

GROOVE ESSENTIALS

2.0

About the Disc	05	Groove 63 SLOW Track 25	40
Introduction	06-11	Groove 63 FAST Track 26	41
 		Groove 64 SLOW Track 27	42
Chapter 1/ROCK Grooves	13	Groove 64 FAST Track 28	43
Groove 48 SLOW Track 01	14	Groove 65 Track 29	44
Groove 48 FAST Track 02	15	Groove 66 SLOW Track 30	45
Groove 49 Track 03	16	Groove 66 FAST Track 31	46
Groove 50 Track 04	17	Groove 67 Track 32	47
Groove 51 SLOW Track 05	18	 	
Groove 51 FAST Track 06	19	Chapter 3/R&B and	
Groove 52 SLOW Track 07	20	HIP-HOP Grooves	49
Groove 52 FAST Track 08	21	Groove 68 Track 33	50
Groove 53 SLOW Track 09	22	Groove 69 SLOW Track 34	51
Groove 53 FAST Track 10	23	Groove 69 FAST Track 35	52
Groove 54 SLOW Track 11	24	Groove 70 Track 36	53
Groove 54 FAST Track 12	25	Groove 71 Track 37	54
Groove 55 Track 13	26	Groove 72 Track 38	55
Groove 56 Track 14	27	Groove 73 SLOW Track 39	56
Groove 57 Track 15	28	Groove 73 FAST Track 40	57
Groove 58 SLOW Track 16	29	Groove 74 Track 41	58
Groove 58 FAST Track 17	30	 	
Groove 59 SLOW Track 18	31	Chapter 4/JAZZ Grooves	61
Groove 59 FAST Track 19	32	Introduction	62
Groove 60 SLOW Track 20	33	BRUSHES:	
Groove 60 FAST Track 21	34	Groove 75: Jazz Ballad Track 42	63
Groove 61 Track 22	35	Groove 76: Medium Swing Track 43	64
 		Groove 77: Up-Tempo Swing Track 44	65
Chapter 2/FUNK Grooves	37	STICKS:	
Groove 62 SLOW Track 23	38	Groove 78 Jazz Mambo Track 45	66
Groove 62 FAST Track 24	39	Groove 79 Very Fast Swing Track 46	67



Chapter 5/WORLD and SPECIALTY Grooves 69

Introduction 70

Groove 80 Partido Alto SLOW Track 47..... 71

Groove 80 Partido Alto FAST Track 48 72

Groove 81 Guaguanco SLOW Track 49 73

Groove 81 Guaguanco FAST Track 50 74

Groove 82 All-Purpose Latin SLOW Track 51.. 75

Groove 82 All-Purpose Latin FAST Track 52.. 76

Groove 83 Funk Samba Track 53 77

Groove 84 Half-time 6/8 Track 54 78

Groove 85 The Bo Diddley Track 55 79

Groove 86 The Train Track 56 80

Groove 87 Rideless (shuffle) SLOW Track 57... 81

Groove 87 Rideless (shuffle) FAST Track 58... 82

Groove 88 Rideless (straight) SLOW Track 59... 83

Groove 88 Rideless (straight) FAST Track 60... 84

Groove 89 Rideless (linear w/ Rutes) Track 61.. 85

Groove 90 Military Cadence Track 62 86

Chapter 6/Odd-Meter Grooves 89

Introduction 90-91

Groove 91 Funk in 3 Track 63 92

Groove 92 Basic 5 Track 64 93

Groove 93 Intermediate 5 Track 65 94

Groove 94 Advanced 5 Track 66 95

Groove 95 Basic 7 Track 67 96

Groove 96 Intermediate 7 Track 68 97

Groove 97 Advanced 7 Track 69 98

Groove 98 Basic 9 Track 70 99

Groove 99 Intermediate 9 Track 71 100

Groove 100 Advanced 9 Track 72 101

Chapter 7/GLOBAL TOURS 102

Global Tour #5 Track 73 103

Global Tour #6 Track 74 105

Global Tour #7 Track 75 106-107

Global Tour #8 Track 76 108-112

NOW WASN'T THAT FUN? 113-114

A Page for Educators 115

Thanks to the team 116

Extra Disc Tracks

- Track 77: **Groove 62 slow (with counting)**
- Track 78: **Groove 65 slow (with counting)**
- Track 79: **Groove 69 slow (with counting)**
- Track 80: **Groove 84 slow (with counting)**
- Track 81: **Groove 93 slow (with counting)**
- Track 82: **Groove 94 slow (with counting)**
- Track 83: **Groove 96 slow (with counting)**
- Track 84: **Groove 97 slow (with counting)**
- Track 85: **Groove 99 slow (with counting)**
- Track 86: **Groove 100 slow (with counting)**
- Track 87: **Basic 5 song (with counting)**
- Track 88: **Basic 7 song (with counting)**
- Track 89: **Basic 9 song (with counting)**
- Track 90: **Groove 82 FAST, letter C, slower tempos**
- Track 91: **Global Tour 8 with drums**
- Track 92: **Ghost and grace note discussion**

