

Drumgenius 2.0

Name	Description	Style	Bpm
Abaquá 1.	Traditional Abaquá, Havana style, on congas. Rhythm is based on primary Afro 6/8 clave. 97 bpm.	Afro-Cuban	J. 97
Abaquá 2.	Abaquá, Havana style, as played by Ignacio Berroa on VHS Mastering the art of Afro-Cuban drumming - DCI. 97 bpm.	Afro-Cuban	J. 97
Afro 6/8 1.	Cymbal plays traditional Bembé bell pattern. 108 bpm.	Afro-Cuban	J. 108
Afro 6/8 2.	Cymbal plays variations on traditional Bembé bell pattern. 124 bpm.	Afro-Cuban	J. 124
Afro 6/8 3.	Ride cymbal plays eighth notes. Example: Louis Hayes on "señor blues", Six pieces of Silver (H. Silver – Blue Note). 100 bpm.	Afro-Cuban	J. 100
Afro 6/8 4.	Juxtaposition of binary and ternary rhythm. Ex.: Art Blakey on "caravan", Caravan (The Jazz Messengers – Riverside Records). 150 bpm.	Afro-Cuban	J. 150
Afro 6/8 5.	Tom-tom and kick drum variations. Example: Joe Chambers on "man from Tanganyika", Tender Moments (McCoy Tyner – Blue Note). 142 bpm.	Afro-Cuban	J. 142
Afro 6/8 6.	Example: Mel Lewis on "a night in Tunisia", Legacy (J. Faddis - Concord). 138 bpm.	Afro-Cuban	J. 138
Afro 6/8 7.	Afro 6/8 with backbeat. 130 bpm.	Afro-Cuban	130
Afro 6/8 8.	Ex.: Willie Bobo on "Succotash", from the album Succotash (H. Hancock/W. Bobo - Blue Note). 113 bpm.	Afro-Cuban	113
Ballroom rumba 1.	Basic ballroom rumba pattern on brushes. 167 bpm.	Afro-Cuban	167
Ballroom rumba 2.	Variations on basic ballroom rumba pattern. Ex.: Shelly Manne on "little rhumba", Poll winners three (B. Kessel, R. Brown, S. Manne - OJC). 188 bpm.	Afro-Cuban	188
Bembé 1.	Bembé on drums transcribed from original Bembé rhythm (private ceremony). 99 bpm.	Afro-Cuban	J. 114
Bembé 2.	Bembé on drums as played by Ignacio Berroa on VHS Mastering the art of Afro-cuban drumming - DCI. 114 bpm.	Afro-Cuban	J. 99
Bolero 1.	Bolero on brushes: kick pattern 1. 69 bpm.	Afro-Cuban	69
Bolero 2.	Bolero on brushes: kick pattern 2. 81 bpm.	Afro-Cuban	81
Bolero 3.	Bolero pattern on brushes with quintuplet. Ex: Ignacio Berroa on "tres palabras", Nocturne (C. Haden – UMVD Labels). 75 bpm.	Afro-Cuban	75
Cascara + clave 1.	Cascara, clave and "bombo" ala Robby Ameen. 2-3 son clave. DVD "Funkifying the clave" - Alfred Publishing. 184 bpm.	Afro-Cuban	184
Cascara + clave 2.	Cascara, clave and "bombo" ala Robby Ameen. 3-2 rumba clave. DVD "Funkifying the clave" - Alfred Publishing. 204 bpm.	Afro-Cuban	204
Cha-cha 1. (C)	Cha-cha on drumset. Toms play distinctive conga open tones as showed by Poncho Sanchez on Latin Music for the Rhythm Section – Hal Leonard. 130 bpm.	Afro-Cuban	130

Cha-cha 2. (C)	Cha-cha ala Horacio Hernandez. "Conversation in clave" - Warner Bros. 126 bpm.	Afro-Cuban	126
Cha-cha 3.	Cha-cha, modern style ala Robby Ameen. DVD "Funkifying the clave" - Alfred Publishing. 130 bpm.	Afro-Cuban	130
Conga de comparsa 1.	Conga de comparsa (Havana style) on percussions, as showed by Michael De Miranda. 3-2 rumba clave. 113 bpm.	Afro-Cuban	113
Conga de comparsa 2.	Conga de comparsa ala Horacio "El Negro" Hernandez, basic pattern (Conversation in clave – Alfred Publishing). 2-3 rumba clave is played with left foot. 119 bpm.	Afro-Cuban	119
Congas tumbao 1.	Congas tumbao ("la marcha"), 2-3 son clave. One-bar pattern. 117 bpm.	Afro-Cuban	117
Congas tumbao 2.	Congas tumbao (la marcha) ala Giovanni Hidalgo. 2-3 son clave two bar phrase. 125 bpm	Afro-Cuban	125
Danzón 1. (C)	Danzón on drumset inspired to timbales basic traditional pattern. Rim-click & fingertips. 120 bpm.	Afro-Cuban	120
Danzón 2. (C)	Danzón on drums ala Ignacio Berroa. VHS Mastering the art of Afro-Cuban drumming - DCI. 123 bpm.	Afro-Cuban	123
Guiro	Guiro adapted for drumset. Transcription from a private ceremony. 189 bpm.	Afro-Cuban	J. 189
Mambo 1. (C)	Mambo on drumset. Ride bell plays mambo bell pattern, rim click and tom play the basic two-bar conga pattern. 190 bpm.	Afro-Cuban	190
Mambo 2. (C)	Mambo on drumset. Ride bell plays mambo bell pattern, rim click and tom play the basic one-bar conga pattern. 215 bpm.	Afro-Cuban	215
Mambo 3.	Mambo ala Art Blakey. Bell pattern on floor tom shell. Ex.: Art Blakey on "a night in Tunisia", A night in Tunisia (The Jazz Messengers – Blue Note). 242 bpm.	Afro-Cuban	242
Mambo 3a.	Mambo ala Art Blakey. Example: Art Blakey on "a night in Tunisia", A night in Tunisia (The Jazz Messengers – Blue Note). 242 bpm.	Afro-Cuban	242
Mozambique 1.	Jazz Mozambique, also referred as "Latin". Bell pattern from Mozambique New York style. Example: Elvin Jones on "ojos de rojo", Something for Lester (R. Brown - OJC). 247 bpm.	Afro-Cuban	247
Mozambique 2.	Jazz Mozambique (N.Y. style). Example: Dennis Mackler on "green dolphin street", Favors (H. Jones - Polygram). 210 bpm.	Afro-Cuban	210
Mozambique 3.	Jazz Mozambique (N.Y. style). Example: Mikey Roker on "caravan", The Very tall band (M. Jackson, O. Peterson, R. Brown – Telarc). 251 bpm.	Afro-Cuban	251
Mozambique 4.	Swinging Mozambique (N.Y. style). Example: Elvin Jones on "night & day", Stan Getz and Bill Evans (Polygram). 210 bpm.	Afro-Cuban	210
Mozambique 5.	Jazz Mozambique-ish groove. Hybrid bell pattern. Example: Grady Tate on "summertime", Gershwin brothers (Z. Sims - Pablo). 177 bpm.	Afro-Cuban	177
Mozambique 6.	Traditional Mozambique, invented by Pedro Izquierdo "Pello El Afrokan". This version is on 2-3 rumba clave. 226 bpm.	Afro-Cuban	226
Mozambique 7.	Mozambique New York style on congas & timbales. 226 bpm.	Afro-Cuban	226
Mozambique 8. (C)	Basic Mozambique New York style on drumset. 226 bpm.	Afro-Cuban	226
Mozambique 9. (C)	Mozambique N.Y. style ala Robby Ameen. DVD "Funkifying the clave" - Alfred Publishing. 233 bpm.	Afro-Cuban	233

