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Acknowledgments

Thank you, Beth Shelton (my amazing wife), for playing all the recorder tracks and listening patiently as I talked about this project.

Chris Judah-Lauder gave me the idea for the book along with good measures of wisdom and encouragement.

Becky Renshaw provided some of her practical elementary music advice and positive energy.

Mark Burrows (author, teacher, performer, and much more) shared from his wealth of experience.

Frank Congiardo and Greg Stover (my early drum set instructors) shaped my life and my grooves!

Introduction

Three cheers for the wordsmith who brought the term *groove* into our musical lexicon! Before that, we were using words like *ostinato* (rather formal) and *pattern* (a bit bland). The word *groove* can function as a noun (That's a laid-back groove.) or swing into action as a verb (His shuffle really grooves!).

Simply stated, a groove is a rhythmic figure, usually one to two measures in length, that primarily serves as an accompaniment. The figure is a key element in defining certain styles. When the various components of the pattern (rhythm, accent, articulation, alignment, etc.) are correct, you get to use the verb (The groove *grooves!*).

This book brings you eighteen grooves along with advice on how to make them groove, CD tracks for your listening pleasure, and some simple melodies that your students can play with the grooves.

I designed this book with fun learning in mind, so go ahead and groove!

Benefits and Uses

- ♦ Your students will improve their reading skills while learning various musical styles as they play these grooves.
- ♦ The grooves can stand alone or be played in a series. For example: Play a rock beat for sixteen bars followed by a half-time pattern for eight bars before returning to the original rock beat for another eight. (By the way, you just demonstrated thirty-two-bar form or AABA.)
- ♦ Play a pattern and allow students to improvise over it. The solo instruments can be pitched or non-pitched. Your students will learn to make choices in their improvisations that are appropriate to the style being played.
- ♦ Create an instant arrangement by playing a melody over a groove. Take an arrangement further by changing to another pattern when the melody repeats. Drop the melody and let the groove carry on for several bars before bringing the tune back.
- ♦ There is plenty of room for fun. Try playing a familiar folk tune over a rock beat or a classical melody accompanied by a zydeco two-beat groove.

Instrumentation

The score for each groove includes instruments that are appropriate to the rhythm and frequency range of the pattern. Alternate instruments are suggested as substitutions, if you do not have the recommended instruments. As you work with this resource, keep the following in mind:

- ◆ Other instruments (besides the suggested substitutions) will work, so get creative and experiment.
- ◆ Your ear and internal groove sensor will guide you.
- ◆ Experimenting can lead to a teachable moment!

Suggested Melodies

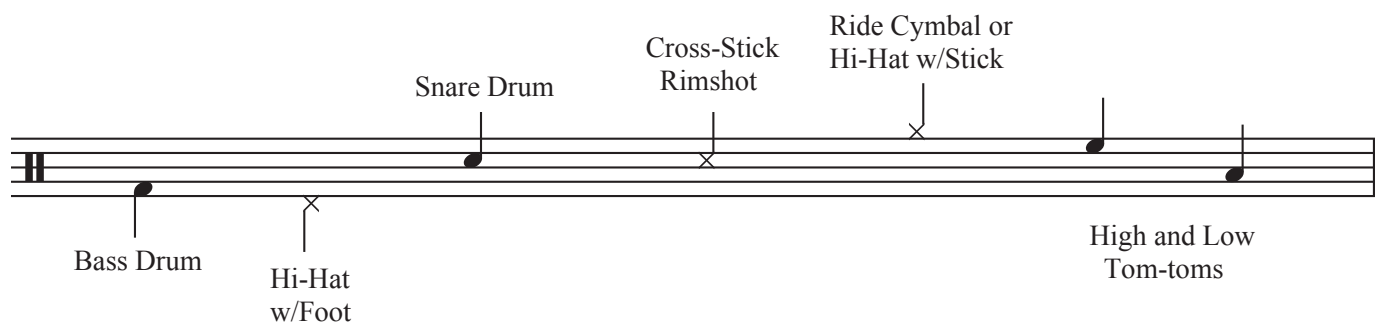
Each groove includes an accompanying melody that is in the style of that groove. All the sample tunes stay within the confines of the D-pentatonic scale. While this feature makes the songs great for elementary recorders, barred percussion and Boomwhackers™ are also possible candidates for playing the melodies. These melodies are included purely as jumping-off points. I encourage you and your students to be creative and use any melody that you wish to play along with the grooves.

