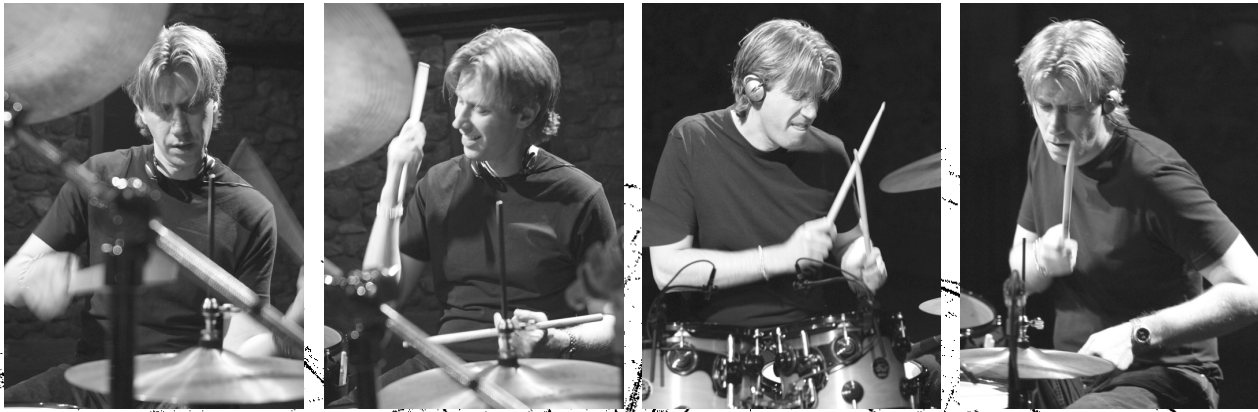


GROOVE ESSENTIALS

THE PLAY-ALONG

A COMPLETE GROOVE ENCYCLOPEDIA
FOR THE 21ST-CENTURY DRUMMER



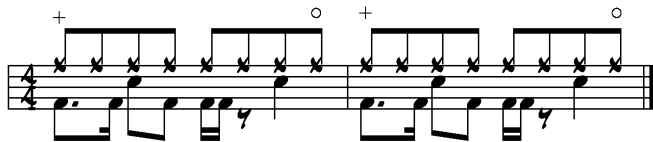
TOMMY IGOE ■ VIC FIRTH ■ HUDSON MUSIC

ROCK

Groove 5 SLOW Track 09



Variation A



Variation B



CHART

SLOW ROCK

1X GUITAR + PERC
2X FULL BAND

(2X ONLY) GUITAR RIFF

PLAY 8

PLAY 8

A 1X + BASS
2X PERC. OUT

PLAY 8

PLAY 8

FINE

This is a great track to discuss an important matter in greater detail: your *time center*. The concept of a moveable time center refers to *where* you place the groove in relation to the common pulse of the song. Your time center can be in front of (pushing ahead) or behind the beat (laying back), or it can be dead center. For example, since the band is so tight on this track, try seeing what it feels like to play your groove just a little back in relation to the bass line. An excellent way to develop this skill is to play only your hi-hat with the track. Try a pass with fatter heavier eighth notes that sit back a little in relation to the bass line. Perhaps play with the shank of the stick on the hi-hat, rather than the tip, to get a heavier sound and convey the feeling of weight. Then, using the tip of the stick, try a pass with some lighter eighth notes that are leading the band along. *Important: This should not be confused with rushing and dragging.* Rushing is gaining speed, increasing the tempo, while dragging is slowing down the tempo. We never, ever want to rush or drag, unless we are intentionally doing so for musical reasons. Practicing rhythms with a metronome, while keeping these concepts in mind, is essential in order to garner this advanced and very valuable skill.

The song starts with a two-bar guitar riff that is the basis for the feel of the piece. It's just guitar and percussion playing a tight groove, so keep your part tight too. The term "tight" in these situations does not imply playing with tension, but rather playing crisp rhythms with the band. Sloppy playing is often called loose, while precise playing is tight. Your goal should be to play tight right from the first note.

Variation A is a bit funkier than the main groove and works very well with this track. Variation B is a completely new offering: a groove with no obvious backbeat (beats 2 & 4 on the snare). You hear truly funky artists, like Prince, use this technique all the time. They are so confident in their groove that sometimes they don't want a backbeat. You also hear avoidance of backbeats in Caribbean-based dance styles, like reggaeton. Like most drummers, you'll want to reach for your trusty backbeat, so this variation may feel strange when you first play it. Give it a try and see how it works for you. Conceptually, it's a completely different kind of groove, so give it the special treatment it deserves.

ROCK

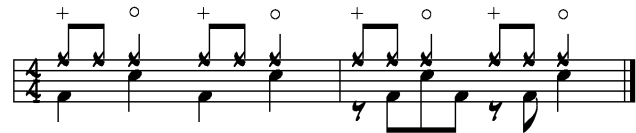
Groove 5 FAST Track 10



Variation A



Variation B



CHART

"TIGHT ROCK"

BASS SOLO

GROOVE!
3 X PLAY 8

PLAY 8

(A) + KEYBOARDS
PLAY 8

PLAY 8

(B) PLAY 16

1, 2.
BASS SOLO

(FILL?)

3.

FINE

Since everyone in the band loves Steely Dan (Ted Baker, our keyboardist, is currently in Steely Dan), we couldn't resist paying homage to one of the greatest groove bands of all time. True to the "Dan" lineage, this groove is ridiculously tight. "Tight" means crisp and sharp, not tense. You can hear how the band is deeply entrenched in the groove and committed to the time. Often, you can easily hear the musicians intentionally pushing ahead or laying back. Here, however, everyone is phrasing their rhythms exactly the same way: right down the center. You feel this commitment when you listen to the track and sense how effortlessly it propels along; you must bring that same commitment when *you* play without the track, or it will never feel right. Remember, don't hunt for the time! Commit to the groove and don't waver—be solid as a rock.

This chart introduces a new direction, one that is very common: multiple endings. For those unfamiliar with multiple endings, look at the chart now; you can clearly see two phrase endings, one labeled "1,2." and the other labeled "3." We play the form of this chart three times: The first two times we take the ending labeled "1,2." (called "first and second endings"); the third time, we skip over the "1,2." ending and play the ending labeled "3" (the "third" ending). It's that simple. See, I told you this reading thing is easy.

Variation A is deceptive in its simplicity. If you play it sterile, it sounds like a hippie-surfer beat; give it some panache, and it sounds retro-cool. All the notation markings in the world won't help, so experiment and enjoy. Variation B has a hi-hat part that implies a half-time feeling, while the bass and snare drum stay consistent. This is, personally, one of my favorite tracks in the book.