



## Jamstix Drum Style Reference

*This reference describes all drum styles available with Jamstix 3 Studio and the six MiniPaks as of December 2012.*

### **Freestyle**

This style approximates the 'free jam' behavior of Jamstix 1. It can generate a huge range of rhythms covering various genres and is also capable of producing very unusual patterns. You decide the basic groove by selecting complexity, funkiness and amount for kick, snare and hi-hat. On top of this basic groove, you can enforce a specific snare mode, such as a backbeat or a motown snare pattern. Another important feature is the 'Character', which is a third filter that can enforce a genre on the current groove. Experimentation is key here and please also check out the various preset patterns for this style.

### **Import**

Use this style when you want to import a MIDI pattern, Jamstix 1 rhythm or even a saved Jamstix 2 groove and wish to use it as a style that your drummer model of choice should play with.

### **Intro**

This style creates a typical introductory part. You can choose several variations, ranging from complete silence to a whimsical ride cymbal intro. Several count-in options, including on drumsticks, are also available. There is also a checkbox to force the intro to only be played on the last bar, which is likely desired for most intros, especially count-ins.

### **Jamstix Classic**

This style is for those who loved to program their own grooves in the Jamstix 1 Rhythm Tab. It has grid-like controls for kick and snare where left-clicking adds or deletes events and "right-click/hold/slide up-down" controls velocity. The style also has controls to quickly create hi-hat patterns based on groove weight. The grids are organized by groove weight, which is different than the Jamstix 1 rhythm tab but this flexibility was needed to properly support time signatures other than 4/4. This style may be developed and enhanced in future versions.

### **Silent**

This style does not create any notes and can be useful when the performance is supposed to be completely hand-edited.

## **[Afro-Cuban]**

### **Cha-cha-cha**

Cha-cha-cha is a Cuban rhythm developed by Enrique Jorrín in the 1950s. This style implements a Cha-Cha-Cha with extensive control of left and right hand patterns/sounds as well as shaker and tambourine support.

## **Custom Latin**

This style is a playground of various latin groove elements that you can combine to achieve a unique flavor for your songs.

## **Mambo**

The Mambo is a famous afro-cuban rhythm that gained popularity during the 1950s, It is a very lively groove that uses syncopation and a wide sound arsenal that usually includes toms. This model offers a variety of right and left hand styles as well as single and two-bar foot patterns.

## **Mozambique**

The Mozambique style was developed by Pedro Izquierdo in the early 1960s. It is a blend of various Cuban and African rhythms and was originally designed for large percussion ensembles. It was later taken up by various drummers and shaped into forms playable by single drummers. This model of the Mozambique employs the drummer as well as the percussionist. It features a variety of components and substyles, allowing the combination of traditional African, Cuban and modern elements, which are often associated with Steve Gadd.

## **Rumba**

The Rumba is an afro-cuban rhythm that traces its origins back to African traditions brought to Cuba via slaves. This is a flexible model with great rumba feel for grooves around 85BPM. Various hand and foot options let you customize it fully to your needs.

## **Salsa**

Salsa is a derivative of various Cuban grooves that became very popular in the 70s and 80s. This powerful style implements a Salsa with percussion support. You can control individual sound elements within the Salsa hand pattern.

## **Songo**

The Songo is a fairly recent groove developed in the 1970s in Cuba. This model implements a classic Songo pattern with control over hihat style.

## **[Blues]**

### **6-8 Blues**

The Blues is a style that originated from spiritual and dance music of the post civil war era and matured into a fully developed musical genre during the first part of the 20th century. While it is traditionally a 4/4 shuffle, some more recent, rock-oriented blues can also be in 6/8. Since the 1980s, Blues has steadily lost prominence but continues to influence other genres, especially rock, and is still part of the repertoire of many established guitar virtuosos, such as Eric Clapton, John Mayer and others. This '6/8 Blues' models the 6/8 approach to blues that became popular with blues-infused rock music of the late 60s and continues to do so even now.

### **Alert & Aware**

One of the most well-known 6/8 rhythms in the world. Note the shuffled extra hats in the accent tab. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Blues Shuffle**

The Blues is a style that originated from spiritual and dance music of the post civil war era and matured into a fully developed musical genre during the first part of the 20th century. While it is traditionally a 4/4 shuffle, some more recent, rock-oriented blues can also be in 6/8. Since the 1980s, Blues has steadily lost prominence but continues to influence other genres, especially rock, and is still part of the repertoire of many established guitar virtuoso, such as Eric Clapton, John Mayer and others. This 'Blues Shuffle' is a great general-purpose model using 8th shuffle and offering a range of kick complexities while maintaining the basic blues hihat and snare rhythms.

## **Bo Diddley**

The "Bo Diddley Beat" was first used in the song of the same name, composed by Ellas Otha Bates and published in 1955. This model of the famous groove allows you to specify hihat, snare or tom usage in three separate areas of the rhythm. Try the 'All Random' preset for a fun exploration of this style.

