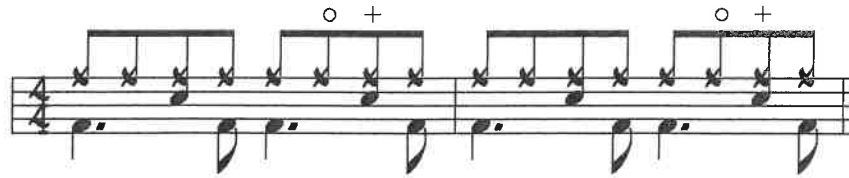
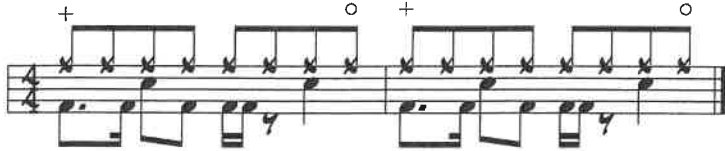


ROCK

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

A chart showing the structure of the track. It consists of two staves. The top staff shows a guitar riff (2X ONLY) and two 8-measure sections labeled 'PLAY 8'. The bottom staff shows a section labeled 'A' (1X + BASS, 2X PERC. OUT) and two 8-measure sections labeled 'PLAY 8', ending with a 'FINE' marking.

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

ROCK

Groove 6 SLOW Track 11

RLRL

Variation A

RLRL

Variation B

RLRL

CHART

SLOW ROCK

BASS + PERC. **PLAY 12** + PIANO **PLAY 12** + GTR. **PLAY 12**

PERC. OUT! **PLAY 12** + GTR. **PLAY 12**

FULL BAND **PLAY 12** **PLAY 4** **FINE**

Groove 6 introduces the first of three sixteenth-note based rock grooves. These two-handed rock grooves should *feel* completely different from the upcoming R&B grooves which are played with one hand. A two-handed hi-hat part gives you:

- More air in your playing
- Much more weight on the hi-hat, if desired
- Very fast, perfectly even (hopefully!) hi-hat parts, if desired
- The ability to get a louder rimshot on the snare because of clean stick logistics with no crossed hands

Once you explore the feeling of one- and two-handed playing, you'll be able to make the best choice for the music. It's very personal; once you get a handle on it, let the music guide you on what is the right groove.

Variation A has a busier bass drum part, and Variation B has a simpler bass drum part but with a quick open/closed hi-hat motion that can be messy the first time you play it. *The trick with any open hat sound is to close it within the groove!* Don't close your hi-hats any old place. Listen on playback (you *are* recording, right?); you'll hear what I mean, because hi-hats that close outside the groove are groove-killers.

Take a good look at the chart. Hmm . . . I don't know, call me old-fashioned, but I'd say we're playing in 12-bar phrases. As always, when the instruments start and stop, *you*'re the common link weaving your way through the