Pachanga (C)	Pachanga adapted for drumset. Traditional example: "A Bailar Pachanga", from the album Outpost Incident by Tito Puentes - Don't U. 114 bpm.	Afro-Cuban	114
Pilon 1.	Traditional Pilon on timbales and congas. 179 bpm.	Afro-Cuban	179
Pilon 2. (C)	Pilon on drumset. 196 bpm.	Afro-Cuban	196
Rumba Guaguancó 1.	Basic Rumba Guaguancó Havana style on congas. 231 bpm.	Afro-Cuban	231
Rumba Guaguancó 2. (C)	Basic Rumba Guaguancó on drumset. Ride bell plays the traditional "guagua" pattern. 231 bpm.	Afro-Cuban	231
Rumba Guaguancó 3. (C)	Rumba Guaguancó ala Robby Ameen. DVD "Funkifying the clave" - Alfred Publishing. 217 bpm.	Afro-Cuban	217
Son montuno 1.	Slow son montuno, 2-3 clave. Cascara pattern, congas tumbao and clave. 151 bpm.	Afro-Cuban	151
Son montuno 2.	Medium up son montuno, 2-3 clave. Cascara pattern, congas tumbao and clave. 197 bpm.	Afro-Cuban	197
Son montuno 3.	Slow son montuno on 3-2 clave. Cascara pattern, congas tumbao and clave. 151 bpm.	Afro-Cuban	151
Son montuno 4. (C)	Slow son montuno 2-3 clave on drumset: basic pattern ala Ignacio Berroa. Mastering the art of Afro-cuban drumming - DCI. 151 bpm.	Afro-Cuban	151
Son montuno 5.	Fast son montuno 2-3 clave ala Ignacio Berroa. Mastering the art of Afro-cuban drumming - DCI. 242 bpm.	Afro-Cuban	242
Songo 1. (C)	Songo style: Blas Egue's first pattern as showed by "Changuito" J. L. Quintana. VHS The history of songo - Warner Bros. 228 bpm.	Afro-Cuban	228
Songo 2. (C)	Songo style: J.L. "Changuito" Quintana's basic pattern. VHS The history of songo - Warner Bros. 168 bpm.	Afro-Cuban	168
Songo 3. (C)	Songo style: basic pattern ala Ignacio Berroa. Mastering the art of Afro-cuban drumming - DCI. 214 bpm.	Afro-Cuban	214
Songo 4. (C)	Songo style ala Ignacio Berroa. Mastering the art of Afro-cuban drumming - DCI. 226 bpm.	Afro-Cuban	226
Songo 5. (C)	Songo style ala Robby Ameen. DVD "Funkifying the clave" - Alfred Publishing. 247 bpm.	Afro-Cuban	247
Songo 6. (C)	Slow Songo ala J.L. "Changuito" Quintana. This songo groove is played on son clave. VHS The history of songo - Warner Bros. 100 bpm.	Afro-Cuban	100
Songo 6a. (C)	Slow Songo ala J. L. "Changuito" Quintana with congas. VHS The history of songo - Warner Bros. 100 bpm.	Afro-Cuban	100
Songo 7. (C)	Songo groove on hi-hat and snare. 2-3 rumba clave. 201 bpm.	Afro-Cuban	201
Afoxé 1.	Afoxé on drumset. Basic pattern ala Duduka Da Fonseca. 113 bpm (half note).	Brazilian	113
Afoxé 2.	Afoxé feel inspired to "Madalena" by Ivan Lins. 154 bpm.	Brazilian	154
Afoxé 3. (C)	Classic Afoxé on drumset. Ex.: Ramon Montanhaur on Bateria e contrabaixo na musica popular brasileira Book & Cd - Lumiar Editora. 105 bpm.	Brazilian	105

Axé	Axé ala Ramon Montanhaur (Bateria e contrabaixo na musica popular brasileira Book & Cd - Lumiar Editora). 120 bpm.	Brazilian	120
Baião 1.	Baião ala Duduka Da Fonseca 1. Brazilian Rhythms For Drumset - Alfred music. 202 bpm.	Brazilian	202
Baião 2.	Baião ala Duduka Da Fonseca 2. Brazilian Rhythms For Drumset - Alfred music. 222 bpm.	Brazilian	221
Bossa 1.	Basic rim-click pattern on 3-2 brazilian clave. 138 bpm.	Brazilian	138
Bossa 2.	Basic rim-click pattern on 2-3 brazilian clave. Ex.: Roger Humphries on "song for my father", Song for my father (H. Silver – Blue Note). 120 bpm.	Brazilian	120
Bossa 3.	One-bar phrase: basic rim-click pattern. 111 bpm.	Brazilian	131
Bossa 4.	Bossa, combining one bar phrase and 3-2 clave pattern. Ex.: Roger Humphries on "song for my father", Song for my father (H. Silver – Blue Note). 120 bpm.	Brazilian	120
Bossa 5.	Bossa with brushes: 3-2 brazilian clave. Ex.: Adam Nussbaum on DVD "The Art of Playing with Brushes" (Various artists – Hudson Music). 121 bpm.	Brazilian	121
Bossa 6.	Bossa with brushes: one-bar phrase. Ex.: Adam Nussbaum - DVD "The Art of Playing with Brushes" (Various artists – Hudson Music). 129 bpm.	Brazilian	129
Bossa 7.	Swing bossa: 2-3 brazilian clave. Example: Art Blakey on "pensativa", Free for all (The Jazz Messengers – Blue Note). 160 bpm.	Brazilian	160
Bossa 8.	Swing bossa: 3-2 brazilian clave. Ex.: Ed Thigpen on "the girl from Ipanema", We get requests (O. Peterson Trio – Universal Japan). 180 bpm.	Brazilian	180
Frevo	Frevo ala Luciano Perrone. 138 bpm.	Brazilian	138
Maracatu	Maracatu "baque virado" on drum set. 109 bpm.	Brazilian	109
Marcha	Marcha carnavalesca as played by Duduka da Fonseca. Brazilian Rhythms For Drumset Book & CD - Alfred music. 119 bpm.	Brazilian	119
Partido Alto	Partido Alto. Ex.: Airoto Moreira on "partido alto", The colours of life (A. Moreira/F. Purim - In+out). 190 bpm.	Brazilian	190
Samba 01.	Jazz samba pattern on snare. Ex.: Bob Rosengarden on "I'll remember april", The trio (Hank Jones – Chiaroscuro Records). 275 bpm.	Brazilian	275
Samba 02.	Jazz Samba on brushes. Ex.: Shelly Manne on "green dolphin street", The trio 1979 (H. Jones - Indies Japan/Zoom). 188 bpm.	Brazilian	188
Samba 03.	Fast Jazz Samba. Example: Bobby Durham on "samba de orpheu", Live at Montreaux jazz festival '77 (All stars Jam - Pablo). 265 bpm.	Brazilian	265
Samba 04.	Fast Jazz Samba: "heavy feel". Example: Tony Williams on "times lie", Captain Marvel (S. Getz - Sbme Special Mkts). 256 bpm.	Brazilian	256
Samba 05.	Fast Jazz Samba on hi-hat. Example: Tony Williams on "captain marvel", Captain Marvel (S. Getz - Sbme Special Mkts). 252 bpm.	Brazilian	252
Samba 06.	Fast Jazz Samba combined with mozambique ride pattern. Ex.: Lenny White on "used to be a cha cha", Jaco Pastorius (J. Pastorius – Sony). 268 bpm.	Brazilian	268
Samba 07.	Samba on brushes with backbeat ala Steve Gadd. Recording session with E. Gomez. 214 bpm.	Brazilian	214

Samba 08.	Samba with swing 8ths. Rim-click plays a cyclical "three on four" pattern. Example: Elvin Jones on "once I loved", Trident (McCoy Tyner Trio - OJC Milestone). 196 bpm.	Brazilian	196
Samba 09.	Brushes and rim-click ala B. Durham. Live performance with O. Peterson trio. 184 bpm.	Brazilian	184
Samba 10.	Samba: ride cymbal & rim click. Example: Milton Banana on "flor de liz", Sambas de bossa (M. Banana - Bmg Int'l). 194 bpm.	Brazilian	194
Samba 11.	Samba with brushes: basic pattern ala Duduka Da Fonseca. Brazilian Rhythms For Drumset - Alfred music. 162 bpm.	Brazilian	162
Samba 12.	Samba: ride & rim click basic pattern ala Duduka da Fonseca. Brazilian Rhythms For Drumset - Alfred music. 250 bpm.	Brazilian	250
Samba 13.	Samba with brushes ala Duduka Da Fonseca. Brazilian Rhythms For Drumset - Alfred music. 289 bpm.	Brazilian	289
Samba 14.	Ala Mickey Roker. One-bar phrase, R&B feel. 162 bpm.	Brazilian	162
Samba 15.	Slow samba: distinctive accent on the 3rd beat. 106 bpm.	Brazilian	106
Samba 3/4	Samba 3/4, inspired to "Cravo e canela" feel by Milton Nascimento. 102 bpm.	Brazilian	102
Samba 7/4 (C)	Samba 7/4 ala Ed Uribe (The essence of Brazilian Percussion & Drum Set – Alfred publishing). 176 bpm.	Brazilian	176
Samba Cruzado	Samba Cruzado ala Duduka Da Fonseca. Brazilian Rhythms For Drumset - Alfred music. 206 bpm.	Brazilian	206
Samba funky	Samba funky: Afoxé feel ala Ramon Montanhaur. Bateria e contra baixo na musica popular brasileira, Book & Cd - Lumiar Editora. 101 bpm.	Brazilian	101
Samba reggae	Samba reggae basic pattern. Ex.: Ramon Montanhaur on Bateria e contra baixo na musica popular brasileira Book & Cd - Lumiar Editora. 166 bpm.	Brazilian	166
Xote	Xote, basic pattern. Ex.: Ramon Montanhaur on Bateria e contra baixo na musica popular brasileira Book & Cd - Lumiar Editora. 148 bpm.	Brazilian	148
Biguine	Biguine (Martinique). Example: "a la leona", Gertrude Seinin chante Fernand Donatien (Selina Rese Production). 120 bpm.	Caribbean	120
Bomba 1.	Bomba (Puerto Rico): basic Sicá style with percussions. Tumba, maraca & guagua play the basic pattern, quinto improvises. 228 bpm.	Caribbean	228
Bomba 2.	. Bomba (Puerto Rico): Sicá style, basic pattern on drumset. 228bpm.	Caribbean	224
Calypso 1.	Calypso (Trinidad and Tobago): basic pattern on hi-hat. 205 bpm.	Caribbean	205
Calypso 2.	Example: Max Roach on "St. Thomas", Saxophone colossus (S. Rollins - Prestige). 216 bpm.	Caribbean	216
Calypso 3.	Example: Gregory Hutchinson on "St. Thomas", Mr. Bow-tie (R. Carter – Blue Note). 218 bpm.	Caribbean	218
Calypso 4.	Example: Andy Watson on "calypso Joe", Dialogues (J. Hall - Telarc). 209 bpm.	Caribbean	209
Calypso 5.	Example: Al Foster on "funji mama", The thing to do (B. Mitchell – Blue Note). 218 bpm.	Caribbean	218

