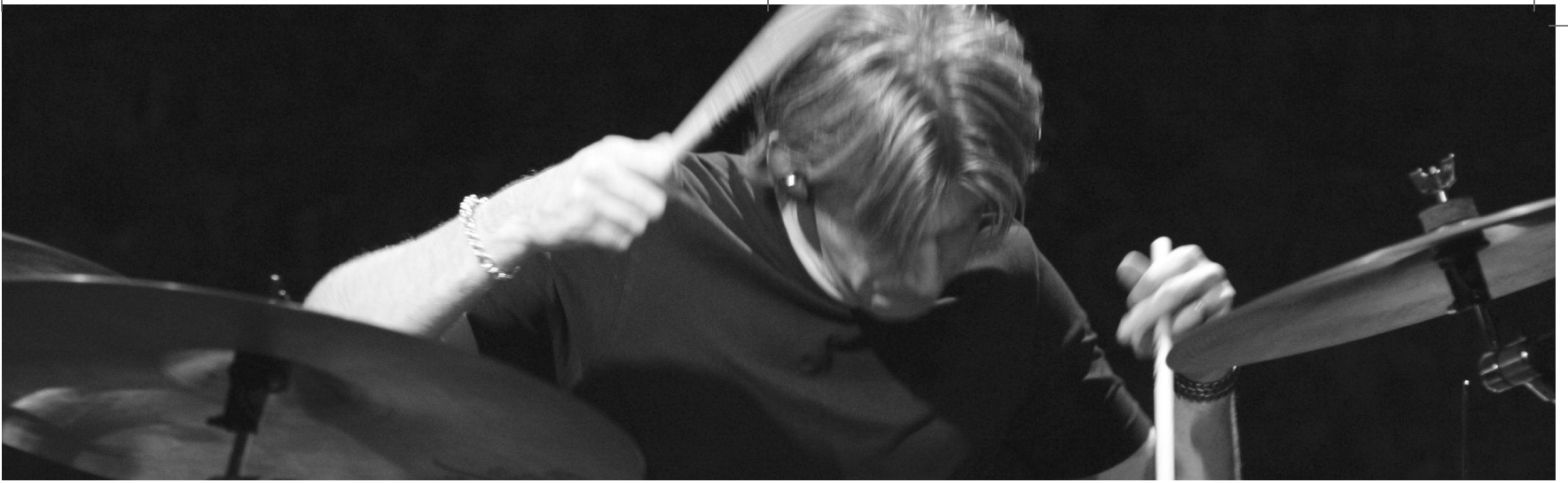


GROOVE ESSENTIALS

THE PLAY-ALONG


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Introduction



Welcome to the *Groove Essentials* play-along book, the companion to the best-selling *Groove Essentials* DVD. Inside, you'll find everything you need to learn, understand, and execute all 47 grooves demonstrated on the DVD; including truly professional charts, groove variations, helpful hints, and a list of recommended drummers and artists who epitomize each style. The real treasures of this package, however, are the tracks you are going to play yourself. There are over 85 original pieces of music (written just for this project) which are the exact tracks I played with on the DVD. With each song more than tripled in length for the audio that accompanies this book, there is more than six hours of music waiting for you to explore. With that much material and variety, I guarantee this package will be your musical companion for as long as you play drums.

What is *Groove Essentials*?

Groove Essentials is a groove encyclopedia designed to help any drummer, of any skill level, to become a more complete musician. On the most basic level, it helps students play and understand grooves they didn't know existed, while providing a nice one-stop solution for teachers to explore many groove-related concepts with their students. *Groove Essentials* also gets drummers used to looking at professional sketch charts. (A *chart* is simply musician-slang for a written-out piece of music that a band reads.) These intentionally under-written charts are musical road maps in the style drummers are most likely to see in a professional studio or live session, as opposed to over-notated ink-fests that read more like poorly-translated electronics manuals.

***Groove Essentials* offers a focused and interactive groove experience for all levels of drummers:**

- **BEGINNING** drummers will enjoy playing simple rock beats with a real band, giving them a chance to play the drums with good, solid time, utilizing 4-way coordination.
- **INTERMEDIATE** drummers will have a chance to tackle some syncopated 16th-note grooves and also start playing good swinging jazz.
- **ADVANCED AND PROFESSIONAL** drummers will find 20 challenging world grooves to master, as well as the opportunity to try different feels on jazz shuffles, jazz waltzes, and R&B tunes. The advanced student can also explore changing the tracks' time center by either laying back or pushing ahead intentionally (an entirely different phenomenon than simply dragging or rushing), to create a different feel for the entire song.