## **Fool In The Snow**

This style is modeled after a well-known half-time shuffle. Reducing the complexity switches into a more laid-back 2-bar pattern whereas high complexity uses the normal 1-bar pattern. Please note the funkiness slider which switches between the standard hihat and a syncopated ride bell pattern for the right hand. This also has an open hat accent on tick 2 and implements specific fill characteristics. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Freeway Shuffle**

This is a strong blues & rock shuffle with several options for kick and hihat patterns.

## **I Can Quit**

A great 6/8 groove with several levels of kick complexity and extensive hihat options. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Purdie Shuffle**

Bernard Purdie is a famous drummer who contributed to the Blues by developing a variant that borrows elements from Funk, specifically the use of snare ghosts. This model offers normal time as well as half-time variants and can also be switched to use snare ghost patterns than the typical Purdie variation. The kick complexity has three levels with full complexity equaling the typical Purdie style.

## **SiPhi Shuffle**

This is a double-bass shuffle made famous by the amazing Simon Phillips. Note that the shuffle degree defaults to 70% to ensure the groove doesn't get too bouncy. You can adjust kick and snare patterns and also use a variety of jazz ride styles.

## **Upbeat Shuffle**

The Upbeat shuffle (also called Backdoor Shuffle) is a simple shuffle with double-tempo feel.

# [BonzoPak]

## **Alert & Aware**

One of the most well-known 6/8 rhythms in the world. Note the shuffled extra hats in the accent tab. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **All Of My Heart**

This is a fairly straight-forward 4/4 backbeat with varied 8th kicks and a snare ghost pattern on every second bar leading into the next bar. The ghosts (as well additional light ghosts) and the extra kicks are fully controllable in the accent tab. The style also features extensive hihat options. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Creme Cake**

This is a great displacement rock groove, which adds a good amount of funk to it. You can add accent kicks and control the power levels as needed. It also offers a wide range of hihat patterns complete with openness control. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Emigrant Theme**

This 4/4 backbeat groove has a very busy syncopated kick pattern and offers a wide range of hihat patterns complete with openness control.

## **Fool In The Snow**

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## **Gray County Girl**

This is a great non-shuffled 2-bar blues-rock groove. It offers an adjustable hihat pattern and special accents for neutral beat hihats and snares to keep things varied. Try raising the hihat openness to 25% or 50% if you need more aggressiveness. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **I Can Quit**

A great 6/8 groove with several levels of kick complexity and extensive hihat options. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Little Bitta Love**

This is a classic 16th rock rhythm with a displaced (delayed) second snare. The complexity slider moves from the basic pattern to a higher intensity with choked hats and then to a third mode with crash cymbals on the last beat. This style is designed for a BPM around 91, which means that some drummer's accents or fill patterns can collide with it since the 16th hihats

indicate a much faster feel than the BPMs suggest. If that happens, please reduce the accents and/or set the style/drummer ration in the fill tab further toward style. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Staircase**

This is a 4/4 backbeat groove with several accent elements. You can select one of several presets in the box on top of the groove panel, next to the 'Halftime' button. These range from subtle variations to a markedly different ride-based pattern.

## **Take It Home**

This a flexible 4/4 backbeat groove with a displaced snare that adds a touch of 'funk' to it. The style also has accent kick and snare as well as ghost snares.

## **[Brazilian]**

### **Baion**

The Baion is a Brazilian rhythm that by now means different things to different people. This particular model features a modern interpretation that is geared towards slow and fast tempi alike. You can control sound assignments and kick pattern.

### **Bossa Nova**

The Bossa Nova derived from Samba and is generally associated with a slower tempo and very jazzy chord and melody progressions. The most famous Bossa Nova of all time may very well be "The Girl From Ipanema" by Vinicius deMoraes and Carlos Jobim. This model can combine a wide range of left hand, right hand and kick patterns to form myriads of different bossa nova grooves. You should definitely play with the randomizer on this style to get a taste of what is possible.

### **Modern Samba**

The Samba is the quintessential brazilian rhythm even though it has African roots. It developed during the early 20th century in Rio de Janeiro and became popular worldwide when featured in several Hollywood movies during the 1940s. The Samba was later assimilated into Jazz. This model features a subtle samba pattern adjusted to fit the needs of modern arrangements.

### **Samba (Partido)**

The Samba is the quintessential brazilian rhythm even though it has African roots. It developed during the early 20th century in Rio de Janeiro and became popular worldwide when featured in several Hollywood movies during the 1940s. The Samba was later assimilated into Jazz. This model gives the option of a Partido Alto or Samba Ride pattern on the right hand and has a wide range of sound options, including toms.

### **Samba Cruzado**

The Samba is the quintessential brazilian rhythm even though it has African roots. It developed during the early 20th century in Rio de Janeiro and became popular worldwide when featured in several Hollywood movies during the 1940s. The Samba was later assimilated into Jazz. This model presents the Cruzado variation using toms to play a Partido Alto pattern on the right hand.

## **Samba**

The Samba is the quintessential Brazilian rhythm even though it has African roots. It developed during the early 20th century in Rio de Janeiro and became popular worldwide when featured in several Hollywood movies during the 1940s. The Samba was later assimilated into Jazz. This model features the basic samba pattern with a wide range of sound options, including toms.

