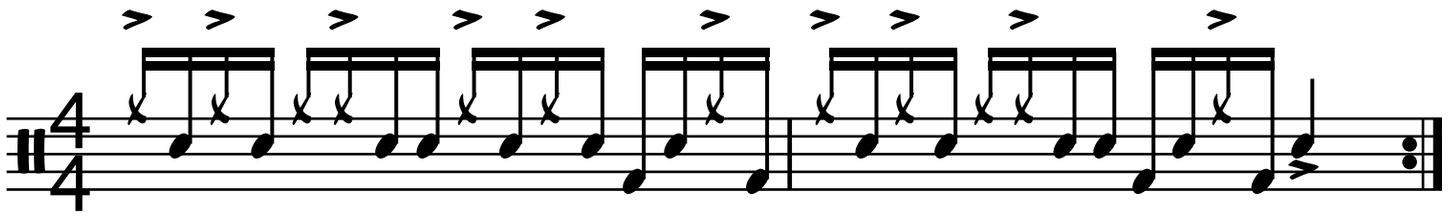

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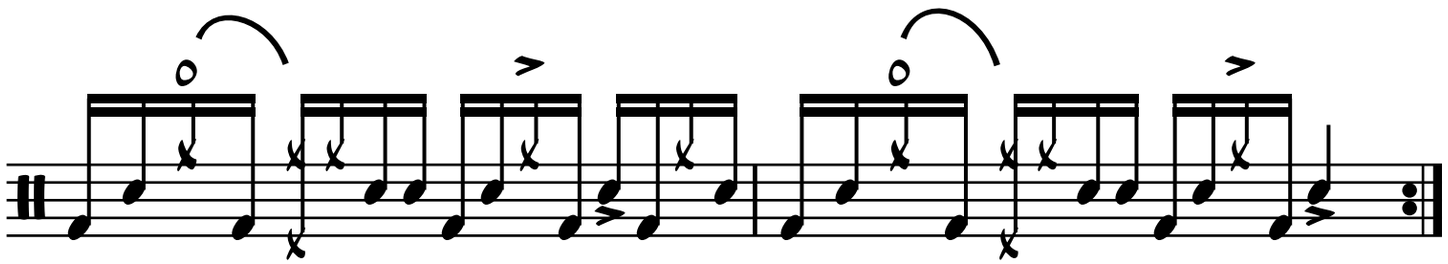

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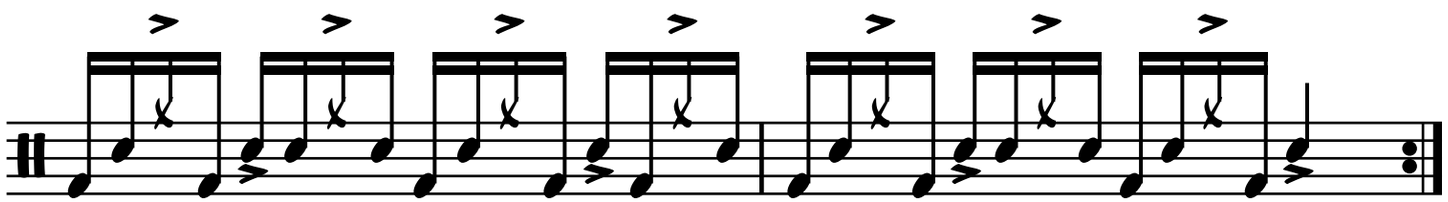

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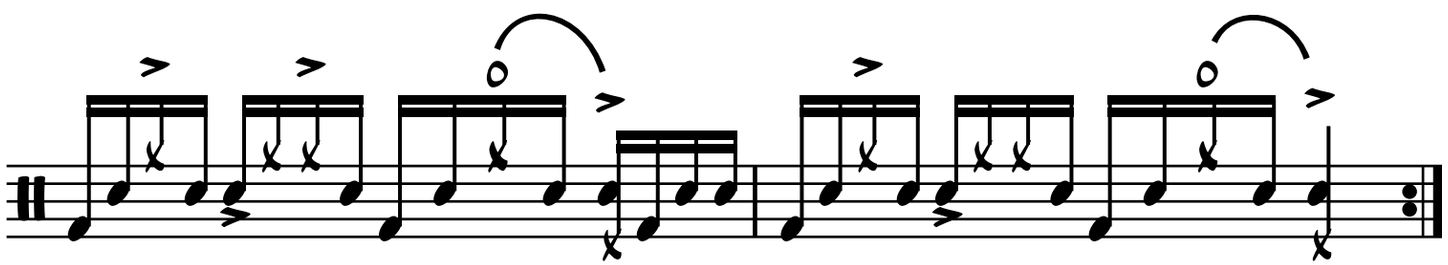

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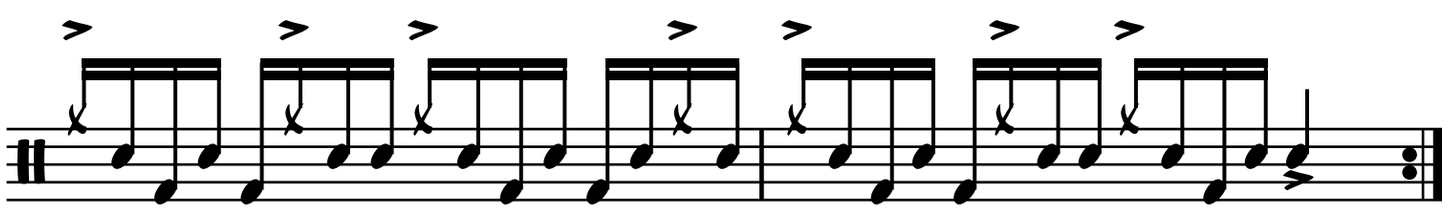

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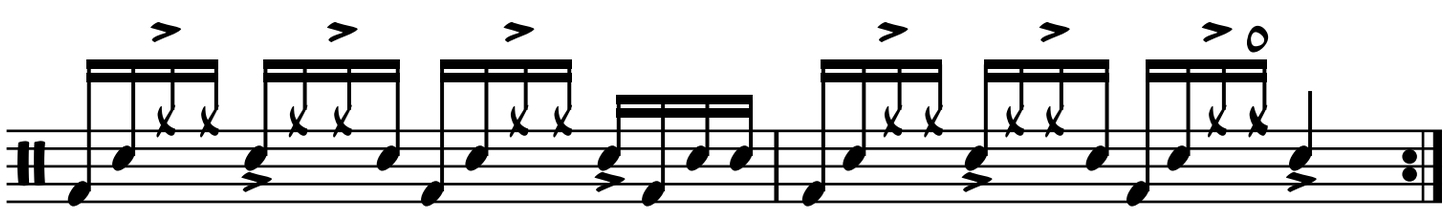

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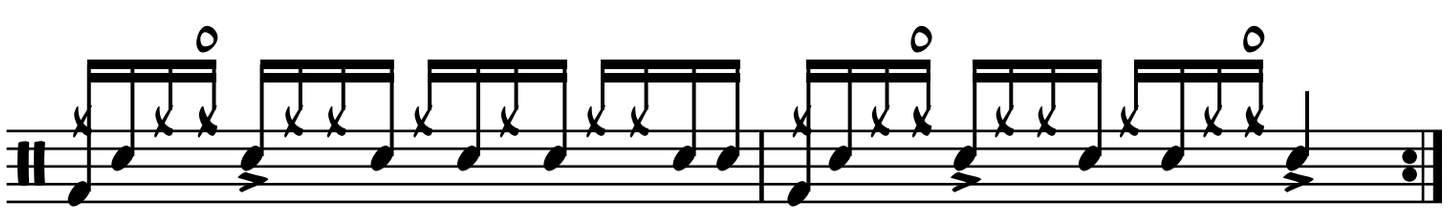

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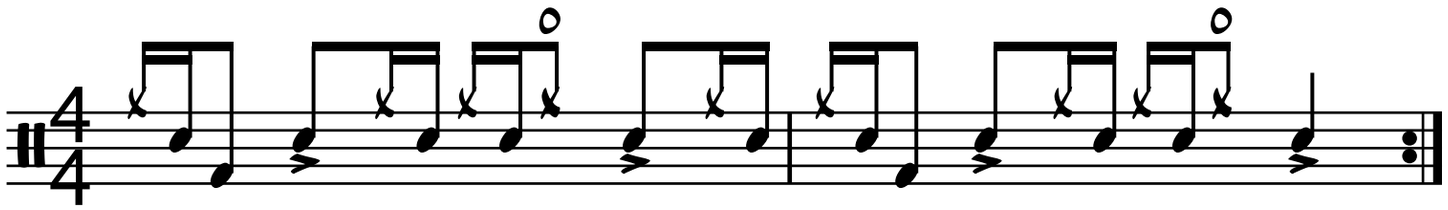

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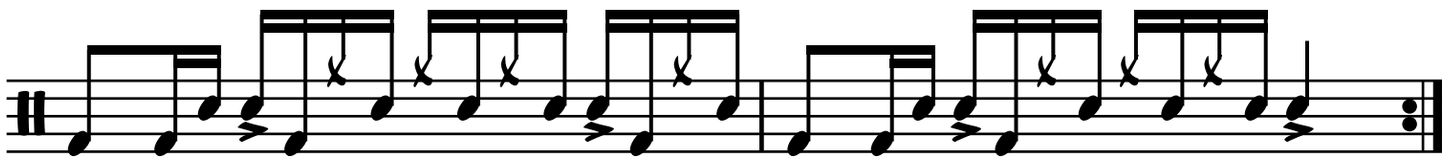

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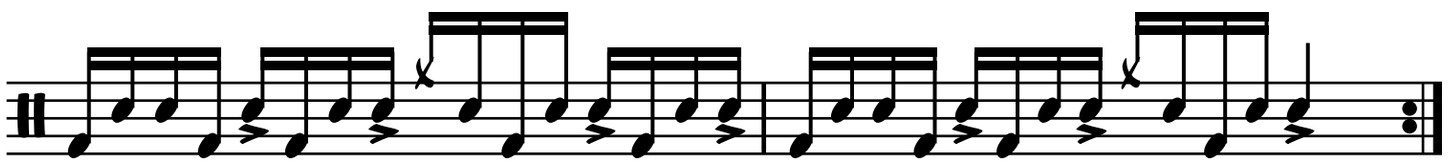

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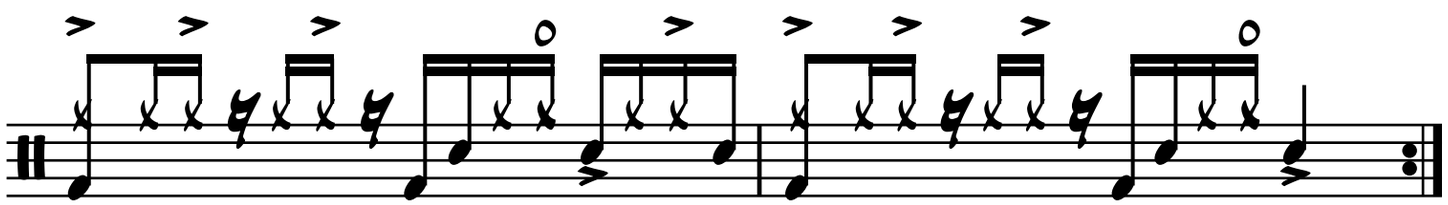