Groove Essentials got its start as a collaboration between myself and the Vic Firth Company with the goal of creating a breakthrough groove product for private drumset instructors, schools, and universities. Fifteen drafts and 120 grooves later, the *Groove Essentials* poster was born and became an unprecedented success. Drummers and music educators loved having instant access to a multitude of grooves. Want to talk about a mambo? There it is. To date (2005), there are over 60,000 *Groove Essentials* posters distributed around the globe with over 100,000 anticipated to be in print in a few short years.

After the overwhelmingly positive reaction to the groove posters, it became clear that this information, presented on a DVD with the same obsessive attention to detail and quality, would fill a gaping hole in the world of drumming education: a true, comprehensive DVD groove encyclopedia. So, a little while after the first poster was printed, the *Groove Essentials* DVD, which contained in-depth demonstrations of each groove with music, was created and quickly became a best seller.

As soon as the DVD hit the shelves, my in-box was literally flooded with e-mail from drummers all over the world clamoring to get a copy of the songs I played with on the DVD. I thought that was a great idea, since as an educator myself, I always craved a book I could give students that was a global one-stop solution for learning grooves, reading charts, and playing along with great band tracks. This leads us to where we are now: *Groove Essentials/The Play-Along*.

Funny story—I fondly remember pitching this concept to my friends Rob Wallis and Paul Seigel at Hudson Music long before there was even a finished poster to show them, and I think I was calling it “The Mega-Super-Duper Pack” or something equally eloquent. As usual, they showed their support right away: “No really!” I said excitedly. “It’s going to be great . . . three products, all working together to form one interactive system!. . . Wow!” An impossibly long dead silence ensued before Paul mumbled “Hmmm,” and Rob said something about how the Yankees need pitching. Anyway, the “Mega-Super-Duper Pack” became *Groove Essentials* (boring!), and now we have an integrated system for *all* levels of drummers who want to learn some new beats from around the corner, and around the world. And, anyway, the Yankees always need pitching.

How This Book Works

Keep in mind that this book works together with the DVD and poster. The book is all about you playing, so there will be blessedly little blabbing on my part. All the information about how to execute and apply the grooves, as well as important conceptual issues, is on the DVD, so I urge you to refer to it if you feel stuck, unsure, or confused. If you think in school terms, it’s rather like a take-home test; this book and the included songs are the questions, and the DVD is the source for answers. To help keep things simple, the groove numbers in this book match those on the poster and in the DVD, so it’s easy to coordinate what you need.

There are six main chapters in *Groove Essentials*:

1. Rock 2. Funk 3. R&B/Hip-Hop 4. Jazz 5. World/Specialty. 6. Global Tours

At the beginning of each section, we’ll talk briefly about the style we’ll be playing; we’ll discuss the interesting history and noted players of the style, and other tidbits. We’ll also talk about a suggested listening list of artists to get you started on the road to authenticity (please, don’t be offended if your personal favorite isn’t on the recommended list, it’s simply impossible to include everyone). This list can acquaint you with some new music, broaden your musical knowledge, and help you get a grip on each style. (Search the Web to add to your list.) Discover the music and the drummers that people are talking about, and jump in!

Each groove (fig. 1), as well as each tempo, gets its own dedicated page in the book. The groove for the song will be written out at the top of the page (this is the same groove that’s on the poster).

Rock Groove 4 FAST

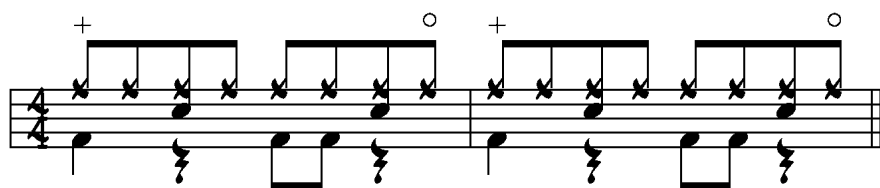


Fig. 1

Next, I'll offer a couple of groove variations for your amusement (fig. 2). The variations are interesting to explore because some of them can stand on their own, and some are just enough to throw in once in awhile. Often, the variations are a bit more technically and rhythmically sophisticated than the original groove. If you're a beginner, you should feel absolutely no pressure to play these grooves if it isn't quite time yet. The grooves will be there for you when your skill level rises. Have patience! As I said on the DVD, "You get zero points for playing hard things badly." Besides, the original grooves are the ones I would play the majority of time and the variations are just that—variations. Feel free to make up your own variations, too.