## **[Breakbeat]**

### **Amen Break**

The "Amen Break" is a set of four bars taken from the song "Amen, Brother" by "The WinStons", released in 1969. Those four bars constitute a drum solo by G.C. Coleman that represents the kind of funky, displaced grooves that were developed during that time. Those four bars are among the most sampled grooves in history as they became very popular in breakbeat music and also other related genres, such as hip hop and drum & bass. This style model uses the three distinct patterns of the groove. The complexity level determines whether only the base pattern or the other two elements are used.

### **Breakbeat 2Bar**

This powerful style generates two-bar patterns for breakbeats, classic funk and hi-hop. The Breakbeat tradition originates from the early 1980s when DJs used drum breakdowns from classic funk records mixed in with other records. With the rise of sampling during the 90s, such classic drum sequences were used explosively in various recordings of hip-hop, rave and other genres. This style can generate a wide variety of breakbeats and can be used with various kits to recreate the classic funk sound, a modern electronic sound or anything in between. Please refer to the 'Breakbeat' MiniPak manual for details on how this style operates.

### **Breakbeat**

This powerful style generates breakbeats as well as classic funk and hi-hop grooves. The Breakbeat tradition originates from the early 1980s when DJs used drum breakdowns from classic funk records mixed in with other records. With the rise of sampling during the 90s, such classic drum sequences were used explosively in various recordings of hip-hop, rave and other genres. This style can generate a wide variety of breakbeats and can be used with various kits to recreate the classic funk sound, a modern electronic sound or anything in between. Please refer to the 'Breakbeat' MiniPak manual for details on how this style operates.

### **Funky Drummer**

The "Funky Drummer" is arguable the most sampled drum loop in history. It is part of the song "The Funky Drummer" by James Brown, released in 1970 and was played by the famous Clyde Stubblefield. The song contains several bars of just drums, which made it perfect for sampling and it has been a staple of various break beat and electronica-infused music since 1989. This model allows subtle fine-tuning of the funky drummer groove by giving you control over the hit precision of the 16th hi-hat to dial in anything from very mechanically precise to a very loose human feel. Furthermore, it has two accents that sprinkle open hats and a snare buzz into the groove much like the original recording did.

## [Caribbean]

### **Calypso**

The Calypso is a style of music developed in Trinidad in the early 20th century. This model offers traditional hihat/snare hand patterns as well as complex tom-based hand patterns. Independently, the foot pattern can be set to either a straight four-on-the-floor pattern or the typical syncopated Calypso pattern.

### **Reggae (One Drop)**

Reggae is a famous Jamaican style that developed in the 1950s but did not break through globally until the 1960s. It's arguably most important proponent is Bob Marley. Reggae often finds its way into other styles, whether it be in a very obvious way (The Police) or more subtle (Dave Matthews Band). This specific Reggae model uses the famous 'one drop' kick on the 3 beat and triplet hats.

### **Reggae HT**

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### **Salsa**

The Salsa is a very popular Caribbean rhythm, usually associated with dance music at a high tempo. This model offers a wide range of left and right hand patterns, such as clave, cascara, mambo and bongo rhythms and also allows using different sounds for these elements.

### **Soca**

The Soca was developed in Trinidad during the 1970s. It is a very popular dance rhythm and shares a lot of elements with Disco, such as the 'four on the floor' kick drum and open hihat patterns. This model is a straight-forward Soca with the hihat using 16th after each beat at complexities over 50%.

## [Country]

### **Country Ballad**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. This model uses a shuffled 4/4 backbeat with a triplet hihat pattern. While it is

often used for Country ballads at slow tempos, it is quite versatile and can be applied to a wide range of genres and styles.

## **Country Rock**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. This model of the Country Rock style is essentially an 8th Rock with simplified fills and no snare ghosting.

## **Country Shuffle**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. This 'Country Shuffle' is essentially a standard 8th shuffle but also offers a range of kick complexities.

## **Country Swing**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. Country swing is deeply rooted in traditional swing rhythms and mainly differs in the power level of the drums. This model uses snare sidestick for that reason.

## **Country Waltz**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. This Waltz distinguishes itself through the use of the snare on beat 3 and not beat 2 as in other 3/4 waltz patterns.

## **Rockabilly**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. Rockabilly is an early form of Rock n' Roll combining a classic swing ride with a strong backbeat snare. This model offers the standard ride-based Rockabilly but also has a 'Trainbeat' slider that allows you to blend in a shuffled train beat on the snare if desired.

## **Trainbeat**

Country music is the most popular style on US radio today. While it covers a wide range of subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. The trainbeat is the hallmark of 'Bluegrass', which is a form of Country music that was developed in Kentucky during the 1920s and 1930s. This model features two accentuations for the snare pattern and can be used with brush kits or stick kits.

## **Two Step**

Country music is the most popular style on US radio today. While it covers a wide range of



subgenres, it all started in the 1920s in the South as an eclectic mix of various European and Mexican folkloric music. Rhythmically, Country music feeds on many other genres, such as Swing and Rock. The Two Step is really a general-purpose rhythm that is at home in many forms of folkloric music beyond Country, such as Polka for instance. This model uses the standard double-time snare backbeat feel and switches to a standard time snare backbeat in 'half-time' mode. Note also the off-beat accentuation of the hihats.

