

TABLE OF CONTENTS

Drum Notation Key	3
Note From The Author	4
About The Author	5
Foreword by Rich Redmond	5
CHAPTER 1: GETTING STARTED	6
Variation 1: Quarter Notes	7
2-Measure Summary Grooves	8
Variation 2: 8th Notes	9
2-Measure Summary Grooves	10
Variation 3: 16th Notes	11
2-Measure Summary Grooves	12
Variation 4: 8th and 16th Notes	13
2-Measure Summary Grooves	14
Variation 5: 16th and 8th Notes	15
2-Measure Summary Grooves	16
Variation 6: Broken 16th Notes	17
2-Measure Summary Grooves	18
Variation 7: Dotted 8th Notes	19
2-Measure Summary Grooves	20
R-Hand 2-Beat Phrase, Variation 1	21
R-Hand 2-Beat Phrase, Variation 2	22
R-Hand 2-Beat Phrase, Variation 3	23
R-Hand 2-Beat Phrase, Variation 4	24
R-Hand 2-Beat Phrase, Variation 5	25
R-Hand 2-Beat Phrase, Variation 6	26
R-Hand 2-Beat Phrase, Variation 7	27
R-Hand 2-Beat Phrase, Variation 8	28
R-Hand 2-Beat Phrase, Variation 9	29
CHAPTER 2: UNISON GROOVES	30
Hands Play in Unison	31
15-Bar Solo A	32
15-Bar Solo B	33
15-Bar Solo C	34
Unison Beat Grooves with Bass Drum (1-8)	35
Unison Beat Grooves with Bass Drum (9-16)	36
Quasi Linear and Unison Grooves (1-6)	37
Quasi Linear and Unison Grooves (7-12)	38
CHAPTER 3: LEFT HAND SYNCOPATED GROOVES	40
(Left-Hand Freedom)	
Variation 1: Quarter Notes	41
Variation 2: 8th Notes	42
Variation 3: 16th Notes	43
Variation 4	44
Variation 5	45
Variation 6: Broken 16th Notes	46
Variation 7	47
Variation 8 8th-Note Upbeat Feel	48

CHAPTER 4: ADVANCED 2-BEAT PHRASE GROOVES50

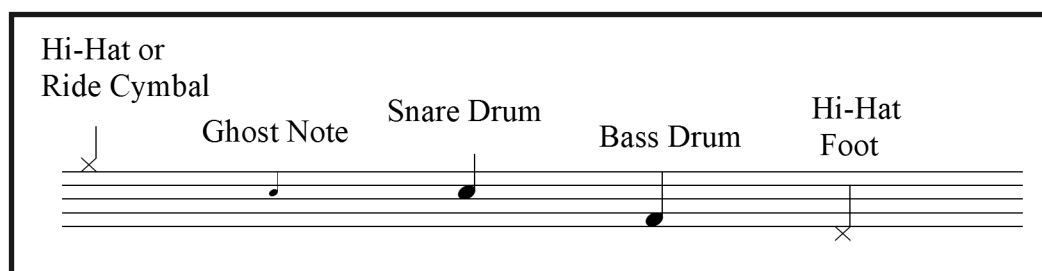
Variation 1A	51
Variation 1B	52
Variation 2A	53
Variation 2B	54
Variation 3A	55
Variation 3B	56
Variation 4A	57
Variation 4B	58
Variation 5A	59
Variation 5B	60
Variation 6A	61
Variation 6B	62
Variation 7A	63
Variation 7B	64
Variation 8A	65
Variation 8B	66
Variation 9A	67
Variation 9B	68
Variation 10A	69
Variation 10B	70

CHAPTER 5: ADVANCED GROOVES72 (Putting It All Together)

Variation 1	73
Variation 2	74
Variation 3	75
Variation 4	76
Variation 5	77
Variation 6	78

ABOUT THE DISC79

DRUM NOTATION KEY



DEDICATION

I'd like to dedicate this book to two world-renowned drummers of modern times, Dom Famularo and Joe Bergamini. Thank you for your decades of friendship, guidance and inspiration, and for believing in this project and making it come to life. - Sam

NOTE FROM THE AUTHOR

Time and groove are two of the most important elements for any professional drummer.