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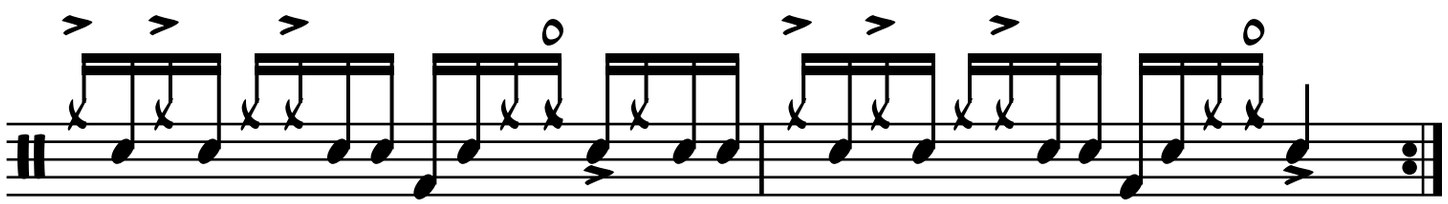

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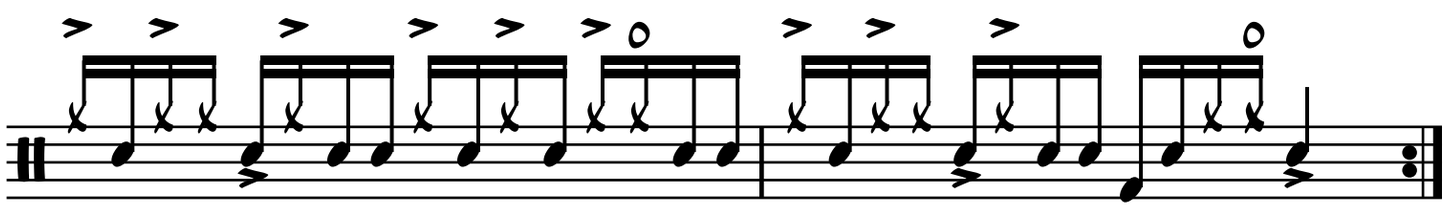

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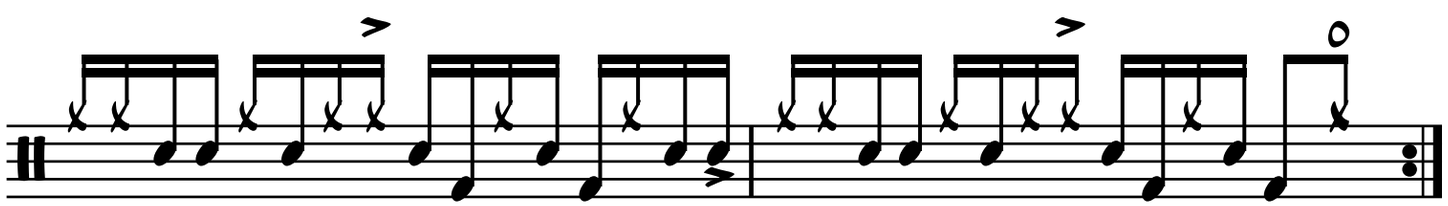

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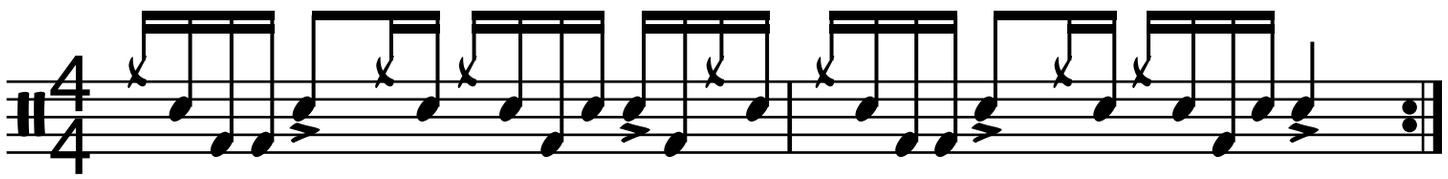

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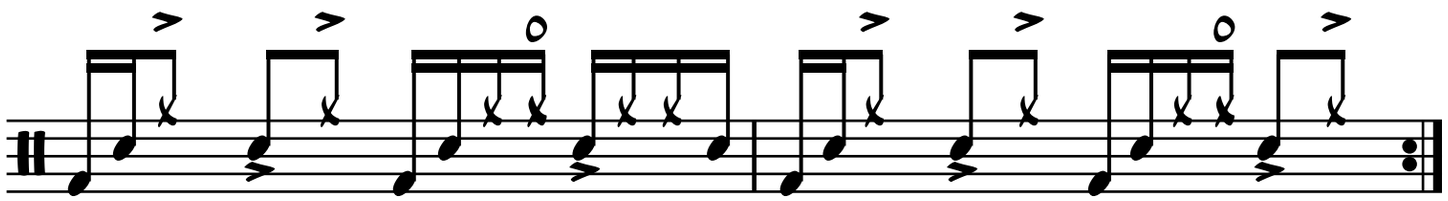

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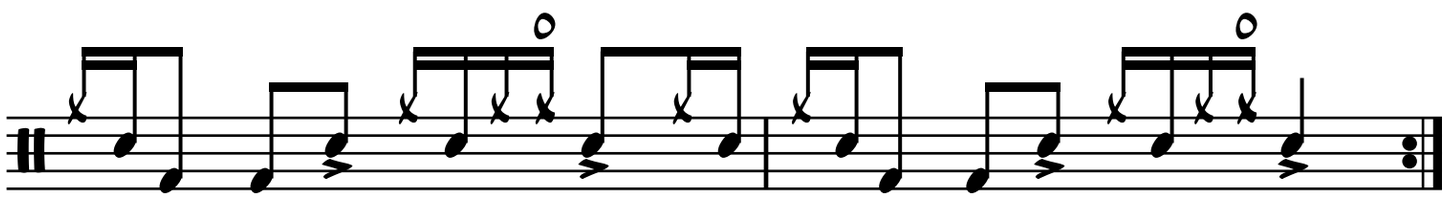

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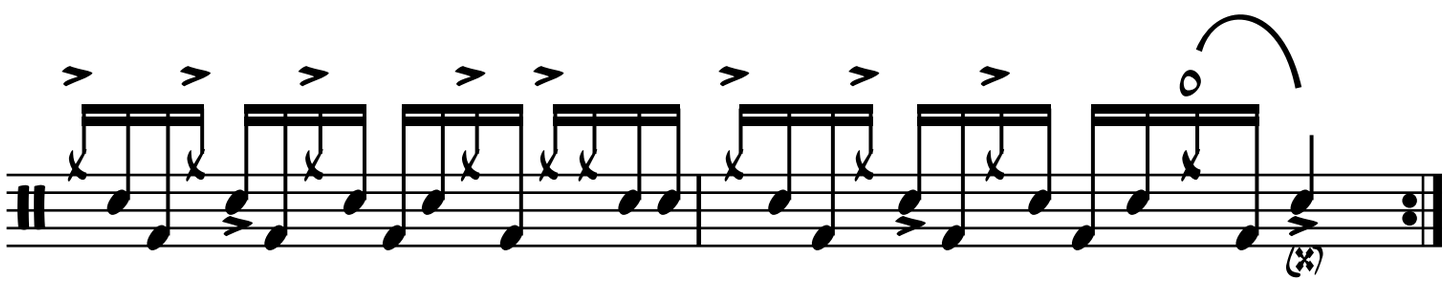

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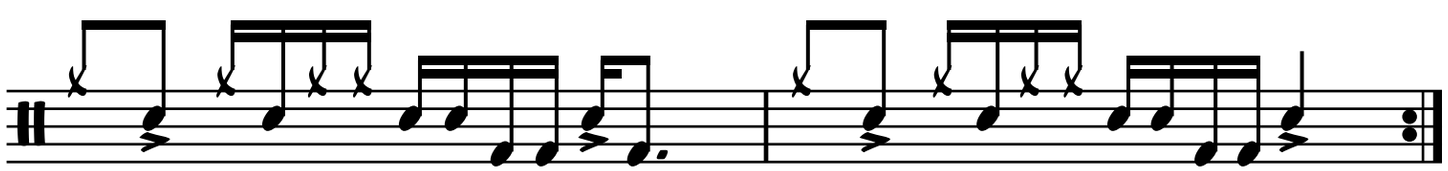

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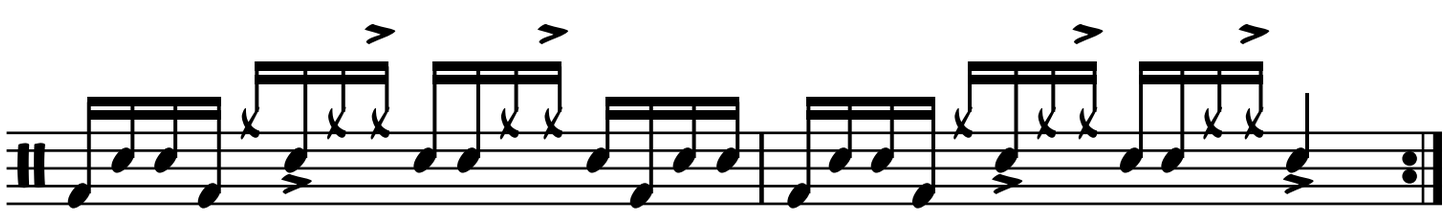

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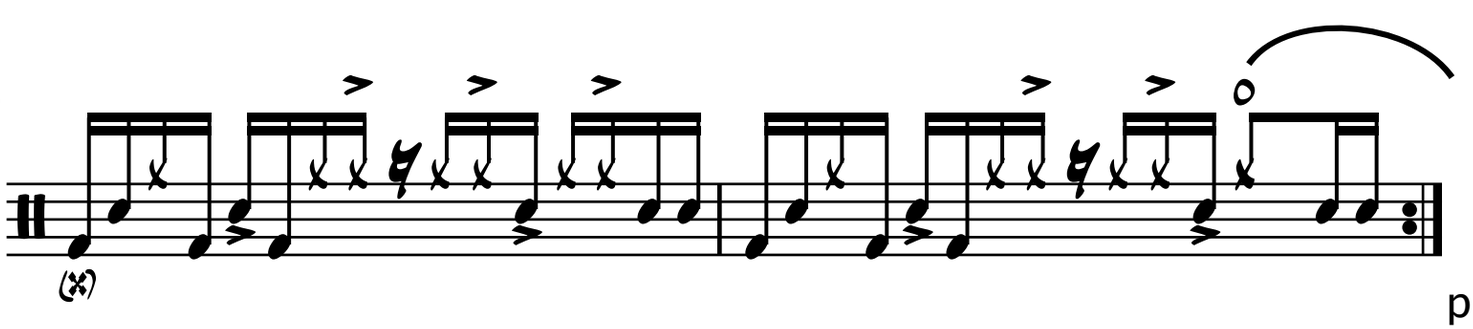

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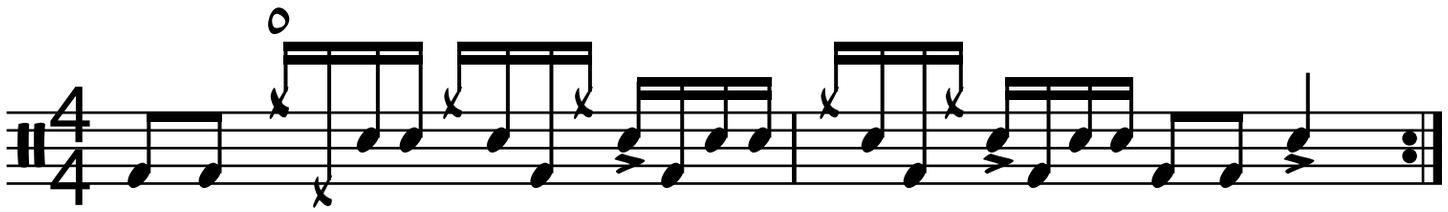

