

FOUNDATIONS IN GROOVE

BOOK 3

BEYOND INDEPENDENCE

George Shepherd
Author

If you give a man a fish, it will feed him for a day. But if you *teach* a man to fish, it will feed him for a lifetime. - **A great sage**

This book is dedicated to the EVOLUTION of drumming.

Special thanks to: Ed Kaspik, Casey Scheuerell, Skip Hadden, Dave DiCenso, Berklee College of Music, The Shepherd Family, The Himes Family, The Hiroki Family, Sarah Lewis, Jim Pease, Tennis, Andy, Mike, Wolf & Holly, Bones, Sabian Cymbals, Premier Drums, Roland, Elmer, Neale Donald Walsch, Baird T. Spalding, Paramahansa Yogananda, Mark Shulman, Deepak Chopra, and everyone else whom could not be mentioned here.

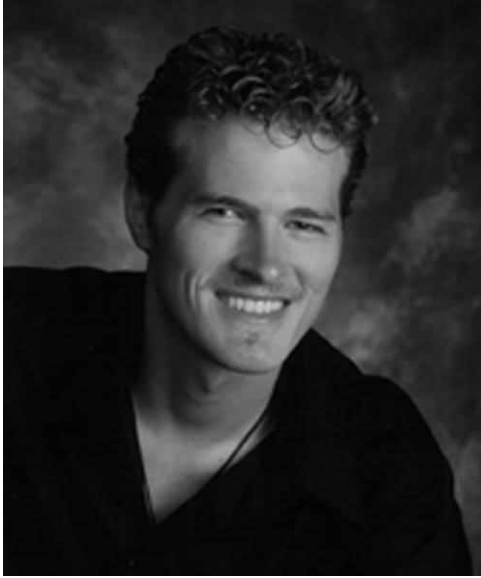
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ABOUT THE AUTHOR



George Shepherd, Alumnus of Berklee College of Music (Boston, Massachusetts) has studied with greats such as Casey Scheuerell, Jamey Haddad, Ed Kaspik, Skip Hadden, Victor Mendoza, Dave DiCenso, Bob Tomagni and Richard Jensen.

After winning the respect of teachers and fellow students at Berklee, George was selected to be one of the first Ambassadors to represent Berklee College of Music abroad.

George has appeared on over 50 albums, jingles, television and radio spots. He has worked with the likes of Steve Rochinski, Kyler England, Chasing Gray, Janke, The Big Creak, Lisa Karp, Miranda Sound and the Northern Kentucky Symphony.

Creating the Foundations in Groove Performance Workshop in the spring of 2000, George has traveled the country presenting drum clinics and performing workshops to inner city schools and other organizations. George has taught classical, contemporary percussion and drum set at Bowling Green State University, MARS Music, Roland Hayes Division of Music, Goshen, Simon-Kenton, Finney Town and Newport-Harbor High School. Currently, George is the Percussion Caption Head of the drum & bugle corp *MYSTIKAL* and an active clinician.

Continuing to win the respect of his students and professional associates, George Shepherd is taking the art of drumming into the new millennium.

INTRODUCTION

...beyond independence

What is independence and why is it so important to us? Is it the belief that we can reach a deeper level of understanding of ourselves and our instruments? Is it the ability to have total command of our body? Or, is it the drive of our minds to control and overcome the coordinational requests that our bodies have difficulty delivering.

Independence is not merely a tool for obtaining a technically advanced rhythmic vocabulary. It is a journey to liberate us from the mediocrity of the normal, the average. How else are we to progress as artists?

Independence is not just a concept limited to drummers or artists for that matter. Independence is a tool for the liberation of mind.

Independent thinking is a dangerous threat to those who attempt to control and manipulate. The mere thought of freedom and an independent life has inspired humankind most influential artists and philosophers to create a window to the future with every brush stroke and uttered word.

It is my belief that there are portions of our brain and mind that have yet to be opened. Coordination therapies have been proven to resurrect immobile limbs by re-routing and strengthening the neural pathways through unused portions of the brain. If this can work on only a small segment of the brain, what would happen if we could awaken a larger portion?

The brain, like any muscle, must be trained to prevent atrophy or muscle degeneration. By training the physical brain, through independence exercises, many new areas can be awakened. It's not enough to just train the physical brain. You must also train the mind.