Groove variations:

A

B

Fig. 2

Next is the chart for the song (fig. 3).

CHART

BASS SOLO 8 **GROOVE W/BASS** **PLAY 8** **+ KEYS** **PLAY 16**

A **+ PIANO** **PLAY 8** **+ GUITAR** **PLAY 8** **PLAY 7** - 7 4

B 6x **GROOVE - (BEGINNERS) SOLO - (ADVANCED)** (FILL LAST X)

C **PLAY 16** **PLAY 8** **PLAY 3** **FILLS** FINE

Fig. 3

Below the chart, in the brief discussion section, I'll talk about some points that are pertinent to the groove and song. Song form, chart tips, discussions about the variations, and important points about the tracks are all fair game topics.

What if you don't read music?

The main focus of *Groove Essentials* is on you *playing* the songs, not reading the charts, so don't worry if you can't read music very well or even at all. You can play the songs without reading the charts. However, for those who wish to read the charts (which I hope is all of you!), here's some good news: ninety per cent of reading drum charts is counting bars and knowing where you are in the piece; so if you can feel a beat, you can follow along with the music, even if you can't read very well. I recommend all serious players learn to read music moderately well, but only the most basic reading skills are required to read the charts. If you stumble on a rhythm that you can't figure out, just listen to the music, and use your ears and eyes to gradually make sense of what you see on the page. Just take it slow and follow the charts, even if they are confusing at first; as time goes on, you'll soon see that it all makes sense. Good readers will enjoy seeing the different ways the rhythms are presented in the charts. Of course, if you don't read, a good teacher can help quicken the process, so study privately, if you can. Don't worry if it's confusing on day one. Often, what is confusing today becomes clear tomorrow.

What about fills and solos?

Don't play any . . . just kidding, sort of. While writing this book, I put some of these charts in front of my own students, and without warning, started the track to see what they would do. Almost all asked in a panicked tone, "Wait! Is it okay to fill?" I replied, "I guess we'll see, won't we." Though that answer sounds glib, it's the truth. Your fills will decide if it is indeed okay, or

not. Actually, in almost every song there are spots where it's appropriate and necessary to fill; where, if you didn't fill, you'd sound silly. Part of a musical drummer's job is to help introduce new sections of music and set up figures with fills. However, please remember the title of the book: It's not *Play-a-Lotta Notes Essentials!* (Hmmm, I smell a new book!)

All fills for *Groove Essentials* generally serve one of two purposes: to help connect two sections of music together—the end of an **A** section into the beginning of a **B** section, for example—or to fill a space in the music. Also, a fill can be as simple as a single, soft, well-placed note on a cymbal bell, or, to another extreme, it can be a furious psycho-like run around the toms. You can hear me do all this and more on the DVD, though hopefully, I try to stay away from the psycho stuff.





As in professional charts, the charts in *Groove Essentials* don't *tell* you to fill every time you should. You are expected to know when and where to fill, because *you* are the drummer. You learn to do all this stuff through trial and error, recording yourself, listening to great drummers and getting feedback from teachers and fellow musicians. I want *Groove Essentials* to be there with you for years and years, and with charts that aren't over-notated, you won't get used to being babied unrealistically. While honing your musical instincts, you can make mistakes and have successes of your design, without the chart telling you what to do every moment.

While fills are often a judgment call, solos are not. The very definition of "solo" means you are all by yourself, so you have to play. However, don't let the word "solo" intimidate you. The spotlight at Madison Square Garden isn't shining on you. In *Groove Essentials*, as in real life, the majority of solos you'll be playing will be to connect sections of music. In fact, many of the solos in the charts could be called fills, depending on who wrote the chart. For example, in the jazz section, you have many 2- and 4-bar solos at the end of the phrase that brings us back around for another chorus of swinging time. Those solos shouldn't be drum features, per se, but rather smooth musical contributions that re-introduce the band for the next chorus. You can just play some swinging time in those solos if you like and then slowly start to expand from there. In short, your drum solos should be just like fills; they should flow and be related to the grooves, not be a separate island of self-gratifying drumming machismo. Solos can sometimes appear in odd places, such as in Groove 47, for example, which starts with a 2-bar drum solo, a very unusual, but musically intriguing twist!

