

# GrooveTrax™ Groove Descriptions © 2012

EVERY GROOVE A BLUESMAN NEEDS TO KNOW - *Disc One*

## **1. Jimmy Reed Shuffle in E**

This is a great place to start. A straight-ahead shuffle with the bass walking from the Root, or 1st degree, to the Sixth degree: Root - Third - Fifth - Sixth etc., and the drummer shuffling on the snare & ride symbol.

Great songs like Jimmy Reed's "Baby What You Want Me To Do" are classic examples and mandatory for a Bluesman and any well rounded musician's repertoire. This groove is sometimes called a "Delta Shuffle".

## **2. Train Beat (Mojo) in E**

The Train Beat is really fun but sometimes difficult to keep count because the bass starts on a pick-up beat: four and one, four and one etc. The guitar really makes it snappy by using the 'and' or 'up' beat often in it's rhythm. The most famous example of this groove is Muddy Waters "I Got My Mojo Working". Other songs include Little Walter "Me and Piney Brown" & "It Ain't Right". A *Bluesman* needs to know how to make the train sound.

## **3. Walter Shuffle in E**

This song has an intro like Little Walter's "You're So Fine". It's the guitar that makes it stand out as a Little Walter sound. The chord moves (I to IV, I to IV) with a *hammer-on* effect. This bass line is one Walter used often with variations. Some Cities like Austin refer to this as a "Backwards Linda Lou". In other grooves we have called this a *Box Pattern* and it is essential for bass players (see track #6 disc two).

## **4. Real Easy Groove in E**

This song was created and entitled with the idea of playing a song like Walter Horton's "Easy" except with a full band. A cool effect here is the way it starts at the turn around, also called *starting from the five* (this means the song begins at the 9th bar of a 12 bar blues). In this groove it is even cooler because only the guitar plays during the intro, the band comes in at bar one, or we say *'the band comes in at the top'* which means the beginning of the 12 bars. The bass part here is essential for blues player. It leaves a lot of space by playing a long or (*big*) first note, and then gives the groove some swing by bouncing from the Fifth degree to the Sixth and back. This bass movement is common for guitar too, and could be said to be a big contributor to Rock n' Roll.

## **5. Bo Diddley Beat in E**

What an exciting and fun beat this is. It is essential for a drummer to learn, requiring a controlled beat on the floor tom or tom tom. I'm not sure what came first, this type of sound or a Second Line beat out of New Orleans, but one can find some similarities in the feel, especially the bass drum. If you study different beats you could find some of this timing comes out of Bassa Nova too. Anyway you look at it, the body loves this beat and it tends to get people moving. Bo Diddley is well known for this sound. It can be used as a one-chord groove, or with I, IV, V (1,4,5) changes like we've done here for a more blues effect. A Song "*Hand Jive*" is classic Bo Diddley beat.

## **6. Jump Swing in E**

What can we say except "*ya gotta know how to swing baby*". This is the groove we have done the most variations on. We could write a book with a 4 CD set trying to explain and give samples on how to swing 8th notes. A lot of it is just plain 'feel'. We hear terms like 'behind the beat' or 'ahead of the beat', terms that mean what they say, but are vague on exactly *where* ahead or behind. With sheet music they just write in the 8th notes and in the top left corner of the sheet simply write the word "Swing". This bass line is mandatory and is explained more in track #5 disc two. The drums here keep time one-two-three-four (quarter notes) with the bass drum, and swing the ride symbol. What really makes the swing jump is a very cool rolling swing with the snare: *and two and, and four and* giving a strong back beat for incredible groove.

## **7. Teen Beat in E**

Teen Beat is a sixties term mostly referring to the drums. Commonly used with surf music but is great for rock n' roll and rock type blues, giving it new snap with snare on beat *two* and also beat *two-and* or some say "*the and of two*". The *and* beat is also called the *up beat* because it's when your foot comes up. *Backbeat* refers to beats *two and four*. It was a new sound in America that came with blues and then rock 'n roll. With blues and rock people would feel the *backbeat* now and clap on beats *two and four* instead of *one and three*, which is where the pulse was in the 19th century. You might say Teen Beat gives the *backbeat* an *up beat* feel, a mouthful indeed.

## **8. Two Beat Country in E**

This is a great old time blues sound. It holds on to the sound of the 19th century when music had the pulse on beats one and three; that's where the bass puts emphasis in a *two beat*. On this track the drummer adds a backbeat feel with the snare on beats two and four, a very cool feeling that makes you want to say *Yee-Haw!* A great groove to play blues licks over and throw in some fiddle riffs, especially if you're playing harmonica.

### **9. Born In Chicago in A**

This is a great groove indeed and comes from a song off The Paul Butterfield Blues Band album from the sixties called; you guessed it, "Born in Chicago". This groove does something we talked about in Teen Beat, it "gives the *backbeat* an *up beat* feel". Only this time it does it with the bass guitar and the bass drum really driving the up-beat. Remember the up-beat is when your foot comes up and is also called the *and beat*. Like the Teen Beat this accent comes right *after beat two* referred to as *the and of two*. The and of two is a great place to make music sound funky, especially when it's accented with the bass guitar and bass drum like it is here.

### **10. Second Line in A**

Like we said about swinging 8th notes, it's mostly a feel here. One thing that can help a drummer is to notice the bass drum has kind of a Bo Diddley rhythm going. That is what the bass guitar is accenting as well. There is a lot of action going on here with the snare, *up beats* and *dowbeats*. It's a great rhythm to play a shaker or cowbell like we did here for flavor. A good place to start getting used to this kind of feel would be to listen to The *Neville Brothers* and other Louisiana sounds like *Professor Long Hair* or *Dr. John*, maybe take a trip New Orleans.