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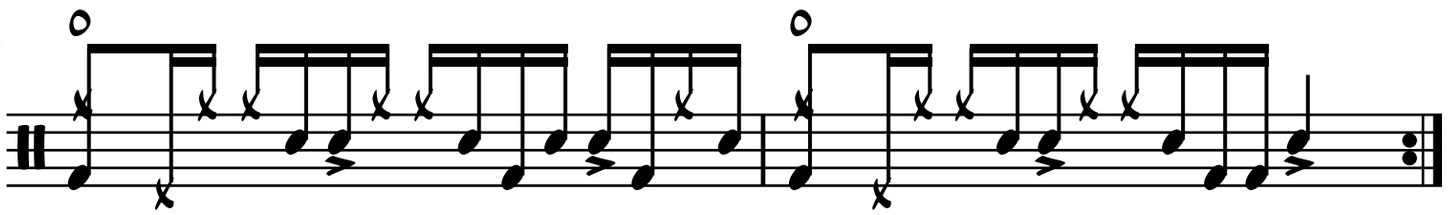

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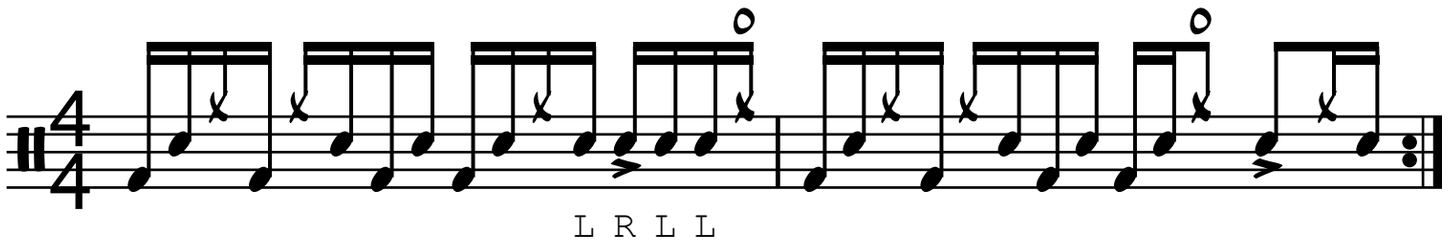
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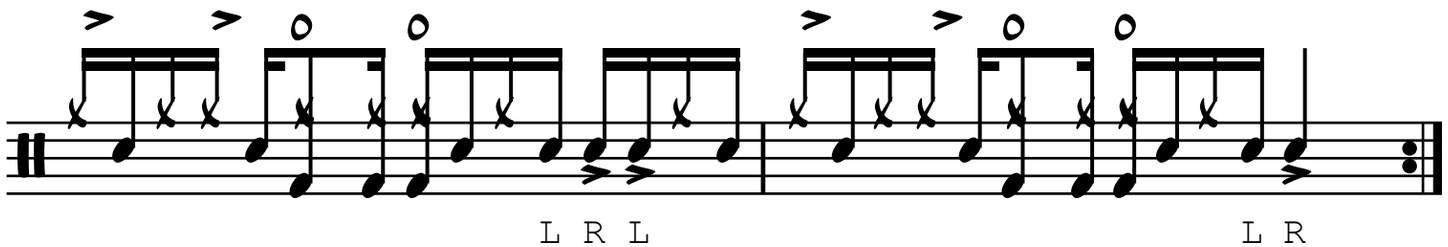
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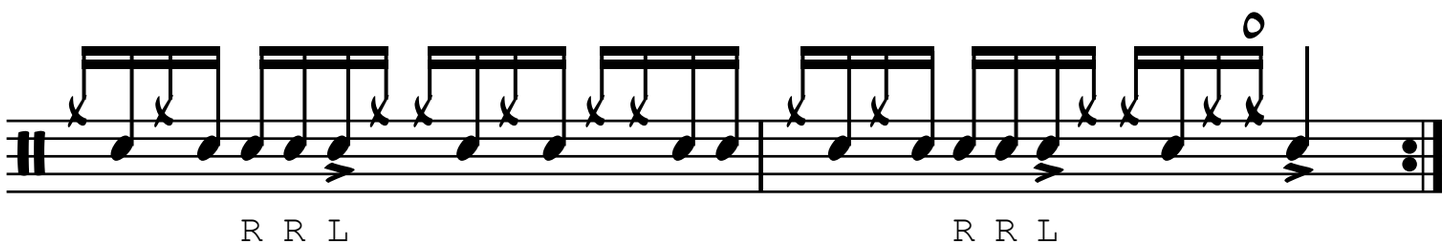
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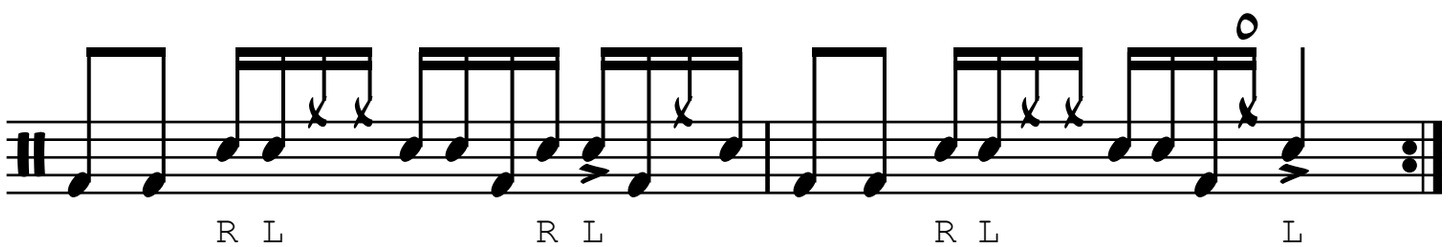
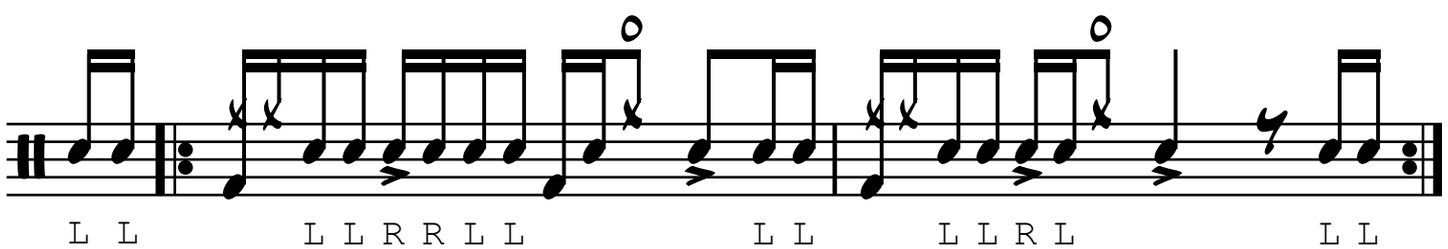
R R L