Calypso 6.	Slow Calypso ala "banana boat". 115 bpm.	Caribbean	115
Dancehall	Dancehall (Jamaica). Example: "dem bow", Dancehall 101 vol. 5 (Shabba Ranks - Vp records). 98 bpm.	Caribbean	98
Merengue	Merengue (Dominican Republic) on drumset, in the traditional style of Tatico Herinquez group. 148 bpm.	Caribbean	148
Plena	Plena (Puerto Rico) - basic pattern on drumset. 154 bpm.	Caribbean	154
Reggae 1.	"One drop" style; medium tempo. Ex.: Carlton Barrett on "no woman no cry" with B. Marley & The Wailers. 76 bpm.	Caribbean	76
Reggae 2.	"Four drop" style. "Ex.: Carlton Barrett on "jammin" with B. Marley & The Wailers. 123 bpm.	Caribbean	123
Reggae 3.	"One drop" style medium up tempo. Ex.: Carlton Barrett on "I shot the sheriff" with B. Marley & The Wailers. 179 bpm.	Caribbean	179
Ska 1.	Ska (Jamaica). Example: Gil Sharone on instructional DVD Wicked Beats (Hudson Music). 123 bpm.	Caribbean	123
Ska 2.	Ska (Jamaica). Example: Gil Sharone on instructional DVD Wicked Beats (Hudson Music). 128 bpm.	Caribbean	128
Soca	Soca (Trinidad and Tobago) - basic pattern. 122 bpm.	Caribbean	122
Zouk 1.	Zouk (Guadeloupe - Antilles). Example: "zouk-la-sé-sel médikaman nou n", Au Zenith (Kassav' - Zouk). 139 bpm.	Caribbean	139
Zouk 2.	Zouk (Antilles). Example: "zouk love time", Simply zouk (Zion - Simply). 98 bpm.	Caribbean	98
Country 1.	"Train beat" with double stroke roll ala W.S. Holland. Example: W.S. Holland on "orange blossom special", Live at San Quentin (J. Cash - Sony). 136 bpm.	Country	136
Country 2.	Example: W.S. "Fluke" Holland on "folsom preason blues", Live at San Quentin (J. Cash - Sony). 204 bpm.	Country	204
Country 3.	Fast country beat. Ex.: Roger Hawkins on last part of "kodachrome", Paul Simon greatest hits (Warner Bros UK). 139 bpm.	Country	139
Funky 01.	"Sex machine" groove, New Orleans feel, as showed by Jab'O Starks on Soul of the Funky Drummers - Hal Leonard. Recorded with J. Brown - Polydor. 106 bpm.	Funky	106
Funky 02.	"Cold sweat" funky boogaloo groove, as showed by Clyde Stubblefield on Soul of the Funky Drummers - Hal Leonard. Recorded with J. Brown - Universal Japan. 120 bpm.	Funky	120
Funky 03.	"Funky drummer", first groove as showed by Clyde Stubblefield on Soul of the Funky Drummers - Hal Leonard. 108 bpm.	Funky	108
Funky 04.	"Funky drummer", second groove as showed by Clyde Stubblefield on Soul of the Funky Drummers - Hal Leonard. 108 bpm.	Funky	108
Funky 05.	Ex.: Zigaboo Modeliste on "just kissed my baby", The very best of The Meters (The Meters - Rhino). 85 bpm.	Funky	85
Funky 06.	Example: Steve Gadd on "off minor", Moebius (C. Walton - RCA). 80 bpm.	Funky	80
Funky 07.	Ex.: Narada Michael Walden on "come on, come over", Jaco Pastorius (J. Pastorius - Epic/Legacy). 105 bpm.	Funky	105

Funky 08.	Funky ala Mike Clark. 94 bpm.	Funky	94
Funky 09.	"Stratus" groove as showed by Billy Cobham. Recorded on Spectrum - Atlantic. 94 bpm.	Funky	94
Funky 10.	Example: Harvey Mason on "chameleon", Head hunters (H. Hancock - Columbia/Legacy). 94 bpm.	Funky	94
Funky 11.	Example: Brian Blade on "jazz crimes", Elastic (J. Redman - Warner Bros / Wea). 116 bpm.	Funky	116
Funky 12.	Example: Al Foster on "back seat Betty", The man with the horn (M. Davis - Sbme Special Mkts.). 114 bpm.	Funky	114
Funky 13.	Lazy and "dirty" Funky. Ex.: Don Alias on "Miles runs the voodoo down", Bitches brew (M. Davis - Columbia/Legacy). 64 bpm.	Funky	64
Funky 14.	Example: Harvey Mason on "God make me funk", Survival of the fittest (Head hunters - Arista). 94 bpm.	Funky	94
Funky 15.	Example: Peter Erskine on "the chicken", live performance with J. Pastorius band. 93 bpm.	Funky	93
Funky 16.	Ex.: Jerome "Bigfoot" Brailey on "Dr. Funkenstein", Clones of Dr. Funkenstein (Parliament - Island). 82 bpm.	Funky	82
Funky 17.	Mozambique-ish funky ala Robby Ameen. DVD "Funkifying the clave" - Alfred Publishing. 102 bpm.	Funky	102
Funky 18.	"Soul vaccination" groove as showed by David Garibaldi. Recorded with Tower of power. 107 bpm.	Funky	107
Funky 19.	Funky ala Bernard "Pretty" Purdie. Rim-click and fingertips on snare. 173 bpm.	Funky	173
Funky 20.	Funky ala Gaetano Fasano. 100 bpm.	Funky	100
Funky 21.	Example: Vinnie Colaiuta on "Actual Proof", from Herbie Hancock quartet live performance in Vien 2008. 132 bpm.	Funky	132
Funky 22.	Ex.: Dave Weckl on "Get To It", play along track by Dave Weckl Band - www.daveweckl.com . 116 bpm.	Funky	116
Funky 23.	Straight "go-go" groove. Ex.: Ricky Wellman on "Bustin' Loose", from the album Bustin' loose - C. Brown & the Soul Searchers - Valley Vue records. 106 bpm.	Funky	106
Hip-hop 1.	Example: "the message" by Grandmaster Flash and The Furious Five (Sugar Hill Records). 97 bpm.	Hip-hop	97
Hip-hop 2.	Example: "Pac's life" by Tupac (Amaru Interscope Label). 95 bpm.	Hip-hop	95
Hip-hop 3.	Example: "game over" by Lil' Flip (Columbia). 80 bpm.	Hip-hop	80
Hip-hop 4.	Example: "NY state of mind" by MC Nas, Illmatic (Columbia). 84 bpm.	Hip-hop	84
Hip-hop 5.	Example: "let me clear my throat" by DJ Kool (Warner Bros). 100 bpm.	Hip-hop	100
3/4 Spanish feel	Example: Tony Williams on "la fiesta", Captain Marvel (S. Getz - Sbme Special Mkts.). 230 bpm.	Jazz 3/4	230

