

# CONTENTS

<b>FOREWORD</b>	III
<b>ABOUT THE DISC</b>	IV
<b>ABOUT THE VIDEOS</b>	VI
<b>NOTATION KEY</b>	VII
<b>ARRIVAL</b>	
Song Breakdown	8
Play-Along Chart	10
<b>ONE FOR JEFF</b>	
Song Breakdown	12
Play-Along Chart	14
<b>ACROSS THE SEA</b>	
Song Breakdown	15
Play-Along Chart	17
<b>SIMPLE SIMON</b>	
Song Breakdown	19
Play-Along Chart	21
<b>CYBERSPACE</b>	
Song Breakdown	23
Play-Along Chart	25
<b>TALK SHOW</b>	
Song Breakdown	27
Play-Along Chart	29
<b>NYC</b>	
Song Breakdown	31
Play-Along Chart	33
<b>FIRST MOMENT</b>	
Song Breakdown	35
Play-Along Chart	37
<b>WHITE ISLAND</b>	
Song Breakdown	38
Play-Along Chart	40
<b>A STAR IN THE HILLS</b>	
Song Breakdown	42
Play-Along Chart	44
<b>ACKNOWLEDGMENTS</b>	46
<b>ABOUT THE AUTHOR</b>	47

# ABOUT THE DISC

The included disc is a data disc containing MP3s and video files. The MP3s are in the root directory of the disc, and the disc should play like a normal CD in most current CD, DVD, and Blu-Ray players. The videos are contained in a directory entitled “Dom One for Jeff.” You will need to place the disc in your computer to access the video files, which are in MP4 format. If you use your computer, you can also import the songs into any music software you choose, such as iTunes.

I’ve included three different versions of each song (with the exception of “Across the Sea,” which has four). This is so you can use the different versions for different purposes.

## **With Drums :**

Obviously, the versions that have drums are there for you to get ideas, see how I played the songs, and learn the grooves and fills written out on the following pages.

## **With Click:**

Except for the two ballads, the minus-drums versions of the songs come both with and without click. Playing along with the click is good for practice, improving your time, and re-creating a recording studio experience (as a matter fact, these mixes are exactly what I heard when I recorded the drum parts for these tracks). Having a click in your ear allows you to lock in with the pulse, and (for more advanced players) learn how to place your groove slightly ahead or behind the click to create different feels.

## **Without Click:**

Playing along to the tracks without a click is much more challenging—a much bigger test of your internal clock. When you play without a click, it’s necessary for you not only to rely on your inner time at a much higher level, but you must also listen much more carefully to the other musicians so you can lock in with them. When you don’t have that cowbell beating in your head as a safety net, you will get a much clearer picture of the accuracy and consistency of your time. You may find the results frustrating at first.

There is another reason we included the without-click versions of the songs: I hope you will use some of these songs at your own clinics, recitals, and performances, and for that, you should definitely use the versions without click. That is what Dom and I always do when we perform these tracks live. You don’t want the audience hearing that cowbell!

# ARRIVAL

## Song Breakdown

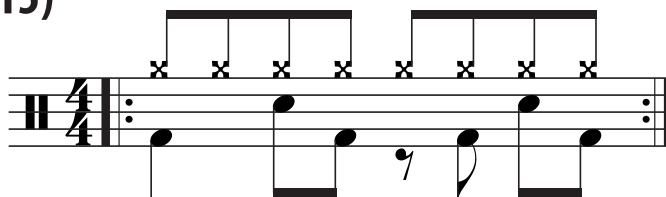
“Arrival” is a driving rock song with a great energy for live performance. The guitar riffs during the introduction have some interesting eighth-note phrasing; you should try to catch a few of these figures in your groove (refer to the with-drums audio example for ideas). The verse and chorus of this song require a lot of energy, but don’t let this cause you to rush. Try to sit back in the pocket with your groove and make the sections feel relaxed. Throughout the book, the suggested groove examples are written for specific sound surfaces (ride cymbal or hi-hat), but feel free to experiment with your own ideas.

There is a drum feature section near the end of the song, which consists of four unison ensemble eighth notes followed by a space for a solo drum fill. You can get ideas from my recorded version of the song, or play your own ideas—but either way it is important for you to catch the figures and stay in time during your solo. After the drum feature, pay attention to the various accents and ensemble figures that lead out to the end of the song.

### Groove 1

This is the basic verse groove (letter A), played on the hi-hat. Experiment with the tightness of the hi-hat cymbals to achieve the right feel for the music. Feel free to change this and improvise the bass drum pattern of the groove to work with the music as the song goes along.