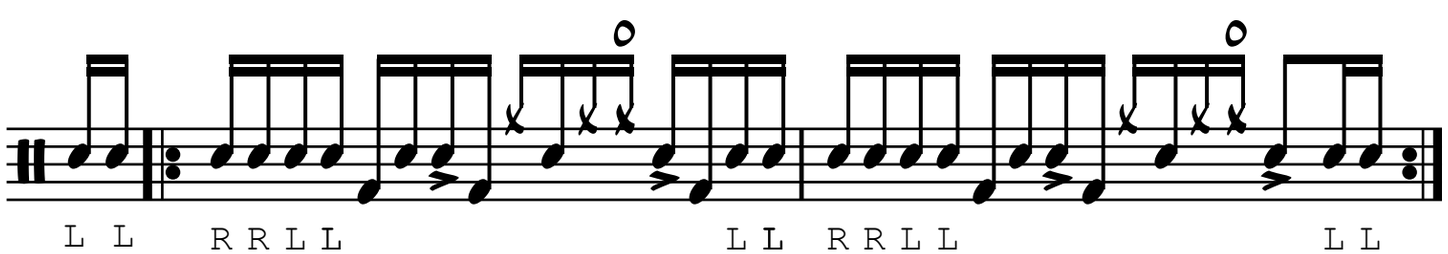
k

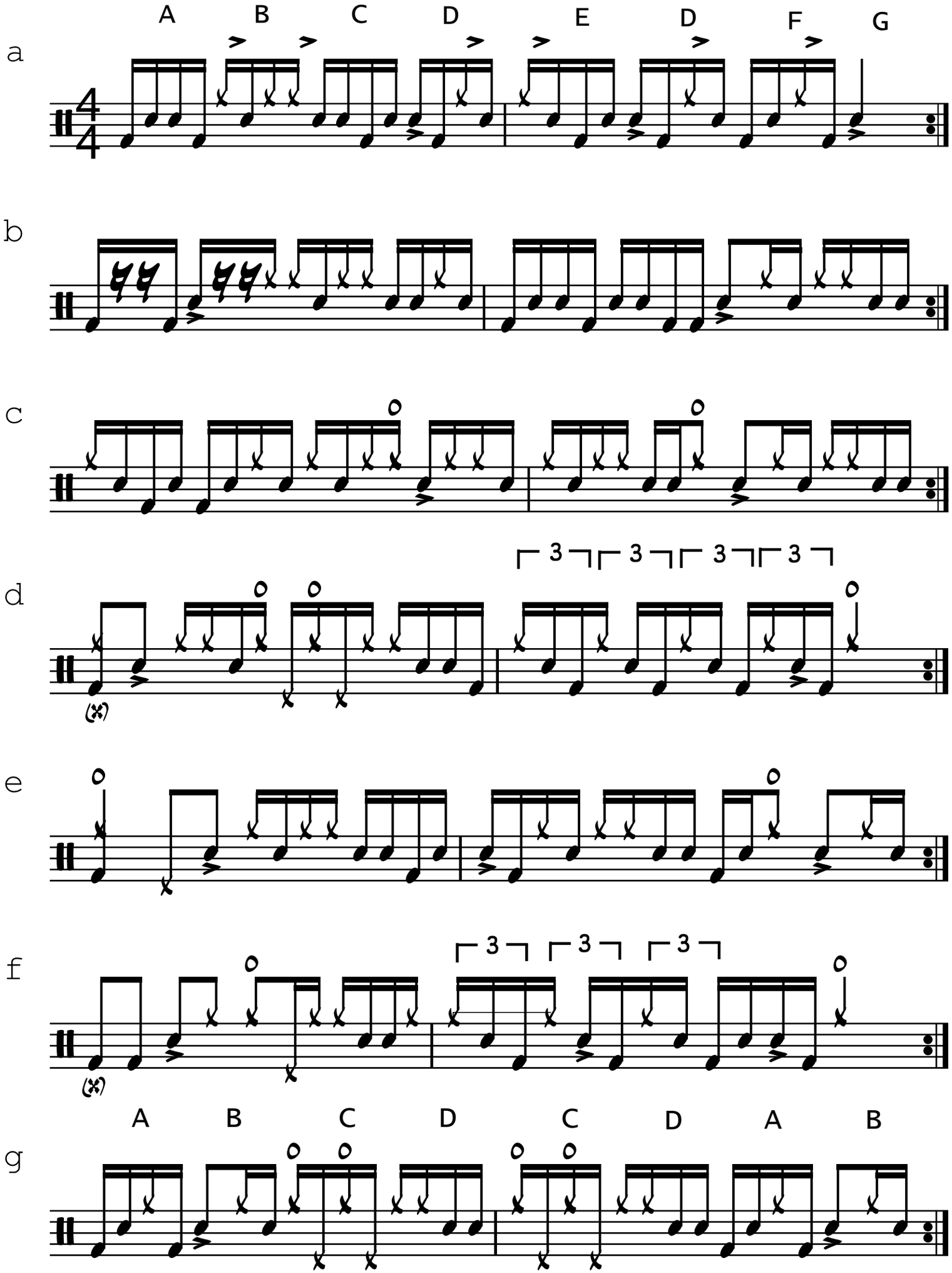

R L
R L
R L
L

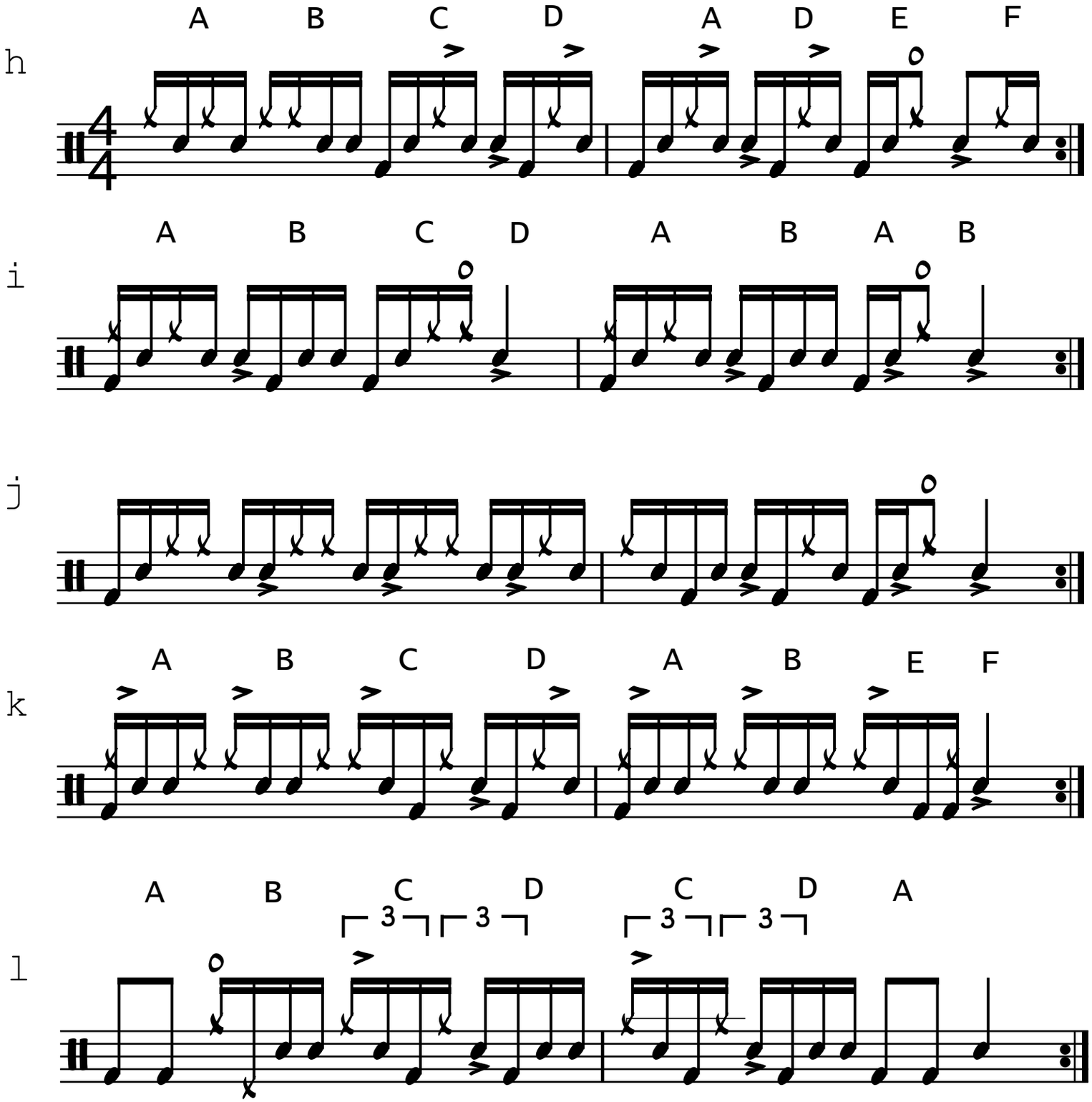
l

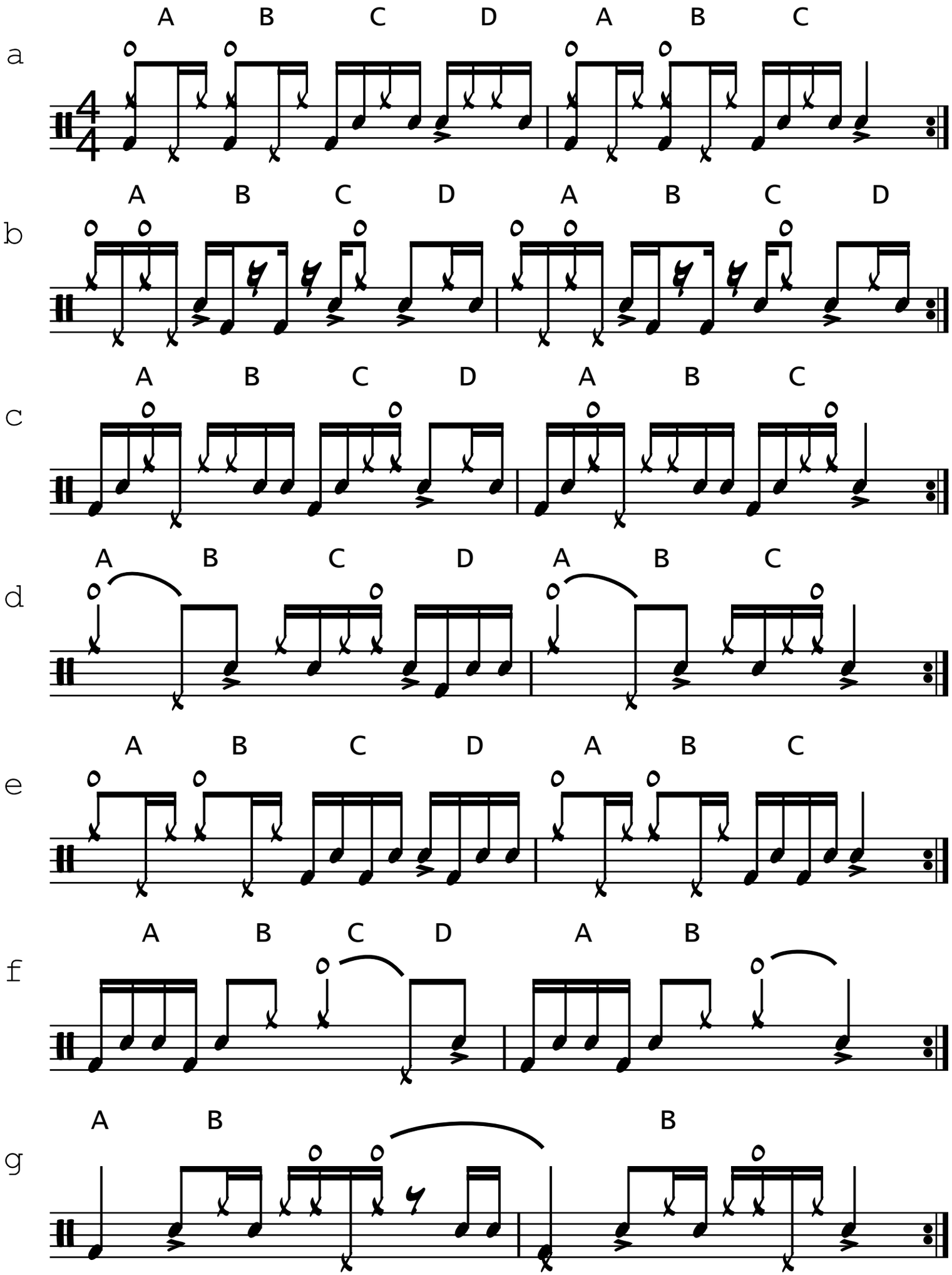

L L
L L R R L L
L L
L L R L
L L

m

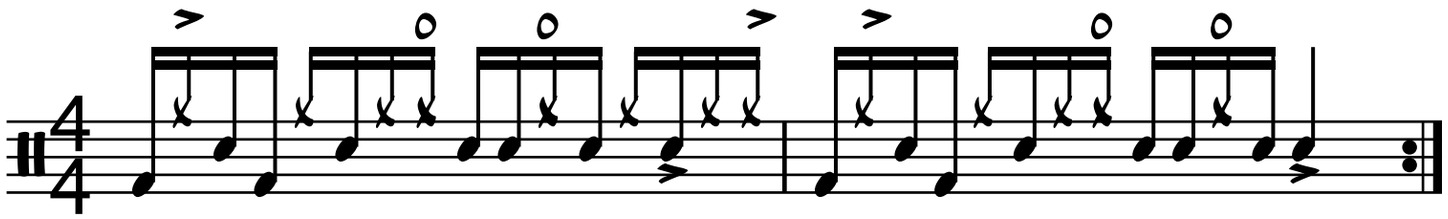

L L
R R L L
L L
R R L L
L L


a
A B C D E D F G
b
c
d
3 3 3 3
e
f
3 3 3
g
A B C D C D A B


h
A B C D A D E F
i
A B C D A B A B
j
k
A B C D A B E F
l
A B C D C D A
3 3 3 3

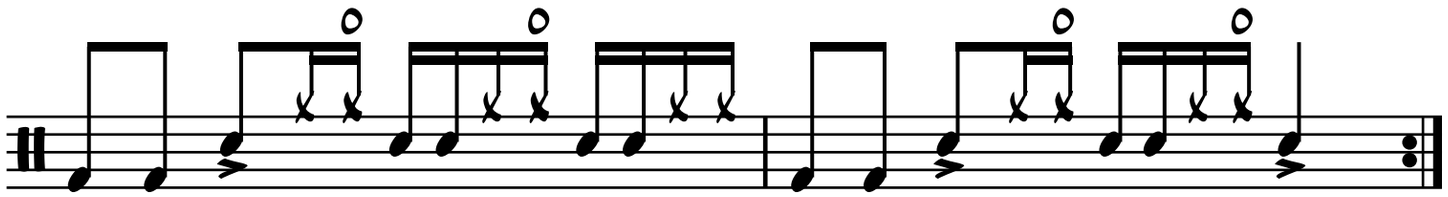

a
A B C D A B C
b
A B C D A B C D
c
A B C D A B C
d
A B C D A B C
e
A B C D A B C
f
A B C D A B
g
A B B

h



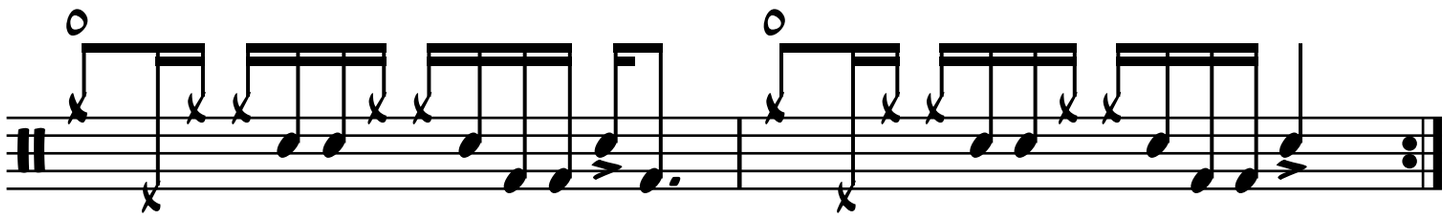
A B C A B C

i



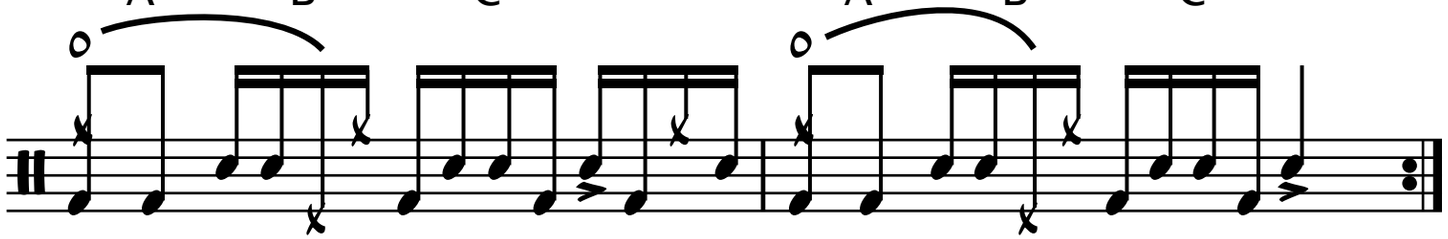
A B C A B C

j



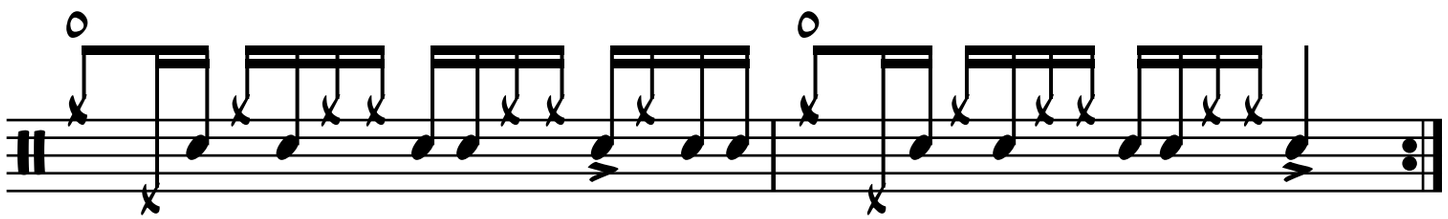
A B C A B C

k



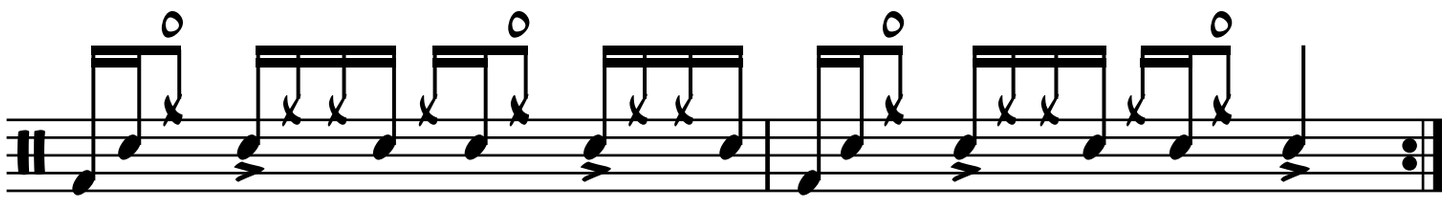
A B C A B C

l



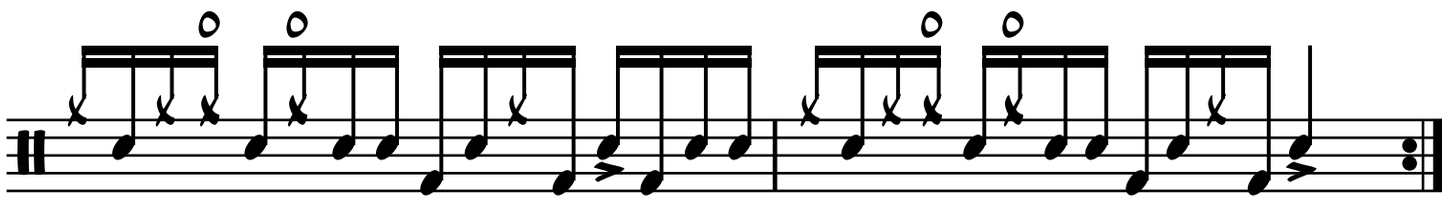
A B C B A B C

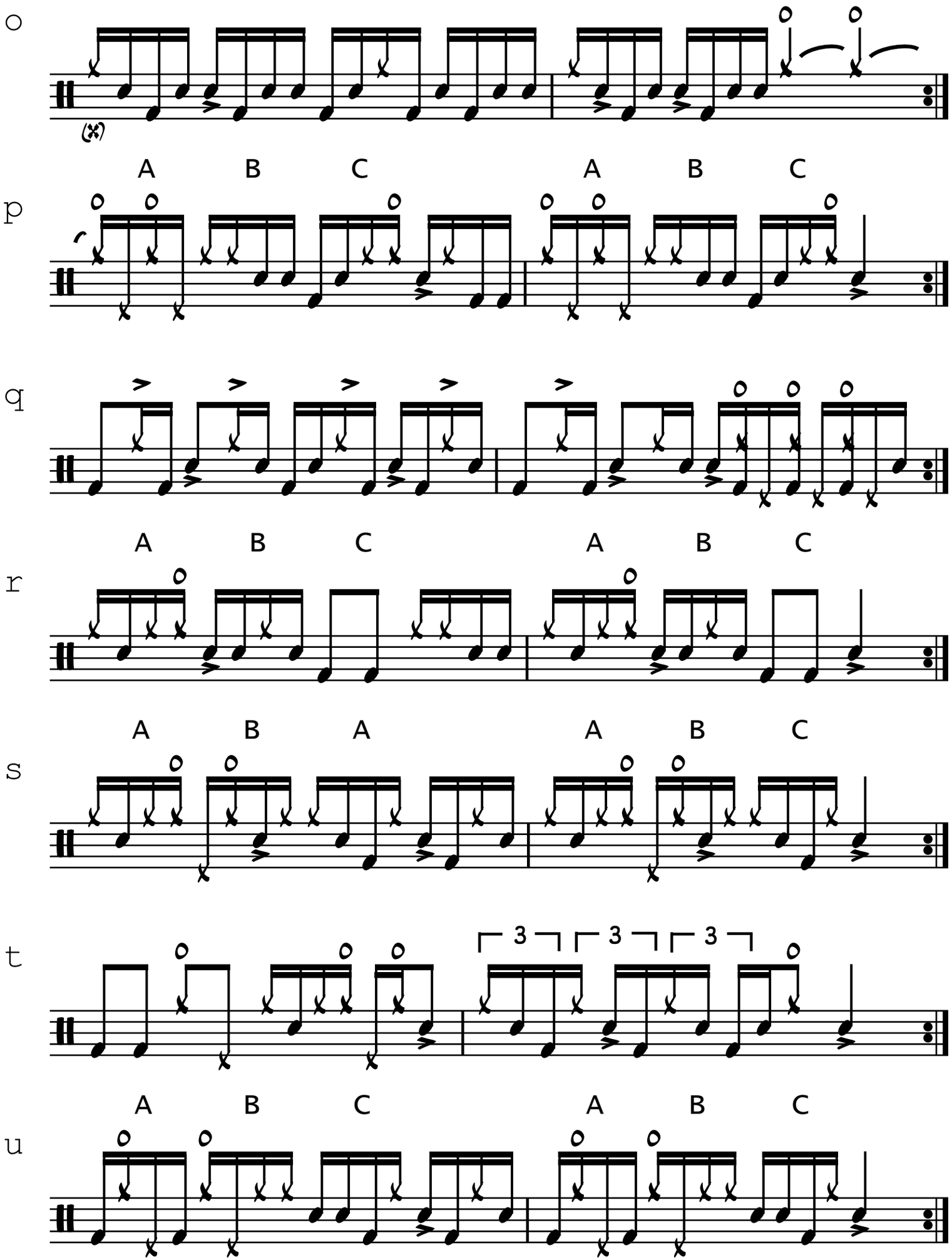
m

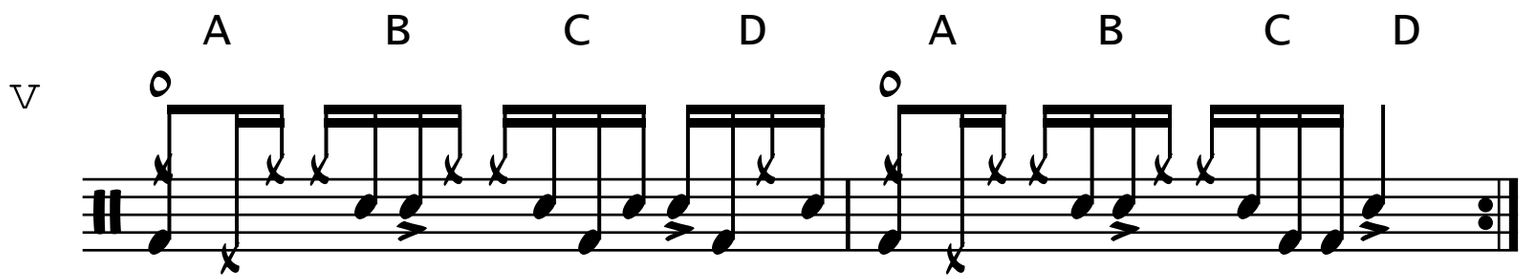


A B C A B C

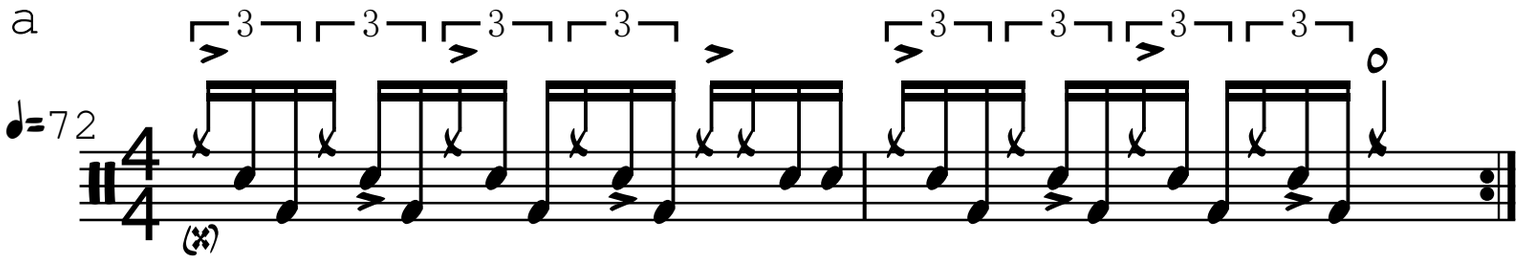
n



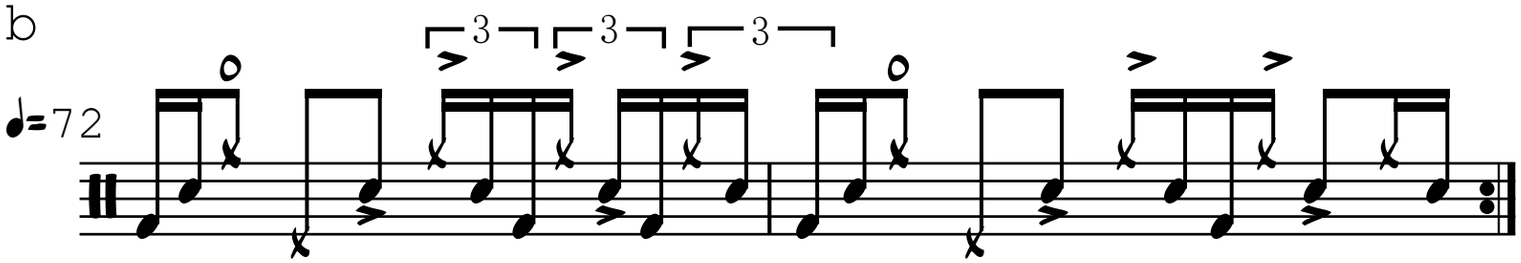

o
(x)
A B C A B C
p
q
A B C A B C
r
A B A A B C
s
3 3 3
t
A B C A B C
u


A B C D A B C D
V

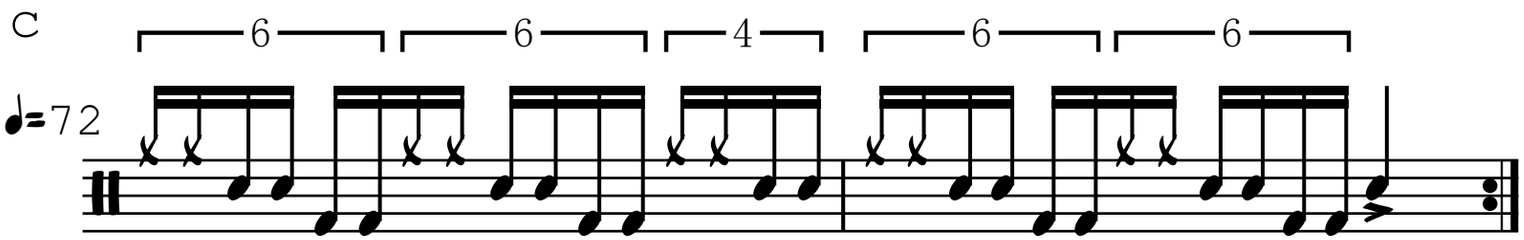
a



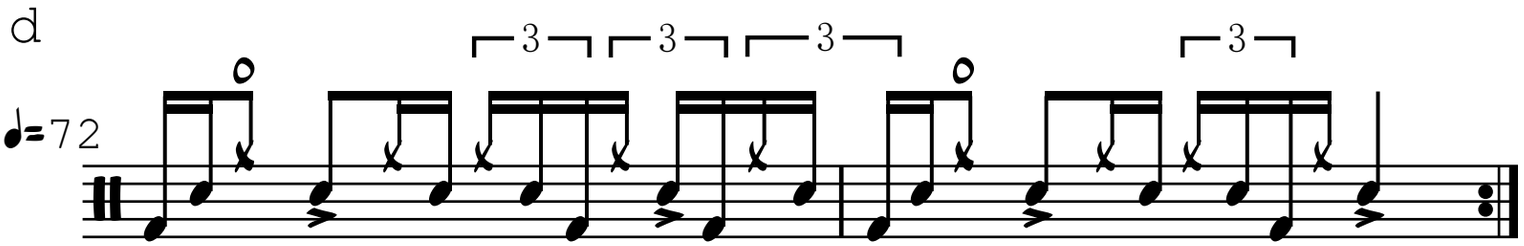
b



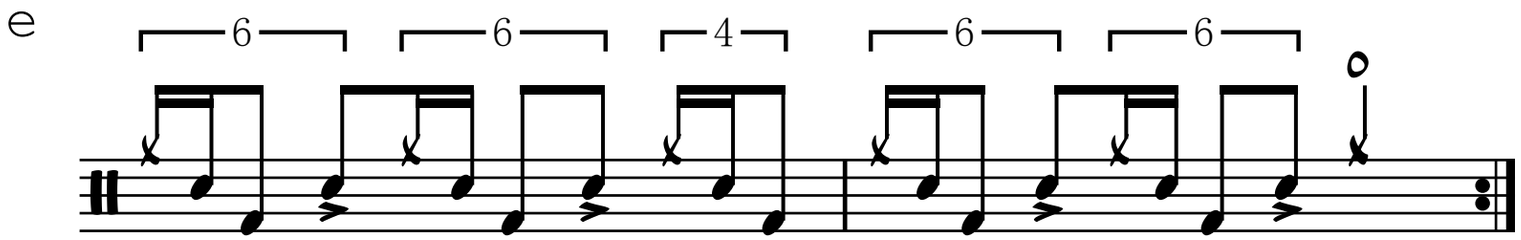
c



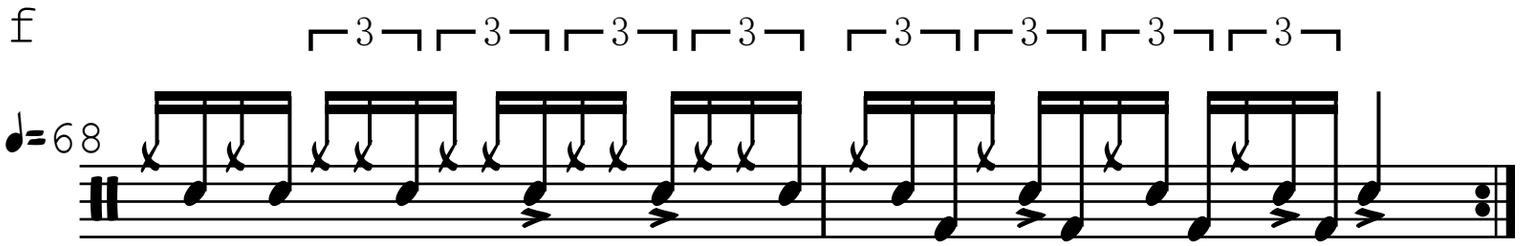
d

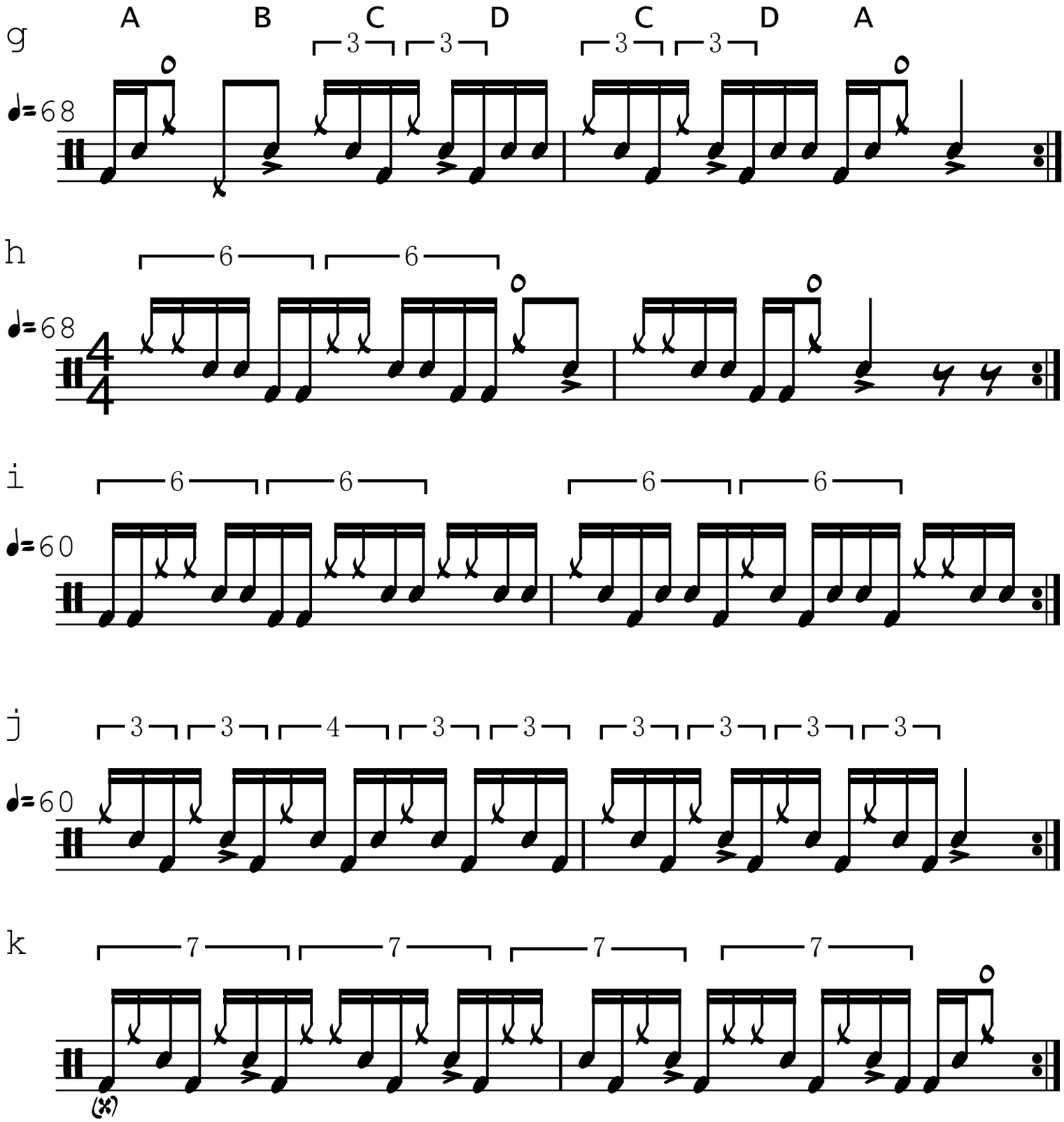


e

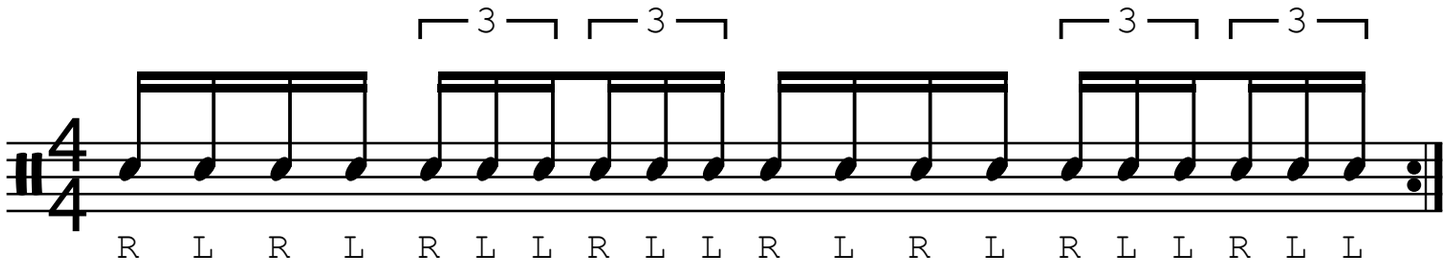


f

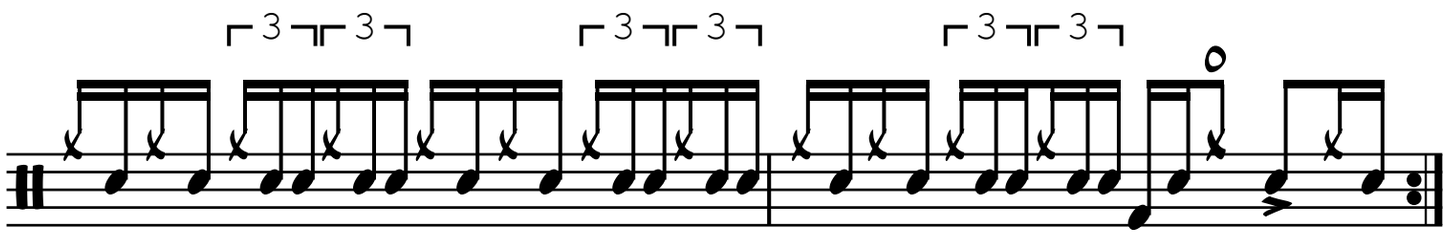



g
A
B
C
D
C
D
A
3
3
3
3
