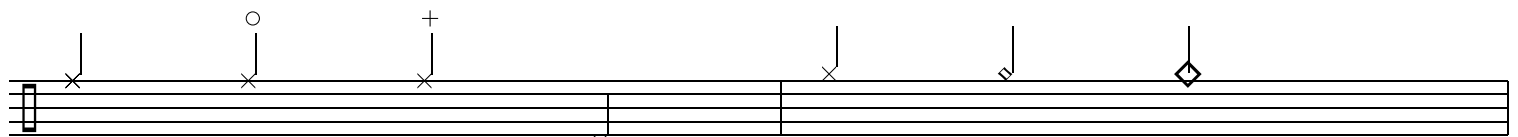


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KEY



A musical staff with seven notes, each with a different symbol above it: a vertical line with an 'x' (Hi-hat), a vertical line with an 'o' (Open hi-hat), a vertical line with a '+' (Closed hi-hat), a vertical line with an 'x' (Hi-hat w/foot), a vertical line with an 'x' (Ride Cymbal), a vertical line with a diamond (Ride Bell), and a vertical line with a diamond (Crash).

Hi-hat Open hi-hat Closed hi-hat Hi-hat w/foot Ride Cymbal Ride Bell Crash



A musical staff with ten notes: five square notes (Tom 1-5), a note with a vertical line (Snare Drum), a note with a vertical line (Bass Drum), a note with a double hash symbol (Sustain or buzz roll), a note with a double hash symbol (Abbreviation for four sixteenths), and a note with a circled dot (Ghost note).

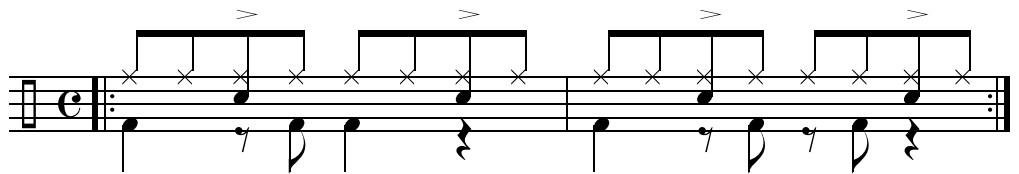
Tom 1 Tom 2 Tom 3 Tom 4 Tom 5 Snare Drum Bass Drum Sustain or buzz roll Abbreviation for four sixteenths Ghost note (play very softly)

STRAIGHT EIGHTHS

This could be classified as an example of R & B/rock style. It is in a straight eighth rhythm. Generally in this kind of music, the quarter-note is the pulse; here, the eighth-note pattern of the piano and the hi-hat provide the forward motion over the quarter-note pulse. On the track without drums, that quarter-note pulse is provided by a cowbell throughout the song. You also get eight clicks out in front for a count off. It's important to try and start subdividing in your head by eighth-notes as soon as you hear the clicks so that you can lock in with a good time feel when you start playing.

The hi-hat pattern is very important in making this groove feel good. I've found that a great way to convey the pulse while still providing forward motion is to accent the quarter-notes with the shoulder of the stick on the side of the hi-hat, and play the offbeat eighths with the tip on top. The basic pattern looks like this:

EXAMPLE A



Notice it is a 2-bar pattern. This is a nice approach to creating grooves. Instead of just repeating a 1-bar pattern, the 2-bar phrase creates a melodic "hook" that the listener can latch on to. However, it's very easy in this style to "overplay," or play more than is wanted or needed in the groove. Concentrate on making the groove feel good. Keep it simple. Try to lock in with the piano part which is playing mostly consistent eighth-notes. At letter **B**, the bass drum pattern changes slightly to accommodate the bass guitar line and the chord changes. It looks like this:

EXAMPLE B

