

Confident Drummer

Free Resources

Groove Mastery & Formulas

Altitude Drumming – Volume 8

- FREE EXCERPT -

Confident Drummer Series

by Eugenio Ventimiglia

© 2021, All Rights Reserved.



Advanced Drum Education Portal

Become A Musician Who Plays The Drums.

All The Rarely Talked About Topics, Covered In Depth To Help
You Fully Understand The Art Of Drumming.

- Explore The Free Resources -



Portal



Blog



NewsLetter



YouTube Channel



Instagram



Facebook

Groove Mastery & Formulas

Ask any musician what's the number one thing they look for in a drummer.

The answer is invariably groove and feel. So why do most of us (me included) spend more time working on the quadruple paradiddle? :)

The beauty of groove is that that's where the magic of music lies. We dance to a groove, not to a paradiddle (unless it grooves of course). We are moved by great feel, not by the fastest chops.

This is why even the simplest beat, played by a master, can be so inspiring.

Groove is such an abstract, subtle concept that I think it needs to be divided into at least two areas of study: the technical/conceptual side of it, and then the practical/musical side.

That's why I dedicated two separate volumes to this topic: the first one to working out and developing the tools necessary to groove (Altitude Drumming Vol.7), and then an entire book focused on how to master groove, which is the subject of this post.

It's such a deep and complex territory that even experienced drummers can be a bit confused about it.

It's not easy to figure out exactly what it is that makes a drummer groove, and that's the reason why developing this skill can be so challenging.

There are many layers involved, and they are all interconnected and influencing one another to create the magic alchemy that makes music flow and people move.

So I did years of research, studying with the masters, asking all the questions, watching all the videos and reading all the interviews, to try to identify each of the elements involved, create exercises to work on them one

at the time, and then put it all back together in recipes that contain all the ingredients, mixed in different amounts based on what's needed.

In fact, the way I see the principles and techniques I developed, is that they are formulas, which, precisely like recipes with various ingredients, blend countless combinations of parameters to generate as many emotions/moods as we want.

This approach involves working on different subdivisions, tempos, dynamics, orchestrations, levels of swing, feels, Hi-Hat articulations, systems, ostinatos and beat placements (the whole ahead/behind the beat concept is discussed thoroughly).

All of it with tons of examples from records and recommended listenings from many bands and genres (including Swag J Dilla feel drumming), that point to specific solutions so that we can directly hear and experience the effects that each of them produces.

The program consists of 70 pages of detailed explanations and 110 pages of transcriptions, organized in chapters that go deep into each layer/topic before moving on to the most relevant formulas that combine everything (based on the style, the emotion we want to convey and so on), so that we practically learn how to apply the materials covered.

My goal was to create content that doesn't exist anywhere else and that can really help drummers learn how to work on their groove and make music sound amazing.

In total it's more than 180 pages and almost 5 hours of video content.

The cool thing is that these studies can be used in many ways, from building groove proficiency from scratch to perfecting our time feel, to developing new creative solutions, to improving our timing and so on.

In this free excerpt I'd like to share with you 47 examples picked from the 800+ exercises included in the method. I wanted to arrange this booklet so that it's like a mini course, that you can use to instantly see results.

Each exercise is linked to its video demo, which you can access by clicking on the transcription.

If you want to check out the whole 18 minute video demo on YouTube, click [HERE](#).

The table of contents of the book is included at the end this 17 page PDF.