♩=68
h
6
6
♩=68
i
6
6
6
6
♩=60
j
3
3
4
3
3
3
3
3
3
♩=60
k
7
7
7
7

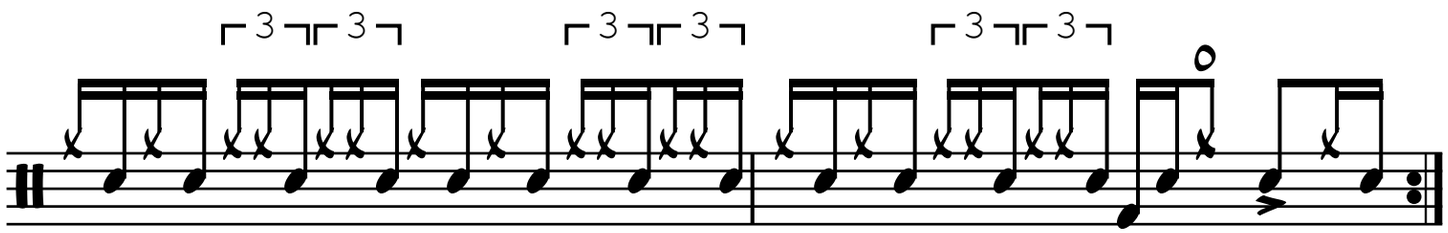
a


3 3 3 3
R L R L R L L R L L R L R L R L L R L L

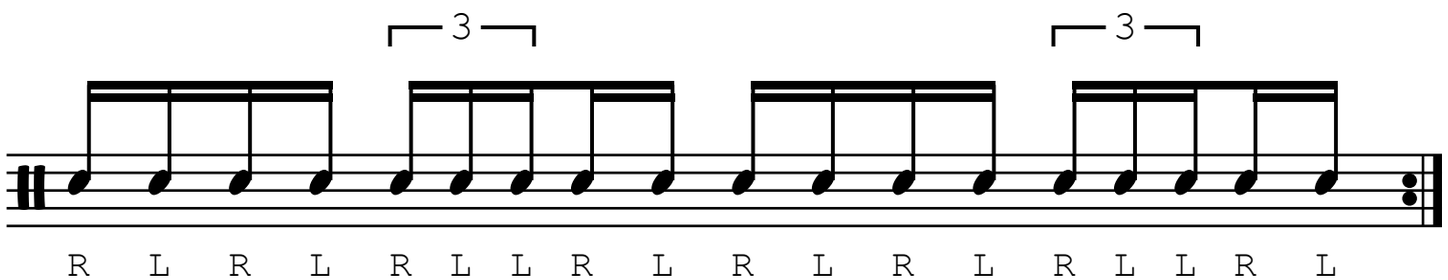
b


3 3 3 3 3 3

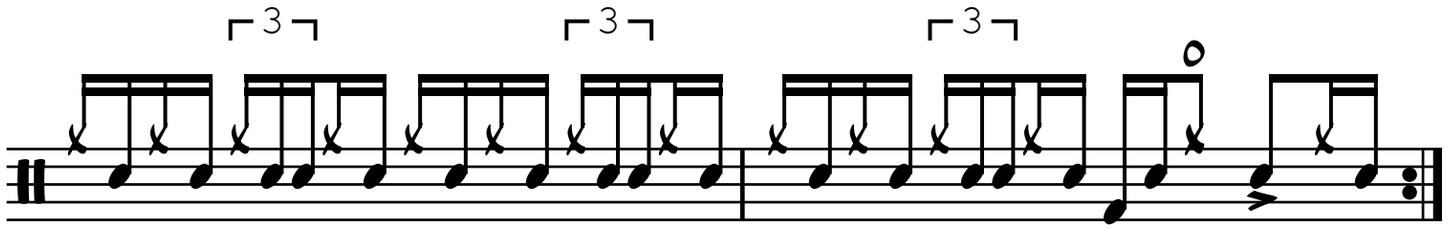
c


3 3 3 3 3 3

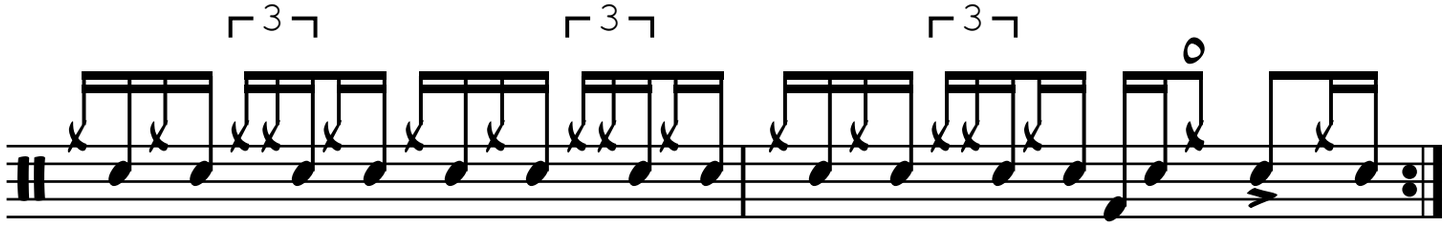
d


3 3
R L R L R L L R L R L R L R L L R L

e


3 3 3

f


3 3 3

Audio of all grooves in the book are in the Modern Linear Drumming - **Produced Beats Library**. They are also available as a **MIDI Pack**.

The “Audio icon” indicates drum tracks recorded by the author at Hayes St. Studios in San Francisco.

Section 1

18 Useful Phrases

Play all 8th note examples at, quarter note = 66 bpm and all 16th examples at, quarter note = 40 bpm unless otherwise marked.

Using Singles & Doubles

Phrase 1.01

1.01a Video icon
1.01b Video icon

Text above 1.01c) Substituting the BD for the RH on 1.
1.01c Video icon & Audio icon

1.01d Video icon

Text above 1.01e Adding a HH opening on the “e of 2”
Text above1.01f: Substituting the BD for the RH on the “& of 2”
1.01f Audio icon 1_01F.wav

1.01g Audio icon 1_01 G_104

Phrase 1.02 - Linear Single Paradiddle

Text above 1.02c: Substituting the BD for the RH on the “& of 3”
1.02c Video icon

1.02d Video icon

Text above 1.02 e: Substituting the BD for the RH on 1 and the “& of 3”; on the “e” of 2 and 4 in the 16th note form.

1.02f Audio icon

<u>Adding Accents to the Linear Single Paradiddle</u>