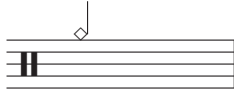
The mind is the puppeteer that manipulates the marionette of our bodies. All thought and actions originate in the mind. Mental training is done through reading, listening and contemplation. By opening up your thinking to include new ideas and old, we can begin to formulate opinions and questions regarding the world around us. However, having an opinion doesn't give you license to bombard those around you with your vision of how the world SHOULD be. I find that I get greater joy in listening to others thoughts and comparing them to my own rather than forcing my opinions onto other to make them agree with me. And in listening, I usually creating new ones. My mother once told me, "It's better to be thought a fool, that to open your mouth and remove ALL doubt." She was wise indeed. I've removed all doubt MANY times before I had learned what she meant!

With the physical brain training under way, your speed of thinking and the creative process should increase as you progress through each new coordination study. This helps also your mental training by expanding the rate at which you process information.

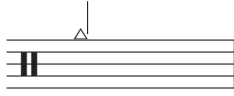
All the tools are laid out for you to use in navigating to your ultimate destination. You only get one opportunity to arrive there and we all get there in the end. What stories of adventure will you have once you reach the other side?

NOTATION KEY

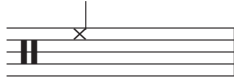
Ride Cymbal Bell



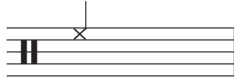
Cowbell



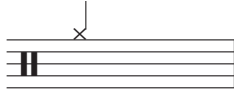
Hi Hat



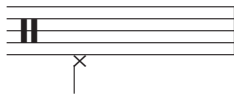
Open Hi Hat ○



Ride Cymbal



Hi Hat Pedaled with Left Foot



Snare Drum



Small Tom



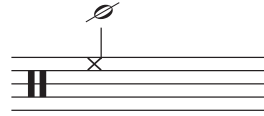
Floor Tom



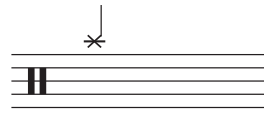
Bass Drum



Half-Open Hi Hat



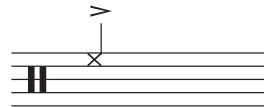
Crash Cymbal >



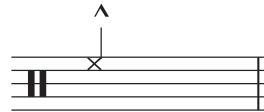
Rim Click/Sidestick



Accented Note >




Slightly Louder Accent ^



Note:

When a group of notes are close together and the accent pattern becomes hard to read, an x is substituted for the notehead as in the above rim click symbol. Only play as a rim click/sidestick if it is clearly marked as such.



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THE LAND BEYOND

As we travel into this new millennium, the world is getting smaller and people's minds larger. There are a multitude of new subjects to study and explore. The expansion of our global and cultural awareness is the next great step in human evolution.

As we embark on our greatest challenge, as a unique global society, we must become aware that we are all linked together. What you do, affects me, and what I do, affects you. All the hatred, violence and pride that has kept us from reaching our full potential must end for us to progress.

People are becoming accustomed to not trusting, not being open to new ideas. They are putting their personal and professional interests above all else. This is not the road to enlightenment and love. I, nor you, can change this alone! But, together WE can change everything. We can unite all peoples in celebration of our greatest achievement, understanding! A call for the world's people to wake up, go forth and make a difference must be sounded in every corner of the globe.

Music is the one force that has the power to unite us all. Wars are not fought over taste in music. Music notation, melodic and rhythmic phrases are the only languages recognized and spoken among people of all nationalities and from all walk of life. Music is a world language, a commonality. It is with this commonality that we must speak to the hearts of all mankind. It is the vehicle, which can carry us to freedom.

An artist that creates his/her music out of pure love, cannot be ignored. And their message will be understood by all that hear. So, go forth and speak with one voice, one mind and one heart for the good of all. Now, the only question is, What do you have to say...

INTER-DEPENDENCE

What does it mean to be, “dependent?” Dependence has come to represent a characteristic of a lesser strength in a thing. Because one thing is dependent on another, does not necessarily mean that the two cannot stand on their own.

“There is safety in numbers!” “United we stand, divided we fall!” “Lean on me!”

The greatest security you will ever feel is the knowledge that you are not alone. If you stumble on the battlefield of life, you can expect to be picked up by a member of your group. You will not be left behind nor forgotten! This is the security that wins wars, builds stronger families and brings nations together. The strongest force in the universe is interdependence, not independence.

For the human race to evolve, we must consider each other as members of a larger picture, of the same family. We are all special and necessary to the survival of the whole!

Throughout our adolescence, we had looked forward to the day when we might be considered old enough or mature enough to survive by our own merits. Being independent meant being respected and acknowledged as a productive member of the family or community.