Introduction

Welcome to Groove Essentials 2.0

In this book, you will experience the following:

- *Enjoyment*
- *Satisfaction*
- *Thrills*
- *Pride*
- *Hope*
- *Self-respect*
- *Warmth*
- *Happiness*
- *Fun*
- *Contentment*
- *Exhilaration*
- *Delight*
- *Laughter*
- *Love*—like sending me e-mails about how life before *Groove Essentials* was boring, dull, and meaningless.

Some other things you will experience:

- *Frustration*
- *Anger*
- *Disillusionment*
- *Aggravation*
- *Annoyance*
- *Disappointment*
- *Swearing (G- or X-rated, your choice)*
- *Hopelessness*
- *Disenchantment*
- *Self-Loathing*
- *Self-Ridicule (“nice fill, idiot!”)*
- *Violence*—as in wanting to hurl your drums off a cliff
- *Hate*—as in sending me e-mails about how *Groove Essentials* is toxic and I am the evil spawn of Satan. (It’s okay, I know it’s not personal...)

Everyone will experience all of these things in different ways and in different combinations. But regardless of talent level, aspirations and experience, you must have one crucially important quality within you to have success with this book:

PERSEVERANCE

Perseverance is defined as “the determined continuation with something.” I like that. “Determined continuation”: Are there any more important words in exploring an art form? Are there any more important words in *anything* worth exploring? From climbing a mountain to studying to be a doctor, is there anything more important in your quest for knowledge than making a commitment to perseverance? I mention this because you’ll need it for what’s in store.

When Things Get Tough...

It’s the hard days—those steep hills—that will test your commitment to the instrument. On the days where you can’t do anything right (and those days are inevitable), you may be tempted to give it all up. Watching TV, playing video games, checking e-mail, eating; *anything* will sound more appetizing than playing drums on those tough days. But while short breaks are good, never let a few bad days destroy your love for drumming. And remember that musical progress isn’t linear. You will have magical days followed by times of bewildering ineptness, which is completely normal.

GE 2.0 is not an exercise book. It is designed to be as close as possible to a real-life musical experience, without the actual musicians being in the room with you. Therefore, you simply cannot use a vanilla, “play-this-pattern-with-a-click-and-then-move-to-the-next-pattern” mentality. You must be an interactive partner; a player who breathes, sweats, and has an opinion on what to do at certain musical moments. I want you to get your hands dirty with this music. Get in there and wrestle around, and yes, take a few punches, too. Get a black eye, a bloody nose. It’s fun! Clean up and do it again. When you fail, you learn. What happened? Why? Fix it. Get back in there. Better? Thought so. Set ‘em up and knock ‘em down, baby.



When Things Go Right...

Man, there is nothing better than those “perfect” days of drumming, right? If only you could bottle that feeling. You know the ones (or you soon will), where you can’t do anything wrong: every groove, every fill, every solo is so flawless you can actually feel their perfection in your soul. Oh, to feel like that all the time! Well, it would be nice, but you can’t.

Hey, what gives? You’re supposed to be all rah-rah, saying “you can do anything you put your mind to, slugger!” Sorry, I can’t lie to you. If it were that simple to *think* your way to musical greatness, we’d all be amazing drummers. Highs and lows are an infuriating, though normal part of the musical journey. However, it’s easy to ride out those peaks and valleys with this simple nugget:

“You’re never as bad as you feel on your worst day and you’re never as good as you feel on your best.”

(You know, Tommy, if this whole drumming thing doesn’t work out, you could write fortune cookies for a living—Hudson Music.)

Thank you gents, great advice. But seriously, that’s all you need to know to keep things in perspective. Great days are no more a true barometer of your talent than the days where you can’t do anything right. Don’t get cocky and don’t get depressed. I’ve seen too many players get their heads all screwed-up because they couldn’t deal with the emotional rollercoaster that inevitably comes with exploring an artform.