Text above 1.02i, Adding accents on the “& of 2” and accenting the Backbeat on the SD on 2 and 4,
plus substituting the BD for the RH on 1 and the “& of 3”

Text above 1.02j: Adding an accent on the “a of 1” and the “a of 3”, and accenting the Backbeat on the SD on 2 and 4,
plus substituting the BD for the RH on the “e of 2” and the “e of 4”

1.02j Audio icon

Text above 1.02 k: Adding a HH opening on the “a of 1” and the “a of 3”, and accenting the Backbeat on the SD on 2 and 4

Phrase 1.03

Text above a: Accenting the Backbeat on the SD

Text above c: Accenting 2 & 4 on the HH and accenting the Backbeat on the SD

Text above e: Adding HH Openings on the “& of 1” and the “& of 3”, plus adding accents on the “and of 2” and the “and of 4”, and accenting the Backbeat on the SD on 2 and 4

Phrase 1.04

Phrasing or grouping notes in 3’s - for example 3-3-2

1.04a Video icon
1.04b Video icon

Text above 1.04c: Adding accents on the HH on the “3” side of the 3:2 Son Clave
1.04c Audio icon

1.04d Video icon, Audio icon

Text above e: Adding accents on 1, 2, the “and of 2”, 3 and the “and of 4” plus adding a HH opening on the “a of 1” and the “a of 3”

1.04 e Video icon

Phrase 1.05

The King Kong

The King Kong is a rhythm derived from the Brazilian Baion. It became popular when drummer Pete DePoe of the band Redbone used it in the song “The Prehistoric Rhythm with a King Kong beat. Variations were also used in the arrangements of “There Goes My Baby” by the Drifters and "Will You Love Me Tomorrow" by The Shirelles. Drummers David Garibaldi and others picked up on this rhythm and used it in R&B and Funk. The King Kong is the first half of the Single Paradiddle followed by another key phrase.

