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GROOVE INTERACTION III

CD
1

1.

Keep 8th's going ...

CD
2

2.

CD
3

3.

CD
4

4.

CD
5

5.

CD
6

6.

Open-Handed Playing

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:

Drum notation for 12 hi-hat/ride-cymbal patterns. Each pattern is a 16th-note group. The patterns are as follows:

- Pattern 1: > X X
- Pattern 2: > X X X X
- Pattern 3: > X X X X
- Pattern 4: > X X X X X X X X
- Pattern 5: > X X X X
- Pattern 6: > X X X X
- Pattern 7: > X X X X
- Pattern 8: > X X X X
- Pattern 9: > X X X X
- Pattern 10: > X X X X
- Pattern 11: > X X X X
- Pattern 12: > X X X X

- 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.

Open-Handed Playing

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

The grid contains 16 patterns labeled A through P, each consisting of two measures on a five-line staff. Patterns A, C, E, G, I, K, and M show a bass drum (B) on the first measure and a snare (S) on the second. Patterns B, D, F, H, J, L, N, O, and P show a snare (S) on the first measure and a bass drum (B) on the second. Patterns A, C, E, G, I, K, and M also include a floor tom (T) on the first measure.

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:

A musical score for a three-piece drum set (bass drum, snare drum, floor tom) in 4/4 time. It features a repeating pattern of two bars of groove followed by two bars of fill. The top staff shows hi-hat patterns, the middle staff shows snare patterns, and the bottom staff shows bass drum patterns. Measures 1-4 show a groove with a hi-hat on the first and third beats, a snare on the second beat, and a bass drum on the fourth beat. Measures 5-8 show a fill with a hi-hat on the first and third beats, a snare on the second beat, and a bass drum on the fourth beat. Measures 9-12 show a groove with a hi-hat on the first and third beats, a snare on the second beat, and a bass drum on the fourth beat. Measures 13-16 show a fill with a hi-hat on the first and third beats, a snare on the second beat, and a bass drum on the fourth beat.

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:

The image shows two staves of drum notation. The top staff is in common time (indicated by a '2' over a '4') and the bottom staff is in 6/8 time (indicated by a '3' over a '4'). Both staves show eighth-note triplets grouped by brackets. Pattern 1 consists of two groups of three triplets each. Pattern 2 follows, with the first triplet bracketed and the second triplet starting with a '2' above it. Pattern 3 follows, with the first triplet bracketed and the second triplet starting with a '3' above it. Pattern 4 follows, with the first triplet bracketed and the second triplet starting with a '4' above it. Pattern 5 follows, with the first triplet bracketed and the second triplet starting with a '5' above it. Pattern 6 follows, with the first triplet bracketed and the second triplet starting with a '6' above it. Pattern 7 follows, with the first triplet bracketed and the second triplet starting with a '7' above it. The notation includes various symbols like 'x', 'x*', 'x**', 'y', and rests.

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.

The image displays 16 individual drum patterns labeled A through P. Each pattern is shown on a single staff in common time (2 over 4). Patterns A, C, E, G, I, K, M, and O feature a bass drum (solid circle) on the first note of each measure. Patterns B, D, F, H, J, L, N, and P feature a bass drum on the third note of each measure. The patterns involve eighth-note triplets and other rhythmic elements.