Exploration of Independence in drumming, ultimately leads to interdependence. These issues don’t lie in the muscles of your body, but in the muscles of your mind!

Getting to the matter at hand, if you can rely on the metronome to give you your time while studying independence, your ears will begin to recognize how time is subdivided against any phrase you play. Try to take a musical idea way out on the edge, to where it almost falls apart, and then bring it back to together, in sync, with the original time.

If you can hear the click and have it feel good against any rhythmic grouping, in time or out of time, you will be able to find the down beat of one in whatever measure that you wish to reenter.

Step outside your comfort zone to explore the odd and truly unique phrases that will boggle your mind and tickle your ears. Book 2, *Time Travelers*, should have started your creative wheels turning in this matter. Practice this concept and you will begin to free your mind and yourself from the chains of commonality and expectation.

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

“What is that drummer doing?” “How can he keep a tight groove by playing a changing pattern on the high-hat?” “He is also playing left hand lead!”...

What allows a drummer to be able to do all these things? Creativity and Practice!

In this study, we will be exploring what it takes to make your high-hat and bass drum ultra funky. Use left hand lead variations on the high-hat and the other concepts to get what’s in your head, into your groove.

One characteristic of the funkier grooves is the implied rhythmic consistency based around beats 2 and 4. What I mean by that is, even though the patterns played on the right hand and left hand are constantly changing, the snare beats consistently on 2 & 4. Even though the drummer might not always play on these notes, you can still feel where the pulse lies.

In Book 1, you were exposed to grooves based on layering four elements together. You were also exposed to what it felt like to read and play a musical phrase on the bass drum while keeping the snare and high hat groove solid. Now, we will take the next step and give these exercises a soul!

The following rhythms will force your mind and grooves into unusual spaces. You will be stepping way out of your comfort zone on these. Keep on it and you’ll hear the fruits of your practicing almost immediately!

To start this study, you will be referring to the 15, one beat elements listed on the next page. Once you understand how each of them are played, move onto the more difficult elements using different note rates such as the additional triplet based elements. You can also use quintuplets, sextuplets and septuplets.

When working through these exercises, first play the patterns as right hand on the high-hat, then try them again playing the high-hat pattern with the left hand. This is known as left hand lead and will seriously open up your playing!

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

Start by picking four elements or one for each beat of the meter you select. Let's start with the meter 4/4.

Label each element as you pick it by assigning it a number 1 through 4. This numbering system should correspond with the number of beats in the measure.

Next, link the elements together to create a phrase that equals four beats.

Now, play this phrase on the high hat while playing 2 & 4 on the snare drum.

Because you assigned each of these four elements a number, you can arrange them to create many different patterns by using the displacement formula on the next page. Below are two examples of re-arranging these phrases to create different high hat grooves.

EX:1

EX:2

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

THE FORMULA

1-2-3-4	4-1-2-3
3-4-1-2	2-3-4-1

GROUP 1

There is a formula for everything! Because we are leaving no holes in your playing, here is the formula for displacing the elements through all possible 4 beat variations.

2-4-3-1	1-2-4-3
3-1-2-4	4-3-1-2

GROUP 2

“Milk” the four elements you picked for all they are worth before moving to the next set. Re-arrange these sets as demonstrated on the next page to explore all possible high hat variations.

3-2-1-4	4-3-2-1
1-4-3-2	2-1-4-3

GROUP 3

If you have book 1 handy, I recommend that you use bass drum pattern #1 to play against all the high hat variations until you feel comfortable with them.

4-2-3-1	1-4-2-3
3-1-4-2	2-3-1-4

GROUP 4

Start with the high hat patterns on the next page. You can either swap one element out to create a new set to run through the formula, this is the easiest way of working through all 15 elements. Or, simply select an entirely new set of four to plug into the formula.

Each time you go through the formula you will notice that they get easier to work through. This will be the assurance that you are absorbing this concept and exercising your mind.

After you begin working through these exercises, you will notice a pattern unfolding. You can apply this formula or a similar formula to most rhythmic phrases to get a sequence of its possible variations without repeated examples.

This formula will also work in odd meter studies that we will discuss later.