Over the many years of my career, I've spent an endless amount of hours working and developing my groove. Whether it was working on funk, rock, Latin, paradiddle, layered, or linear grooves, I felt that something was missing.

It wasn't my right hand or my bass drum, so I decided to focus on my left hand and tried to dissect what it was playing. My backbeats were strong, my ghost strokes were good, and my dynamics were good. It was very frustrating that it sounded great but I still felt that there was something missing.

I decided to play one-measure funk grooves and really focused on only changing what my left hand was playing to make the groove feel and sound different. I was intrigued with how the groove sounded different by adding in even just one left-hand 16th note and not changing my right hand or bass drum pattern. I kept experimenting with this concept for many years until one day it came to me. I changed the thought process on how I viewed my left hand. My left hand became a **lead hand** (snare drum only), not just a backbeat hand.

This new approach, for me, is what was missing. My grooves started feeling more alive. I kept exploring and experimenting with this concept for many more years, working on new exercises and different left-hand patterns, but always maintaining the basic fundamentals to a great groove: dynamics, time, ghost strokes, accents, etc.

Advanced Groove Concepts presents this approach for you to discover the untapped potential in your grooves and your weaker hand. Enjoy!

- Sam Aliano

Note: Throughout this book, I mention left and right hands to discuss weaker and stronger hands, respectively. Left-handed players should reverse the stickings.



ABOUT THE AUTHOR

One of the most dynamic and skilled drummers on the pro scene today, Sammy Aliano is a triple threat, making a name for himself in the recording, touring and teaching worlds.



Since relocating to the USA in 2002, Sam has embedded his unique footprint into the LA music scene. A sought-after educator, Aliano has embarked on European and Asian clinic tours, performed at the Montreal and Batuka! Drum Festivals, and Australia's Ultimate Drummer's Weekend. Sammy's live and recording credits include jazz-rock improv rockers Gongzilla, *Rockstar Supernova's* Lukas Rossi, Mr. Big's Billy Sheehan, Extreme's Nuno Bettencourt, and legendary Guns N' Roses guitarist Slash.

In 2011, Aliano and Matt Sorum (Guns N' Roses, The Cult, Velvet Revolver) released a book entitled *Double Bass Drumming and Power Fills Workout*, the definitive workout text on double bass drumming grooves and power fills for the modern rock drummer.

Sam's level of experience, ability to play multiple styles of music, and provide professional value-added services, such as musical directorship and sight reading put him in high demand for shows ranging from small club trios playing jazz to large-capacity stadium shows playing classic rock to country music. Sam continues on his path toward becoming one of the most highly respected and world-renowned drummers of today.

Sam is an official endorser of Vic Firth drumsticks, Sabian cymbals, Carmichael drum thrones, and BDM mic clips.

FOREWORD

Whether he's performing as a stellar sideman with the likes of Lukas Rossi, Rob Morrow or Carlos Calvo, fronting his own jazz fusion projects, or playing in a myriad of styles all over Los Angeles, one thing is for sure: Sam is a world-class player. He brings enthusiasm and infectious energy to everything he does.

After the success of Sam's *Double Bass Drumming and Power Fills Workout* book, he forged ahead with a new project. That new project is this very book! *Advanced Groove Concepts* is Sam's methodical approach to teaching independence on the drumset using eighth- and sixteenth-note combinations *with* a backbeat. That's right, a backbeat! Let's face it: "2 and 4" pocket drumming is the best way to maintain a full drumming calendar and money in the bank.

Sam lays it all out here. If you follow the lessons in the book's step-by-step process with persistence, patience and purpose, you WILL see results.

This system will teach you to have complete independent control of your hands played against (again) *practical* foot patterns that are common in popular music. This independence will allow you to have more creative freedom in styles from pop to rock, funk to fusion, and gospel to jazz.

