



The mission of the Hudson Music Teacher Integration Program, or T.I.P., is to further and enhance drum education by encouraging the use of New Media by drum educators (in both private and public settings) and by offering suggestions and methods for incorporating these tools into their teaching practices. This will be done through the development of Teacher's Guides for new media, as well as print and electronic distribution of T.I.P. support materials, and interactive online participation from T.I.P. members and the drumming community at large. An important component will be the formation of and input from a T.I.P. Advisory Board, whose members will be chosen from a wide variety of musical styles, geographic locations, and teaching practices.

DVD TEACHER'S GUIDE: Tommy Igoe: Groove Essentials

Purpose of this guide: This guide is designed to give you, the drum/percussion teacher, an overview of this DVD along with suggestions for incorporating it into your teaching practice.

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HOW TO USE THIS TIP TEACHER'S GUIDE

This guide is designed to give drummers some insights into ways of using the ideas on the DVD. The guides are written from the perspective of a drum teacher, but they can be easily adapted to be used by anyone. They consist of five main parts: keywords, chapter summaries, multimedia lesson suggestions, a list of cross reference materials, and suggestions for incorporating the material into your teaching practice.

Keywords are provided as an “at-a-glance” list for you to quickly find where a certain topic is discussed or demonstrated. Think of it as a very detailed table of contents. Simply find the word you’re looking for on the left and its relevant sections on the DVD are listed to the right.

Chapter Summaries are provided to give a quick overview of the contents of the DVD. By looking these over you can see which chapters will exactly address a desired topic. This can be especially handy in a lesson, when time is of the essence.

The **Cross-Reference Guide** gives examples of how you can use common books and standard drum literature with the information on the DVD. This is provided in a chart format, and we mainly reference the most common drum books. Feel free to substitute others as you see fit, and share suggestions with us via www.hudsonmusic.com.

Suggested Multimedia Lessons are ideas for incorporating new media into your teaching or studying. Most of these suggestions will use the DVD material with some other format, and all will attempt to reinforce the material in ways that go beyond a simple viewing.

Related Materials is a list of other media that relate to the topics covered in this DVD.

General Suggestions for Incorporating New Media are ideas that can be applied in general, throughout your teaching practice.

KEYWORDS

The following page contains a Keywords table. This table functions as a combination glossary/quick reference chart. The left column contains keywords: topics of interest that are contained on this DVD. The right column contains a listing of the chapters on the DVD where this topic/subject is discussed. This will enable you to quickly find topics for use during lessons.

Keyword	Chapter/Groove	Chapter/Groove
16th Notes with 2 Hands	Ch1/Gr6	
"Laying Back"	Ch1/Gr5	
16th-Note Rock	Ch1/ Gr6-8	
4-way Coordination	Ch1/Gr2	Ch1/ Gr10
6/8 Time	Ch5/Gr43	
Argentina	Ch5/Gr46	
Baiao	Ch5/36	
Ballroom Rhumba	Ch5/Gr40	
Batucada	Ch5/Gr37	
Beguine	Ch5/Gr47	
Big Band	Ch4/Introduction	
Bob Marley	Ch5/Gr30	
Bolero	Ch5/Gr40	
Bossa Nova	Ch5/gr33	
Brazil	Ch5/Gr33	Ch5/Gr34-37
Broadway	Ch5/Gr28	
Brushes	Ch4 Groove 22	
Buddy Rich	Ch4 Introduction	
Buzz Strokes	Ch2/Gr12	
Calypso	Ch5/Gr31	
Cascara	Ch5/Gr45	
Cha Cha	Ch5/Gr39	
Clave	Ch5/Gr45	
Comping	Ch4 Introduction	Ch4/ Gr18-22
Count Basie	Ch4 Introduction	
Country	Ch5/Gr28	
Disco	Ch5/Gr27	
Dominican Republic	Ch5/Gr38	
Dotted 16th Notes	Ch3/Gr17	
Dragging	Ch1/Gr5	
8th-Note Rock	Ch1/Gr1-5	
Feathering the Bass Drum	Ch4 Introduction	
Flams/Flamming	Ch1/Gr2	
Four On the Floor	Ch1/ Gr2	
Funk	Ch2/Gr11-13	
Ghost Notes	Ch2/Gr12	
Groove (by Definition)	Introduction	
Half-Time Rock	Ch1/Gr9 and Gr10	
Half-Time Shuffle	Ch3/Gr17	
Heel/Toe Hi-Hat technique	Ch4 Introduction	
Hi-Hat Splash	Ch5/Gr37	
Hip-Hop	Ch3 Introduction	
Jamaica	Ch5/Gr30	
James Brown	Ch2 Introduction	
Jazz Ride	Ch4 Introduction	Ch4/ Gr18-22
Jazz Waltz in 1	Ch4/Gr26	
Jazz Waltz in 3	Ch4/Gr25	
Loops	Ch3/gr15	
Los Van Van	Ch5/Gr42	
Mambo	Ch5/Gr41	
Martinique	Ch5/Gr47	
Merengue	Ch5/Gr38	