You know, these aren’t simple daily changes either. Sometimes, these wild variances in your perceived abilities can last months or years! Long swoops of joy and misery are common. We *all* experience them, but I believe the successful among us ride them out with a positive, “glass half-full” mentality, knowing the lows are temporary and that better music is around the corner. “Positive Realism” is my musical motto, and it has served me well. I hope it does for you, too.

So, make a promise to yourself right now that no matter what *GE 2.0* throws your way, you’ll keep your head up and your eyes looking forward to the great results that all your hard work will bring.

DRUMMER, KNOW THYSELF

GE is designed to push you into confronting your musical weaknesses. The basics of surviving real musical situations behind the drumset are frighteningly simple. Ready?

- *Time (Groove)*
- *Fills (Solos)*
- *Musicality (concept, balance, phrasing, delivery, and all the other intangibles that define your sound and musical contribution).*

And that, folks, is that. Everything distilled down to three little points. You know, small lists are scarier than big ones. Big ones, well, it’s easy to get lost in the sea of *blah, blah, blah*. But little ones? You’ve got nowhere to run. *GE* will gently—and with *GE 2.0*, not so gently—point out where you’ve got work to do. But the moral of the story is we’ve *all* got work to do, every one of us, on every level. The work, when it comes to exploring an art form, never, ever stops for anybody.

Train Your Ears—Free Your Mind

Like rudiments can free your hands (if taught properly), *GE* is here to free your mind. I know that may sound a bit existential, but that's not where I'm coming from. I'm all about practical application and practical education on the drums, so it makes sense this book is rooted in a practical philosophy.

Groove Essentials, more than anything else, is ear training for the drums. There is no more important concept that I'll be able to show you than training your ears to hear yourself honestly and react quickly to musical events. *Hearing* that perfect groove, *hearing* that tasty fill, *hearing* the manipulation of ghost notes that affect the pocket of a groove—this is the good stuff! Once you get past simply playing the grooves, you can really manipulate the music if you can *hear* your drumming honestly. And, most importantly, by working with all these great pieces of music, you'll be training your ears to appreciate and react to other instruments with grace and sensitivity. You won't be playing the drums for yourself; you'll be playing for the band.

So, one more time for those who missed it in the original *GE* (because I said it so many times that it became sort of a running gag): record yourself! RECORD YOURSELF, RECORD YOURSELF, RECORD YOURSELF, RECORD YOURSELF. RECORD YOURSELF!!! And when you are finished, RECORD YOURSELF AGAIN! (Am I being too subtle?) To train your ears, you simply must record yourself because only on playback, away from the physical toil of performance, can you hear your musical contribution as it really is. And now, in the 21st century, it's easier and cheaper than ever to get some kind of recording solution in your practice space so you can listen back to your performance. And it's getting easier all the time. No excuses.

Be A Groove Architect

Where the original *GE* DVD focused on the “connective tissue” of grooves—the stuff that binds grooves together—*GE 2.0* focuses on a more advanced topic for our ears: “Groove Construction.” Each and every groove offered here utilizes something unique in terms of groove design. Groove addition, groove subtraction, rhythmic manipulation, motivic transference, tempo dependency, rideless construction, and implied modulations are a few of the techniques discussed on the DVD, and now you will get to explore them with these tracks.

The idea with groove construction is to gain awareness of the things that make grooves unique. Even though some grooves may look similar, the simplest shift of a bass drum note can affect the overall symmetry and appropriate application. Analyzing and understanding groove construction is one of the most powerful tools to raise you from the simple “player of beat” to the level of a groove architect. An architect is a creator, and you want to be an architect of grooves. Not a regurgitator of what's been done before, but a skilled craftsman who is free to interact with musicians and contribute to the overall artistic statement.

And this would be a good time to remind those of, shall we say, an “adventurous spirit” that practicing on the gig is the best way to lose a gig. We're going to add a ton of new stuff to our musical toolbox in *GE 2.0*, but, as always, it's your job to use those tools with sensitivity. Call me old-fashioned, but if you've got a wedding gig tomorrow, I don't think I'd try some motivic transference on a rousing rendition of “Hot, Hot, Hot.” Just practice at home and try out new stuff in rehearsals. There are piles of discarded drummer carcasses who simply couldn't obey that simple philosophy.

Make Musical Decisions

The first thing that freaks out my students is when they hear me scream, “Don’t just do what I did on the DVD!” Here’s the deal with my performances on the DVD: They are just one version on one day. They work, they sound good, they are fine demonstrations of hearing what the groove sounds like with real music. Which is exactly what they are supposed to be. Nothing more, nothing less.