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

1 2 3 4 4 1 2 3

GROUP 1

3 4 1 2 2 3 4 1

5 6

GROUP 2

7 8

9 10

GROUP 3

11 12

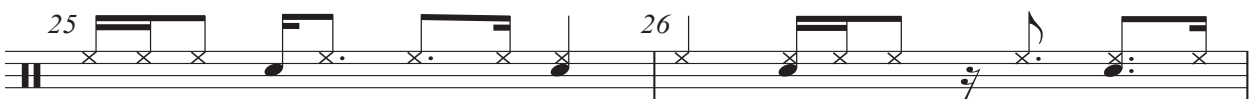
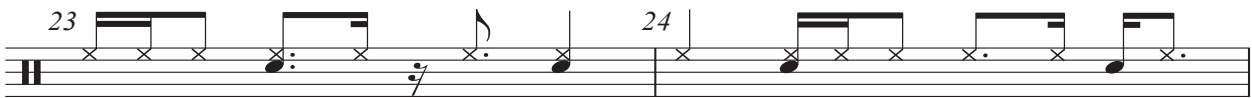
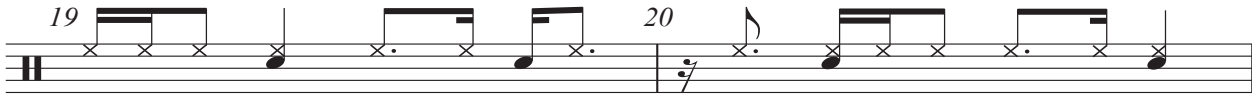
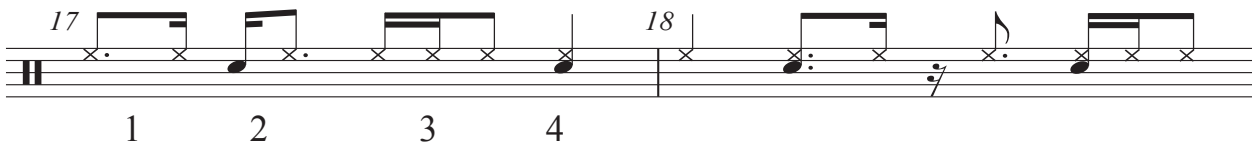
13 14

GROUP 4

15 16

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM



THE ULTIMATE FUNKY*HIGH-HAT & BASS DRUM*

33 34

1 2 3 4

Detailed description: This block contains the first two measures of a drum pattern. Measure 33 is divided into four parts, labeled 1, 2, 3, and 4. Each part consists of a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 34 continues the pattern with a quarter note followed by a quarter rest, and a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

35 36

Detailed description: This block contains measures 35 and 36. Measure 35 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 36 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

37 38

Detailed description: This block contains measures 37 and 38. Measure 37 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 38 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

39 40

Detailed description: This block contains measures 39 and 40. Measure 39 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 40 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

41 42

Detailed description: This block contains measures 41 and 42. Measure 41 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 42 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

43 44

Detailed description: This block contains measures 43 and 44. Measure 43 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 44 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

45 46

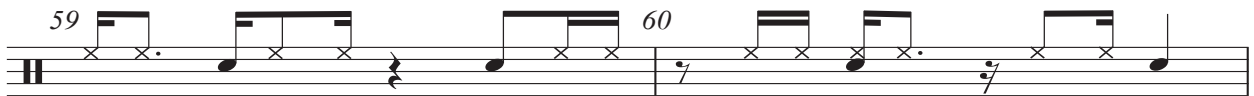
Detailed description: This block contains measures 45 and 46. Measure 45 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 46 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

47 48

Detailed description: This block contains measures 47 and 48. Measure 47 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. Measure 48 has a quarter note followed by a quarter rest, with a high-hat pattern of eighth notes. The notation uses a double bar line to separate the two measures.

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM



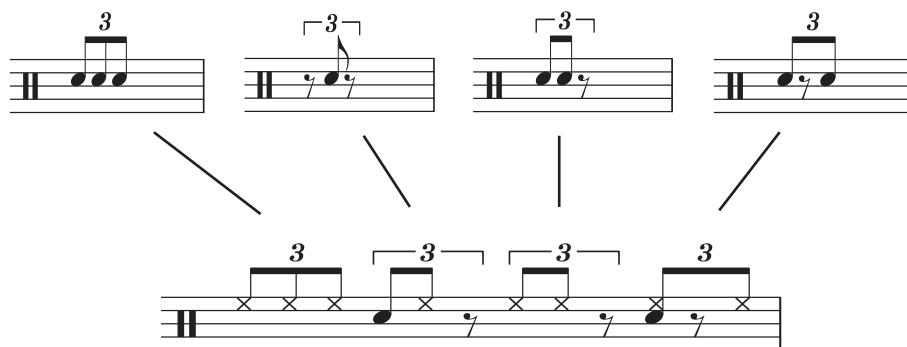
THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

TRIPLET NOTE RATES

Now that you have become familiar with the sixteenth note rate, we will apply the same formula to the triplet note rate. This formula will work with any unusual note rates such as Quintuplets, Sextuplets, and Septuplets also.