Keyword	Chapter/Groove	Chapter/Groove
Mozambique	Ch5/Gr44	
Multiple Endings	Ch1/Gr5	
Nanigo	Ch5/Gr43	
New Orleans	Ch5/Gr29	
One Drop	Ch5/Gr30	
Open hi-hat Sound	Ch1/Gr 1	Ch1/Gr7
Polyrhythm	Ch5/Gr43	
Practice Philosophies	Introduction	
Push	Ch3/gr16	
Reggae	Ch5/Gr30	
Rhythm and Blues	Ch3 Introduction	
Rushing	Ch1/Gr5	
Salsa	Ch5/Gr45	
Samba	Ch5/Gr34-37	
Second Line	Ch5/Gr29	
Shuffle	Ch4/Gr23	
Soca	Ch5/Gr32	
Songo	Ch5/Gr42	
Steely Dan	Ch1/Gr5	
Steve Gadd	Ch3/Gr14	Ch5/Gr44
Stick Shot	Ch5/Gr31	
Surdo	Ch5/Gr34	Ch5/Gr37
Syncopation	Ch1/Gr7	Ch2/Gr11
Tango	Ch5/Gr46	
Terry Gibbs	Ch4 Introduction	
The Meters	Ch2/Gr12	
Time Center	Ch1/Gr5	
Tito Puente	Ch5/Gr41	
Two-Beat	Ch5/Gr28	
Two Feel	Ch4/Gr24	

CHAPTER SUMMARIES: DVD OVERVIEW

Born from the *Groove Essentials* poster, this package has evolved into a DVD /book/play-along package that is at the cutting edge of drum education. We recommend the use of the book, DVD and poster simultaneously, in order to get the most from this material. The grooves are grouped into five categories: rock, funk, R&B/hip-hop, jazz and World. These categories are then further broken down into essential grooves for each style. Most have two musical examples to play along with: one slow, one fast. In the World section some grooves will contain only one musical example. This is generally because some of those grooves exist in a relatively small tempo range. With the amount of information to be learned (and fun to be had) with this material, it is tempting to skip the introduction to the book or DVD. This would be unwise. There is much valuable insight contained here, and it will ultimately save you and your student time and frustration.

Rather than explain groove-by-groove what to look for, we've highlighted some recurring themes, and pointed out some key ideas in each of the main sections. For a quick reference, use this chapter summary, or look in the keywords guide to find exactly where a concept is discussed.

Introduction

- History of the *Groove Essentials* package.
- Definition of groove, and the individual human elements and nuances.
- Practice philosophies.
- Methods and setup for efficient practice.

Chapter 1: Rock Grooves

Eighth-Note Rock Grooves

- Five grooves each containing slow and fast musical examples
- 8th notes are the “connective tissue” that binds these beats together.
- Limb relationships are demonstrated for each groove.
- Groove 2 demonstrates the four-on-the-floor-groove.
- Groove 3 (Fast) contains a discussion of dynamics (book only).
- Groove 4 introduces the open hi-hat sound.
- Groove 5 (slow) contains a discussion of the Time Center, and “laying back” (book only).

16th-Note Rock Patterns

- Three grooves using 16th notes alternating hands as the “connective tissue.”
- Points out musical benefits of using two hands for this style.
- Bass drum parts begin simply and become more complicated with each piece.
- Open hi-hat is introduced in groove 8.

Half -Time Feels

- 2 grooves with 8th notes as “connective tissue.”
- The snare drum on beat 3 makes the grooves feel half as fast, thus the name.
- Groove 10 has essentially no steady part, four-way coordination is introduced.

Chapter 2: Funk Grooves

- Intro contains a brief definition and history of funk grooves, as well as a list of drummers and artists.
- 3 grooves based on 8th-note “connective tissue” and syncopated snare/bass drum patterns.
- Grooves include the use of ghost and buzz strokes.