The accents in the King Kong HH rhythm in b), c) & e) below, outline the “3 side” of the 3:2 Son Clave.

Text above 1.05a: 1st half of a single paradiddle plus another key phrase.
1.05a Video icon

Text above 1.05b, Adding accents on the HH on the “3 side” of the 3:2 Son Clave.

1.05c Audio icon

Text above 1.05d:
Substituting the BD for the RH on 1 and the “a of 1”

1.05d: Audio icon

Text above 1.05 e: King Kong accents on the HH. Plus substituting the BD for the RH on the “e of 2” and the “e of 4”

1.05e: Video icon

Text above 1.05f, HH accents on the “ands” plus substituting the BD for the RH on 1, the “a of 1”, and the “e of 2,” repeated on beats 3 and 4.

1.05f Audio icon

Text above 1.05g, Adding James Brown style accents on the SD
1.05g Video icon,

Phrase 1.06

Adding space to the phrase

1.06c Accenting quarter notes on the HH.
1.06d Substituting the BD for the RH on 1 and 3.
1.06e Substituting the BD for the RH on 2 and 4, and accenting 1 and 3 on the HH.
1.06f Adding HH openings on 2 and 4. The BD plays along with the open HH.

Phrase 1.07

<u>Paradiddle Variation and Introducing the “Pull Out”</u>
A “Pull Out” is an accent on the 2nd of two 16th note doubles on the SD.

This can take some practice. Practice slowly!

Text above 1.07c, A “Pull Out” on the “a of 1” and 2 and the “a of 3” and 4.