## [Disco]

### **Disco**

Disco is a simple and consistent style targeted for dance music. Developed in the early 1970s, the style has virtually no syncopation or displacement but is centered around an unshakable "four on the floor" kick drum beat. As the disco craze faded so did the rhythm but it has experienced a revival of sorts in various forms of electronic music. Through its unique style/drummer modeling, Jamstix can provide disco rhythms that range from the absolute mechanical to the quite sophisticated through the use of specific drummer habits and accents.

## [Drum & Bass]

### **Drum & Bass**

Drum & Bass is a fairly new style that is closely related to 'Jungle' and is influenced by Breakbeat, Techno and other electronica-heavy styles of the 1990s. It can be very challenging to perform by a human drummer since usually operates at high BPMs and is often written or composed using drum machines or sequencers, which allows very intricate high-speed patterns. Nevertheless, this D&B model takes this as far as the human drummer simulator in Jamstix can, allowing a wide range of hihat patterns and controllable offsets of the standard back beat kick and snare pattern, which yields the interesting and difficult syncopations that this style is known for.

## [Electronic]

### **E-Kustom**

Electronic music encompasses a huge range of styles as far as drumming is concerned. It all originated with the advent of drum machines in the 1980s, which allowed the creation of patterns that were not necessarily humanly playable. Initially, the focus of electronic drumming was mostly on dance music but it later expanded into various forms of experimental music as well as meditative music. This model offers highly customizable pattern generations and can be used with acoustic or electronic kits alike. Note that many non-electronic style of Jamstix will also create great electronic beats if used with an electronic kit. We recommend the 'Machine' drummer model for use with this style as it has no timing or power variations and instant limb transition times for a more "drum machine"-like performance.

## [Euclid]

### **Backbeat Euclid**

This style has a steady snare backbeat with three Euclids producing kick, hihat and percussion. You can develop complex polyrhythms steadied by the backbeat.

## **Euclid**

A simple Euclid setup with just one generator providing kick and snare. Hihat notes are created the standard way.

## **Super Euclid**

One Euclid generator drives kick and snare and another one delivers the hihat/ride. A third Euclid provides percussion. This style can create very complex polyrhythms.

## **Tom Euclid**

Kick and hihat foot form the backbone with two separate Euclid generators driving toms and a third one taking care of percussion. Endless possibilities...

## **[Funk]**

### **6-8 Funk**

This is a 6/8 funk groove offering various snare, kick and hihat patterns.

### **Creme Cake**

This is a great displacement rock groove, which adds a good amount of funk to it. You can add accent kicks and control the power levels as needed. It also offers a wide range of hihat patterns complete with openness control. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

### **Dave Funk**

A nice, busy funk style in the spirit of the 'Dave' drummer model. Various kick and snare patterns allow you to adapt the groove to your needs.

### **Displaced Funk**

The Funk style originated in New Orleans and is associated with drummers like Earl Palmer who played early funk styles with Fats Domino and other influential musicians. In the 1950s through the 1970s, the style was fully developed and defined with James Brown being a large driving force and contributor. While Funk as a musical genre lost some of its prominence starting in the 1980s, its importance as a rhythmic style is as big as ever, whether it is in hip-hop, rap, rock or R&B. This is a 2-bar funk pattern using a displaced snare.

### **Hip Funk**

The Funk style originated in New Orleans and is associated with drummers like Earl Palmer who played early funk styles with Fats Domino and other influential musicians. In the 1950s through the 1970s, the style was fully developed and defined with James Brown being a large driving force and contributor. While Funk as a musical genre lost some of its prominence starting in the 1980s, its importance as a rhythmic style is as big as ever, whether it is in hip-hop, rap, rock or R&B. This funk style has a normal backbeat plus syncopated kick and snare notes.

### **Little Bitta Love**

This is a classic 16th rock rhythm with a displaced (delayed) second snare. The complexity slider moves from the basic pattern to a higher intensity with choked hats and then to a third

mode with crash cymbals on the last beat. This style is designed for a BPM around 91, which means that some drummer's accents or fill patterns can collide with it since the 16th hihats indicate a much faster feel than the BPMs suggest. If that happens, please reduce the accents and/or set the style/drummer ratio in the fill tab further toward style. The "Bridge" element inserts a stronger transitional groove for the specified number of bars at the end of each part repetition.

## **Modern Funk**

The Funk style originated in New Orleans and is associated with drummers like Earl Palmer who played early funk styles with Fats Domino and other influential musicians. In the 1950s through the 1970s, the style was fully developed and defined with James Brown being a large driving force and contributor. While Funk as a musical genre lost some of its prominence starting in the 1980s, its importance as a rhythmic style is as big as ever, whether it is in hip-hop, rap, rock or R&B. The key element of funk is the shift away from straight beats (groove weight 'Heavy') to syncopated positions (groove weight 'Syncopated'). This 'displacement' introduces a lot of rhythmic tension and toys with listener's expectations formed by downbeat rhythms that have been and still are the backbone of modern music rhythms. This specific funk style is a modern interpretation that gives very large freedom to the snare and kick. You can determine the degree of syncopation and displacement (funkiness) and the note density (complexity) for each. In order to help with a strong 2,4 snare backbeat that is often desired, the 50% position of the snare complexity forces that style. Please also note the 'Snare Ghosts' accent control, which can be used to give the typical busy snare ghosting on top of a 2,4 snare backbeat.

