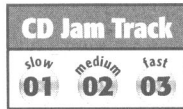


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LINEAR INDEPENDENCE

GROOVE AND FILL-IN CONCEPTS



Rock – Pop – Funk Groove/Slow
 Rock – Pop – Funk Groove/Medium
 Rock – Pop – Funk Groove/Fast

These concepts refer to the so-called "linear phrasing," meaning that two or more instruments are never played at the same time. The following reading text will serve as a basis:

A

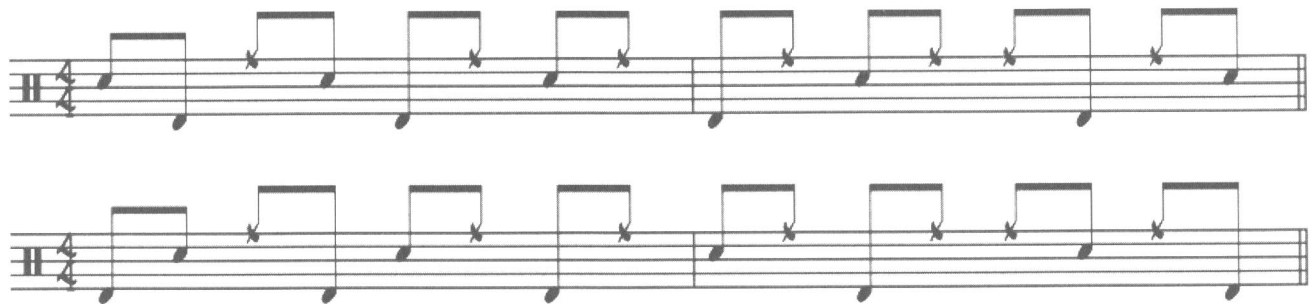


B



Concept 1

The rhythm of the two reading exercises A and B is interpreted by alternately executing one beat on the snare drum (right hand) and one beat on the bass drum, and vice versa. The gaps, i.e., the rests, are to be filled with the left hand on the hi-hat. The first two bars of exercise A will then look as follows; due to the instruments chosen, the result sounds rather like "groove" playing:



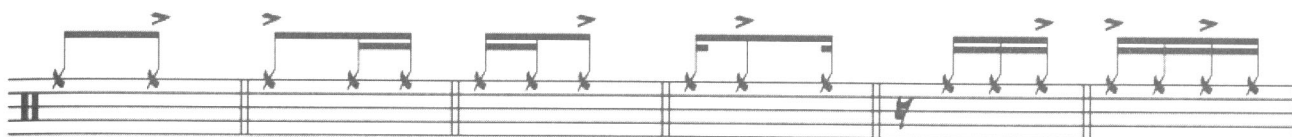
Concept 2

Reading exercises A and B are interpreted by alternately executing one beat on the snare drum (left hand) and one beat on the floor tom (right hand), and vice versa. This time, the gaps, i.e., the rests, are to be filled with the bass drum. The first two bars of exercise A will then look as follows; with this interpretation, the result sounds rather like playing "fills":



PRACTICE POINTERS

- Play each possible 4-bar combination made up of the basic pattern (basis) and exercises A through F for **2 minutes a day** for the total duration of **one week**. Practice using a click or jam track.
- You should also practice this exercise **open-handed!** If possible, not only on the hi-hat but also on the ride cymbal.
- Ensure the consistency of the **accent pattern** played on the hi-hat. As soon as you are a little more familiar with the “**Moeller whip**,” the hi-hat pattern including the accent will eventually come naturally even without meticulously analyzing where the hi-hat and snare fall together or where they complement each other.
- You can also play the exercises using these **hi-hat patterns**:



- Additionally, you may also devise an eight-bar exercise formula for a **second run**: four bars of groove to be followed by exercises A and B in immediate succession.

CD Jam Track

slow 16 medium 17 fast 18

- Interpret the exercises on this page by playing **shuffled sixteenth notes**.
- Think about possible **musical applications**. Where could you probably use such a phrase or in which context have you already heard something similar? Try to discover reference points in real world music!
- Make sure that, at the beginning, all the notes of the snare part are played **with the same intensity!**
- Use the following **chart** for the self-evaluation of your performance.

Exercise	Period of Time/Week	Tempo	Evaluation
A			
B			
C			
D			
E			
F			