Swing 3/4 1.	Accents are based on one-bar phrase. Ex.: Jimmy Cobb on "all blues", Kind of blue (M. Davis - Columbia). 133 bpm.	Jazz 3/4	133
Swing 3/4 2. (C)	Swing 3/4 two-bar phrase. Ex.: Elvin Jones on "my favorite things", My favorite things (J. Coltrane - Atlantic Records/ATG). Clave version shows McCoy's rhythmic pattern. 153 bpm.	Jazz 3/4	153
Swing 3/4 3. (C)	Swing and straight eighths. Example: Roy Haynes on "windows", Now he sings, now he sobs (C. Corea – Blue Note). 174 bpm.	Jazz 3/4	174
Swing 3/4 4. (C)	Hi-hat plays quarter notes. Ex.: Tony Williams on "la fiesta", Captain Marvel (S. Getz - Sbme Special Mkts.). 230 bpm.	Jazz 3/4	230
Swing 3/4 5.	Brushes: basic pattern a). 95 bpm.	Jazz 3/4	95
Swing 3/4 6.	Brushes: basic pattern b). 116 bpm.	Jazz 3/4	116
Swing 3/4 7.	Brushes: basic pattern & variations. 133 bpm.	Jazz 3/4	133
Swing 3/4 8.	Swing 3/4 on brushes. Example: Louis Hayes on "where do we go from here", Great connection (O. Peterson - MPS). 180 bpm.	Jazz 3/4	180
Ballad 1.	Very slow ballad: basic pattern. Example: Ed Thigpen on "time and again", We get requests (O. Peterson trio – Universal Japan). 42 bpm.	Jazz Ballad	42
Ballad 12/8 3.	Ballad 12/8 with brushes. Example: Louis Bellson on "the honeydripper", The Bosses (C. Basie, Big Joe Turner – OJC). 70 bpm.	Jazz Ballad	70
Ballad 2. (C)	Very slow ballad: basic pattern without hi-hat. 33 bpm.	Jazz Ballad	33
Ballad 3.	Walking ballad: basic pattern with bass drum "four on the flour". 65 bpm.	Jazz Ballad	65
Ballad 4 (C).	Walking ballad: basic pattern without hi-hat. 74 bpm.	Jazz Ballad	74
Ballad 5.	Classic sixteenth note pattern. Example: Elvin Jones on "you don't know what love is", Ballads (J. Coltrane - Impulse). 64 bpm.	Jazz Ballad	64
Ballad 6.	Basic pattern with accents on 2nd and 4th beat. Ex.: Ben Riley on "The Art of Playing with Brushes" (Various artists – Hudson Music). 58 bpm.	Jazz Ballad	58
Ballad 7.	Basic variations based on triplets. Strong hi-hat. 46 bpm.	Jazz Ballad	46
Ballad 8.	Basic variations based on straight 8ths. Strong hi-hat, soft crash ride. 61 bpm.	Jazz Ballad	61
Ballad 9.	Cymbals, straight 8ths with double time feel. Example: Jack DeJohnette on "body and soul", Cure (K. Jarrett Trio - ECM). 55 bpm.	Jazz Ballad	55
Ballad 12/8 1.	Basic ride pattern with backbeat. 69 bpm.	Jazz Ballad	69
Ballad 12/8 2.	Basic hi-hat pattern with backbeat. Ex.: Louis Bellson on "night time is the right time", The Bosses (C. Basie, Big Joe Turner – OJC). 65 bpm.	Jazz Ballad	65
Jungle 2.	Very fast Boogaloo: contemporary "Jungle" style. Ex.: Magnus Öström on "behind the yashmak", Strange place for snow (E.S.T. - Sbme S. M.). 162 bpm.	Jazz Boogaloo	162
Boogaloo 1.	Ex.: Idris Muhammad on "alligator boogaloo", Alligator Boogaloo (L. Donaldson – Blue Note). 122 bpm.	Jazz Boogaloo	122

Boogaloo 2.	Accents are based on 2-3 brazilian clave. Example: Roger Humphries on "the Jody Grind", The Jody Grind (H. Silver – Blue Note). 143 bpm.	Jazz Boogaloo	143
Boogaloo 3.	Ex.: Billy Higgins on "watermelon man", Takin' off (H. Hancock – Blue Note). 131 bpm.	Jazz Boogaloo	131
Boogaloo 4.	Ex.: Tony Williams on "Cantaloupe Island", Empyrean Isle (H. Hancock - Blue Note). 112 bpm.	Jazz Boogaloo	112
Boogaloo 5.	Swing Boogaloo, New Orleans flavour, braz. 2-3 clave. Ex.: listen to Billy Higgins on "sidewinder", The Sidewinder (L. Morgan – Blue Note). 160 bpm.	Jazz Boogaloo	160
Boogaloo 6. (C)	Boogaloo with swing feel on 2-3 clave. Ex.: Billy Higgins on "keystone", Mirror Mirror (J. Henderson - Polygram). 183 bpm.	Jazz Boogaloo	183
Boogaloo 7.	Ex.: Tony Williams on "500 miles high", Captain Marvel (S. Getz - Sbme Special Mkts.). 138 bpm.	Jazz Boogaloo	138
Boogaloo 8.	Boogaloo ala Al Foster. 147 bpm.	Jazz Boogaloo	147
Boogaloo 9.	Boogaloo ala Gio Rossi. 145 bpm.	Jazz Boogaloo	145
Swing fast 01. (C)	Ala Shelly Manne with Poll Winners (B. Kessel, S. Manne, R. Brown). 292 bpm.	Jazz Fast Swing	292
Swing fast 02.	Example: Philly Joe Jones on "oleo", Relaxin' with the Miles Davis quintet (M. Davis - Prestige). 258 bpm.	Jazz Fast Swing	258
Swing fast 03. (C)	Snare accents are based on implicit "reverse" conga beat clave. Example: Art Taylor on "countdown" (alt. take), Giant steps (J. Coltrane – Rhino Atlantic). 292 bpm.	Jazz Fast Swing	292
Swing fast 04. (C)	Contemporary Funky/Afro-Cuban flavour. Example: Julio Barreto on "woody'n you", Diz (G. Rubalcaba – Blue Note). 273 bpm.	Jazz Fast Swing	273
Swing fast 05. (C)	Fast swing ala Brian Blade. Live performance with J. Redman Quartet. 292 bpm.	Jazz Fast Swing	292
Swing fast 06. (C)	Fast swing with samba flavour ala Tony Williams. 258 bpm.	Jazz Fast Swing	258
Swing fast 07. (C)	Boogaloo-ish fast swing. Ex.: Roy Haynes on "matrix", Now he sings, now he sobs (C. Corea – Blue Note). 276 bpm.	Jazz Fast Swing	276
Swing fast 08.	Half-time feel. Example: Lance Philips on "Omnifenix" (New Zealand Symphony Orch., with J. Redman). 278 bpm.	Jazz Fast Swing	278
Swing fast 09.	Stick on ride cymbal and brush on snare. Example: Kenny Clarke on "them there eyes", Jazz in Paris vol.1 (O. Peterson/S. Grappelli - Umvd Labels). 274 bpm.	Jazz Fast Swing	214
Swing fast 10.	Melodic phrasing on toms. Ex.: Roberto Gatto on "unknown shape", The music next door (R. Gatto - Universal Music Italia srl.). 276 bpm.	Jazz Fast Swing	276
Swing med. slow 1.	Basic ride pattern a). 99 bpm.	Jazz Med. Slow Swing	99
Swing med. slow 2.	Basic ride pattern b). 99 bpm.	Jazz Med. Slow Swing	99
Swing med. slow 3. (C)	Ex.: Victor Lewis on "come rain or come shine", Cruisin' the bird (B. Hutcherson - Landmark). 108 bpm.	Jazz Med. Slow Swing	108
Swing med. slow 4.	Brushes: smooth feel. Example: Billy Higgins on "scared to be alone", Generation (D. Gordon - OJC). 116 bpm.	Jazz Med. Slow Swing	116