To find out more and to buy the method you can visit the dedicated page here:

['Groove Mastery & Formulas' - Altitude Drumming - Volume 8](#)

Swing Levels + Hi-Hat Articulations

Hi-Hat Articulations
Slightly Open
p.53 ex.B

1)

Hi-Hat Articulations
Completely Open
p.53 ex.D

2)

Hi-Hat Articulations
Slightly Accented
p.53 ex.2

3)

Hi-Hat Articulations 4)
Completely Accented
p.53 ex.4

Swing Levels
16ths - In Between
p.41 ex.2

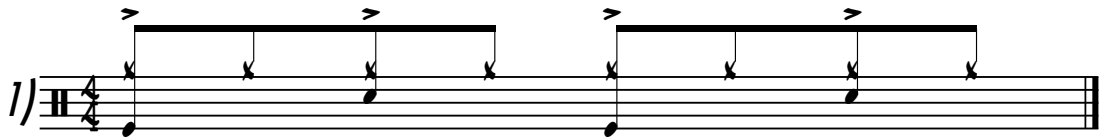
5)

Swing Levels
16ths - Narrow
p.41 ex.4

6)

Binary Systems

Binary Systems
Eighths
p.60 ex.2



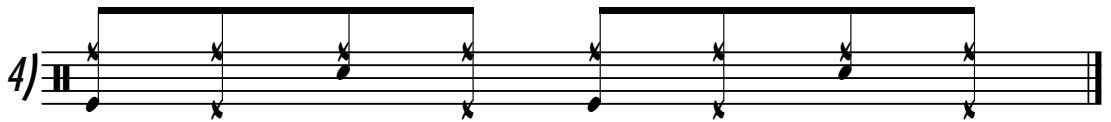
Binary Systems
Eighths
p.60 ex.3



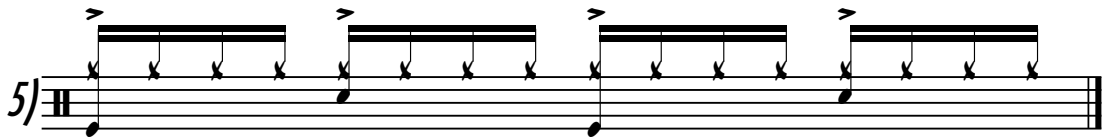
Binary Systems
Eighths
p.60 ex.6



Binary Systems
Eighths
p.60 ex.9



Binary Systems
Sixteenths
p.62 ex.2



Binary Systems
Sixteenths
p.62 ex.3



Binary Systems
Sixteenths
p.62 ex.7

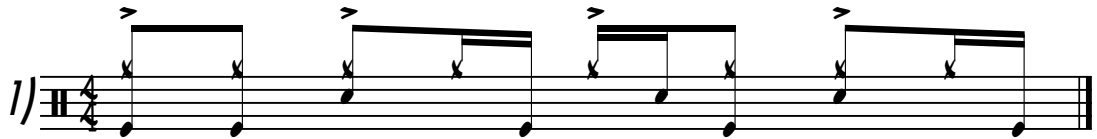


Binary Systems
Sixteenths
p.62 ex.10



Groove Study: 8ths

Groove Study
Eighths
p.74 ex.2



Groove Study
Eighths
p.74 ex.3



Groove Study
Eighths
p.74 ex.6



Groove Study
Eighths
p.75 ex.9

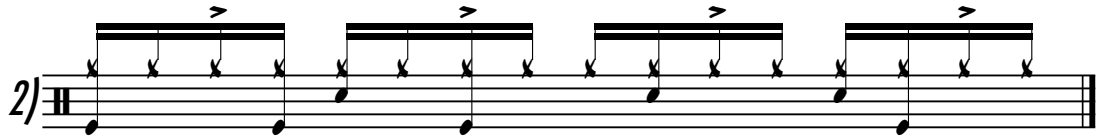


Groove Study: 16ths

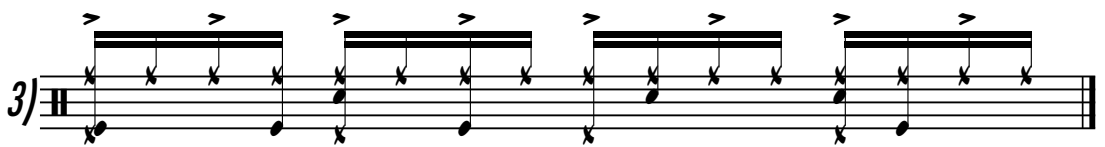
Groove Study
Sixteenths
p.79 ex.2



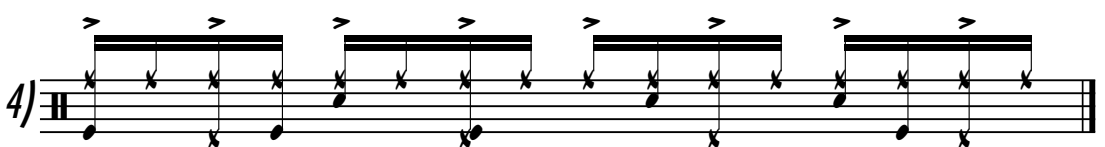
Groove Study
Sixteenths
p.79 ex.3



Groove Study
Sixteenths
p.79 ex.7



Groove Study
Sixteenths
p.80 ex.10



Playing on the Beat, Ahead or Behind

On The Beat
All Parts
p.122

1) Musical notation for 'On The Beat' showing a 4/4 time signature with a 'Click' label above the first beat. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats of each measure.

Ahead of The Beat
All Parts
p.122

2) Musical notation for 'Ahead of The Beat' showing a 4/4 time signature. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats. Dashed arrows below the staff point left, indicating the notes are played ahead of the beat.