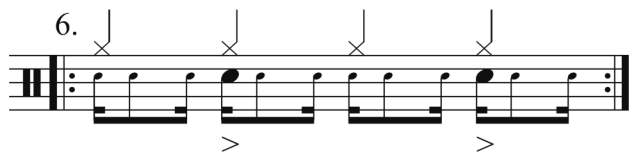
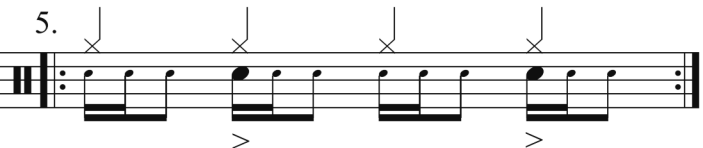
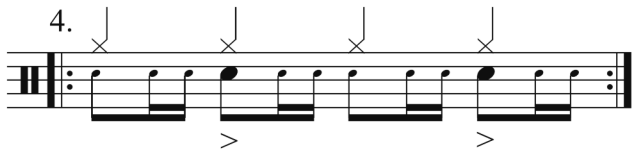
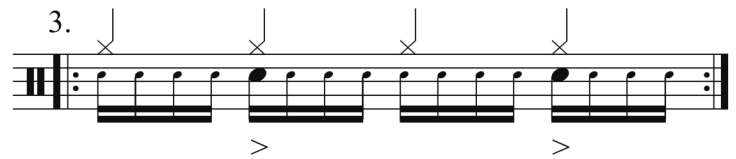
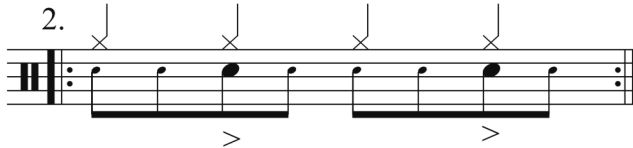
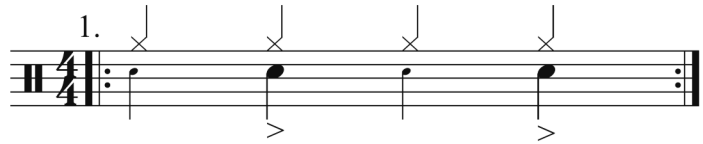
Play these patterns starting very slow to very fast with a metronome or drum loops. Record yourself. Be patient, but most importantly... have FUN!

Congratulations on picking up a book that can take your playing to the next level. Many Cheers!

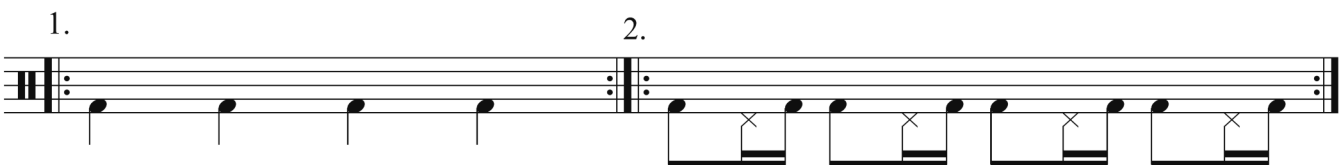
- Rich Redmond: Drummer (Jason Aldean)/Author/Speaker/Actor

R-Hand Quarter Notes

VARIATION 1



FOOT PATTERNS



Hands Play in Unison

HAND PATTERNS

15 numbered hand patterns for unison play in 2/4 time. Each pattern is shown on a single staff with a key signature of one flat (Bb) and a 2/4 time signature. The patterns are as follows:

- Pattern 1:** Quarter note G4, quarter note F4.
- Pattern 2:** Quarter note G4, quarter note F4.
- Pattern 3:** Quarter note G4, quarter note F4.
- Pattern 4:** Quarter note G4, quarter note F4.
- Pattern 5:** Quarter note G4, quarter note F4.
- Pattern 6:** Quarter note G4, quarter note F4.
- Pattern 7:** Quarter note G4, quarter note F4.
- Pattern 8:** Quarter note G4, quarter note F4.
- Pattern 9:** Quarter note G4, quarter note F4.
- Pattern 10:** Quarter note G4, quarter note F4.
- Pattern 11:** Quarter note G4, quarter note F4.
- Pattern 12:** Quarter note G4, quarter note F4.
- Pattern 13:** Quarter note G4, quarter note F4.
- Pattern 14:** Quarter note G4, quarter note F4.
- Pattern 15:** Quarter note G4, quarter note F4.