Here are the one beat variations based on the triplet note rate.



Just as in the sixteenth note formula, play the snare drum on 2 & 4 to make the groove happen. The following pages will demonstrate a few of the triplet high hat combinations that you can come up with using the Ultimate Funky formula.

You can layer any bass drum pattern you wish to create the bottom of the groove. I recommend starting with something simple using triplet bass drum rhythms, then progressing to more difficult patterns. Eventually, you will be able to mix sixteenths, triplets and other note rates to create the Ultimate Funky grooves.

In *Beyond Independence*, we only explore the formulas and only a small portion of the possibilities. It is up to you to continue to exhaust every combination so that you have no limitations. To help with your studies and save you time in writing out many of these variations, I have produced a study guide that outlines a large quantity of these formulas and possibilities. The study guide is called *Beyond Independence the Groove Compendium*.



THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

1 **3** **3** **3** **3** 2 **3** **3** **3** **3**

3 **3** **3** **3** **3** 4 **3** **3** **3** **3**

5 **3** **3** **3** **3** 6 **3** **3** **3** **3**

7 **3** **3** **3** **3** 8 **3** **3** **3** **3**

9 **3** **3** **3** **3** 10 **3** **3** **3** **3**

11 **3** **3** **3** **3** 12 **3** **3** **3** **3**

13 **3** **3** **3** **3** 14 **3** **3** **3** **3**

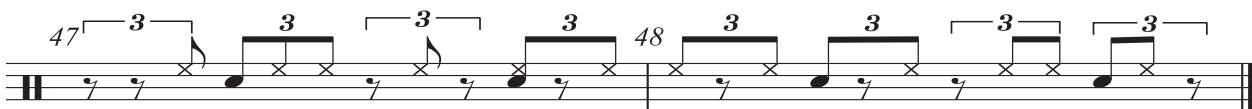
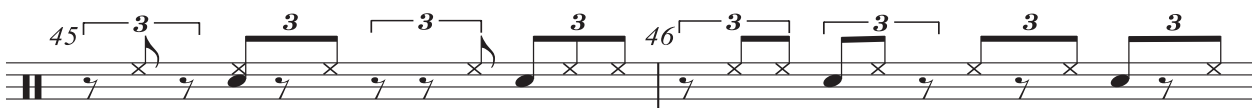
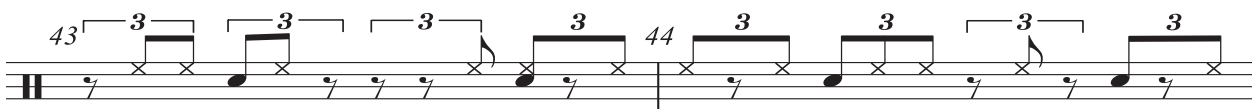
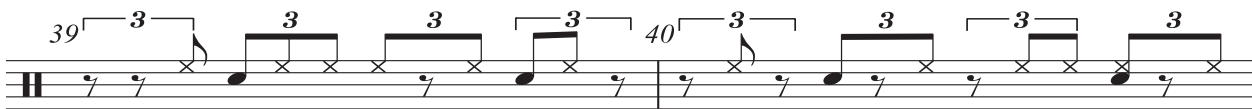
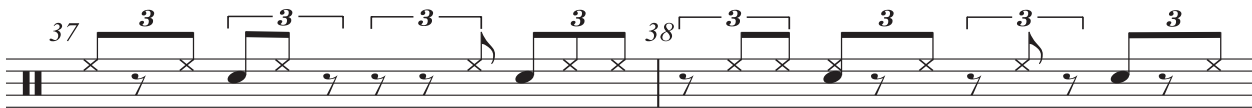
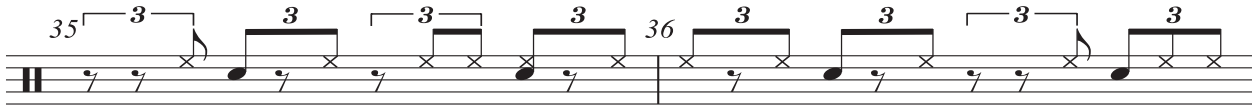
15 **3** **3** **3** **3** 16 **3** **3** **3** **3**

THE ULTIMATE FUNKY*HIGH-HAT & BASS DRUM*

17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM



THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

ODD METERS

Just as there are many different note rates that can be played, there are also many different meters. Below are the formulas for 3/4, 5/4 and 7/4 meters. The same formulas can be applied to 3/8, 5/8 and 7/8. You have to figure out 6/8 and 9/8 yourself or any other meters that aren't listed.