The CD includes PDFs of each of the melody scores. These scores can be printed or projected for your students. To access the scores, you will need a PDF reader, such as Adobe Reader, which you can download for free at <http://get.adobe.com/reader/>. Once you have installed a PDF reader, simply insert your CD into your CD drive. When prompted, click on **View Files** to see all of the amazing resources available to you.

Drum Set

Many of these grooves are based on patterns typically played by the drum set. The drum set part included with each groove serves as both an option for performance and a condensed score. The grooves are orchestrated to sound complete without the drum set. Studying the drum set part may provide insight into how the various parts interlock and function.

The top part on the drum set staff is sometimes given a specific instrument assignment (usually a hi-hat or a ride cymbal). When nothing is specified, use either the hi-hat or the ride cymbal, or get creative.



Rock (Basic)

The musical score is written in 4/4 time and consists of five staves. The Shaker staff has a continuous eighth-note pattern. The Tambourine staff has a backbeat pattern on the 2nd and 4th beats. The Cabasa staff has a pattern of eighth notes, with an 'o' symbol above the 3rd and 7th notes. The Djembe Bass Tone staff has a pattern of quarter notes. The Drum Set staff has a pattern of eighth notes, with an 'o' symbol above the 3rd and 7th notes.

Groove Basics

This groove can be heard in countless rock, pop, and country songs.

Play the shaker eighth notes very evenly (no shuffle or swing) with a solid attack on both downbeats and upbeats. A prism shaker will provide better articulation than a cylinder will for this pattern.

A headed tambourine held at approximately 45 degrees to the floor and struck with the knuckles will give the backbeat the proper dry punch.

The cabasa part imitates the sound and rhythm of the drum set hi-hat opening (the fry sound indicated by an \circ on the score).

Don't try to make this too pretty. Rock it with some attitude.

Recommended Substitutions

Shaker: maracas, cabasa (tapped with hand), tambourine (shaken or struck)

Tambourine: woodblock

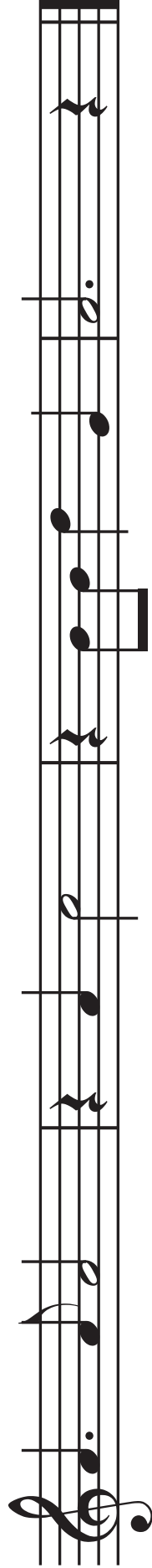
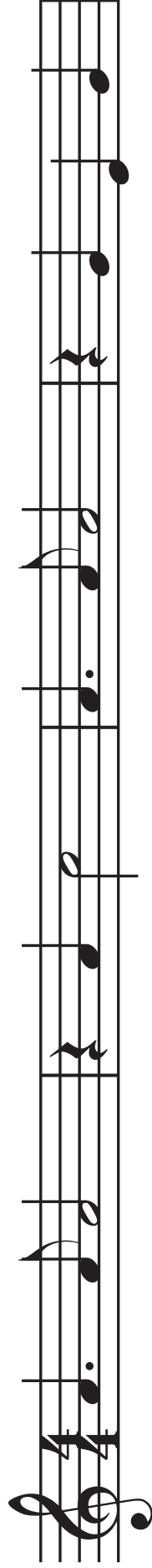
Cabasa: sandpaper blocks

Djembe: tubano (bass tone), large tom-tom

Suggested Melody

Kickturn Days

Kickturn Days



Swing (Basic)



Triangle

Cabasa

Conga
Open Tone

Djembe
Bass Tone

Ride
Cymbal

Drum Set

Groove Basics

This quintessential swing groove (when properly swung) will generally produce many a nod or grin from players and listeners.

Written here with triplet notation, this pattern is sometimes notated with a dotted eighth-sixteenth rhythm but always played with the “swing-triplet” feel.

Rhythm triangle parts are composed of open (ringing) and closed (non-ringing) sounds. On the score, a circle (○) indicates open and a plus sign (+) indicates closed.