## **No Down**

This flexible style is marked by a lack of kick or snare on the downbeat. You can choose from several snare and kick patterns and also route the hihat to Tom 5.

## **R&B Funk**

This style is a 2-bar 16th shuffle that is characterized by dual 16th kicks into heavy beats and 16th hihat clusters following snares. It works best at around 93BPM and evokes a sense of strong groove and pocket regardless of feel settings. It is the style of choice for many funk and even modern gospel applications.

## **Shuffled Funk**

The Funk style originated in New Orleans and is associated with drummers like Earl Palmer who played early funk styles with Fats Domino and other influential musicians. In the 1950s through the 1970s, the style was fully developed and defined with James Brown being a large driving force and contributor. While Funk as a musical genre lost some of its prominence starting in the 1980s, its importance as a rhythmic style is as big as ever, whether it is in hip-hop, rap, rock or R&B. This funk style has a shuffle feel due to the use of the 16th shuffle function in Jamstix.

## **Skip Funk**

This is a basic 2-bar backbeat accentuated by ghost snares and 'skipping' kicks. It can be used straight up or as a 16th-shuffle and lends itself to a wide range of genres, including funk, rock and pop.

## **Spirit Funk**

The Funk style originated in New Orleans and is associated with drummers like Earl Palmer who played early funk styles with Fats Domino and other influential musicians. In the 1950s through the 1970s, the style was fully developed and defined with James Brown being a large driving force and contributor. While Funk as a musical genre lost some of its prominence starting in the 1980s, its importance as a rhythmic style is as big as ever, whether it is in hip-hop, rap, rock or R&B. This specific funk style has a normal backbeat but syncopated kick and snare notes as the funk element. In addition there is a choked hat combo into beat 4.

## **Subtle Funk**

The Funk style originated in New Orleans and is associated with drummers like Earl Palmer who played early funk styles with Fats Domino and other influential musicians. In the 1950s through the 1970s, the style was fully developed and defined with James Brown being a large driving force and contributor. While Funk as a musical genre lost some of its prominence starting in the 1980s, its importance as a rhythmic style is as big as ever, whether it is in hip-hop, rap, rock or R&B. This is a modern R&B approach to funk using a straight snare backbeat but with a 2-bar pattern of syncopated kicks.

## **Take It Home**

This a flexible 4/4 backbeat groove with a displaced snare that adds a touch of 'funk' to it. The style also has accent kick and snare as well as ghost snares.

## **[Gospel]**

### **Gospel Shuffle**

Modern urban gospel drumming is a highly developed genre requiring excellent drumming skills. This style presents the basic groove concept using 16th shuffle and skip 3 technique. There are various groove options to mold the rhythm. Due to the 16th shuffling, we urge caution at BPMs over 100. While you can use any drummer with this style, we highly recommend 'Aaron' who provides matching triplet fills and additional 'gospelizing'.

### **Modern Gospel**

Modern urban gospel drumming is a highly developed genre requiring excellent drumming skills. This style presents the basic groove concept with skip 3 technique but no 16th shuffling at default. There are various groove options to mold the rhythm. While you can use any drummer with this style, we highly recommend 'Aaron' who provides matching triplet fills and additional 'gospelizing'.

### **Power Drive**

Modern urban gospel drumming is a highly developed genre requiring excellent drumming skills. This style features a very driving kick drum pattern and fits into a variety of genres. While you can use any drummer with this style, we highly recommend 'Aaron' who provides matching triplet fills and additional 'gospelizing'.

# [Jazz & Swing]

## Big Band

A nice swooping big band swing with various foot and hand patterns and fat accents and fills. Can be used with any drummer but 'Peter' is highly recommended.

## Brush Swing

The Swing is a shuffled 4/4 rhythm that puts the spot light on the ride versus kick and snare, which mainly take on supportive or embellishing roles. It's the 8th note between the quarters on the ride, which defines the quintessence of the swing due to it being shuffled. The delay of that shuffle is often called 'the swing'. Famous swing drummers include Chick Webb, Gene Krupa and Buddy Rich. This is a general-purpose swing that is great for big-band swing as well as bebop when played at higher BPMs. It is geared toward brush kits. This style will set the part to full 8th shuffle to have its intended results.

## Custom Jazz

This flexible style allows you to generate a wide variety of jazz grooves. Aside from the optional snare shuffle no snares are generated, which makes it a perfect style for 'Peter' to unleash his jazzy snare patterns.

## Jazz Shuffle

The Swing is a shuffled 4/4 rhythm that puts the spot light on the ride versus kick and snare, which mainly take on supportive or embellishing roles. It's the 8th note between the quarters on the ride, which defines the quintessence of the swing due to it being shuffled. The delay of that shuffle is often called 'the swing'. Famous swing drummers include Chick Webb, Gene Krupa and Buddy Rich. This model is a shuffle with trainbeat snare.