3/4 or 3/8

1-2-3	Group 1	3-1-2
2-3-1		
3-2-1	Group 2	1-3-2
2-1-3		



5/4 or 5/8

1-2-3-4-5	Group 1	4-5-1-2-3
3-4-5-1-2		2-3-4-5-1
5-1-2-3-4		

2-4-3-1-5	Group 2	1-5-2-4-3
3-1-5-2-4		4-3-1-5-2
5-2-4-3-1		

3-5-2-1-4	Group 3	4-3-5-2-1
1-4-3-5-2		2-1-4-3-5
5-2-1-4-3		

4-2-5-3-1	Group 4	1-4-2-5-3
3-1-4-2-5		2-5-3-1-4
5-3-1-4-2		

5-4-3-2-1	Group 5	1-5-4-3-2
2-1-5-4-3		3-2-1-5-4
4-3-2-1-5		

7/4 or 7/8

1-2-3-4-5-6-7	7-1-2-3-4-5-6	Group 1
6-7-1-2-3-4-5	5-6-7-1-2-3-4	
4-5-6-7-1-2-3	3-4-5-6-7-1-2	
2-3-4-5-6-7-1		

2-1-3-4-5-6-7	7-2-1-3-4-5-6	Group 2
6-7-2-1-3-4-5	5-6-7-2-1-3-4	
4-5-6-7-2-1-3	3-4-5-6-7-2-1	
1-3-4-5-6-7-2		

3-1-2-4-5-6-7	7-3-1-2-4-5-6	Group 3
6-7-3-1-2-4-5	5-6-7-3-1-2-4	
4-5-6-7-3-1-2	2-4-5-6-7-3-1	
1-2-4-5-6-7-3		

4-1-2-3-5-6-7	7-4-1-2-3-5-6	Group 4
6-7-4-1-2-3-5	5-6-7-4-1-2-3	
3-5-6-7-4-1-2	2-3-5-6-7-4-1	
1-2-3-5-6-7-4		

5-1-2-3-4-6-7	7-5-1-2-3-4-6	Group 5
6-7-5-1-2-3-4	4-6-7-5-1-2-3	
3-4-6-7-5-1-2	2-3-4-6-7-5-1	
1-2-3-4-6-7-5		

6-1-2-3-4-5-7	7-6-1-2-3-4-5	Group 6
5-7-6-1-2-3-4	4-5-7-6-1-2-3	
3-4-5-7-6-1-2	2-3-4-5-7-6-1	
1-2-3-4-5-7-6		

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

BASS DRUM

Now that you can play many unique and interesting high hat patterns, let's get funky with the bass drum. Using the same elements, create a one measure bass drum pattern by picking four elements from the list and arranging them using the sixteenth note formula.

1 2 3 4

The diagram shows a sequence of four bass drum patterns labeled 1, 2, 3, and 4. Pattern 1 is a dotted quarter note followed by an eighth note. Pattern 2 is a quarter note followed by an eighth note. Pattern 3 is a quarter note followed by a dotted eighth note. Pattern 4 is a quarter note followed by a dotted eighth note. Lines connect these patterns to a list of 12 high hat patterns on the right.

If you studied from Book 1 *The Alpha*, you have seen a few pages of similar bass drum variations. This is the formula for creating them.

Select a high hat pattern to play with each new bass drum pattern that you create. Use the formula above to explore all possible bass drum variations. Below is an example of a high hat pattern you might select to play with the example above.

The diagram shows a high hat pattern consisting of four groups of eighth notes, each with an 'x' over it, indicating a high hat sound. The first group is followed by a quarter note, and the second group is followed by a dotted quarter note.

Then add the bass drum pattern.

The diagram shows the combined high hat and bass drum patterns. The high hat pattern is on the top staff and the bass drum pattern is on the bottom staff. The bass drum pattern is a dotted quarter note followed by an eighth note, quarter note followed by an eighth note, quarter note followed by a dotted eighth note, and quarter note followed by a dotted eighth note.