If you're having trouble knowing if your fills are musically appropriate, just remember this little nugget: *Your grooves and fills should sound related to one another.* That simply means that you don't whip haphazardly around the kit at Warp-Factor-9 when playing "Groove 2 Slow." Heck, you may not want to play any fills at all in that song, but if you do, make sure they sound *related* to that particular groove. As always, just refer to the DVD for some examples of simple fills that work and don't get in the way of the song or the groove. Treat each song individually, just like it was a new person you are meeting for the first time. Be polite and courteous, yet confident in yourself. Pieces of music have personalities too, just like people. One piece might need active fills, while another needs practically none at all. Let your ears guide you musically.

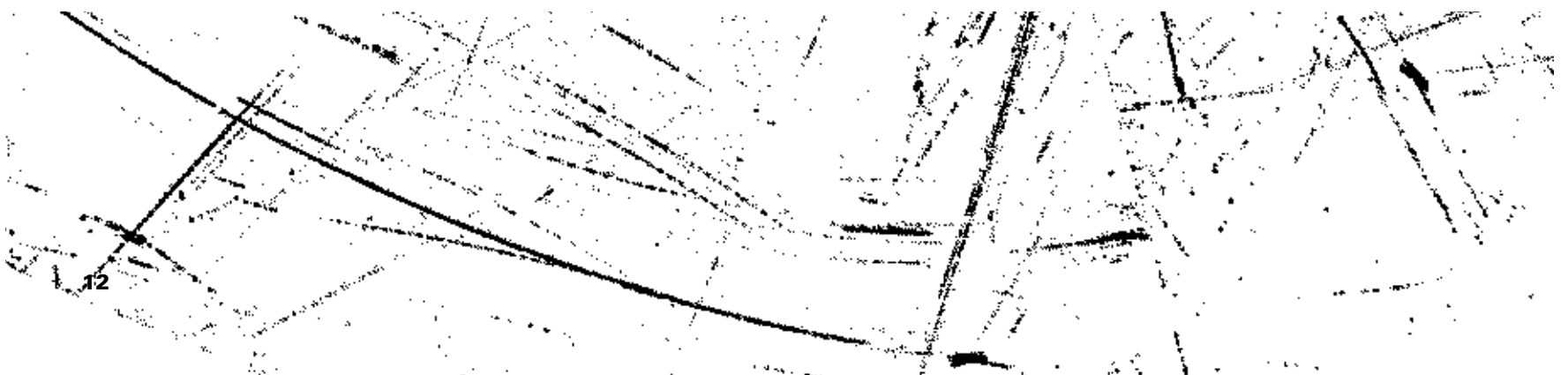
Lastly, don't be afraid to try the same song with different goals. Try one pass with almost no fills, and then try another more adventurously, adding several fills, just to see what you create. Try playing in the style of a drummer you admire, striving to guess what he or she might play. All of these techniques can be used to inspire you to new creativity. You are going to play a lot of really bad fills when you practice this way, but that's exactly what is supposed to happen. That's how you learn to tell the good fills from the bad ones, and, as an added bonus; it's totally fun.

About the Charts

"FEATURING PROFESSIONAL CHARTS!" If I had a dime for every time I saw that on a book cover . . . well, as a professional chart reader, I have to tell you that the majority of these charts, as we discussed, are over-notated and quite unprofessional. The charts in *Groove Essentials* are clean and sparse, intentionally under-written, and if you are seeking answers as to what to play where, almost useless. And why are they like that? Because, in a professional situation, it is assumed the drummer *knows* what to play where and when. About the only charts I've seen over-notated in a professional situation are for Broadway musicals; the composers know that, if the musical is a hit, hundreds of musicians from all over the world will be playing their music for decades. However, even that is becoming less common as the musical theatre landscape shifts to more contemporary music.