## Jazz Swing

The Swing is a shuffled 4/4 rhythm that puts the spot light on the ride versus kick and snare, which mainly take on supportive or embellishing roles. It's the 8th note between the quarters on the ride, which defines the quintessence of the swing due to it being shuffled. The delay of that shuffle is often called 'the swing'. Famous swing drummers include Chick Webb, Gene Krupa and Buddy Rich. This is a general-purpose swing that is great for big-band swing as well as bebop when played at higher BPMs. It is geared toward stick kits. This style will set the part to full 8th shuffle to have its intended results.

## Jazz Waltz

The Swing is a shuffled 4/4 rhythm that puts the spot light on the ride versus kick and snare, which mainly take on supportive or embellishing roles. It's the 8th note between the quarters on the ride, which defines the quintessence of the swing due to it being shuffled. The delay of that shuffle is often called 'the swing'. Famous swing drummers include Chick Webb, Gene Krupa and Buddy Rich. This model is a great all-purpose 3/4 swung waltz. Use the power sliders for 'Kick' and 'Snare' to control the size and power of the groove. Quiet passages will benefit from both of these set to zero so there's only the ride and hihat foot going. Try mapping a MIDI controller to snare and kick power so you can control them from the host or via a hardware controller as needed during the song without the need to create separate parts. This is especially convenient for lengthy jams.

## [March]

### **March**

The March has its roots in military music of 16th century Europe and while it is rarely used in modern music, it does find its way into a variety of modern rhythms. It can be found in 'New Orleans Second Line', in the Brazilian 'Baiao' and even in modern songs, such as the famous Steve Gadd groove in '50 Ways To Leave Your Lover' and material by Carter Beauford (Dave Matthews Band). This model offers a variety of elements to create interesting grooves, ranging from the 'Standard March' to 'Gadd' and 'Baiao' elements.

### **New Orleans**

This style is based on the famous "RRL RRL RL" pattern found in New Orleans-style music not based on a second line groove. There are various "HANDS" styles available and you can select four individual sounds used for each. Try the 'All Random' preset to see how diverse of a groove this style can produce.

## [Metal]

### **Custom Metal**

Many modern metal songs synchronize the kick/snare drum pattern of the drums with the rhythmic pattern of the rhythm and bass guitars. This model is best suited for such applications because it allows box-style editing of the kick/snare pattern and offers simple but effective hihat support and tom rerouting for a good set of metal groove tools.

### **Dial-A-Metal**

This specific metal style gives you a simple 'Complexity' slider that morphs the groove from a simple half-time beat all the way to a full 16th double-bass/quarter snare groove. This range can often be just what you need throughout a typical metal song with the middle complexity grooves during verses, high complexity grooves in the chorus and low complexity half-time grooves in the bridge. You can map a MIDI controller to the 'Complexity' slider by right-clicking on it so you can remotely change the groove even within a single part.

### **Modern Metal**

Modern metal rhythms originate from the hard rock and heavy metal styles that developed in the late 70s and early 80s. They mostly retain the heavy downbeat hats but put much more emphasis on intricate double kick drum patterns and also tend to operate at higher BPMs, requiring extraordinary stamina and coordination by the drummer. This specific metal style offer straightforward snare and hihat elements but gives large freedom to the kick pattern, including double strokes.

### **Nu Metal**

Nu Metal is essentially an eclectic mix of influences from many genres and styles infused with the aggressiveness of metal rock. This model leans toward the mainstream Nu-Metal grooves (i.e. Linkin Park) that are fairly straight-forward. For more complex and 'odd' rhythms (i.e. Korn), try the 'Prog Metal' style or mix them both in a project as needed.

## **Prog Metal**

Progressive Metal is usually marked by intricate rhythms, complex song structures and odd time signatures. In many ways it owes as much to the art rock genres of the 1970s as it does to the heavy metal genre. This specific prog metal model will work with 4/4 as well as with odd time signatures. It is very experimental and can produce a kaleidoscope of different rhythms. It is also capable of producing grooves in 4/4 that sound as if they were in an odd time signature. Note: due to the high note density of this model, you may in some cases need to halve the project's BPM.

## **Thrash Metal**

Thrash Metal is mainly characterized by fast and aggressive double-time playing. This specific model gives you a single groove slider that morphs the rhythm from a basic half-time to a 16th double-bass/8th snare onslaught with various stages in between, which should satisfy most thrash metal needs.

## **U-Pick Metal 2-Bar**

The ultimate metal style for control freaks. This is a 2-bar pattern with full grid placement of kick and snare hits. You also get a 'Simplifier' option to filter 16th notes, an integrated quarter note cowbell and double bass control. Finally, tom routers let you send snare and/or hihat notes to Tom 5.

# **[Motown]**

## **Motown Hurry**

Motown as a style refers to rhythms used by various hit recordings made by the Motown record label in Detroit during the sixties. With its Gospel music roots, its mainstream pop song structure and unique arrangements using strings & horn sections, Motown is still a very original and recognizable sound today. All Jamstix 2 Motown models feature a tambourine duplicating the snare pattern, which was a staple of many Motown hits. This specific Motown model offers a fast double-time groove with syncopated kicks.

