

# One Handed 16th Note Funk Grooves - Part 3

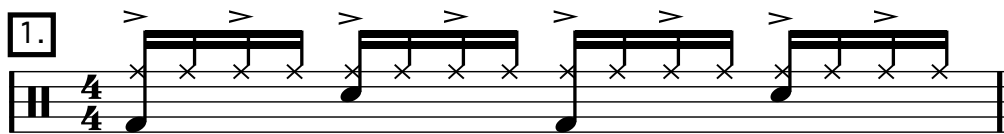
## (The Chicken - SVDL 14)

John Xepoleas

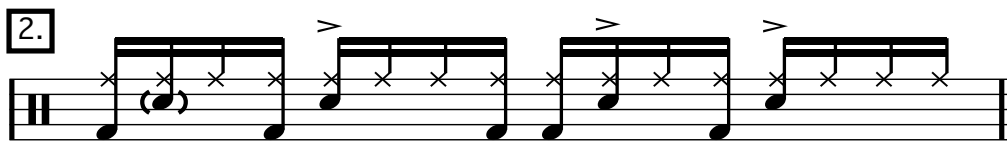
Welcome to the third and final lesson in my “One Handed 16th Note Funk Groove” series. In this part I’ll show you a number super-funky One Handed 16th Note Grooves that Bill Stewart played on Maceo Parker’s recording, “The Funky Chicken”. They all sound great and I know you’ll love playing them.

Before you get started playing the following grooves, be sure you are comfortable playing the accented 16th note hi-hat pattern as seen example 1. If you haven’t already done so, take a look at the first lesson in this series for directions on how the accents should be played. The accented hi-hat part should be played on all of the following grooves, at all times.

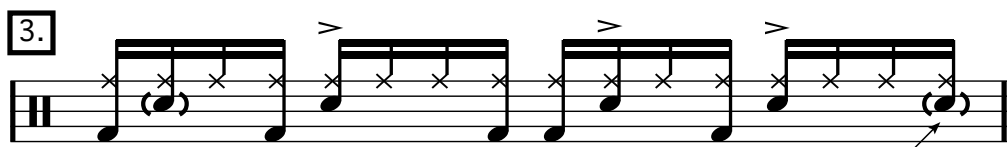
♩ = 60 - 96 (86)



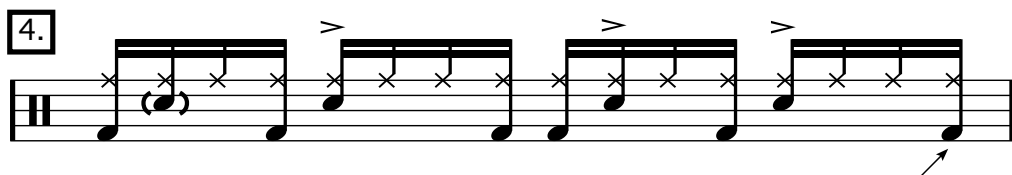
Here’s the basic pattern for this lesson. Be sure to play the ghost notes as softly as possible at about 1-2” off of the head. Play the accented snare drum notes with a rim shot or solid hit 6-10” off of the head.



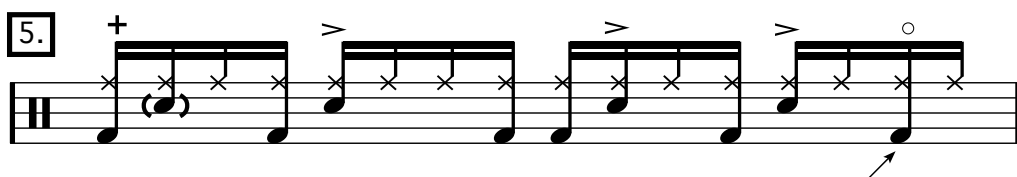
Now, we’ll make a variety of subtle changes to the 4th beat of the measure. This is a great way to keep the groove consistent sounding yet interesting. For the first example we’ll play a ghost snote on the “uh” of four.



For this version, we’ll play a bass drum instead of a ghost note on the “uh” of four.



Here, we’ll play an open the hi-hat and bass drum on the “and” of beat four.



Now, in place of the bass drum, we'll play an accented snare drum note on the "and" of beat four.

6.

Next, we'll play the snare drum using a short press roll on the "uh" of beat four, then, on example 8, we'll add a bass drum to the "e" of beat 4. .

7.

8.

For the next two examples we'll play double ghost notes on first beat of the measure and we'll accent the snare on the "uh" of beat four. Then, on example 10, we'll add a bass drum to the "e" of beat 4.

9.

Here's the same beat with an added bass note on the "e" of beat 4.

10.

Now, we'll play a "1-and-uh" rhythm with the bass drum on the first beat of the measure.

11.

Here's the same version with a variation on beat 4

12.

For the final examples of this lesson, we'll accent the snare on the "two" and the "and" of two, to create a very funky variation of the groove. This variation works great as a fill on the 4th or 8th bar of a phrase.

13.

14.

15.

16.

17.

18.