Behind The Beat
All Parts
p.122

3) Musical notation for 'Behind The Beat' showing a 4/4 time signature. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats. Dashed arrows below the staff point right, indicating the notes are played behind the beat.

Ahead of The Beat
Just The Snare
p.123

4) Musical notation for 'Ahead of The Beat - Just The Snare' showing a 4/4 time signature. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats. Dashed arrows below the staff point left, indicating the snare hits are ahead of the beat.

Behind The Beat
Just The Snare
p.123

5) Musical notation for 'Behind The Beat - Just The Snare' showing a 4/4 time signature. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats. Dashed arrows below the staff point right, indicating the snare hits are behind the beat.

Ahead of The Beat
Just The Bass Drum 6)
p.124

6) Musical notation for 'Ahead of The Beat - Just The Bass Drum' showing a 4/4 time signature. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats. Dashed arrows below the staff point left, indicating the bass drum hits are ahead of the beat.

Behind The Beat
Just The Bass Drum 7)
p.124

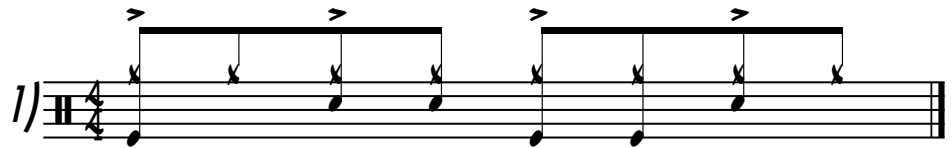
7) Musical notation for 'Behind The Beat - Just The Bass Drum' showing a 4/4 time signature. The notation consists of two measures, each with a quarter note followed by a dotted quarter note, with a bar line in the middle. Vertical dashed lines mark the downbeats. Dashed arrows below the staff point right, indicating the bass drum hits are behind the beat.

Groove Formulas

Tempo - Dynamics - Orchestrations - Swing Levels - Hi-Hat Articulations - Systems - Ahead/Behind

♩ = 95 bpm. MF.
Swing Level In Between.
Hi-Hat Slightly Open and
Slightly Accented.
All Parts Slightly Behind The Beat.

Groove Example 1



♩ = 72 bpm. P.
Straight 8ths.
R = Ride, Unaccented.
Snare Really Behind The Beat.