You see, drum charts aren't supposed to be answer books. They are wide-area maps that tell you the basic stuff about a song, so that you can make smart drumming decisions. That's good, because it gives us the room to be creative and make mistakes in the practice room. Making mistakes is important, because if you don't make mistakes, you don't grow. Sometimes your playing will sound good, sometimes not so good. Take some chances and record yourself. It isn't the easiest path, and it may be painful to listen to on playback, but you'll learn ten times faster than simply playing what you already know over and over. And while we can destroy all the evidence of our horrible fills, I recommend keeping even the worst of your recordings around for awhile. Tuck them away in a box for six months or so and then take a listen. I'll bet you'll be amazed at your progress.

At the bottom of each page, I'll talk briefly about the charts and groove variations, alerting you to any little pitfalls that may be awaiting you. Beginners should read each page first and listen through each song *before* playing, while following the chart and counting along without drumming. You'll soon notice how almost every chart is comprised of 8-bar phrases. This is very intentional, because the vast majority of popular music is built on symmetrical phrases divisible by the number 4. Four, 8, 12, 16, 24, and 32 bars are all standard phrase lengths for popular music styles; therefore, we built the majority of songs for *Groove Essentials* on these common forms.



A SIGHT-READING DRILL FOR ADVANCED PLAYERS:

If you consider yourself an advanced player, you might try the following ear-training exercise that I use in my private teaching:

- Set yourself up behind your drums with a blank sheet of paper in front of you on your snare drum and have your pencil ready. Your *Groove Essentials* book should be closed.
- Select “play” for the track you are working on, and in one pass, write a chart and memorize the piece. Remember, only one pass to listen and write your chart simultaneously, and no peeking at my chart.
- Now, it’s your turn. Get yourself ready to play and go for a perfect take with only your chart in front of you. Record yourself and then listen back.
- Analyze your performance: How did you do? Were you with the band? Did you catch all the figures? Was your time center consistent from beginning to end? Was your phrasing aligned with the band? Were your fills appropriate or self-indulgent? What kind of sound did you get from the drums? Want to try again? Want to fix your chart, perhaps? Try a second take right away if you like. Listen back again.
- Now compare my chart to yours and see what you missed and what you got right. This is a great drill to prepare you for professional studio work where, sometimes, charts aren’t provided, and you might like to quickly sketch a road map for yourself.

HERE ARE A FEW UNIVERSAL CHART EXPLANATIONS:

- Remember, charts are maps. One of the most common ways to quickly write a bunch of groove bars is the “Play X” method. So, when you see the term “Play 8,” that means play 8 bars of groove. When you see “Play 4,” play 4 bars of groove. Easy. It’s a lot simpler to read (and write) than when every single bar is written out.
- As on professional charts, you’ll see very few dynamics on the charts. Most composers only notate sudden or unusual dynamic shifts on charts, because they expect the drummer to have the expertise to know what volume is necessary for a style or section. Listen to the band. Crunchy, fat guitars need louder drums than a piano trio, right?
- You will, however, see common-sense notes about instrumentation. “+Gtr.,” for example, means that the guitar is added on the next phrase. “Bass out” doesn’t mean the bass player was thrown out of the band, but rather, that he is laying out (not playing) on the next section.
- When we encounter a new chart notation, such as multiple endings, I’ll always discuss it at the bottom of the page below the chart and give you clear instructions on how to handle the new direction.
- The Italian term “fine” you see at the end of the songs means you’ve come to the end of the piece.