Swing med. slow 5. (C)	Ala Pete La Roca. Live performance with J. Hall. 115 bpm.	Jazz Med. Slow Swing	115
Swing med. slow 6.	Brushes: basic pattern. 116 bpm.	Jazz Med. Slow Swing	116
Conga beat	Conga beat pattern up tempo. 169 bpm.	Jazz Med. Up Swing	169
Swing med. up 02.	Classic swing with hi-hat and "four on the floor". Ex.: "Papa" Jo Jones on "The drums by Jo Jones" (PID). 244 bpm.	Jazz Med. Up Swing	244
Swing med. up 03.	Classic swing with hi-hat and backbeat. Ex.: Jo Jones on CD "The drums by Jo Jones" (PID). 244 bpm.	Jazz Med. Up Swing	244
Swing med. up 04.	Classic backbeat. Example: Louis Bellson on "blues around the clock", The Bosses (C. Basie, Big Joe Turner – OJC). 169 bpm.	Jazz Med. Up Swing	169
Swing med. up 05. (C)	Example: Max Roach on "chi chi", Charlie Parker (C. Parker - Polygram). 187 bpm.	Jazz Med. Up Swing	187
Swing med. up 06. (C)	New Orleans/Boogaloo-ish flavour. Example: Billy Higgins on "tears inside", Rejoicing (P. Metheny - ECM). 183 bpm.	Jazz Med. Up Swing	183
Swing med. up 07. (C)	Example: Paul Motian on "so in love", On Broadway vol.1 (P. Motian – Winter & Winter). 204 bpm.	Jazz Med. Up Swing	204
Swing med. up 08. (C)	Ex.: Jack DeJohnette on "all the things you are", Cedar Walton/Ron Carter/Jack DeJohnette (Timeless). 173 bpm.	Jazz Med. Up Swing	173
Swing med. up 09. (C)	Ala Bill Stewart. Swing based on three on four accents. 222 bpm.	Jazz Med. Up Swing	222
Swing med. up 10. (C)	Ex.: Jack DeJohnette on "take the Coltrane", Triplicate (D. Holland – ECM). 225 bpm.	Jazz Med. Up Swing	225
Swing med. up 11. (C)	Brushes ala Elvin Jones. 166 bpm.	Jazz Med. Up Swing	166
Swing med. up 12. (C)	Ala Louis Hayes. 198 bpm.	Jazz Med. Up Swing	198
Swing med. up 13.	Example: Mel Lewis on "beautiful love", Don't be shy (P. Malinverni - Japan). 226 bpm.	Jazz Med. Up Swing	226
Swing med. up 14. (C)	Ex.: Ed Blackwell on "R.P.D.", Ornette! (O. Coleman - Marathon Media International). 242 bpm.	Jazz Med. Up Swing	242
Conga beat 1.	Conga beat pattern. Ex.: Ed Thigpen on "the touch of your lips", Ben Webster meets the O. Peterson trio (Verve Records). 120 bpm.	Jazz Medium Swing	120
Swing medium 01.	Basic ride pattern a). 129 bpm.	Jazz Medium Swing	129
Swing medium 02.	Basic ride pattern b). 129 bpm.	Jazz Medium Swing	129
Swing medium 03.	Classic rim-click on fourth beat. Ex.: Jimmy Cobb on "Freddie the freeloader", Kind of blue (M. Davis - Sony). 132 bpm.	Jazz Medium Swing	132
Swing medium 04. (C)	Ex.: Jimmy Cobb on "Freddie the freeloader", Kind of blue (M. Davis - Sony). 132 bpm.	Jazz Medium Swing	130
Swing medium 05. (C)	Example: Art Blakey on "along came Betty", Moanin' (The Jazz messengers – Blue Note). 109 bpm.	Jazz Medium Swing	109

Swing medium 06. (C)	Ex.: Philly Joe Jones on "bye bye blackbird", 'Round about midnight (M. Davis - Sony). 122 bpm.	Jazz Medium Swing	122
Swing medium 07. (C)	Ex.: Mickey Roker on "blues for the stone", Quadrant (J. Pass, M. Jackson, R. Brown, M. Roker - Pablo). 142 bpm.	Jazz Medium Swing	142
Swing medium 08.	Hi-hat plays all quarter notes. Example: Tony Williams on "dolphin dance", Maiden voyage (H. Hancock – Blue Note). 117 bpm.	Jazz Medium Swing	117
Swing medium 09. (C)	Ala Adam Nussbaum. 144 bpm.	Jazz Medium Swing	144
Swing medium 10. (C)	Swing medium on brushes. Example: B. Riley on "laverne walk", Piccolo (R. Carter – Milestones). 117 bpm.	Jazz Medium Swing	126
Swing medium 11. (C)	Brushes ala Elvin Jones. 126 bpm.	Jazz Medium Swing	116
Swing medium 12.	Brushes: classic feel, basic pattern a). 146 bpm.	Jazz Medium Swing	146
Swing medium 13.	Brushes: classic feel, basic pattern b). 146 bpm.	Jazz Medium Swing	146
New Orleans 01.	Early New Orleans style, influenced by European military march tradition. Example: Herlin Riley - DVD "New Orleans drumming" (Various artists – Warner Brothers). 108 bpm.	Jazz New Orleans	108
New Orleans 02.	New Orleans old Gospel style: basic two feel pattern, soft feel. Example: Herlin Riley - DVD "New Orleans drumming" (Various artists – Warner Brothers). 194 bpm.	Jazz New Orleans	194
New Orleans 03.	New Orleans old Gospel style: basic four fourth pattern, soft feel. Example: Herlin Riley - DVD "New Orleans drumming" (Various artists – Warner Brothers). 194 bpm.	Jazz New Orleans	194
New Orleans 04.	Traditional New Orleans beat. Two-bar pattern with distinctive accents on the second bar. Example: Baby Dodds on "see see rider" (Bunk Johnson's band - Hallmark). 109 bpm.	Jazz New Orleans	109
New Orleans 05.	Traditional New Orleans beat: two-bar phrase with variations. Example: Herlin Riley - DVD "New Orleans drumming" (Various Artists – Warner Brothers). 198 bpm.	Jazz New Orleans	198
New Orleans 06. (C)	Traditional patterns on wood-blocks. Ex.: Baby Dodds on "shim-me-sha-wabble" (Papa Mutt Carey and his New Yorkers – Upbeat Jazz). 217 bpm.	Jazz New Orleans	217
New Orleans 06b. (C)	Traditional New Orleans on wood-blocks. Similar to previous example, but slower and with two beat feel. Distinctive splash off-beat at the end. 2-3 clave. 158 bpm.	Jazz New Orleans	158
New Orleans 07. (C)	Second line ("street beat" or "parade beat") on 2-3 brazilian clave: traditional feel. Ala Herman Ernst III. 182 bpm.	Jazz New Orleans	182
New Orleans 08.	Second line on 3-2 son clave: funky feel. Ex.: Johnny Vidacovich - DVD "New Orleans drumming" (Various Artists – Warner Brothers). 229 bpm.	Jazz New Orleans	229
New Orleans 09.	Second line, modern style: 3-2 clave and variations. Ex.: Peter Erskine - live performance with Jon Garbarek and Miroslav Vitous. 193 bpm.	Jazz New Orleans	193
New Orleans 10.	Second line: 2-3 clave; modern style. Example Idris Muhammad on "peculiar", Groove elation (J. Scofield – Blue Note). 222 bpm.	Jazz New Orleans	222
New Orleans 11. (C)	Variation on alternative 3-2 clave: modern style. Ex.: Idris Muhammad on "kool" Groove elation (J. Scofield – Blue Note). 208 bpm.	Jazz New Orleans	210
New Orleans 12.	Brushes. Second line on 2-3 brazilian clave. Example: Smokey Johnson on "it ain't my fault", It ain't my fault (S. Johnson - Night Train Int'l). 176 bpm.	Jazz New Orleans	176
New Orleans 13. (C)	New Orleans "Poinciana" style. Ex.: Vernel Fournier on "Poinciana", Complete live at Pershing Lounge (A. Jamal – Gambit Spain). 176 bpm.	Jazz New Orleans	185

