

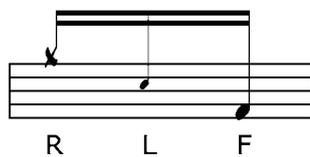
Three-Note Groove Variations

In this chapter, we cover groove variations which I really like using.

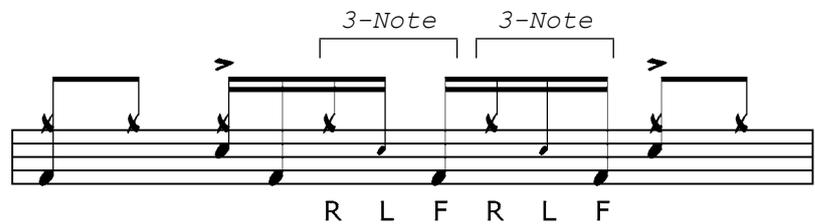
The idea seems unspectacular, but it is highly effective. We take the pattern **RLF** (**Example 3-Note 1A**) and play it at different points in the groove. I call this variation *3-note* because it consists of three sixteenth notes. We begin with **3-Note 1**:

3-Note 1

3-Note 1A

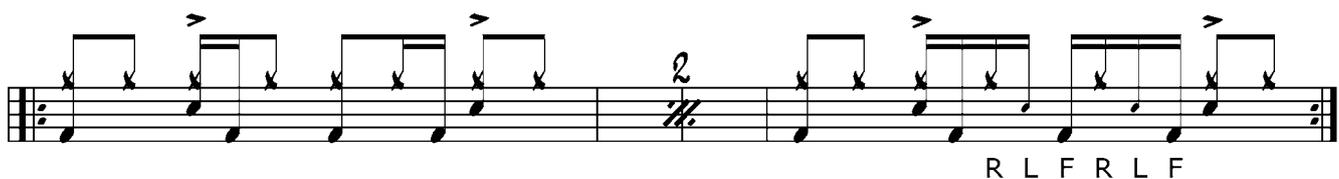


3-Note 1B (from 2+ to 3a)



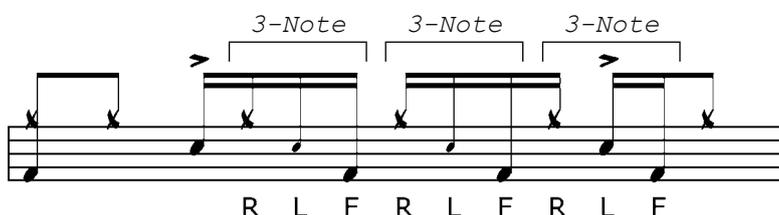
I not only play **Example 1B** as an independent groove, but also use **Example 1B** as a variation on the groove.

3-Note 1C (3 measures groove with Example 1B in the fourth measure as a variation)



The bass drum pattern is identical in all four measures in **Example 1C**. Try to memorize the sound of the bass drum pattern in the underlying groove so well that you can also hear it in the variation in the fourth measure.

3-Note 1D (from 2e to 4e)



3-Note 1E (Example 1D as variation in measure 4)

R L F R L F R L F

3-Note 1F (from 2 to 3e)



R L F R L F R L R

3-Note 1G (Example 1F as variation in measure 4)

R L F R L F R L R

In the following exercise, the different positions of 3-Note 1 are combined with one another. You should first practice each line separately before playing through the whole exercise.

3-Note 1 – Study



R L F R L F R L F R L F

R L F R L F R L F R L F R L R

R L F R L F R L F R L F R L F R L R

R L F R L F R R L F R L F R R L F R L F R L

3-Note 2

We will alter the pattern by adding a beat with the right hand. As before, the right hand begins on the hi-hat. On the second beat, left and right hands play **simultaneously**.

As before, the third beat comes on the bass drum.

3-Note 2A

R R F
L

3-Note 2B (from 2+ to 3a)



3-Note 3-Note
R R F R R F
L L

3-Note 2C (3 measures groove with Example 2A in the fourth measure as a variation)

R R F R R F
L L

3-Note 2D (from 2e to 4e)



3-Note 3-Note 3-Note
R R F R R F R R F
L L L

3-Note 2E (Example 2D as a variation in measure 4)

R R F R R F R R F
L L L

3-Note 2F (from 2a to 3e)



3-Note
R L F R R F R L R
L

3-Note 2G (Example 2F as a variation in measure 4)

R L F R R F R L R
L

In the following exercise, the different positions of 3-Note 2 are combined with one another. You should first practice each line separately before playing through the whole exercise.

3-Note 2 – Study



R R F R R F
L

R R F R R F
L

R R F R R F
L

R R F R R F
L

3-Note 3

In **3-Note 3**, it is only the orchestration which is changed: the sticking from **3-Note 2** remains unchanged.

The hands are divided as follows:

Beat 1: The right hand plays on the floor tom.

Beat 2: The right hand remains on the floor tom and the left hand plays simultaneously on the hi-hat.

Beat 3: Bass drum

3-Note 3A

3-Note 3B (from 2+ to 3a)



LH = hi-hat
RH = floor tom

R L F
R R R R

3-Note 3C (Example 3B as a variation in measure 4)

L F L F
R R R R

3-Note 3D (from 2e to 4e)



R L F R L F R L F
R R R R

3-Note 3E (Example 3D as a variation in measure 4)

L F L F L F
R R R R

3-Note 3F (from 2a to 3e)



Musical notation for 3-Note 3F. The notation shows a sequence of notes on a staff with a bracket labeled "3-Note" over the first three notes. The notes are quarter notes. The foot pedal sequence below is: L R F, R R, L F R R L.

3-Note 3G (Example 3F as a variation in measure 4)

Musical notation for 3-Note 3G. The notation shows a sequence of notes on a staff with a bracket labeled "3-Note" over the first three notes. The notes are quarter notes. The foot pedal sequence below is: L R F, R R, L F R R L.

In the following exercise, the different positions of 3-Note 3 are combined with one another. The different hi-hat openings have also been added to make the transitions more elegant. You should first practice each line separately before playing through the whole exercise.

3-Note 3 - Study



Musical notation for 3-Note 3 - Study. The notation shows four lines of notes on a staff with various hi-hat markings (x for closed, o for open). The foot pedal sequences below are:

Line 1: L F R L, R R, R R, L F R R L

Line 2: L F R L, R R, F R L F, R R, L F R R L, R R, L F R R L, R R

Line 3: L F, R R, L R F, R, L F R R L, R F, L F R R L, R R

Line 4: L F, R R, F R L F, R R, L F R R L, R R, L F R R L, R R