

# WORLD/SPECIALTY

## Groove 87 SLOW Track 57

### Variation A

### Variation B

# CHART

### SNEAKY SWING

**(A)** 2X-BASS OUT  
PLAY 8

1.

PLAY 24

2.

PLAY 6

FILL

FINE

(w/BASS)  
PLAY 16

**(B)** 4X-DRUM SOLO

(CLICK 1-2X) etc...

(BAND w/GTR. SOLO)

PLAY 32

D.C. AL FINE

While writing the drumset book for Broadway's *The Lion King*, we had a great producer (Mark Mancina), who despised "normal" drumming. "Too ordinary!" he'd scream at me. I quickly learned that any metallic ride (hi-hat or any cymbal) was the offending characteristic, so I was basically forced to come up with grooves that were "rideless." New grooves that had a different flavor unlike anything I had played or written before.

Although the Bo Diddley and Train beats are also "rideless," they are grooves that have already been defined by their respective genres. Here, we are talking about creating new grooves.

Groove 87 is a groove that reverses many of the aspects of normal drumming. We're going to playing a running shuffle with our left hand while the right hand plays the primary accent pattern (with ghosts). The feet stay simple, playing downbeats and upbeats.

The next four pieces of music were inspired by the grooves you're about to play. Notice how the musicians came up with parts that are different from their normal roles. I'm sure you'll love playing along to these unique tracks.

# WORLD/SPECIALTY

## Groove 87 FAST Track 58

### Variation A

### Variation B

# CHART

**NASTY SWING**  
**PLAY 16**

**A** 4X  
1, 2, 3. 4.  
FILLS

**B** (GROOVE)  
PLAY 16  
8X SOLO!  
1, 2, 3, 4, 5, 6, 7.  
FILLS

**C** (GROOVE)  
PLAY 16  
FILLS

FINE

Get that left hand ready for this one. Variation A will give you an option if your left hand can't quite keep up. Variation B is an exact transcription of an "implied metric modulation" fill I play on the DVD. I really try to stay away from this stuff on the GE videos, but this one slipped out. For advanced players, I say give it a try!