But, the play-along is so much more than that! These are the full-length versions of the songs we created for the grooves. That means there are multiple parts and various instrument combinations for you to experiment with. So when the bass cuts out at letter B, or you have to groove with the percussion alone at letter D, you have to make *musical decisions!* You can’t simply plug the main groove in, play it for 3 minutes, and call that a satisfying musical experience. That’s why this book is so great to use with a good teacher. You and your teacher can discuss options and try out different ideas of how to approach each piece of music. An hour will go by in what seems like 2 minutes when you have lessons like that, trust me.

What you see me playing on the DVD roughly corresponds to the last time through the form of the play-along songs. I’m usually playing pretty hard and strong since the entire band is in at that point. Just keep that in mind for when you hear the other sections of the songs in the play-along (especially the beginnings). You have to make a lot of decisions. And that’s the fun!

You also have a lot of fill and soloing opportunities too. By all means, you can play some of the fills I play on the DVD, but do your own thing, too. You have to play BAD fills to know what GOOD fills sound like. So just let your imagination run wild and experiment freely in the privacy of your practice room (door’s closed, right?). For the longer solo opportunities in this book, you can push your musical boundaries. There are solos over vamps, ensemble hits, long forms, short repeats, and more. If you are weak at soloing, that’s okay (this is *Groove Essentials* after all), my advice is to first groove through the solo space to acquaint yourself with playing alone at the appropriate time. From there, you can start to spread your wings at your own pace. Do not be afraid to copy solo ideas from your drum heroes.

The Charts

Just as with the original book, the charts are underwritten with deliberate notational inconsistencies like you’d see in real life. They offer almost no help, and have very little in the way of figures—just enough for you to play what you have to play, but not nearly enough for you to play everything you should play. Most writers are expecting the drummer, as the legendary arranger Don Sebesky puts it, “to have the expertise to know what to do.” So, they’ll give you a little cue here, a little ensemble figure there, and a whole lot of slashes.

And that is all you need. You already know my position on the many books written touting “professional charts!” and how they are simply over-notated ink-fests that have nothing to do with professional playing. Oh, yes, you may once in a blue moon see a chart that looks like the legendary “Black Page,” but those times are rare, and usually the music is dense and in need of large amounts of rehearsal for the entire band anyway, so you’ll have some time to figure it out. Don’t worry if you can’t read (though you must learn if you are a serious student of the instrument), because 95 percent

of reading charts is counting bars and being aware of where you are. And you don't have to be a great reader (or even read at all) to count bars and feel "8 bars" and then another "6 bars" or whatever. Everyone can count. This isn't hard and you *can* do it.

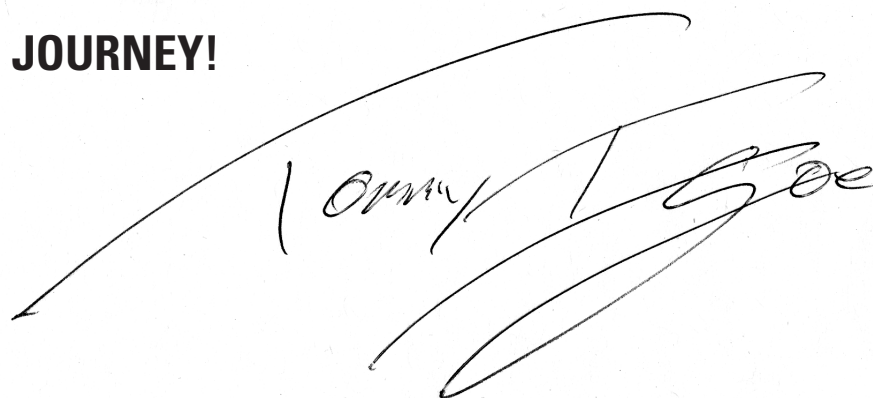
Get Your Groove On

Here we go: Same format, same construction, same "click-less" tracks as the original—a mind-bending 53 brand-new grooves to complete the *Groove Essentials* repertoire. Let me just say this one last time (I say it on the DVD, too): I am assuming you have already worked through the original book. An understanding of the first 47 grooves, and the multitude of concepts that went along with them, are essential to getting the most out of this more-advanced material. I'm not going to repeat any of the information from the first book here, like how to read the charts, what the various symbols mean, or even what "clave" is. We did all that. And I know I can't stop you from starting here, but you'll be doing yourself a big musical favor by completing the original book and DVD before you tackle this beast. There, I said my piece. Now do what you want...