## **Motown Love**

Motown as a style refers to rhythms used by various hit recordings made by the Motown record label in Detroit during the sixties. With its Gospel music roots, its mainstream pop song structure and unique arrangements using strings & horn sections, Motown is still a very original and recognizable sound today. All Jamstix 2 Motown models feature a tambourine duplicating the snare pattern, which was a staple of many Motown hits. This specific Motown model offers a 'four on the snare' beat with syncopated kicks.

## **Motown Mersey**

Motown as a style refers to rhythms used by various hit recordings made by the Motown record label in Detroit during the sixties. With its Gospel music roots, its mainstream pop song structure and unique arrangements using strings & horn sections, Motown is still a very original and recognizable sound today. All Jamstix 2 Motown models feature a tambourine duplicating the snare pattern, which was a staple of many Motown hits. This specific Motown model offers a mersey snare beat with variable kick patterns.

## [Other World Rhythms]

### **Beguine**

The Beguine comes to us from the islands of Guadeloupe and Martinique. This style lets you create a ballroom Beguine as well as a more traditional Martinique version. You can also mix and match elements from both and control sound assignments, which allows you to easily produce new and unique variations.

### **Bolero**

The Bolero comes in many flavors. This model uses the Cuban bolero, which actually has Spanish origins. You can control the sound assignments to achieve very varied interpretations of this famous and unique groove.

### **Flamenco 12-8**

A flexible style to accompany the Jamcussion Flamenco 12-8 style on the drums.

### **Merengue**

The Merengue hails from the Dominican Republic and was developed in the 1920s. This style implements a Merengue with extensive control of left and right hand patterns/sounds as well as shaker and tambourine support.

### **Middle Eastern**

This model combines several modern groove elements from contemporary Middle Eastern music.

### **Tango**

The Tango is a world-famous rhythm that originates from Argentina and Uruguay. This is a simple Tango model with control of the last beat snare and hihat foot patterns.

## [Punk]

### **Jungle Punk**

Punk grooves are essentially just a variation of common rock patterns. This specific style creates a double-time jungle groove feel and you control various sound assignments.

### **Punk**

Punk grooves are essentially just a variation of common rock patterns. This specific style creates double-time grooves where you can control the kick pattern for each quarter note interval.

## [R&B]

### **6-8 16th Shuffle**

This groove is a 6/8 pattern with a 16th shuffle feel. It is often used in slow R&B ballads.



## **Classic R&B**

Rhythm & Blues (R&B) is a term that has been stylistically redefined several times since its birth in 1947. Originally, the name referred to blues played with a backbeat. In the 1970s it was used interchangeably with 'soul' and 'funk'. The modern definition of R&B is 'pop music with strong funk and soul influence'. Many hip hop rhythms were born from R&B grooves so we encourage you to try these models with hybrid or electronic kits for some nice hip hop grooves as well. This model produces classic R&B with a single-hand 16th hi-hat pattern, a simple backbeat snare and the typical 16th kicks in front of the main kicks.

## **Halftime Shuffle**

Rhythm & Blues (R&B) is a term that has been stylistically redefined several times since its birth in 1947. Originally, the name referred to blues played with a backbeat. In the 1970s it was used interchangeably with 'soul' and 'funk'. The modern definition of R&B is 'pop music with strong funk and soul influence'. Many hip hop rhythms were born from R&B grooves so we encourage you to try these models with hybrid or electronic kits for some nice hip hop grooves as well. This model produces a 2-bar halftime shuffle feel R&B groove.

## **Ride R&B**

Rhythm & Blues (R&B) is a term that has been stylistically redefined several times since its birth in 1947. Originally, the name referred to blues played with a backbeat. In the 1970s it was used interchangeably with 'soul' and 'funk'. The modern definition of R&B is 'pop music with strong funk and soul influence'. Many hip hop rhythms were born from R&B grooves so we encourage you to try these models with hybrid or electronic kits for some nice hip hop grooves. This model gives a classic ride-focused and quite funky two-bar pattern.

## **[Rock]**

### **16th Rock**

This style is similar to the 8th rock but uses 16th hi-hat patterns. It also has optional 16th kicks for a R&B feel.

### **6-8 Rock**

This style is a general-purpose 6/8 rock feel with a steady snare on the 6th eighth. The model offers additional syncopated kick notes at higher complexities. There is also an option for a peculiar 16th-shuffled kick on the 9th 16th note (5+), which gives the groove a nice subtle swing feel. This element was made famous by Nick Mason (Pink Floyd) in the song 'Shine On You Crazy Diamond'.

### **8th Rock**

This is the quintessential rock rhythm with a steady kick on beats 1 and 3 and snare on beats 2 and 4. Increasing complexity will use additional 8th notes.

### **Clock Day**

Named after two songs that made the groove famous, this style is marked by a snare downbeat and steady snare/kick 8th notes. You can choose alternate kick patterns and also different sounds for the right hand to adjust the pattern to your needs and tastes.

