

GROOVE ESSENTIALS 2.0

THE GROOVE ENCYCLOPEDIA FOR THE
ADVANCED 21ST-CENTURY DRUMMER

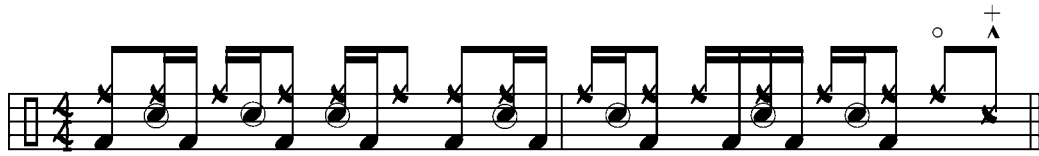
GROOVE SAMPLER

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TOMMY IGOE ■ VIC FIRTH ■ HUDSON MUSIC

R&B/HIP-HOP

Groove 74 Track 41



Variation A



Variation B



CHART

3X W/ENSEMBLE

(A) FUNKY STUFF 1X BAND 3X BAND
2X PIANO OUT ETC...

PLAY 7

GROOVE PLAY 8

FINE

From a groove construction standpoint, we've got a few things to talk about with this groove and song. Although this type of groove—a repetitive, syncopated pattern with no backbeat—has been around for a long time, it really got thrust forward when an R&B artist named Sade had a huge hit ("The Sweetest Taboo") using this type of feel. While our groove is quite different, it borrows from the same construction technique.

The song is built on a syncopated dotted-eighth-note bass line. You can hear it being played throughout the entire song, especially when the band plays it in unison, as an ensemble highlight. If you get past all the syncopations of the drum pattern and focus solely on the bass drum part, you'll see the exact line that the bass plays. Also, the second bar of this two-bar pattern is anticipated a sixteenth note early, borrowing from the concept we explored on groove 65.

Look at variation A. Do you see what it is? It's the exact same groove, only with the bass drum and snare parts reversed. Variation B has the hi-hat moving in groups of two with the other parts, making a huge contrast from the main groove.

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