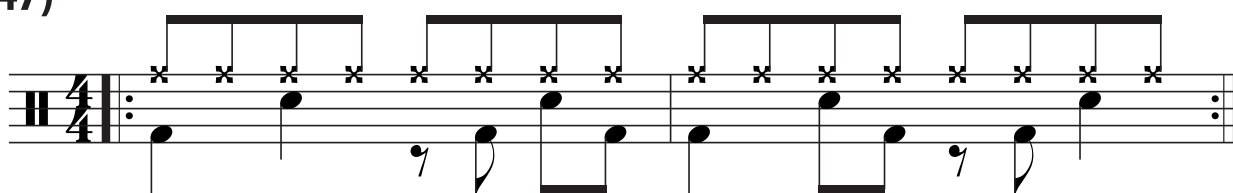
(0:15)



### Groove 2

Try this two-bar idea for the chorus. It is written for the ride cymbal, and the bass drum part follows the guitar melody—so listen carefully!

(0:47)

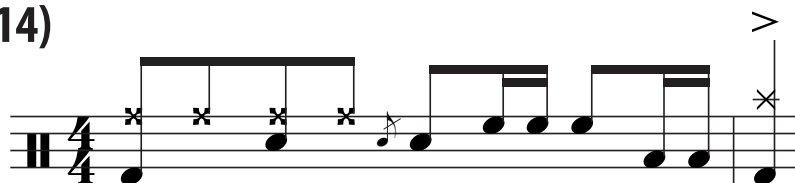


# ARRIVAL

## Fill 1

This fill sets up the verse section (letter A):

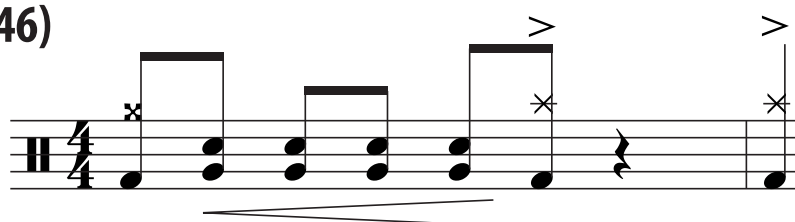
(0:14)



## Fill 2

Try this fill to lead into the choruses:

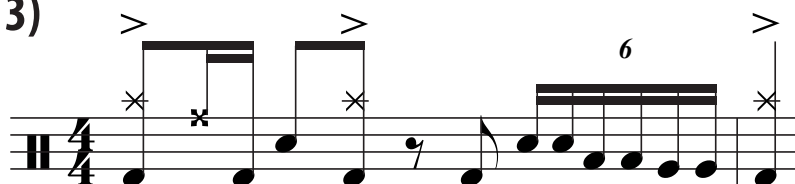
(0:46)



## Fill 3

Here's a quick fill to catch the figures leading into the guitar solo:

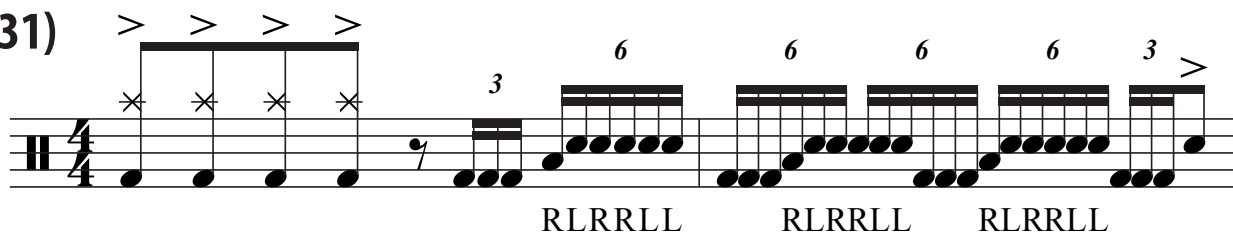
(2:13)



## Fill 4

This is the first fill in the "drum feature" section. Note the paradiddle-diddle sticking.

(3:31)



## Fill 5

This fill works well for the ending of the song:

(4:08)



# ARRIVAL



Track 1 - With drums

Track 2 - With click

Track 3 - No click

## Driving Rock

## Play-Along Chart

$\bullet = 136$

(2-Bar Click) *f* Fill...

### A

5 *mf* Play 6 1. 2. Fill... *f*

### B

16 Play figures 2nd X  $\text{\textcircled{O}}$  2 2 Fill...

### A

24 *mf* Play 6 1. 2. Fill... *f*

### B

35 Play figures 2nd X 2 2 Fill...

## Guitar Solo

43 *D.S. al Coda* Fill...

10

# Drum Feature

47

Solo Fill... Solo Fill...

51

Solo Fill... Fill... Fill...

## Groove!

55

*f* Fill...

59

63

Fill...