New Orleans 14.	New Orleans "Poinciana" style. Soft & smooth ala Idris Muhammad - Live performance with A. Jamal trio. 189 bpm.	Jazz New Orleans	189
New Orleans 15.	Second line ala Gio Rossi. 3-2 son clave. 224 bpm.	Jazz New Orleans	224
Backdoor shuffle 1.	Backdoor shuffle, also known as "upbeat shuffle". 160 bpm.	Jazz & Blues Shuffle	160
Backdoor shuffle 2.	Backdoor shuffle ala Al Foster. 182 bpm.	Jazz & Blues Shuffle	182
Fusion shuffle	Ex.: Peter Erskine on "N. Y. C.", from the album Weather Report (1982) - Columbia. 208 bpm.	Jazz & Blues Shuffle	208
Lame duck 1.	Shuffle "Lame duck": two kick drum strokes + backbeat. 96 bpm.	Jazz & Blues Shuffle	96
Lame duck 2.	Shuffle "Lame duck" pattern 2: two kick drum strokes + off-beat. 119 bpm.	Jazz & Blues Shuffle	119
Shuffle 1.	Classic Shuffle with backbeat. 83 bpm.	Jazz & Blues Shuffle	83
Shuffle 2.	Classic shuffle with backbeat: basic variation. 101 bpm.	Jazz & Blues Shuffle	101
Shuffle 3.	Shuffle ala "Blues March". Example: Art Blakey on "blues march", Moanin' (The jazz messengers – Blue Note). 122 bpm.	Jazz & Blues Shuffle	122
Shuffle 4.	Shuffle with brushes: basic pattern; "boogie" feel. 120 bpm.	Jazz & Blues Shuffle	120
Shuffle 5.	Shuffle with brushes: basic pattern, "heavy boogie" feel. 146 bpm.	Jazz & Blues Shuffle	146
Shuffle 6.	Shuffle "Jive". 174 bpm.	Jazz & Blues Shuffle	175
Shuffle 7.	Ex.: Philly Joe Jones on "blue roz", Wes meets Bags (W. Montgomery/M. Jackson - OJC). 130 bpm.	Jazz & Blues Shuffle	130
Texas shuffle	Texas blues shuffle. Ex.: Chris Whipper Layton on "Cold Shot", from the album Couldn't Stand The Weather by Stevie Ray Vaughan and Double Trouble - Epic. 110 bpm.	Jazz & Blues Shuffle	110
Swing slow 01.	Basic ride pattern a). 56 bpm.	Jazz Slow Swing	56
Swing slow 02.	Basic ride pattern b). 56 bpm.	Jazz Slow Swing	56
Swing slow 03.	Basic pattern with backbeat. 56 bpm.	Jazz Slow Swing	56
Swing slow 04.	Ex.: Philly Joe Jones on "blues for Dracula", Blues for Dracula (P. J. Jones - Fantasy). 80 bpm.	Jazz Slow Swing	80
Swing slow 05.	Ex.: Elvin Jones on "a jazz tune I hope", A jazz tune I hope (A. Mangelsdorff - MPS). 75 bpm.	Jazz Slow Swing	75
Swing slow 06.	Two-bar phrase divided into 3+3+2. Example: Elvin Jones on "equinox", Coltrane's sound (J. Coltrane – Atlantic). 100 bpm.	Jazz Slow Swing	100
Swing slow 07.	Hypnotic, "loose" two-bar loop ala Elvin Jones based on charleston beat. 94 bpm.	Jazz Slow Swing	94

Swing slow 08. (C)	Ex.: Tony Williams on "Pinocchio" (alt. take), Nefertiti (M. Davis – Columbia/Legacy). 80 bpm.	Jazz Slow Swing	80
Swing slow 09.	Brushes: basic pattern. 60 bpm.	Jazz Slow Swing	60
Swing slow 10.	Brushes: basic pattern with bass drum. 70 bpm.	Jazz Slow Swing	70
Meter modulation	Basic meter modulation on triplets, inspired by Tony Williams. Two-bar cyclical basic pattern. 80 bpm.	Jazz Swing + Clave	80
Swing + 2-3 braz. clave	Basic swing + 2-3 brazilian clave. 129 bpm.	Jazz Swing + Clave	129
Swing + 2-3 rumba clave	Basic swing + 2-3 rumba clave. 129 bpm.	Jazz Swing + Clave	129
Swing + 2-3 son clave	Basic swing + 2-3 son clave. 129 bpm.	Jazz Swing + Clave	129
Swing + 3-2 braz. clave	Basic swing + 3-2 brazilian clave. 129 bpm.	Jazz Swing + Clave	129
Swing + 3-2 rumba clave	Basic swing + 3-2 rumba clave. 129 bpm.	Jazz Swing + Clave	129
Swing + 3-2 son clave	Basic swing + 3-2 son clave. 129 bpm.	Jazz Swing + Clave	129
Swing + 6/8 (med.)	Basic swing + Afro 6/8 bell pattern. 129 bpm.	Jazz Swing + Clave	129
Swing + 6/8 (up)	Basic swing + Afro 6/8 bell pattern + clap. 177 bpm.	Jazz Swing + Clave	177
Swing + Charleston beat	Basic swing + Charleston beat. 129 bpm.	Jazz Swing + Clave	129
Swing + alt. 2-3 clave	Basic swing + alternative 2-3 clave. Ex.: W. Kelly piano comping on "Freddie freeloader", Kind of blue (M. Davis – Sony). 129 bpm.	Jazz Swing + Clave	129
Swing + alt. 3-2 clave	Basic swing + alternative 3-2 clave: This clave is frequently played in New Orleans second line. 129 bpm.	Jazz Swing + Clave	129
Swing + triplet	Basic swing + quarter triplets. 129 bpm.	Jazz Swing + Clave	129
Swing 3on4	Basic swing + 3 on 4 pattern. Useful to practice with both binary and ternary meter, at the same time. 129 bpm.	Jazz Swing + Clave	129
Swing 3on4 1.	Basic swing + 3 on 4 pattern. Useful to practice with both binary and ternary meter, at the same time. 159 bpm.	Jazz Swing + Clave	159
Swing 3on4 2.	Basic swing + 3 on 4 pattern. Useful to practice with both binary and ternary meter, at the same time. 195 bpm.	Jazz Swing + Clave	195
Swing 3on4 3.	Basic swing + 3 on 4 pattern. Useful to practice with both binary and ternary meter, at the same time. 284 bpm.	Jazz Swing + Clave	284
Swing 3on4 4.	Basic swing + 3 on 4 pattern. Useful to practice with both binary and ternary meter, at the same time. 305 bpm.	Jazz Swing + Clave	305
Gospel 9/8	Basic Gospel 9/8. 57 bpm.	Jazz Traditional	57

Gospel 12/8	Basic Gospel 12/8. 67 bpm.	Jazz Traditional	67
Jungle 1.	Traditional "Jungle" groove by Gene Krupa, as recorded on "sing sing sing", Sing sing sing (B. Goodman - RCA). 214 bpm.	Jazz Traditional	214
Swing med. up 01. (C)	Traditional comping on hi-hat. Ex.: Big Sid Catlett on "esquire bounce", Esquire Jazz Concert at Metropolitan Opera House (Various artists – Giants of Jazz/Ita). 208 bpm.	Jazz Traditional	208
Trad. beat ala S. Greer 1a.	Sonny Greer's classic beat with Duke Ellington orchestra. Ex.: "Papa" Jo Jones on "The drums by Jo Jones" (PID). 228 bpm.	Jazz Traditional	228
Trad. beat ala S. Greer 1b.	Sonny Greer's classic beat with Duke Ellington orchestra. Slower version. 178 bpm.	Jazz Traditional	178
Trad. Off Beat	Bass drum and choke cymbal: basic pattern. 162 bpm.	Jazz Traditional	162
Trad. press roll	Traditional "swinging" press roll. Example: "Papa" Jo Jones on "The Drums by Jo Jones" (PID). 208 bpm.	Jazz Traditional	208
Two feel med. up 1. (C)	Hi-hat two feel. Example: Philly Joe Jones on "it could happen to you", Relaxin' with Miles (M. Davis - Prestige). 188 bpm.	Jazz Two feel	188
Two feel med. up 2. (C)	Two feel ala B. Higgins. Example: Billy Higgins on "tears inside", Rejoicing (P. Metheny - ECM). 183 bpm.	Jazz Two feel	183
Two feel med. up 3. (C)	Modern two feel. Example: Jack DeJohnette on "take the Coltrane", Triplicate (D. Holland – ECM). 225 bpm.	Jazz Two feel	225
Two feel medium 1.	Open hi-hat: basic pattern. 144 bpm.	Jazz Two feel	144
Two feel medium 2.	Closed hi-hat: basic pattern 1. 144 bpm.	Jazz Two feel	144
Two feel medium 3.	Closed hi-hat: basic pattern 2. 144 bpm.	Jazz Two feel	144
Two feel medium 4.	Ride cymbal and soft snare accents: classic feel. 126 bpm.	Jazz Two feel	126
Two feel medium 5. (C)	Two feel ala Eric Harland. 173 bpm.	Jazz Two feel	173
Two feel medium 6.	Classic hi-hat two-feel combined with modern accents. Example: Jack DeJohnette on "rubber man", C. Walton R. Carter J. DeJohnette (Timeless Records). 146 bpm.	Jazz Two feel	146
Two feel medium 7.	Example: "Papa" Jo Jones on "when your lover has gone", Vamp till ready 2 on 1 (Jo Jones Trio – Jazz Anthology). 120 bpm.	Jazz Two feel	116
Two feel slow	Ride cymbal and snare accents: double time feel. 63 bpm.	Jazz Two feel	126
Swing very fast 1.	Brushes: basic pattern. 356 bpm.	Jazz Very Fast Swing	356
Swing very fast 2. (C)	Very fast brushes. Example: Jeff "Tain" Watts on "Cherokee", Standard time vol.1 (W. Marsalis - Sony). 308 bpm.	Jazz Very Fast Swing	308
Swing very fast 3. (C)	Example Mel Lewis on "things to come", Legacy (J. Faddis - Concord). 348 bpm.	Jazz Very Fast Swing	348
Swing very fast 4.	Example: Stan Levey on "wee", For musicians only (Getz, Gillespie, Stitt - Universal I.S.). 328 bpm.	Jazz Very Fast Swing	328