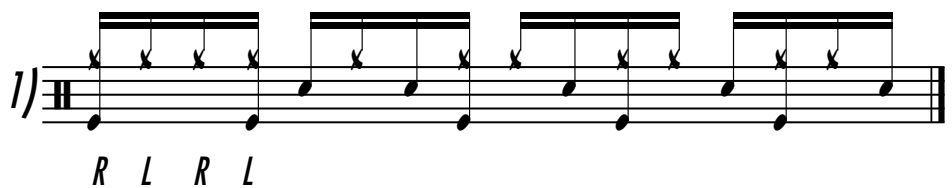


♩ = 114 bpm. F.
Swing Level In Between.
L = Snare and Tom.
Ride Slightly Accented
and Left Foot Quarter Notes.
All Parts Slightly Ahead of The Beat.



Groove Example 6

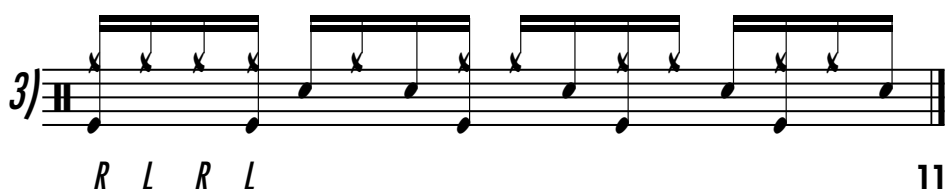
♩ = 81 bpm. FF.
Hard Swing Level.
Hi-Hat Slightly Open.
All Parts Slightly Ahead of The Beat.



♩ = 90 bpm. FF.
Straight 16ths.
Hi-Hat Completely Open.



♩ = 121 bpm. F.
Swing Level In Between.
Hi-Hat Slightly Open.
All Parts Slightly Behind The Beat.



Groove Formulas

Tempo - Dynamics - Orchestrations - Swing Levels - Hi-Hat Articulations - Systems - Ahead/Behind

♩ = 140 bpm. *F.*
Swing Level On The Triplet.
Hi-Hat Slightly Open.
All Parts Slightly Behind The Beat.

Groove Example 8



♩ = 118 bpm. *MF.*
R = Ride.
Left Foot 'Open/Close'.
All Parts Really Behind The Beat.

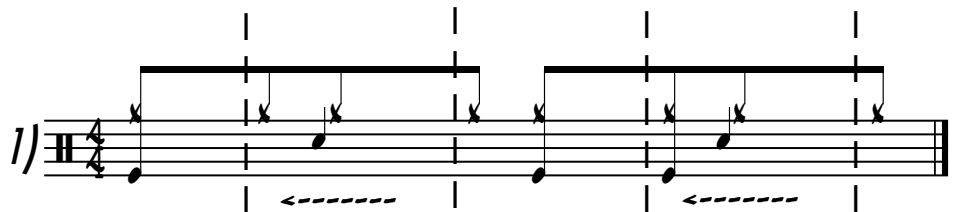


♩ = 155 bpm. *FF.*
Swing Level In Between.
Hi-Hat Open and Accented.
All Parts Slightly Ahead of The Beat.

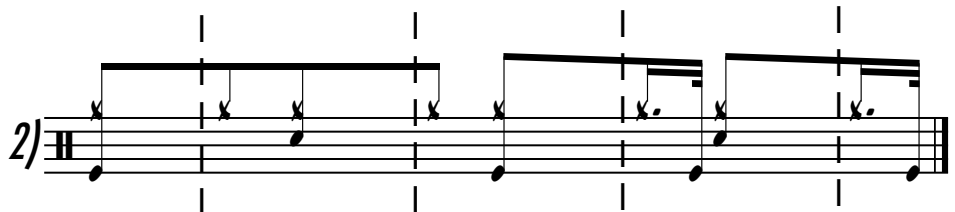


Dilla Feel Formulas

♩ = 85 bpm. *MF.*
Swing Level In Between.
Snare Ahead of The Beat.



♩ = 85 bpm. *MF.*
Hi-Hat - In Between Swing Level.
Bass Drum - Hard Swing Level.



Groove Formulas Examples

Human Beings (Seal) - Earl Harvin

♩ = 98 bpm. MF.

