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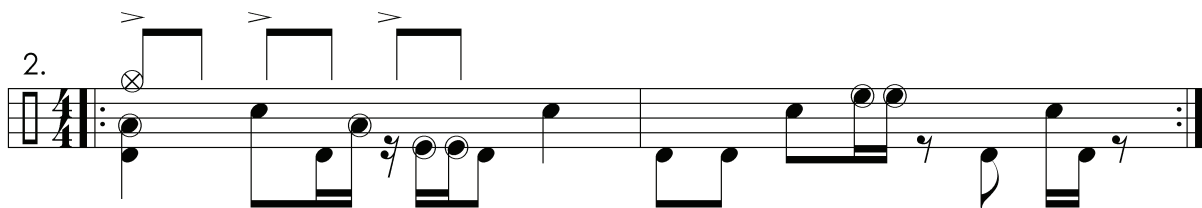
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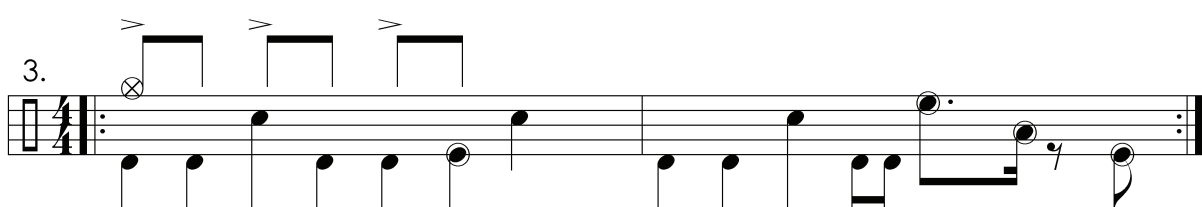
CD TRACKING INFORMATION


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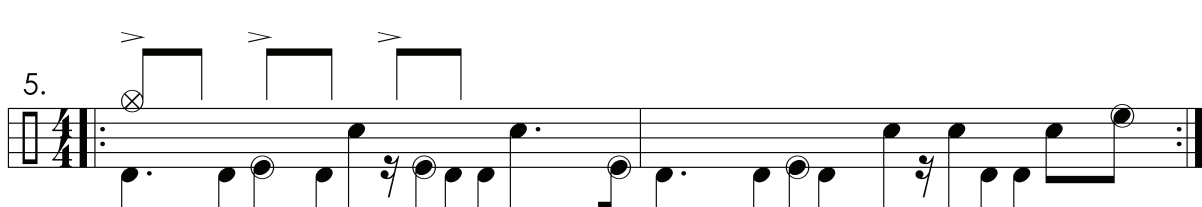
GROOVE INTERACTION III


1.  CD 1

2.  CD 2

3.  CD 3

4.  CD 4

5.  CD 5

6.  CD 6

GROOVE INTERACTION IV

Play one bar of time before the exercise.

CD
7

1.

CD
8

2.

CD
9

3.

CD
10

4.

CD
11

5.

CD
12

6.

GROOVE INTERACTION: GROUPS OF FIVE SIXTEENTH NOTES

The following exercises are designed to help start creating a complete OHP vocabulary, while applying the Moeller method. Different hi-hat/ride-cymbal patterns will be played with various snare drum and bass drum parts to create grooves. Practice all of these until they are clean and comfortable.

Hi-hat / Ride-Cymbal Patterns 1 - 12:

- Start slow and use a click track.
- Take your time to get familiar with the phrases and motions.
- Play patterns 1-12 on the hi-hat/ride while playing patterns A-P on snare/floor tom.
- Also apply shuffled interpretation of 16th notes.
- Create your own phrases and patterns.

Here are the patterns that should be combined with phrases 1-12. You will notice that they have five notes each. These patterns, A-P, will be played while you keep the hi-hat/ride-cymbal pattern going. The examples A-H are structured in a "2-3" grouping while the exercises I-P use a "3-2" grouping. The bass drum fills the spaces between the notes played by the floor tom and the snare. Stems without a notehead are rests. They are written this way to help you subdivide.

Floor tom / Snare / Bass drum patterns A – P:

This example shows you the combination 2 A – using hi-hat pattern 2 and the phrase A forming a structure of two bars groove and two bars fill:

The exercises will strengthen your vocabulary when you start combining the patterns. Take your time to get familiar with the sound of each five-note phrase.

GROOVE INTERACTION: GROUPS OF FIVE EIGHTH-NOTE TRIPLETS

Just as we worked on the groupings of five notes using sixteenth notes, the following exercises apply the same concept using eighth-note triplets. Patterns 1–7 are for the hi-hat/ride cymbal:

These are the groups of five eighth notes each to combine with the patterns above. Again, we use floor tom and snare, filling the rests with bass drum.