



Jost Nickel's

GROOVE BOOK



CD INSIDE

*Groove Design
Orchestration
Split & Switch Grooves
Linear Grooves
Ghost Notes
Displacements
Bass Drum:
Technics & Control
Go-Go Grooves
Timing
and much more*



MORE THAN
200
MP3
GROOVES
AND
EXERCISES



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What Is “Groove” Actually About?

Especially in the context of drumming, the term “groove” has two basic, different meanings. On one hand, “groove” is used in order to describe *what* is played. If you hear an interesting pattern you can also say: “This is a good groove.”

But when it is also about *how* to play, the term “groove” can be used, too. In case you say that a drummer has a good groove, it means that his playing feels very good. This feeling starts with the musician himself, is transmitted to the accompanying musicians, and then goes to the audience.

Independent of which instrument is played, those musicians whose playing creates the best feeling, “the best groove,” are always most favored.

In a band, all musicians are responsible for the groove, but we drummers bear the biggest responsibility for the groove.

When you start to work with the different grooves in this book, the first question will always be what do I play? You will practice new beat sequences, new stickings, and unfamiliar ways to orchestrate. But please don't forget how to play each new groove. Play each pattern until there are no more problems and it feels dead easy. To make a long story short, practice each pattern until it feels right and it is really grooving. Be sure that each groove activity will result in a better groove!



Orchestration Concepts – The Split and the Switch

In the beginning of this book, I introduce you to two basic concepts of orchestration that I will come back to in some of the following chapters.

Orchestration is the allocation of beats to single instruments of the drumset.

The target is to bring out the best from the patterns that are familiar to you already.

Instead of learning more and more new patterns, I vary my grooves by different orchestrations, accentuation, and the like to be able to find more alternatives of rhythmic expressions.

In order to learn both orchestration concepts, start with a sticking you are already familiar with. Let's start with one of the most popular stickings: **the paradiddle**.

Paradiddle – Groove A



For a good sound, it's important that you take care of the hi-hat accents. I play the first stroke of the double strokes on the hi-hat in a softer volume than the second stroke. The first exercise shows these differentiated accents, but in the following exercises I won't show the accents anymore to keep the reading text clear.

If I play these grooves on the ride cymbal, I play the accents on the bell and the unaccented strokes about one inch to the left. I realize this motion from the wrist. My arm doesn't really shift.

Paradiddle – Groove B



¹ Ghost notes are an excellent way to expand the dynamic range of your playing. Ghost notes (smaller note heads) are played at a very soft volume. To create this sound, strike the snare from a lower stick height. For more detailed information, please refer to the section on ghost notes starting on page 49.

The Split

The first orchestration variant is **The Split**:

The strokes in the right hand are divided between the hi-hat and the ride cymbal.

The right hand always plays alternately on the hi-hat and ride throughout. Place your right hand between the hi-hat and ride cymbal, so that you hardly have to move your arm and the movement originates in your wrist.

The Split 1



In the next example, the right hand continues to play the ride cymbal and hi-hat alternately. Here, the first beat is now on the ride cymbal and the second on the hi-hat, etc.

The Split 2



In the next two examples, the pattern in the right hand is divided between the hi-hat and floor tom, beginning with the hi-hat:

The Split 3



Here it is also worthwhile to begin with the floor tom instead of the hi-hat:

The Split 4



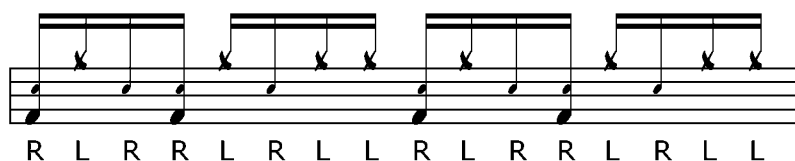
The Switch

The second orchestration variant is **The Switch**, which is performed as follows:

The right and left hands change instruments.

The right hand now plays the snare and the left hand the hi-hat. This is a different orchestration, in which the sticking and bass drum pattern are retained. The right hand therefore begins on the snare.

The Switch 1

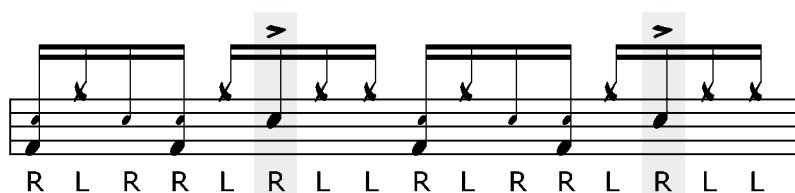


Before switching our hands, the snare accents were on 2 and 4. This will no longer work, as the snare is now not played on those beats. For this reason, we have to search for new accents.

The Switch 2



Track 6



Here is a very nice groove with snare accents on 2e and 4e.

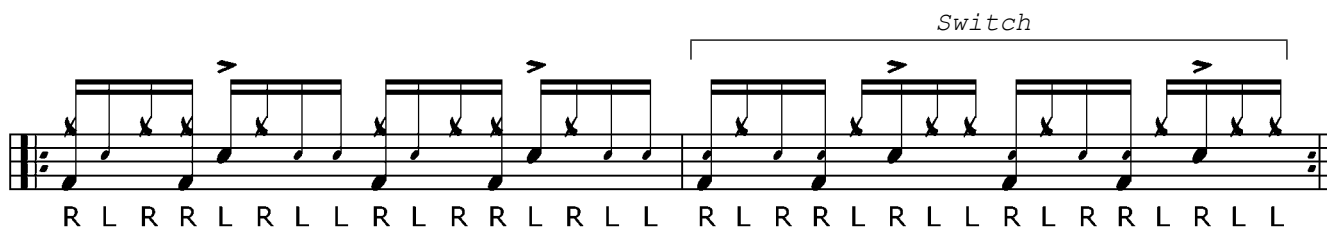
Now we progress to combinations:

In measure 1, the right hand plays the hi-hat. In measure 2, we then perform the Switch.

The Switch 3



Track 7



In the following example, the right hand plays the snare in measure 1 and then changes in measure 2 to the hi-hat.

The Switch 4



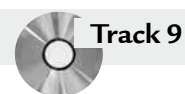
Switch

R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L R L R R L R L L

Now we come to the **one-bar versions** of the Switch.

In the first half of the measure, the right hand plays the hi-hat and changes in the middle of the measure to the snare.

The Switch 5



Switch

R L R R L R L L R L R R L R L L

The next example, **The Switch 6**, is my favorite groove in this chapter. The right hand begins on the snare and changes on 3 to the hi-hat.

The Switch 6



Switch

R L R R L R L L R L R R L R L L