In Between Swing Level.

Hi-Hat Slightly Open

and Slightly Accented.

Everything Right on The Beat.

The musical notation for 'Human Beings (Seal) - Earl Harvin' consists of two staves of hi-hat patterns. The first staff shows a sequence of eighth notes with accents, followed by a triplet of eighth notes. The second staff shows a similar sequence but with a different triplet pattern. Below the notes are labels 'R L R L R L R L' and 'R L R L R L R L' respectively, indicating the right and left hand patterns.

Ice Pick (Oz Noy) - Keith Carlock

♩ = 95 bpm. F.

Swing Level Exactly on the Sixteenth Note Triplet.

Hi-Hat Closed.

Hi-Hat Embellishments in Various Positions.

Everything Right on The Beat.

The musical notation for 'Ice Pick (Oz Noy) - Keith Carlock' consists of two staves of hi-hat patterns. The first staff shows a sequence of eighth notes with accents, followed by a triplet of eighth notes. The second staff shows a similar sequence but with a different triplet pattern. A circled '6' is placed below the first note of the second staff, indicating a specific hi-hat embellishment.

Altitude Grooves

Bass Drum
p.175 ex.5

1) Musical notation for Bass Drum exercise 1) in 4/4 time. The notation shows a sequence of eighth and sixteenth notes across four measures.

Snare Drum
p.176 ex.4

2) Musical notation for Snare Drum exercise 2) in 4/4 time. The notation features triplet markings over groups of notes in each measure.

Hi-Hat
p.178 ex.10

3) Musical notation for Hi-Hat exercise 3) in 4/4 time. The notation includes triplet markings and is accompanied by a rhythmic pattern of letters below the staff.

R LL RR LL R L R L R R L R L R L R L R L

Toms
p.180 ex.5

4) Musical notation for Toms exercise 4) in 4/4 time. The notation features accent marks (>) over notes and is accompanied by a rhythmic pattern of letters below the staff.

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

Linear
p.181 ex.9

5) Musical notation for Linear exercise 5) in 4/4 time. The notation includes triplet markings and is accompanied by a rhythmic pattern of letters below the staff.

RR L RR RL RR LRL L RR RR RL RR L

Contents:

- Introduction	p.6
- Parameters	p.8
- Groove Examples: 8ths, 16ths, 3/4, Triplets, 6/8, Shuffle, Linear	p.10
- Parameters: Tempo	p.22
- Parameters: Dynamics	p.24
- Parameters: Orchestrations	p.28
- Parameters: Swing Levels	p.32
- Swing Levels Examples in Records	p.41
- Parameters: Hi-Hat Articulations	p.43
- Hi-Hat Articulations Exercises	p.47
- Parameters: Systems	p.53
- Binary Systems	p.55
- Ternary Systems	p.63
- Systems Study Examples	p.67
- Groove Study: 8ths	p.69
- Groove Study: 16ths	p.74

- Groove Study: Ostinato 1	p.79
- Groove Study: Ostinato 2	p.84
- Groove Study: 3/4	p.89
- Groove Study: Triplets	p.94
- Groove Study: 6/8	p.99
- Groove Study: Shuffle	p.104
- Parameters: Playing on the Beat, Ahead or Behind	p.107
- Ahead/Behind the Beat Examples in Records	p.119
- Ahead/Behind the Beat Examples in Records: Drums	p.120
- Ahead/Behind the Beat Examples in Records: Bass	p.126
- Ahead/Behind the Beat Examples in Records: Guitar	p.127
- Ahead/Behind the Beat in Different Musical Styles	p.129
- Ahead/Behind the Beat Formulas	p.131
- Groove Formulas: Parameters Combinations	p.134
- Groove Formulas by Style	p.144
- Groove Formulas Examples in Records	p.147
- Dilla Feel Formulas (Swag Feel, Drunk Feel)	p.156
- Altitude Grooves	p.163