10/8	Meter is divided into 2+3+2+3. 183 bpm.	Odd Times	183
11/4 1. (C)	11/4, straight 8ths; meter is divided into 4+3+4. 228 bpm.	Odd Times	228
11/4 2. (C)	11/4. 5+5+1. Example: Eric Harland on "north star". 246 bpm.	Odd Times	246
11/4 3. (C)	Ex.: Mark Guiliana on "Eleven Wives", from the album Gently Disturbed (Avishai Cohen Trio - Razdaz Recordz). 207 bpm.	Odd Times	207
11/4 Afro feel (C)	11/4 Afro feel. 3+3+3+2. 125 bpm.	Odd Times	150
11/8 (C)	11/8: 3+2+2+2+2. Example: Ari Hoenig on "arrows and loops", Lines of oppression (A. Hoenig - Naive). 257 bpm.	Odd Times	257
12/16	Funky 12/16 (4+3+3+2) as played by David Najib Brown. 123 bpm.	Odd Times	123
13/8 1. (C)	13/8. 4+4+3+2. Example: Roberto Pistoletti on "so rainy", Involving evolving revolving (R. Tarenzi - Alice Records). 260 bpm.	Odd Times	260
13/8 2.	Funky 13/8 ala Gaetano Fasano. 164 bpm.	Odd Times	164
14/8 (C)	Meter is divided into 2+2+3+2+2+3. 196 bpm.	Odd Times	196
15/8 1. (C)	Afro 6/8 feel in 5/4 (3+2). Example: Billy Kilson on "bring it on", Overtime (D. Holland big band - Dare2 Records). 124 bpm.	Odd Times	J. 24
15/8 2. (C)	Funky 15/8 (4+4+4+3). Ex.: Nat Smith on "The Wheel", performed live with Chris Potter band. Recorded on Chris Potter's album Underground - Classics Jazz France. 106 bpm.	Odd Times	106
21/8 (C)	Afro 6/8 feel in 7/4 (4+3). Example: Billy Kilson on "looking up", Prime directive (D. Holland quintet - ECM). 125 bpm.	Odd Times	J. 125
21/16 (C)	21/16 (4+4+4+4+5) as played by Chris "Daddy" Dave. On clave version: electric bass riff. 135 bpm.	Odd Times	135
25/16 (C)	25/16 (4+4+3+4+4+3+3). Ex.: Francesco Lomagistro on "Today News", from the album A New Journey (Francesco Lomagistro and Berardi Jazz Connection - P Vine Records, Jazzengine). 126 bpm.	Odd Times	126
5/4 1. (C)	Meter is divided into 3+2. 173 bpm.	Odd Times	173
5/4 2. (C)	Meter is divided into 2+3. 206 bpm.	Odd Times	206
5/4 3. (C)	Ex.: Herlin Riley on "magnolia triangle", tutorial DVD New Orleans drumming (Various Artists – Warner Brothers). 183 bpm.	Odd Times	183
5/4 3a. (C)	Ex.: Herlin Riley on "magnolia triangle", tutorial DVD New Orleans drumming (Various Artists – Warner Brothers). Crash ride and tom-tom variations. 183 bpm.	Odd Times	183
5/4 4.	5/4 Afro-Cuban style. Example: Billy Kilson on "seeking spirit", Prime directive (D. Holland quintet - ECM). 169 bpm.	Odd Times	169
7/4 1. (C)	Meter is divided into 4+3. 240 bpm.	Odd Times	240
7/4 2. (C)	Ex.: Brian Blade on "still pushin' that rock", Elastic (J. Redman - Warner Bros/Wea). 3+4. 262 bpm.	Odd times	262

7/4 3.	Brushes. Swing 8ths with funky feel. Example: Max Roach on "nommo", Drums unlimited (M. Roach - Rhino/Wea UK). 146 bpm.	Odd Times	146
7/4 4. (C)	7/4, afro-cuban feel on 3-2 rumba clave. Example: Victor Lewis on 7th avenue, Live volume three (W. Shaw - High Note). 216 bpm.	Odd times,	216
7/4 5. (C)	7/4: 2+3+2. 154 bpm.	Odd Times	154
9/4 1. (C)	9/4 ala E. Harland. Example: Eric Harland on "north star". 214 bpm.	Odd Times	214
9/4 2.	Meter is divided into 3+2+2+2. 220 bpm.	Odd Times,	220
Swing 11/4 (C)	This 11/4 is played as 3+2+3+3. Example: Joe Morello on "eleven four," Dave Brubeck: original album classics (D. Brubeck – Sony Masterworks). 197 bpm.	Odd Times	197
Swing 5/4 (C)	Classic Jazz 5/4. Example: Joe Morello on "take five", Time Out (D. Brubeck - Msi Music/Super D). 161 bpm.	Odd Times	161
Pop 01.	Basic pop pattern. Example: Ringo Starr on "let it be", Let it be (The beatles - EMI). 71 bpm.	Pop	71
Pop 02.	Ex.: Earl Palmer on "people like us" (Mamas and Papas - Geffen). 90 bpm.	Pop	90
Pop 03.	Ex.: Hal Blaine on "Mr. tambourine man" (The Byrds - Sbme Special Mkts.). 123 bpm.	Pop	123
Pop 04.	Example: Jim Gordon on "imagine" (J. Lennon - Parlophone). 152 bpm.	Pop	152
Pop 05.	Example: Jeff Porcaro on "Rosanna", The very best of Toto (101 DISTRIBUTION). 150 bpm.	Pop	150
Pop 06.	Example: Kenny Aronoff on "you gotta love someone", Days of thunder soundtrack (Elton John - Geffen). 102 bpm.	Pop	102
Pop 07.	Example: Roger Hawkins on "kodachrome", Paul Simon greatest hits (Warner Bros UK). 139 bpm.	Pop	139
Pop 08.	Example: Leon "Ndugu" Chancler on "Billie Jean", Thriller (M. Jackson - Epic). 117 bpm.	Pop	117
Pop 09.	Example: Andy Newmark on "avalon" (Roxy Music - Virgin Records). 138 bpm.	Pop	138
Pop 10.	Example: Kenny Aronoff on "everything", So-called chaos (A. Morissette - Maverick). 76 bpm.	Pop	76
Pop 11.	Ex.: Phil Collins on "True Colors", from Phil Collins' album Love Songs (Warner Bros). 85 bpm.	Pop	85
Pop 12.	Ex.: Eddie Fisher on "Please Don't Stop The Rain", from the album Songs for you, truths for me (James Morrison - Polydor). 83 bpm.	Pop	83
R&B 1.	Example: Richard "Pistol" Allen on "I heard it through the grapevine", Gold (Marvin Gaye - Universal Music). 115 bpm.	R&B	115
R&B 2.	Example: Al Jackson Jr. on "try a little tenderness", Remember me (Otis Redding - Stax). 105 bpm.	R&B	105
R&B 3.	Ex.: Roger Hawkins on "Think", from the album Respect (The Very Best Of Aretha Franklin - Rhino). 110 bpm.	R&B	110