The triangle can be suspended with the upper corner over a slightly curled index finger. Play the open triangle sounds by allowing the instrument to ring as normal. Use the palm and remaining fingers to gently squeeze the triangle for the closed sound (a metallic click).

The bass part (both djembe and drum set) is played very lightly in traditional swing. The actual term is *feathering* the bass drum.

Recommended Substitutions

Cabasa: woodblock, tambourine

Djembe: tubano, large tom-tom

Suggested Melody

Cheeseburger Swing

March $\frac{2}{4}$ or Cut Time



Tambourine

Two Djembes
Bass Tones

Triangle

Ride
Cymbal

Drum Set

Hi-Hat crash
& let vibrate

Groove Basics

John Philip Sousa, Kenneth J. Alford, Karl King, and many other composers have propelled their marches with this simple groove (frequently notated in cut time).

The two bass tones on the djembes outline the basic oompah-march bass part. Playing this rhythm on one djembe will work just fine.

Allow the triangle notes to ring.

Lightly splash the drum set hi-hat to imitate crash cymbals.

Recommended Substitutions

Tambourine: woodblock, cabasa, guiro (short scrape)

Djembes: tubanos (bass tones), large and medium tom-toms

Triangle: finger cymbals

Suggested Melody

McNairy's March

Funky Quarter

The musical score is written in 4/4 time and consists of five staves. The Cowbell staff has a steady quarter-note pulse on the downbeat. The Woodblock staff features a rhythmic pattern of eighth notes and quarter notes. The Tambourine staff has a similar pattern to the woodblock but with a different articulation. The Djembe Bass Tone staff uses a mix of quarter and eighth notes. The Drum Set staff is a multi-staff notation showing the interaction between the snare, tom, and cymbal parts.

Groove Basics

The relentless cowbell on the downbeat drives this one. The parts look simple but must be played accurately to make things groove.

Use a large cowbell and muffle it to get a dry “tulp” sound.

A headed tambourine held at approximately 45 degrees to the floor and played with the knuckles should give beat four the necessary punch.

Recommended Substitutions

Cowbell: large temple block

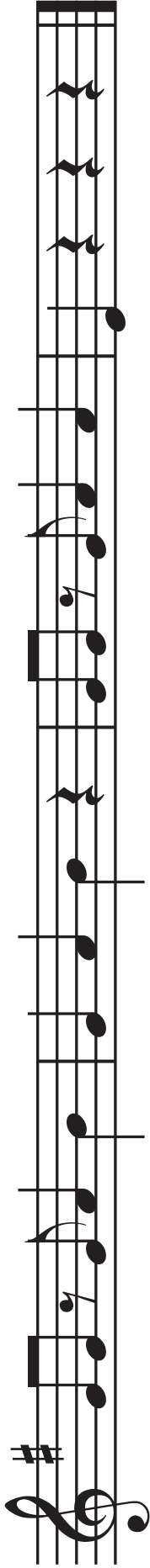
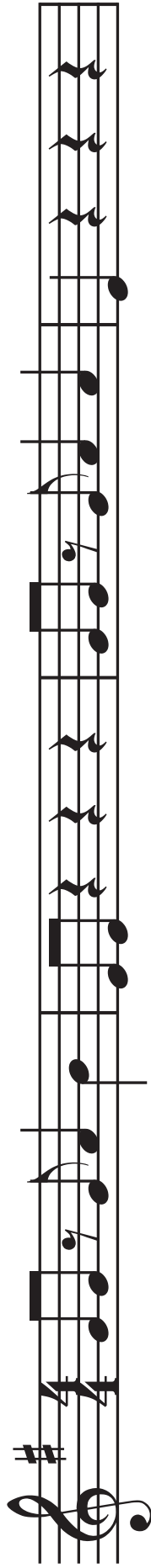
Tambourine: cabasa, guiro

Djembe: tubano (bass tone)