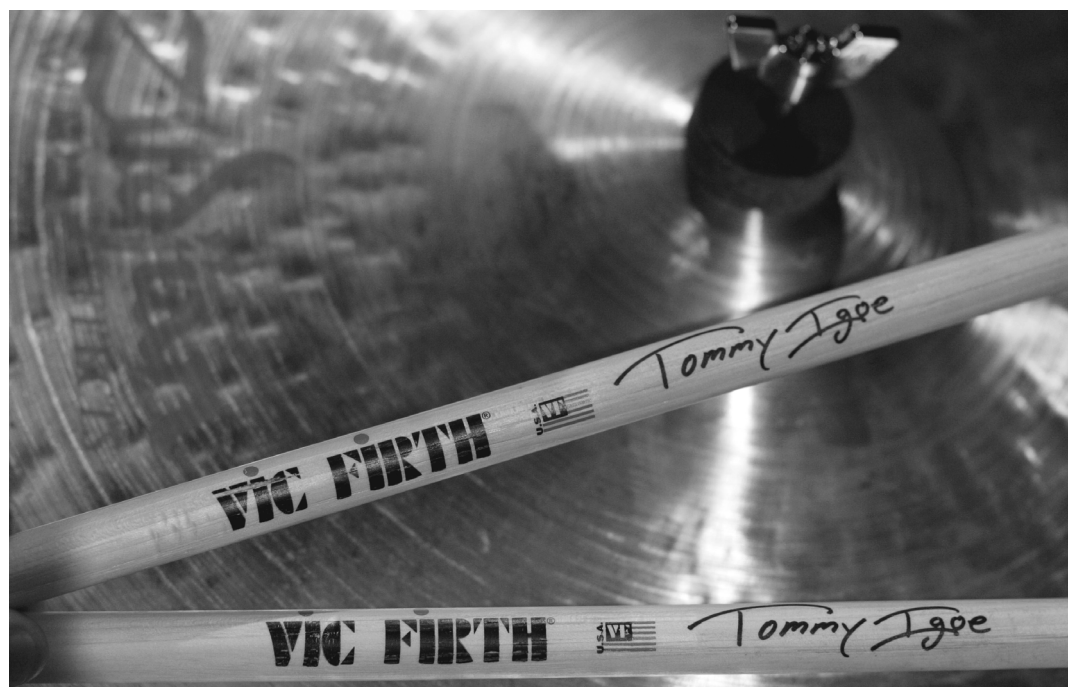
On the DVD, especially on the faster-tempo songs, I take liberties with the beats to give them a little twist, sometimes subtle, sometimes a more obvious skewing. Now it's your turn. Get comfortable with the grooves as written and then, have some fun! Make up your own grooves, too. For now, don't worry about making mistakes. The idea is to have fun, be creative, and go for it. In the future, you'll want to go for perfect takes, and, by all means, knock yourself out. Again, record yourself! You must listen back to truly judge your performance.

About the Songs

Perhaps you heard not long ago about the five musicians who vanished without a trace, then reappeared, looking tired and unshaven—"haggard" is a good word to describe their condition. From their drool-encrusted mouths came strange mutterings, such as, "How many more grooves, Tommy? Please, tell me!" and "36, Nañigo—fast, again? NOOO!" Sadly, these poor souls obviously hadn't slept for days and were in very bad need of a shower.

I confess, I was the kidnapper and while not proud of my actions, it had to be done. I almost felt bad at times for their ordeal . . . almost. Someone whined, "But . . . but . . . I have kids, Tommy!" "Quiet!" I barked, "Or we'll record "Groove 17 Slow" again, and we don't want that, do we?" My prisoners were kept docile with a steady stream of pizza and beer, which, as usual, kept them calm and playing their instruments superbly.

Seriously, all these musicians are (were?) my friends, and I'm really glad they are because otherwise, I could never afford them. My job, other than to organize the project and music at the recordings, was to keep them in the dark for as long as possible about the size of Groove



Essentials. "Just a little project, no big deal," I think were my exact words to lure them into my studio before locking all the doors. When we got to about "Groove 12," the guitarist asked, "Tommy, how many of these are we doing?" "Couple more, almost done," I replied. "Here, have some pizza!" Two days later, shielding their eyes from the brightness of natural light, they were set free. Funny, I haven't seen them since, and I can't understand why they don't return my calls.

All the songs were recorded as a “band,” with the musicians playing in the same place, at the same time. That’s important to know, because it is the bedrock of the *Groove Essentials* concept:

- No digitally manipulated parts, which would ruin the group-feel of the band, that we worked so hard to create. What these great musicians played on the original recordings stayed the way they played it.
- No samples, loops, or pre-made music from any source whatsoever, except on “Groove 15 Slow.” This is an example of a modern R&B/Hip-Hop track where loops and samples are as much a part of the genre (for better or worse) as an acoustic bass is in jazz music.
- The tracks given to you without a click (for beginners, a click track is a metronome clicking sound that runs simultaneously with the music).

To be a drummer who can contribute musically, you must know your role: Rhythmically, you are the sole unifying force for the band. *You are the common thread that all the musicians listen to, to create the groove.* While all the musicians in a band have a responsibility to create grooves, the drums are the foundation upon which most grooves are built. With these tracks played by expert musicians and left in their natural state, drummers of all levels can enjoy the unique interpretation and feel of each piece. Let those factors influence your performance. The options for the drummer to manipulate the track’s *feel* are limitless; I’m sure you’ll have as much fun as I did finding that perfect groove.