Chapter 3: R&B and Hip Hop Grooves

- Intro discusses the geographical, musical, and racial roots of R&B and Hip Hop as well as contemporary definitions. A list of newer R&B drummers is given along with a list of artists.
- Groove 14 slow uses the one handed 16th-note pattern.
- Demonstration of one-handed 16th notes.
- Groove 15 splits 8th-note “connective tissue” between the right hand and left foot.
- Groove 16 demonstrates the accented hi-hat pattern also referred to as a push.
- Groove 17 is a half-time shuffle where Tommy discusses picking a “swing factor.”

Chapter 4: Jazz/Swing Grooves

- Longer intro to this section contains a brief history of jazz and suggests a beginner start by listening to big band music. Also included are the definition of comping and a discussion of the improvisational nature of jazz.
- The drum set is smaller and different cymbals are used.
- Jazz is a triplet-based music, and the jazz ride is demonstrated.
- Brief discussion and demonstration of feathering the bass drum and the heel/toe rocking motion for the hi-hat foot.
- Nine grooves are broken down into swing feels, jazz shuffle, two feel, and jazz waltzes.
- For grooves 18-22, the swing feel, there are five comping variations.
- Grooves 18 - 22 are demonstrated with and without the ride cymbal

- Groove 22 is also performed with brushes
- A two-handed shuffle rhythm is also demonstrated in groove 23
- The technique of holding the cymbals with the left hand is demonstrated in groove 24. Both musical examples are played almost exclusively on the hi-hat to demonstrate a proper two feel.
- Grooves 25-26 demonstrate the difference between a jazz waltz “in 1” and a jazz waltz “in 3.”

Chapter 5: World, Ethnic and Specialty Grooves

- There are many styles and cultures covered. This section is designed to be a primer or launch pad for further study.
- The grooves are basically done in three categories: U.S. specialty grooves, Central and South American, and Afro-Cuban grooves.
- Often the drumset is not used in the original music of some styles; therefore we are approximating the sound of many percussionists.
- These styles are inseparable from their cultures, listening is required by those new to the style.
- Some grooves can cross over and work in other styles.
- Several of the grooves, including Groove 29 and 30 are written “straight” but are often played with a swing interpretation.
- Many grooves in this section are played with the snares in the off position.
- Brazil contributes several grooves to this section including grooves 33 to 37.
- Some of these grooves, including groove 33 Bossa Nova and groove 38 Merengue, are also demonstrated with the Vic Firth Rute in one or both hands.
- The World Music Starter is a great place to begin further listening.

Book Extras

- Global Tours each consist of 5 stylistically different grooves combined into one piece of music. These are designed to enable the student to transition seamlessly from one style to the next.
- The chart for “Endure” is provided.
- The Chart Talkdown is a great way to understand the concepts of chart reading and interpretation
- The 21-minute jazz ramp provides a musical bed at a variety of tempos. This has many practice applications. For some ideas check the “Suggestions for Incorporating this Material” section.

CROSS-REFERENCE GUIDE

Here are some specific ways to incorporate this DVD with existing books you may already be using.

Rock

This section is broken down into 8th-note grooves, 16th-note grooves, and half-time grooves.

Funk

This section covers 3 funk grooves to illustrate the concept of syncopation.

R&B/Hip Hop

There are 4 grooves in this section, including an example of the half-time shuffle.

Jazz

This section starts with an excellent introduction to the essence of jazz drumming. There are 9 "groove" examples, including a shuffle and 2 jazz waltzes, each with 5 alternate comping motifs.

World/Specialty

There are 21 grooves from around the globe. Some have one musical example at a tempo typical of the style, while others have two or more examples at different tempos.