A vertical list of 12 high hat patterns on musical staves. Each pattern is a variation of the high hat sound, including eighth notes, quarter notes, and dotted eighth notes, some with 'x' marks indicating high hat sounds.

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

TRIPLET BASS DRUM

Once you have a handle on the sixteenth note bass drum patterns, you can create funky triplet note rate bass patterns to play against the triplet note rate high hat patterns starting on page 15.

Start with this simple triplet high hat pattern, then move onto the more advanced patterns using the Ultimate Funky formula on page 15.

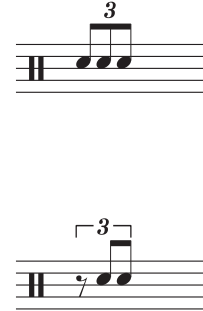
The image displays musical notation for high-hat and bass drum patterns. The main section on the left shows a sequence of patterns with arrows indicating transitions. The right side shows a vertical column of seven patterns, each with a '3' above it, representing different triplet variations.

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM



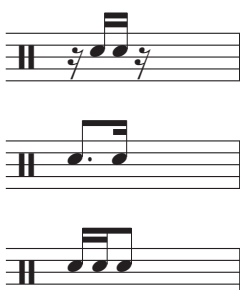
Getting a handle on the sixteenth and triplet note rates is very important because most music calls for grooves based in these feels. Sometimes, when listening to a groove in either of these feels, you can hear a pattern that somehow doesn't seem to fit, but is super funky. These patterns consist of a mixture of the sixteenth and triplet note rates. Sometimes even others.



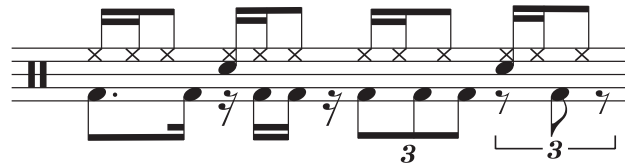
Our next study will combine these two notes rates in random order. Not every pattern will groove for you, but the majority will throw some "STANK" on that funk!



First, select 4 elements from either note rate. Combine them together to create a bass drum groove. The order doesn't matter.



Next, add a high hat pattern to the new hybrid bass drum pattern.



Lastly, number the 4 elements 1-4 and run them through the formula to get all the possible variations. Once you have finished this, pick another 4 elements and repeat this process.



THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

THE ULTIMATE FUNKY STUDY

It's quite a trip preparing you for what is to come next! Sorry, but there is still one more study that I wish you to partake in. This is the most difficult and absolutely unfinishable study that you may ever face. In drumming of course.

We will now take all that we have learned and combine it into this study. You might want to consider getting the study guide, *the Groove Compendium*, if you don't already have it.

There is a specific way that you should approach this material. I will lay it out in detail. By progressing through these patterns in just the way I will show you, you will gain the deepest level of understanding of this study. You will also be learning more than 4 grooves for each pattern you assimilate.

For your reference, here is the math. There are a total of 24 one beat elements. That's sixteenth notes and triplets. Realize that there are other note rates that you can explore, but for this study we will only be focusing on these two.

In a measure of 4/4 time, you can divide these elements into six sets of four without repeating any. ($24 / 4 = 6$) We have already explored the formula that creates sixteen different groove from each set of four elements. So, now we've got: (6 sets x 16 variations = 96 grooves) Now, for each of those 96 grooves, there are twenty other elements that should be rotated into the pattern, one by one. Let's see: (96 grooves x 20 additional elements = 1,920 grooves) Did I forget to mention that the 1,920 grooves are just high hat and snare? So, there are also 1,920 different bass drum grooves to add. Now it's: ($1,920 \times 1,920 = 3,686,400$ possible patterns) Unless you take into consideration that each possible pattern contains four different elements with no repeated elements. OK, now this is getting a bit out of hand! But just for curiosity: ($3,686,400$ possible patterns x 3 which is the maximum amount that one element can be repeated in a 4/4 measure = 11,059,200 final possibilities)

If you practiced 4 patterns each day for the rest of your life, would take 7,574 years to complete them all... Hope you believe in reincarnation...

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

STEPS ON THE PATH TO PERCUSSIVE ENLIGHTENMENT

STEP #1.

Pick the elements for the high hat and bass drum patterns. Put them together to form a groove. We will use the example groove below.



STEP #2.

Play just the high hat and snare drum pattern with the metronome.