The last point is probably the most important. There is blessedly little click track on these songs. You must groove with the music, without a constant “thwack, thwack” dictating your every move. That, my friends, is a real groove situation. Honestly, on a real gig (unless you are in a studio or playing with a live band that needs timing perfection, for a 30-second jingle or pre-recorded vocals, for example), the entire band listens to you for everything rhythmic. *You* are the metronome. *You* are the click track for the band. From *you*, the band gets:

- The overall tempo
- The time center (center, pushing, or laying back)
- The subdivisions of the sixteenths
- Where the backbeat lies inside the groove
- The tightness or looseness of the swing
- The lilt of the samba (Brazilian)
- The phrasing of the clave on Afro-Cuban grooves (son or rhumba/2:3 or 3:2)
- The relentless energy and drive of the merengue
- All the little intangibles that can’t be put into words that make the band groove

The absence of a click does two things:

- First, it makes the music more challenging to play, because all your time problems are magnified without a click controlling your time center. If your time drifts, there is no click to rescue you.
- Second, it forces you to listen to the *music*, not the click. Your *relationship* to the music is your click. All the tracks in *Groove Essentials* are rock-solid and don't move tempo-wise, so you can play with absolute confidence that the tempos aren't fluctuating underneath you. They breathe naturally, *within* the tempo, but the tempo never moves.

That's a problem when practicing only with music that has a click track (or even percussion loops); the student focuses on the click at the expense of the music. Now to be sure, playing with a click is a very important skill; in fact, in today's musical environment, it's essential. Indeed, to get your time sharpened to a fine edge, you must spend exorbitant amounts of time

practicing with metronomes and metronome-like tools. However, with all that time practicing with a click, you must use care that a *dependency* on the click, an all-too-common phenomenon, isn't developed. If you get so used to playing with a click that you can't play confidently without it, then you are *truly useless* as a drummer.

With *Groove Essentials*, you'll have the opportunity to be that organic common thread for a band. You'll have the experience of catching the groove wave, and riding it through the tune. You have to listen to the bass, or piano, or guitar, or percussion, or even better, all of them at the same time. It all depends on the song, since different instruments lead in different songs, but the important thing is, you'll be listening *carefully*.

Two more important facts about the songs: These songs were recorded with a rhythm-section focus; there aren't many solos going on over the top of the groove. In this way, we can focus on what makes a groove really groove. Second, the audio mixes of the songs are made for you to record with. I've left some sonic space for *your* drums. These songs are just begging you to record with them. So, in whatever capacity you have, be it a

cheap Walkman® type thing or a spiffy computer-based system, record yourself! (I've said this about ten times already, though I can't emphasize it enough.) Only when listening back to your playing will you truly hear yourself and understand all these concepts we've been discussing.

Now, how do I know this all works? Because on the DVD, I played to every single track this exact same way: playing to each track, no click, just the *music*. That's why I always say to refer to the DVD if you have any problems lining up your part with the tracks and want to hear what everything is supposed to sound like. I'm playing with *exactly* what you are hearing on the audio. The only difference is that each track is around three times its original length so that you can sit in each groove for a really long time. I've also changed some arrangements to make them more challenging for intermediate and advanced players.





The global tours toward the end of this book are 15-minute extravaganzas that use five different grooves combined in one piece. I used to make my own practice mixes on cassette (wow, remember those?) when I was a kid—Buddy Rich into Stevie Wonder into Meatloaf into Paquito D’Rivera—and here I did it for you. If you aspire to play professionally, you’ll need to be able to shift grooves on the fly. That’s what the global tours are all about. Have fun with them. Oh, one more thing; all the tracks feature a 2-bar count-off unless otherwise announced at the beginning of the track.

We’re all in this together, and I’m absolutely positive you’ll have a great, great time! Watching my own private students play with these tracks has been a revelation for me and for them. They may not play a track perfectly the first time, but each subsequent time gets better, and they really listen and react to the music. So will you.

Enough already! Let’s get into it. Now, in the privacy of your practice room, you can experiment with many styles and tracks that already have an organic flow, and you can find that common thread that binds the band together. Let’s get to work . . .

If things get rough, remember my favorite piece of advice:

Music isn’t a race! Take your time and enjoy the journey, mistakes and all.