Books:Elementary	Rock	Funk	R&B/Hip-Hop	Jazz	World/Specialty
<i>Syncopation</i> (Ted Reed)				p. 33- 40, jazz interpretation	p. 33-40, left hand on snare against samba bass drum hi-hat and ride
<i>The Basics of Rock Drumming</i> (Chet Doboe)	•				
<i>Rockin Bass Drum</i> (John Lombardo and Charles Perry)	•	•	•		
<i>Realistic Rock</i> (Carmine Appice)	•				
<i>Alfred's Beginning Drumset Method</i> (Dave Black and Sandy Feldstein)	•				
<i>Rock Drum Basics</i>	•				
<i>Blues Drum Basics</i>	•				
<i>Modern Reading Text in 4/4</i> (Louie Bellson)				•	
<i>8th Note Rock and Beyond</i> (Glen Ceglia with Dom Famularo)	•				
<i>Drumset 101</i> (Dave Black and Steve Houghton)	•				
Books: Intermediate to Advanced					
<i>Advanced Funk Studies</i> (Rick Latham)		•	•		
<i>Advanced Techniques for the Modern Drummer</i> (Jim Chapin)				•	
<i>The Art of Bop Drumming</i> (John Riley)				•	
<i>The Code of Funk</i> (David Garibaldi)		•	•		
<i>Future Sounds</i> (David Garibaldi)		•	•		

<i>Funkifying the Clave</i> (Lincoln Goines and Rob-bie Ameen)		•			•
<i>Patterns: Time Functioning</i> (Gary Chaffee)	Fat Back Exercises	Linear Exercises	Linear Exercises	Jazz Independ-ence section, triplet linear phrases	
<i>The New Method For Afro-Cuban Drumming</i> (Jimmy Branly)					•
<i>Afro-Cuban Rhythms for Drumset</i> (Frank Malabe and Bob Weiner)					•
Videos, DVDs					
<i>History of the U.S. Beat/Drumset Technique - Steve Smith</i>	•			•	
<i>The Art of Playing With Brushes</i>				•	
<i>Musical Drumming in Different Styles - Gregg Bissonette</i>	•	•	•	•	
<i>Drum Legacy: Standing on the Shoulders of Giants - Steve Smith</i>				•	
<i>Technique Grooving and Showmanship - John Blackwell</i>		•	•		
<i>Classic Drum Solos Volumes 1 and 2</i>				•	
<i>Classic Jazz Drummers</i>				•	
<i>Lionel Hampton: King of Vibes</i>				•	
<i>Gene Krupa: Swing Swing Swing</i>				•	
<i>AEMP Band</i>				•	
<i>The Peter Erskine Trio: Live at Jazz Baltica</i>				•	
<i>Buddy Rich Live at the Moontreal Jazz Festi-val</i>				•	
<i>Buddy Rich: At The Top</i>				•	
<i>Buddy Rich Salute Featuring Phil Collins, Steve Smith and Dennis Chambers</i>				•	
<i>Afro-Cuban Drumming for the Drum Set - Phil Maturano</i>					•
<i>Classic Rock Drum Solos</i>	•				
<i>Tito Puente: Drumming with the Mambo King</i>					•

SUGGESTED MULTIMEDIA LESSONS

Groove Essentials covers a vast landscape of musical styles. As such, it lends itself greatly to a multimedia lesson format. The following are some ways to incorporate both the *Groove Essentials* package and new technology into your lessons.

- Each chapter begins with an introduction that contains drummers and artists to listen to in that genre. Select a few and have the student research them via the internet.
- Load the *Groove Essentials* play-along track into your computer based recording system. Have the student play along and record his or her first try. Compare and contrast with the student's performance after a few weeks. You can give them a CD of their improvement or better yet, e-mail it to them.
- Record the student playing along to a *Groove Essentials* track. Imitate a recording session environment by commenting on the track like a producer or songwriter might. See if the student can make necessary changes and get the track done in the lesson time.
- Use the songs in *Groove Essentials* as "musical beds" for practice. For example, have the student practice an assignment in Advanced Fun Studies while using any song from the funk section of *Groove Essentials* in place of a metronome.
- The 21-minute jazz ramp is a great way to build speed with the exercises in the *Art of Bop Drumming* or *Advanced Techniques For the Modern Drummer*.
- Have the student experiment with playing ahead of, on top of, and behind the beat while recording them. See if they can actually hear and execute.
- Develop the student's ability to sight-read by opening to a new groove and have them play the chart with no preparation. Record them and have them critique their own performance.
- Develop the student's memorization skills by giving them one minute to look at a chart. Close the book and record them performing the tune.

