

Groove 3 SLOW Track 05

(ONLY WHEN PLAYING RIDE)

Variation A

Variation B

BRUSH ON SNARE

GENTLE ROCK

CHART

PLAY 8

PLAY 8

A (GTR.'s OUT) PLAY 8

W/RHY. GTR. PLAY 8

W/LEAD GTR. PLAY 8

PLAY 6

PLAY 6

FINE

I don't know how a bunch of jaded musicians like us made a track so warm and fuzzy, but here it is. We called this song "French Roast" because it sounds as if it would make a nice coffee jingle. Groove-wise, this one is another got-to-know, because it works so many times on so many songs. It's easy to play; I find that students get a handle on this bass drum pattern with less flammung than on the previous two grooves.

It's easy to see from the chart that we're playing 8-bar phrases now—close cousins to the 16-bar phrase. When the guitars drop out at Letter A, focus carefully on your time consistency, because if you drift, this is where it will be. There is a glorious amount of space that needs to be connected; your groove is that *connective tissue*. On the DVD, you find me talking a lot about the connective tissue of grooves and conceptualizing what binds grooves together. It's easy to see how the eighth notes in a song like this, where there is so much space, bridge all the gaps and make the song flow forward.

Variation A is one of the best sounds to use in studios on softer grooves where you play the ride pattern with a brush on the snare drum. The left hand can play the backbeat as a cross-stick, or try two brushes on the snare. In the studio, music producers love brushes on the snare instead of the usual hi-hat sound. Variation B has some bass drum/snare drum interplay. Again, dynamics determine if this interplay is a good or bad thing. Play too loud, and this variation sounds like a technical coordination exercise—an effect you definitely want to avoid.

KOOLHA

Groove 4 SLOW Track 07

Variation A

Variation B

SLOW ROCK

CHART

Compared to the other pieces we've played so far, this song has a completely different feel, because the piano is playing all the eighth notes with you. *Sacrilège! Has he lost his mind? Those are our eighth notes and we shall not part with them.* Now, now, they belong to everyone, so share nicely. Actually, it's a scary thing when too many musicians join in on the subdivisions of beats unless they play with excellent time. Of course, if they have good time, unison rhythms are powerful like nothing else. Lucky for us, our pianist plays with great time, so we can join him on the hi-hat to create a silky smooth undercurrent for this song. There is also a little rhythmic lick that happens every four bars that you can inflect into your groove. Don't *stop* the groove and play a rhythm, just imply that it's there. You can see it notated in the chart, too.

The song itself is a simple 16-bar form that we play four times with different guitars coming in and out, until everybody joins in the last time through. Variation A has an extra note in the bass drum; experience how much weight one note can add to the groove. Variation B is much busier with the classic "chug-chugga-chug" hi-hat rhythm and quite talkative snare and bass drum pattern. Both are very useful variations. Feel free, of course, to make up your own grooves.