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Chapter 1: Developing The Basics

Our First Grooves

This lesson facilitates movement and adding notes, the outcome will be basic interpretation.

Ask the student to start with their hi-hat^[1] hand and to develop a steady flow of notes which is comprised of one group of 8 notes repeated, as opposed to 8 individual notes! These notes are called eighth notes (quavers). This will enhance their feel and relax the forearm and hand. Here we have a decision to make – to add snare or bass drum? The authors recommend snare as our hands have always worked together since an extremely early age. That said; add the snare on counts ‘3’ & ‘7’, and finally a bass drum on ‘1’. The student will have now achieved the hook rhythm below.



Hook Rhythm^[2]

Count	1	2	3	4	5	6	7	8
Hi-Hat	X	X	X	X	X	X	X	X
Snare			•				•	
Bass	•							

Play the hook

Move the bass drum to another count (remember to try several ideas)

Reset to hook

Move one of the snare drums to another count (remember to try several ideas)

Reset to hook

Add a bass drum

Reset to hook

Add a snare drum

Reset to hook

Try your own movements or additions using multiple ideas from above phrase ideas:

1 bar hook, 1 bar variation

3 bars hook, 1 bar variation

1 bar hook, 1 bar variation, 1 bar hook, 1 bar of a 2nd variation

Another idea: Try to bend the “rules!” Ask your student to play some grooves without the bass on count ‘1’. See Appendix B for some ideas about stylistic playing.

TOP TIP: Feel is everything! Try playing two bars of a groove and asking your student to mimic you; this helps them to “hijack” your feel.

[1] Which hand to play on the hi-hat is optional, for a beginner it makes little difference which hand is chosen to lead. It is beneficial to develop ambidexterity between the hands from the outset. For more ideas on open handed playing check out *Open Handed Playing* by Claus Hessler with Dom Famularo (Alfred Publishing item # 30596).

[2] A Hook is a groove, or more generally a musical melody or phrase, which a listener can easily relate to. Imagine the part of your favourite song which you tap your foot to without thinking.

Chapter 2: Reading

Reading Overview

There is no question that reading music is an essential part of learning to play and understand our own and other instruments better. It helps us to recognise and respond to previous lessons studied and before too long it actually speeds up the learning process. The student should rest assured that for the sake of a little extra work early on, a good theoretical background will make later lessons, which would seem otherwise unfathomable, quite plain and simple.

This is an excellent opportunity to introduce the drumset legend; familiarise your student with the legend on page vi. The reading lessons offered refer to notes and rests detailed earlier in this publication. Now is a good time to revisit the lesson Notes, Rests & Their Values.

Basic Groove Exercises

Ask your student to play through the following examples at 50 - 80 bpm. Question: “do you recognise these phrases? Perhaps you have played them before.”

Track 11

Track 29

Track 30

Track 31

Track 32

Track 33

Track 34

Track 35

Funk – Songo cont.

E SONGO **F** **G** break

16 16 16 4

Clave out **E** full band, Clave returns **F**

4 16 16 16

E sparser melody **H** ending, Perc. only

16 16 16 16

2 2 16 16

fine