Chapter 1

ROCK Grooves

In 1951, “rock ‘n’ roll” was given its name by Cleveland disc jockey Alan Freed; things have never been the same since. Though most associate it with loud drums, backbeats, and electric guitar, rock ‘n’ roll is deeply rooted in rhythm and blues, and its first artists can be directly linked to the R&B tradition. Over the years, the music has changed, and continues to change drastically, but one of the hallmarks of rock ‘n’ roll has always been a deep commitment to the “beat.” Even in the earliest recordings, you can hear the relentless drive of the rhythm section, which is the genre’s calling card.

There are three types of rock grooves we’ll be discovering together in *Groove Essentials*, and they are the foundation for any direction you want to go. I’ll bet some students using this book fantasize about playing in the biggest arenas with the craziest bands, while others want to join a group playing all 1960s classic rock just for kicks. Perhaps some of you are jazzers who have a weak backbeat and no concept of manipulating your time center in straight eighth-note music. Regardless of your own personal desires, we have a common goal: to sound as good as we possibly can.

THE THREE DIFFERENT ROCK GROOVES IN CHAPTER 1 ARE:

- Eighth-note grooves
- Sixteenth-note grooves
- Half-time grooves

Each section has its own signature feel that is clearly illustrated with each song.

Here are some drummers, listed in no particular order, to look for when thinking about rock. They cross all generations and styles; some are young, some are old, some play busy, some play sparse, some hit hard, others barely at all; it doesn’t matter. What matters is that they are all great players playing their interpretation of rock. Have a listen and see what inspires you.

Kenny Aronoff (*John Mellencamp and others*)

Carter Beauford (*Dave Matthews Band*)

Cindy Blackman (*Lenny Kravitz*)

John Bonham (*Led Zeppelin*)

Vinnie Colaiuta (*Sting, Frank Zappa*)

Phil Collins (*Genesis*)

Stewart Copeland (*The Police*)

Taylor Hawkins (*Foo Fighters*)

Jim Keltner (*Legendary studio drummer*)

Joey Kramer (*Aerosmith*)

Mitch Mitchell (*Jimi Hendrix*)

Keith Moon (*The Who*)

Neil Peart (*Rush*)

Jeff Porcaro (*Toto*)

Chad Smith (*Red Hot Chili Peppers*)

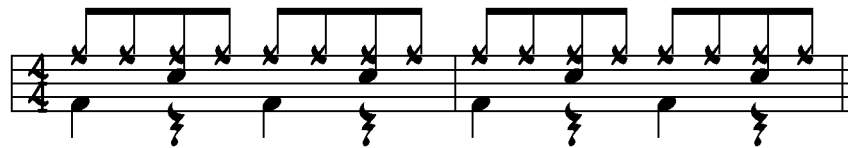
Ringo Starr (*The Beatles*)

Charlie Watts (*Rolling Stones*)

Alex Van Halen (*Van Halen*)

ROCK

Groove 1 SLOW Track 01



Grooves 1-5 can be played on the Hi-Hat or Ride Cymbal

Variation A



Variation B



CHART

SLOW ROCK
GROOVE

1X PERC, GTR. + BASS	3X W/CLAV.
2X W/KEYS	4X NO PERC.

4 X

FINE

Alright then, off we go with a no-frills slinky rock tune that uses a very simple groove and chart. One glance at the chart and you can easily see this is a 16-bar song form and we're going to repeat that form four times. Take a look at the instrumentation description at the beginning. This description clues you in on what instruments are playing each time through:

- The first time, you are playing with guitar, percussion, and bass.
- The second time through, keyboards are added.
- The third time, the clavinet enters.
- And the last time, the percussion drops out.

Read these descriptions carefully for all the charts. They will help you make smart musical choices for groove variations and dynamics.

When the percussion drops out the last time through, you may feel as if your friend, who you were so nicely locking up with, suddenly abandoned you. Repeat after me: "Thou shall not drift when the percussion stops." No, when the percussion stops, you must dig in to the time even *deeper*. Drive that bus, baby.

The groove variations are very subtle additions to the basic groove, with "subtle" being the key word. If you play them loud and silly you'll just sound, well, loud and silly. If you don't like the variations or how you are playing them, set them aside for another day. This basic groove is such an important groove, and the mother of so many other grooves, that it's really all you need for this song and many others. It's technically the easiest groove in this book, but one of the hardest to play really well.