Disco 1.	Example: Tony Thompson on "good times", The best of Chic (Atlantic - Atco Remasters). 114 bpm.	R&B/Funky/ Hip-hop	114
Rock 01.	Example: Ian Paice on "smoke on the water", Machine head (Deep Purple - EMI). 110 bpm.	Rock	110
Rock 02.	Example: John Bonham on "Moby Dick", Led Zeppelin II (Atlantic). 175 bpm.	Rock	175
Rock 03.	Example: John Bonham on "immigrant song", Led Zeppelin III (Atlantic). 120 bpm.	Rock	120
Rock 04.	Example: Ginger baker on "born under a bad sign", The very best of Cream (Polydor). 174 bpm.	Rock	174
Rock 05.	Example: Charlie Watts on "satisfaction", Out of our heads (The Rolling Stones - Decca). 134 bpm.	Rock	134
Rock 06.	Ex.: John Bonham on "rock and roll", Led Zeppelin IV (Atlantic). 171 bpm.	Rock	171
Rock 07.	Ex.: Bill Ward on "war pigs", Paranoid (Black Sabbath - Vertigo). 160 bpm.	Rock	160
Rock 08.	Ex.: John Bonham on "fool in the rain", In through the outdoor. 126 bpm.	Rock	126
Rock 09.	Example: Alex Van Halen on "runnin' with the devil", Van Halen (Warner Bros). 97 bpm.	Rock	97
Rock 10.	Example: Marc Droubay on "eye of the tiger" (Survivor - EMI). 105 bpm.	Rock	105
Rock 11.	Example: Phil Rudd on "hells bells", Back in black (AC/DC - Atlantic). 107 bpm.	Rock	107
Rock 12.	Example: Neil Peart on "YYZ", Moving pictures (Rush - Mercury). 130 bpm.	Rock	130
Rock 13.	Example: Brad Wilk on "bulls on parade" (Rage against the machine - Epic). 162 bpm.	Rock	162
Rock 14.	Example: Phil Taylor on "ace of spades", Ace of spades (Motörhead - Sanctuary records). 249 bpm.	Rock	249
Rock 15.	Example: Mike Portnoy on "pull me under", Images and words (Dream Theater - Atco). 119 bpm.	Rock	119
Rock 16.	Example: Tony McCarroll on "life forever", Definitely maybe (Oasis - Creation). 89 bpm.	Rock	89
Rock 17.	Ex.: Sean Kinney on "Would?" live unplugged version by Alice in Chain. 93 bpm.	Rock	93
Straight 8ths 1. (C)	Based on light march feel. Example: Jon Christensen on "yellow fields", Yellow fields (E. Weber - ECM). 96 bpm.	Straight 8ths	96
Straight 8ths 2. (C)	Double time feel with a rock-ish backbeat. Ex.: Jon Christensen on "yellow fields", Yellow fields (E. Weber - ECM). Four-bar loop. 90 bpm.	Straight 8ths	90
Straight 8ths 3. (C)	Latin feel. Implicit 3-2 rumba clave accents. Ex.: Jon Christensen on "questar", My song (K. Jarrett - ECM). 149 bpm.	Straight 8ths	149
Straight 8ths 4. (C)	Milonga-ish feel. Example: Bob Moses on "midwestern nights dream", Bright size life (P. Metheny - ECM). 104 bpm.	Straight 8ths	104

Straight 8ths 5. (C)	Straight 8ths with brushes: light funky feel. 78 bpm.	Straight 8ths	78
Straight 8ths 6. (C)	Straight 8ths with brushes, based on 3-2 rumba clave. 132 bpm.	Straight 8ths	132
Straight 8ths 7. (C)	Example: Jorge Rossy on "the more I see you", Art of the trio vol.5 Progression (B. Meldhau - Warner Bros). 271 bpm.	Straight 8ths	271
Straight 8ths 3/4	Example: Roy Haynes on "change of heart", Question & answer (P. Metheny – Geffen Records). 150 bpm.	Straight 8ths	150
Adowa highlife 1.	Adowa highlife (Ghana - Ashanti) on drumset as showed by Royal Hartigan (West African rhythms for drumset – Alfred Music). 93 bpm.	World	93
Adowa highlife 2.	Adowa highlife (Ghana - Ashanti). Second pattern on drumset as showed by Royal Hartigan (West African rhythms for drumset – Alfred Music). 88 bpm.	World	88
Afro beat (Nigeria)	Example of Afro beat style as played by nigerian drummer Tony Allen – the "inventor" of this style – on "let the drums play", live recording session. 204 bpm.	World	204
Baladi (Middle-East)	Baladi (middle-eastern rhythm for belly dance) adapted for drumset. Traditional example: "Raksat el Sahara", from the album The Best Belly Dance Music by Mohammed el-Bakkar - Master classics records. 138 bpm.	World	138
Bhangra (India – Punjab)	Bhangra adapted for drumset. Bhangra is traditionally played on dhol drum. Example: "Jatt Di Dushmani" by Kuldeep Manak & Malkit Singh (Shemaroo Entertainment Ltd). 192 bpm.	World	192
Buleria (Spain – Andalusia)	Buleria: 12/8 Flamenco compás, divided into 3+3+2+2+2. Example: David López on "Bulerías Con Batería", from the album Solo Compas Flamenco Con Batería - David Lopez y el Baile de Juan de Juan - OFS. On clave version you can listen to basic "palmas" (claps) pattern. 123 bpm.	World	123
Candombe (Uruguay) (C)	Candombe on drumset as played by Osvaldo Fattoruso. 252 bpm.	World	252
Cape Jazz (South Africa)	Cape Jazz style, groove by George Johnson on "Mannenberg/Cherry", from Abdullah Ibrahim's album album Yarona (Tiptoe). 87 bpm.	World	87
Chaabi (North-Africa - Maghreb) (C)	Chaabi (the most popular rhythm of Gnawa music [Maghreb]) on drumset. 6/4. Ex.: "Moulay tahar" by Orchestre Jamal, Les lumières du Maroc (Various artists - Maghreb Music). 186 bpm.	World	186
Chacarera (Argentina) (C)	Chacarera (6/8 against 3/4) as played by Pablo Cruz. 70 bpm.	World	70
Fanga (Liberia)	Fanga (Liberia) on drumset. Transcribed from Babatunde Olatunji performance. 120 bpm.	World	120
Gahu (Ghana)	Gahu (Ghana - Ewe) on drumset as showed by Royal Hartigan (West African rhythms for drumset – Alfred Music). 134 bpm.	World	134
Gahu highlife (Ghana)	Gahu highlife (Ghana) on drumset as showed by Royal Hartigan (West African rhythms for drumset – Alfred Music). 118 bpm.	World	118
Ghazal (India - Hindustan)	Ghazal style on drumset. Ex.: Manu Katché on "Saga", from the album Ragas and Sagas by J. Garbarek & Ustad Fateh Ali Khan & Ustad Shaukat Hussain & Ustad Nazim Ali Khan - ECM. 103 bpm.	World	103
Kalamatianos (Greece)	Greek dance Kalamatianos (7/8=3+2+2) adapted for drumset. Traditional example: "Milo Mou Kokkino" from the album Elatos: Traditional Greek Music Yesterday and Today (Dimitris Kontolazos - FM Records). 122 bpm.	World	122

Khush-Rank (Middle-East) (C)	Slow "rock version" of traditional middle-eastern rhythm in 17/8 (3+4+3+4+3): doum -- tek doum -- doum doum tek -- tek tek -- doum doum tek -- tek. Traditional example: Adel Shams El Din on "Khush-Rank", from the album Wasla: Suites Musicales Égyptiennes - Tarek Abdallah & Adel Shams El Din - Buda Musique. 170 bpm.	World	170
Kostensko horo (Bulgaria) (C)	Bulgarian folk dance in 5/8. Ex.: "kostensko horo", Igra na tonove (Ivo Ralchev - Sunrise marinov). 362 bpm.	World	362
Maqsoum (Middle-East)	Maqsoum adapted for drumset. Traditional example: Mahmoud Fadl on "Maqsoum", from the album The drummers of the Nile (Piranha). 160 bpm.	World	160
Petrunino horo (Bulgaria) (C)	Bulgarian folk dance in 7/8 (2+2+3). Ex.: "petrunino horo", from the album Po-polechka Tropai Mlado Mladozhenche by Konushenski folk orchestra - Sunrise marinov. 256 bpm.	World	256
Sega (Mauritius Islands) 1.	Sega (Reunion Islands). Basic pattern as played by Christophe Chretien. 115 bpm.	World	115
Sega (Mauritius Islands) 2.	Sega Rhythm variations as played by Christophe Chretien. 115 bpm.	World	115
Sikyi (Ghana – Ashanti people)	Sikyi adapted for drumset as showed by Royal Hartigan. (West African rhythms for drumset – Alfred Music). 146 bpm.	World	146
Tango “nuevo” (C)	Tango nuevo (milonga pattern) as played by Tullio De Piscopo on "Libertango" from the album Libertango by Astor Piazzolla - Carosello. 137 bpm.	World	137
Venezuelan merengue (C)	Venezuelan merengue (5/8) as played by Leandro Savelón on "El Apurado", live performance by Marina Ruiz trio. 197 bpm.	World	197