STEP #3.

Play just the bass drum pattern with the metronome.



STEP #4.

Play the high hat and snare pattern and slowly add each of the bass drum notes. Play each measure several times before adding the next note.



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HIGH-HAT & BASS DRUM

STEP #5.

Add the next bass drum note. Play several times until comfortable and in the pocket.



STEP #6.

Add the next bass drum note. Play several times until comfortable and in the pocket.



STEP #7.

Add the next bass drum note. Play several times until comfortable and in the pocket.



STEP #8.

Add the next bass drum note. Play several times until comfortable and in the pocket.



THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

17 18

19 20

21 22

23 24

25 26

27 28

29 30

31 32

THE ULTIMATE FUNKY

HIGH-HAT & BASS DRUM

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

THE ULTIMATE FUNKY*HIGH-HAT & BASS DRUM*

49 50

51 52

53 54

55 56

57 58

59 60

61 62

63 64

THE OMEGA Ω

You are to most powerful force in the universe! You alone control your destiny! Do you really think that some people are just born lucky? Or, born with some power that you do not possess?

No matter what you currently believe, the universe is allowing us at every second the ability to create all that we could ever want or need. The key is to figure out how to tap into this spring of unlimited natural wealth. By wealth, I do not mean money or material possessions, but the riches of happiness and a world without worry and frustration.

Sounds almost too good to be true, doesn't it? All these things are well within your reach. In these texts we have explored the different ways of manipulating the world around us to be exactly as we envision it to be. Not only on drumming, but in life. This is not a project that you can expect to master overnight. It takes diligence and an above average desire to succeed and make the world a better place for all to live.

I caution you, some of the material contained within this series may have challenged your current beliefs. Don't think that you must change your current beliefs to become successful. You must only be open to the possibility that what you have been programmed to believe, as concrete reality, really has holes in it and may not be as solid or as right as you believe it to be.

Let's explore some of the principles of success. First, let's dispel some of the mis-information that has been handed down through the years. Speaking of being handed down, have you ever played the game "Telephone"? The idea of the game is that information passed along a chain of people will mutate and/or evolve into something sometimes completely different from the original information. The funny part is at the end, hearing how the information has been twisted.

Think about this, who told you how to become successful? Were they successful? Are they successful? Happy? Truly? In order for you to get the purest of information you must go straight to the source. Find someone that is successful and that has accomplished the things that you want to achieve and listen to them, copy them and follow in their footprints until you have what you wanted. If the path to success was a mine field, you'd be a fool not to walk in the footprints of someone that has made it across safely. Or that can show you the way.

I have heard that the secret to being successful in the music business is hard work, who you know and being in the right place at the right time. Let's take hard work for example, now change the word Hard to Smart! *Smart work* is the key to achievement! It takes just as much effort to get famous as it does to just make a living.

Then what is the difference? A persons perception of the world around them.

The person that thinks that the world is against him/her will always work hard to keep their head just above water. They also have trouble believing that they can be above average. On the other hand, the person whom thinks that the world is working with them to achieve, will be the one that is in the speedboat headed for an Island paradise. It takes no more work for either of these people

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to achieve their place in life.

Think about this. If you are in the speedboat traveling towards your Island paradise and you see someone floating in the middle of the ocean, just keeping their head above water, do you break your momentum to stop and help them? Or, do you send someone to help them after you reach the shore?

In order to receive all the gifts that the universe has to offer , you must first give away freely of yourself anything that you have that might help another. Why, in so many religions, has the road to enlightenment been through giving up all that you have, to follow the guru?

There has been a great game of “Telephone” that has been played throughout the centuries with the worlds most enlightened teachings. The way to control a group of people has always been through fear and humiliation. It has been done to the Greeks, Jews, Irish, African Slaves and to Women. Look closely and you’ll see it! Take off the rose colored glasses for a moment to gaze at this world that we are creating! It is no wonder that we are not evolving upward, but downward.

We are all interconnected. It is more real now than ever before. You have a chance to make a difference in this world everyday. You are here for a reason. Everyday that you take a breath, it is because you choose to.

Though many things have changed in this world throughout the decades, one group of people have remained ever-strong and ever-connected. Look, it is us. Drummers have been the heart beat of all nations and have no prejudices when we hang together. No nationalities, no language separations, no fear!

Live every day knowing that you are making a difference and leaving a positive contribution for the next generation to follow. Who knows, you might be back again sooner than you think...

CARPE DIEM...

george...