RELATED MATERIALS

Books: Elementary

Syncopation (Ted Reed)

The Basics of Rock Drumming (Chet Doboe)

Rockin' Bass Drum (Charles Perry and John Lombardo)

Realistic Rock (Carmine Appice)

Alfred's Beginning Drumset Method (Sandy Feldstein and Dave Black)

Rock Drum Basics (Sandy Gennaro and Joe Testa)

Blues Drum Basics (Tom Brechtlein and Joe Testa)

Modern Reading Text in 4/4 (Louie Bellson)

8th Note Rock and Beyond (Glen Ceglia with Dom Famularo)

Drumset 101 (Steve Houghton and Dave Black)

Books: Intermediate to Advanced

Advanced Funk Studies (Rick Latham)

Advanced Techniques for the Modern Drummer (Jim Chapin)

The Art of Bop Drumming (John Riley)

The Code of Funk (David Garibaldi)

Funkifying the Clave/Afro-Cuban Grooves For Bass and Drums (Lincoln Goines and Robbie Ameen)

Patterns: Time Functioning (Gary Chaffee)

The New Method For Afro-Cuban Drumming (Jimmy Branly)

Afro-Cuban Rhythms for Drumset (Frank Malabe)

DVDs

Steve Smith: Drumset Technique/History of the U.S. Beat

The Art of Playing With Brushes (Billy Hart, Eddie Locke, Joe Morello, Charli Persip, Ben Riley, Adam Nussbaum, Steve Smith)

Gregg Bissonette: Musical Drumming In Different Styles

Steve Smith: Drum Legacy: Standing on the Shoulders of Giants

John Blackwell: Technique Grooving and Showmanship

Classic Drum Solos Volume 1 (Sonny Payne, Rufus Jones, Buddy Rich, Sam Woodyard, Louie Bellson, Art Blakey, Joe Morello, Gene Krupa, Cozy Cole, Ed Shughnessey, Lionel Hampton, Chico Hamilton, Elvin Jones, Sunny Murray)

Classic Drum Solos Volume 2 (Buddy Rich, Lionel Hampton, Gene Krupa, Papa Jo Jones, Art Blakey, Shelly Manne, Sonny Payne, Sam Woodyard, Rufus "Speedy" Jones)

Classic Jazz Drummers

Lionel Hampton: King of Vibes

Gene Krupa: Swing Swing Swing

AEMP Band (John Abercrombie, Peter Erskine, Bob Mintzer, John Pattitucci)

The Peter Erskine Trio Live at Jazz Baltica

Buddy Rich Live at the Montreal Jazz Festival

Buddy Rich: At the Top

Buddy Rich Salute featuring Phil Collins, Dennis Chambers, Steve Smith

Phil Maturano: Afro-Cuban Drumming For the Drum Set

Classic Rock Drum Solos

Tito Puente: Drumming With The Mambo King

GENERAL SUGGESTIONS FOR INCORPORATING NEW MEDIA

As we move into the twenty first century, we have an incredible amount of new technology available to us. This technology is more affordable than ever before. As a result, it is fairly inexpensive to equip a teaching studio with all the tools necessary to incorporate new media into your practice. The following are some ideas on how to bring your teaching fully into the present.

Tools/Technology/Gear

Computers have found their way into just about every conceivable facet of our daily lives. They certainly have their place in regards to drum education. A personal computer can be a great tool for teachers. Organizing lesson plans, scheduling, music storage, recording and access to information via the internet are only a few of the ways they can be used on a regular basis. Laptop computers make all of these applications possible on the run. MP3 players have made it possible to carry huge music libraries with you wherever you are. They have also made the transfer of music from one person to another very easy. Digital video now works seamlessly with computers and the internet. Videos can be edited and uploaded within minutes. Here is a list of gear that we feel is essential to a state of the art teaching studio:

- Computer with internet access (Laptop if you are teaching on the road)
- Digital recording software (Macs now come with Garageband standard)
- Microphones
- Mp3 player
- Digital Camcorder

Suggested Applications/Lesson Plans

The following are some practical methods of incorporating technology into lessons:

1. Use a digital camcorder to record all or part of the lesson. Give the student the disc or transfer the footage into a computer for editing.
2. Use recording software on the computer to record the student playing along to tracks, such as those in Groove Essentials by Tommy Igoe. Email a quick mix to the student for them to review when they get home.
3. Record the lesson as an MP3 and burn it to a disk for the student to listen to in their car, or on their MP3 player
4. Use the internet to show footage, pictures or to play music when exposing the student to a new artist or style
5. Play a section of a DVD to demonstrate a topic then further demonstrate and refine that idea in the person. For example, you can use Jojo Mayer's description of the Moeller technique from his DVD then you as the teacher can help the student identify problems and refine their execution.