Lastly, thank you all, sincerely, for the amazing enthusiasm that was shown and the incredible feedback you gave me to create *GE 2.0*. I truly could not have done it without you. I set a link on my website to take suggestions for grooves that people wanted to see, and I received over 3000 e-mails! The publishers and I were blown away. Everyone had a voice, and the Bo Diddley and the Train beat are included because of the overwhelming votes they received. And that's a great thing: those are classic and important grooves, and I don't know if I would have included them or not without your voice, so thank you for helping steer the vision of *GE 2.0*. I'm confident it's a stronger educational package with your input. And to those whose suggestion doesn't appear, I apologize. Your voice was heard but tough decisions had to be made. As you'll see, I carefully designed *GE 2.0* so each groove would have a unique *groove construction* element that will expand your overall musicianship.

So, remember our favorite word: Perseverance. If you feel lost or hopeless, stop and take a deep breath. Collect your thoughts, calm your musical mind, and try again. If you feel great, you owe it to yourself to record it. Get out that musical microscope and analyze your drumming. There are years of study waiting within these pages, and it took me decades to master all these genres (and I'm still not done), so take your time. And, above all else, even on those tough days, always, always, always...

ENJOY THE JOURNEY!

A large, stylized handwritten signature in black ink that reads "Tommy Igoe". The signature is written in a cursive, flowing style with long, sweeping lines.

*P.S. Literally, the day before we shipped this book off to the printer, we lost one of the true titans our instrument, a man whose groove graced thousands of recordings, the legendary Earl Palmer. I'd like to dedicate *GE 2.0* to his incredible legacy. Heaven's band just got a lot more funky.*

Chapter 1

ROCK Grooves



ROCK

Groove 48 SLOW Track 01

Ghost & Grace Notes

Musical notation for Groove 48 SLOW Track 01, featuring ghost and grace notes. The notation is in 4/4 time and consists of a single staff with a bass clef. It shows a series of eighth notes with various accents and ghost notes (circles) and grace notes (dots).

Variation A

Musical notation for Variation A, showing a different arrangement of ghost and grace notes on the same eighth-note pattern.

Variation B

Musical notation for Variation B, showing another variation of the ghost and grace notes.

CHART

BOOGALOO ROCK

(FULL BAND) PLAY 8 (BRIDGE) PLAY 3

(A) (BASS + PERC.) PLAY 4 PLAY 8 PLAY 3 PLAY 4

(B) (BASS OUT - OTHERS IN) PLAY 8 PLAY 3 PLAY 4

(C) (FULL BAND) PLAY 8 PLAY 7 PLAY 4 FINE

The chart consists of four staves of musical notation. Each staff has a 4/4 time signature. The first staff is labeled '(FULL BAND) PLAY 8' and '(BRIDGE) PLAY 3'. The second staff is labeled '(A) (BASS + PERC.) PLAY 4', 'PLAY 8', 'PLAY 3', and 'PLAY 4'. The third staff is labeled '(B) (BASS OUT - OTHERS IN) PLAY 8', 'PLAY 3', and 'PLAY 4'. The fourth staff is labeled '(C) (FULL BAND) PLAY 8', 'PLAY 7', 'PLAY 4', and 'FINE'. The notation includes various notes, rests, and slurs, with some notes marked with accents or ghost notes.

Groove 48 Slow and Fast were designed specifically for you to analyze your ghost- and grace-note control. As I demonstrated on the DVD, ghost notes are soft notes that have rhythmic value and grace notes are soft notes that do NOT have rhythmic value. They are powerful tools to put your own unique stamp on any groove that comes your way.

Be aware that *all* instruments can play ghost and grace notes, not just drummers. In fact, listen closely to the tracks and you'll hear all the musicians employing ghost and grace notes in everything they play. That's what gives good rhythm-section playing its nuance. On this boogaloo-type groove, you can record your performance and analyze your control of these crucially important groove modifiers.

ROCK

Ghost & Grace Notes

Groove 48 FAST Track 02

Variation A

Variation B

CHART

BUSY ROCK

(BASS SOLO)

(PERC. ENTERS)

GROOVE! **PLAY 8**

1X ORGAN + CLAV.

2X W/GUITAR

3X FULL BAND

A

PLAY 16

B

PLAY 8

1. (GROOVE W/SHAKER!)

3.

FINE

This tune's a blast and is at a great tempo to get into all sorts of mischief. After the bass solo at the top, come right in with that groove smooth as silk. Check out variation B, which will sound terrible if you play it loud. Keep it crisp. Watch that tricky solo! One wrong move and it's all over.