1.07c Audio icon
Text above 1.07d, Adding the BD on 1 and 3. LF also closes HH on 3 of 1st bar, along with the BD, and the same for 1 and 3 of the 2nd bar.
1.07d Video icon

Phrase 1.08

<u>Single Strokes and a Variation</u>

Text above 1.08c, Using the “Pull Out” on the SD.
1.08c Video icon
1.08d Audio icon

Phrase 1.09

<u>Variation plus 1st half of a Single Paradiddle</u>

Text above 1.09c, Using the “Pull Out” on the SD
1.09c

Phrase 1.10

<u>Phrase Using the BD and SD Only. No HH</u>

1.10a Audio icon
Text above 1.10c, Using the “Pull “Out” on the SD. Play very slowly!

1.10c Audio icon
Text above 1.10d, Adding accents on the “& of 1,” 2, the “& of 3” and 4.

Phrase 1.11

<u>1st half of a Single Paradiddle plus a Variation</u>

Text above 1.11c, Adding accents on the 3 side of the 3:2 Son Clave.
1.11c
Text above 1.11d, Adding accents on 2 & 4 on the SD.

Phrase 1.12

Adding Space to the Phrase

Text above 1.12c, Adding accents on 2 & 4 on the SD and the “ands” of 2 & 4 on the HH.
1.12c

Phrase 1.13

Text above 1.13b, Adding accents on 2 & 4 on the SD
1.13b

Text above 1.13c, Adding accents on the “ands”
1.13c Audio icon

Phrase 1.14

Based on a Philly Joe Jones lick, as suggested by Mike Clark

Text above 1.14a, Originally Philly Joe played the first 2 HH notes and the first SD note as stick shots - R stick plays on L stick with tip of L stick pressing on the SD head.
1.14a

Text above 1.14c, Adding accents
1.14c Audio icon

Phrase 1.15

<u>Another version of 1.14, the Philly Joe Jones lick</u>

Text above 1.15c, Adding accents

Phrase 1.16

<u>Variation</u>

Text above 1.16c, Adding accents
1.16c Audio icon

Phrase 1.17
Text above 1.17c, Adding accents

1.17c, Audio icon

Phrase 1.18

Variation

1.18c, Audio icon

Section 2

Mike Shannon does the videos in this section.

Using BD Doubles

Phrase 2.01

2.01a Video icon

2.01b Video icon

Phrase 2.02

BD doubles

Phrase 2.03

1st Half of a Paradiddle Plus Another Essential Phrase

2.03a Video icon

2.03b Audio icon

2.03d Video icon

Phrase 2.04

Phrase 2.05

Phrase 2.06

Text above 2.06c, Add 8th note HH openings on the “ands” of 2 & 4. Both feet are coming down on 3.

2.06c Video icon

Phrase 2.07

Phrase 2.08

2.08b, Audio icon

Phrase 2.09

Phrase 2.10

2.10b Video icon

Phrase 2.11

Phrase 2.12

2.12b Video icon

Phrase 2.13

Phrase 2.14

Phrase 2.15

Working with Double Strokes

Section 3

Mike Shannon does the videos in this section

The letters A, B, C, B on top of any transcription indicate that the B phrase starting on 2 is repeated, starting on 4.

<u>8th Note HH Openings and Introducing the 1-Bar Phrase</u>

Phrase 3.01

Text above 3.01a, Using singles and doubles to make a 1-bar phrase.

3.01a, Video icon, Audio icon

Phrase 3.02

Phrase 3.03

Text above 3.03a, Starting with singles and doubles

Text above 3.03b, Adding the BD on the HH opening

Phrase 3.04

Phrase 3.05

<u>Introducing the “Control Stroke”</u>

A “control stroke” is an accent on the first of two 16th note doubles on the SD. This can take some practice. Practice slowly!

Text above 3.05a, A “Control Stroke” on the SD on 2. An accent on 2 followed by a ghost note on the “e of 2.”

4 singles from the “& of 2” to the “& of 3”

Phrase 3.06

Using a Paradiddle Variation and Doubles

Text above 3.06a, HH accents on the “3 side” of the 3:2 Son Clave.
Text above 3.06b, Adding the BD with the HH opening

Phrase 3.07

Text above 3.07a, Adding HH accents on the “3 side” of the 3:2 Son Clave.

Text above 3.07b, Adding the BD with the HH opening.
3.07b, Video icon (3.07 in video list)

Phrase 3.08
Text above 3.08b, Adding the BD with the HH opening.
3.08b, Video icon, Play-along icon
Phrase 3.09

Phrase 3.10

Text above 3.10a, In this groove the RH comes off the HH to play 3, 16ths on the SD, with an accent on 2. More on this technique later.

3.10a

3.10b, Video icon

Text above 3.10b, Adding the BD on the HH opening.

3.10b Video icon

Section 4

<u>16th note HH openings</u>

Text: In this section the 2nd bar repeats the 1st two beats of the 1st bar with an ending, usually on 4, followed by a space to relax.

1 - Play all grooves as written.

2 - Add the BD on all HH openings.

****

4.01b Video icon, In this video the BD is played on the HH openings

4.03 Video icon

4.04

Text above 4.05, Experiment by adding the SD on any HH opening.

4.05

4.06

4.07

4.08

4.09

4.10

4.11- 4.16

Title Text above 4.17:

Double 16th Note HH Openings

4.17a, Video icon

Text above 4.17b, Add the BD on the HH openings.

Video icon

4.18

Text above 4.19a, Try adding the BD on just

the 1st of the double HH openings.

4.19a Video icon

Text above 4.19b, Adding the BD on 1 and both HH openings.

4.19b, Video icon

4.20

4.21 Video icon

Text above 4.22, Try adding the BD on the “and of 2” along with the closed HH.

4.22

4.23

Text above 4.24, Try adding the SD along with the open HH on the “a of 2” and the “e of 3”

4.24

4.25

4.26 – 4.30

2 Bar Phrases

Text above 4.31, Adding the BD on 1 of bar one, and the “& of 1” in bar two

4.31 Video icon

4.32

4.33

Section 5

Constructing 1- Bar Phrases

Mike Shannon does the videos in this section.

Phrase 5.01. Video icon

Text over 5.02:

Notice the letters over the following grooves. In many cases the A section is repeated in the first bar and again in the beginning of the second bar.

5.02 Audio icon, Play-along icon

5.03

Text over 5.04 Add a fill in the last half of the 2nd bar.

5.04

5.05 Video icon

5.06

5.07

5.08

Text over 5.09, You can choose to not play the HH with the RH on 2.

5.09

Text over 5.10, Control Stroke on 2: accent or rim shot before a ghost note.

5.10

Text over 5.11, Pull Out on 4: ghost note followed by an accent or rim shot.

5.11

5.12

5.13

5.14 Audio icon, video icon

5.15

Text above 5.16, Pull Out on the “a of 1” and the “a of 3.”

5.16 Audio icon, video icon

5.17

Text above 5.18, Accenting the King Kong groove on the HH

5.18, Audio icon, Video icon, Play-along icon

5.19

5.20

Text over 5.21, Some of what Mike Calls his “Linear Madness.”

5.21 Video icon

5.22

5.23, Audio icon

5.24

Text above 5.25, HH accents on the “3 side” of the 3:2 Son Clave.

5.25

5.26, Video icon, Audio icon

5.27 – 5.30

Section 6

<u>RH comes off the HH to play the SD</u>

6.01, Video icon

6.02

6.03 Video icon

6.04 – 6.11

6.12 Audio icon, Video icon

6.13

Section 7

<u>2 - Bar Phrases</u>

7.01 Video icon

7.02

7.03

Text above 7.04, The 2nd bar has 16th notes grouped in 3's. This is a common technique used in Funk and Jazz. Grouping notes in 3's sets up a pulse against or counter to the normal pulse in groups of 2 or 4 notes. It's important to come back to the 2 or 4 note groupings somewhere in a 2-bar phrase, for example. The 2nd bar of this phrase ends with a quarter note on 4, which re-establishes the 4, 16th note grouping.

7.04 Play-along icon

7.05

7.06

7.07 Audio icon

7.08 Audio icon, video icon.

7.09

Text over 7.10, In the 1st bar also practice accenting the 1st of the 2 doubles on the SD.

7.10

Text above, 7.11, Use of shifted 16th note doubles under A & B. This is done by starting a double stroke roll with a single RH and then playing doubles.

7.11

7.12 Audio icon

Section 8

Creative HH Openings

The BD can be added with any HH openings.

8.01, Video icon, audio icon

8.02

8.03

8.04, Video icon

8.05

8.06

8.07

Text above 8.08, a la Mike Clark. HH foot comes down with a ghost note in the LH on 3 and the “a of 3.”

8.08

8.09 Video icon

8.10

8.11 Video icon

8.12

8.13

8.14

8.15 Video icon

8.16 Audio icon

Text above 8.17, Bernard Purdie’s lick.

8.17 Video icon

Text above 8.18, Adding the SD when the HH closes

8.18

8.19

Text above 8.20, 2 bar phrase with groupings of 3.

8.20

8.21

Text above 8.22, Use of shifted 16th note double strokes from the “a of 1” to 3.

8.22 Video icon

Section 9

3 and 6 Beat Phrases

9.01 Video icon

9.02 Video icon, audio icon

9.03 Video icon

9.04

9.05

9.06 Video icon

9.07 Video icon

9.08

9.09

9.10

Text above 9.11, Groups of seven 16th notes. Can be counted 3 + 4.

9.11 Video icon

Section 10a

16th note triplets

Introduction

a. b. c. Video icon

d. e. f. Video icon

10.02 Video icon

10.03

10.04 Video icon

10.05 Video icon

10.06

10.07 – 10.14

10.15 Video icon

10.16 Video icon

10.16a longer version

10.17

10.18

10.19

Text above 10.20, HH accents on 2:3 Son Clave.

10.20 Video icon

Text above 10.21, Mike Clark's drum introduction to "Slinky," from *The Funk Stops Here*, album with Paul Jackson, Kenny Garrett and Jeff Pittson. Produced by Jim Payne.

See the **Transcription section** for more transcriptions.

10.21 Video icon

Text above 10.22,

Intro to “Stingers,” written by Jed Levy, from Mike Clark’s album, *Actual Proof* with Bennie Maupin, alto sax, bass clarinet; Jed Levy, sax; Charlie Hunter, guitar, congas; Tim Ouimette, trumpet; Ted Trimble, bass.

See the **Transcription section** for more transcriptions.

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Section 10b

32nd Note Diddles

By “diddles” we mean any fast notes between the closed HH and the SD.

Introduction

10.23a,b, Video icon

10.23c,d,e

Text above, Groove Example 1

Groove Example 1, Video icon

10.23f

Text above Groove Example 2

Groove Example 2, Video icon

10.24a, Video icon

10.24b, Video icon

10.24c,d,e (no videos)

10.24f Video icon

10.24g

10.26a Video icon

10.26b,c,d (no videos)

10.26e Video icon

Text: The following examples are based on phrases played by Mike Clark on “Monk’s Dream,” from the Wolff & Clark, *Expedition* album. Mike Wolff, keyboards; Mike Clark, drums.

10.27a Video icon

10.27b,c,d,e (no videos)

See the **Transcription section** for more transcriptions of “Monk’s Dream.”

Further Practice

Text: For further practice, take any of the 2-bar grooves in Sections 5, 6 or 7. Use the form used in grooves 11.03, 11.04 and 11.05 - play the 1st two quarter notes as written, and then add improvisational ideas until the end of the 2nd bar and repeat.