### **Custom Rock**

This style gives you a lot of range with its three-level kick and hihat control elements. It's perfect for those times when you have a basic idea of the kind of rock groove you need in terms of kick and hihat placement and just need to select a standard snare pattern on top of it (the model offers backbeat, stutter, downbeat funk and others). You can achieve a HUGE variety of grooves with this model and should experiment with it a lot to get a feel for its capabilities.

## **Ecclectic**

This style offers various snare and kick patterns for each half note. This allows you to construct a wide range of grooves with minimal effort.

## **Heavy Snares**

This style ditches the standard rock snare backbeat for a steady quarter note snare beating. This was a very common approach in the 60s and is often associated with Motown. Nevertheless, it can also be found in modern productions, ranging from rock to punk and metal.

## **Odd Shuffle**

This is a shuffle with a funky kick placement, which induces a very unique syncopated feel. We highly recommend the 'Mark' model for this groove.

## **Rock 2-Bar**

Many contemporary rock songs, especially in the alternative sub-genre, use drum patterns that spread across two bars versus one bar. This style is specifically designed to provide such grooves. You have the option to select alternating kick patterns for both bars to shape the characteristics of the groove over a steady snare backbeat.

## **Rosa Shuffle**

This style is based on a famous 16th shuffle rhythm from the 80s. Several kick and hihat patterns allow you to achieve variations of the groove. This style works best around 100BPM.

## **Shuffle Tom HT**

This style offers a shuffle with four-on-the-floor kick and a tom/snare based halftime feel.

## **Songo Rock HT**

The Songo is a fairly recent groove developed in the 1970s in Cuba. This is a 2-bar halftime groove with a songo feel on the second bar. We recommend around 125BPM.

## **[Sophistica]**

### **Cool Hats Custom**

This style offers a classic kick/snare grid for optimal groove control and various sophisticated hihat styles to choose from. It's a quick way to set a base groove and have a modern, sophisticated hihat pattern laid on top automatically.

### **Custom 2 Bar**

This style creates 2-bar grooves, which are complex yet light enough not to overpower the song. Sound selection can be set to have the drummer use a wide range of the kit. As always, check out the presets to see the flexibility of this style.

## **Halftime Bell**

A nice, laid-back 2-bar halftime groove with lots of kit use control.

## **Katchey**

This style produces a complex yet light funky groove with emphasis on an open hat on the 3+ and tom use on beat 4. Many controls for kit use can create a thick fabric of sounds (i.e Changeling preset).

## **SophiShuffle**

This is a halftime shuffle that can go from light and subtle to a kick-heavy cymbal fest. Check out all presets to see the range.

## **Sophistica 6-8**

You have a 6/8 song that needs 'drum fabric' ranging from just light hihat or ride to full-on cymbal rage? This is the style for you. Make sure to check out all presets.

## **SophiToms**

Sometimes you need the drummer to keep a kick/hihat chick base groove and just improvise a bit on the toms to develop an ever-changing drum fabric. This is the style that will do this for you. Note that the toms are created as accents so that the pattern evolves regardless of part length.

## **[Surf]**

### **Surf Ballad**

Surf is a style that developed in the early 1960s and gained widespread popularity with the Beach Boys. After a few years the style declined in favor of the rock style used by the "British Invasion". This model provides the typical ballad pattern of Surf with its triplet hat embellishment and half-time feel.

### **Surf Toms**

Surf is a style that developed in the early 1960s and gained widespread popularity with the Beach Boys. After a few years the style declined in favor of the rock style used by the "British Invasion". This model provides the famous tom rhythm of the song "Wipeout" by "The Surfaris". You can use the redirection control of the chosen drummer model to send the rhythm to another tom or even the snare or hihat.

### **Surf**

Surf is a style that developed in the early 1960s and gained widespread popularity with the Beach Boys. After a few years the style declined in favor of the rock style used by the "British Invasion". This model provides the basic 'mersey beat' surf rhythm with adjustable kick drum complexity.

# [Toolbox]

## **6-8 Groove**

6/8 rhythms are common in Blues and ballads. This toolbox style offers various presets of the most common variations and also sports a full editable kick and snare grid.

## **Halftime**

Halftime rhythms can be used throughout a whole song or in specific parts, such as breakdowns or bridges. The main characteristic of a halftime groove is the replacement of the backbeat with an accentuation of every 3rd beat. This toolbox style offers various presets of the most common variations and also sports a full editable kick and snare grid.

## **Odd Time Grooves**

Odd time grooves have an odd number of beats per bar but the term is most commonly used to describe unusual time signatures, such as 5/4 or 7/8. By contrast, the 3/4 meter is far more widely used. Jamstix can automatically adapt almost every style to any of its supported time signatures. However, this toolbox style offers various presets of common variations and also sports a full editable kick and snare grid.

## **Standard Rock**

This toolbox style gives you a fully editable kick/snare grid and a number of presets covering a wide range of the most common rock grooves in use today. If you need a 4/4 groove in a hurry, chances are it is covered in one of the presets of this style and, if not, the grids allow you to adapt the closest groove with just a few clicks.