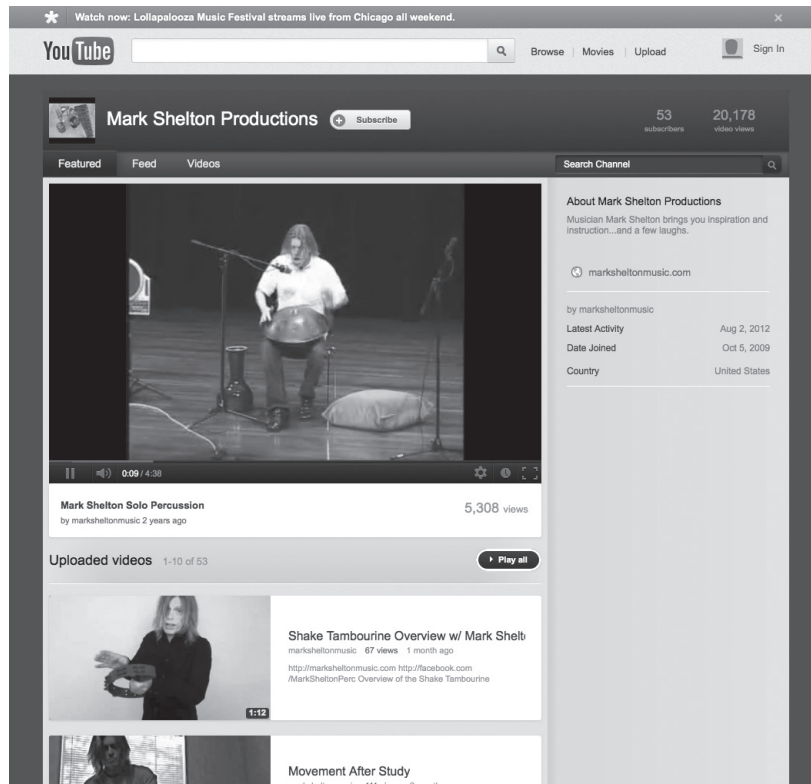
Suggested Melody

Straight Road to Memphis

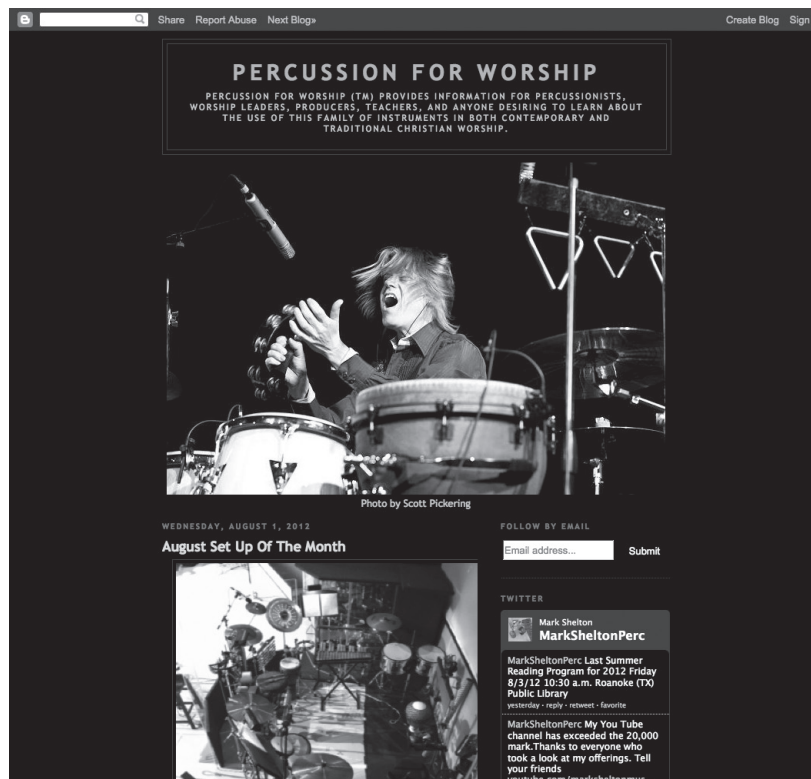
Straight Road to Memphis



Online Resources



See and hear the author demonstrate various percussion instruments, including tambourine, triangle, claves, and cowbell, at <http://www.youtube.com/marksheltonmusic>.



Read articles on percussion techniques by the author at <http://www.percussionforworship.blogspot.com>.



About the Author

Mark Shelton has presented hundreds of arts-in-education performances as a percussion soloist and as leader of the world music ensemble Tin Roof Tango. From the early days of his career as Visiting Artist at Coastal Carolina Community College to his current work as a soloist, clinician, sideman, and entrepreneur, Mark has created programs, products, and educational services for a variety of ages.

A member of the Percussive Arts Society's Interactive Drumming Committee, Mark was facilitator of the Friday Night Drum Circle at the organization's 2009 international convention. Mark's experience in contemporary praise and worship music is highlighted in the release of the Gateway Create DVD series *Worship Team Director*. You can learn more about Mark at <http://www.marksheltonmusic.com>.