### **11. Eight Bar Blues in A**

We add this groove for a big reason and that is, the chord arrangement and slightly different changes. Some of the bigger blues 'hits' were eight bar grooves instead of 12. Maybe because Americans seem to prefer an even division of beats. Where in other cultures like Europe and Brazil they enjoy timings like 5/4 or 7/4. Listen to the song "Take Five" by Dave Brubeck for an example of 5/4 time, and "Money" by Pink Floyd for 7/4. It very difficult for songs like these to be in the top 100 because people are more familiar with an even number of beats. Eight bar blues can be viewed as two sets of four or four sets of two, either way it's nice and even. The bass walks nicely with quarter notes right on the down beat (one-two-three-four) while the drummer hits quick 8th note triplets (one-two-three, one-two-three) on the ride. This is an easy groove to make up a melody and lyrics to, perhaps another reason for eight bar blues hits like Little Walters "Just Your Fool" or Junior Wells "It Hurts Me Too". A little different arrangement of the eight bars and you have hits like "Key To The Highway" recorded by many, including Little Walter, or "Bring It On Home" by Sam Cooke, and many others. A collection of blues grooves would not be complete without this groove.

### **12. Tramp Groove in A**

I don't think music would have gotten as funky as it has if it hadn't been for this type of bass line combined with this kind of drumbeat. An important thing to notice about the beat here is the bass drum hitting the up-beat after beat three, or *the and of three*. You count this: One-two-three & four, saying '*and*' as your foot comes up, sounding like; boom-tah boom-boom-tah, classic funk blues. This bass line is crucial for any blues jam session. Also called "Shotgun" groove.

### **13. John Lee Hooker in A**

This drumbeat is similar to Jump Swing in E. Maybe that's why I've heard some players call this a "Boogie". While others call 12 bar swing a boogie. Either way they both have a very cool rolling swing with the snare: *and two and, and four and*, over and over which gives a very strong back beat. Then the bass pushes the backbeat even harder accenting beat two and four very strongly. This is a huge contributor to rock music. What makes this groove really jump is the guitar work. John Lee Hooker was famous for this. He would play on the '*and*' beat, or the *up beat*, almost leaving out entirely any down beat strums. It doesn't matter if you strum the guitar up or down, what matters is doing it on the *up beat*. At first it might be best for understanding the idea to strum *downbeats* down and *up beats* up. There is also something very haunting and mesmerizing, meditative, even hypnotic about jamming on *one chord*. I think it was John Lee who said "blues don't need no stinkin' changes". Honestly that goes for any of these grooves if you squeeze every note and play from your heart, people will be moved regardless of the chords you use. Songs like ZZ Top's *La Grange*.

### **14. Rock Beat in A**

This beat is pretty simple to describe and a very basic rock beat, with a strong backbeat. The bass drum hits beats one & three, while the snare hits beat two & four creating a straight-ahead old time rock sound, as Bob Seger so perfectly used for his hit song "Old Time Rock n' Roll". The high hat hits both the *down and up beats* which gives a *one-and-two-and-three-and-four-and, one-and-two-and-three-and-four-and* feel. The bass guitar drives it just like the high hat does, playing the *down and up beats*. Chuck Berry made a great career with this type groove.

### **15. Jimmy Reed Shuffle in A**

A shuffle can be as varied as swinging 8th notes can with so many different ways and feels. It's so important for a bluesman to be able to shuffle. It seems much is dependant on the drummer for this to come off really greezy (that's like greasy but cooler). I get calls from players asking me if I know a good blues drummer, and the ones who can really shuffle are always working. I urge drummers to really pay attention here as well as groove #1 disc one. This groove is sometimes called a "Delta Shuffle".

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## EVERY GROOVE A BLUESMAN NEEDS TO KNOW - *Disc Two*

### 1. Tramp Groove in G

Many songs use this beat and it is an essential bass line (see track #12 disc one). Variations on the bass line but with the same basic beat can be found on great blues songs like Junior Wells "Messin' With The Kid" and "Snatch It Back And Hold It".

### 2. 6-9 Groove in G

This groove starts on the five like described in groove #4 disc one, only this time the whole band comes in together. This bass line is classic box pattern. A box pattern means play the root note on beat one then hops an octave up to the root again on beat two, then comes down in kind of a box pattern on the neck of the guitar, hence the name *box pattern*. The cool thing, which makes this groove called 6-9, is what the guitar does. The guitar plays a chord called a 6th, and when this chord is lowered a whole step (two frets) it becomes a 9th chord. So the guitar just slides up and down going from a 6th to a 9th chord over and over and creates a groove that is flowing. You can hear this used on Stevie Ray Vaughan's "Empty Arms" (studio version only).

### 3. Texas shuffle in G

Here we have another classic sound and feel. The drummer is shuffling 8th notes on the snare and ride symbol like so many blues grooves. The bass drum thumps all the downbeats. *One-two-three-four*, also called the quarter notes. In this type of shuffle the bass guitar is commonly more free to walk around. Guitar slingers like Freddy King, Johnny Winter and Stevie Ray Vaughan used this style often and that's probably how the name Texas Shuffle came to be. Some samples are Stevie Ray's "Honey Bee" and "Tell Me" or Freddy King's "The Stumble" and "I'm Tore Down".

### 4. Rumba in G

This Rumba is kind of classic in that the bass drum kicks the one beat, or first beat, and then only hits on '*and*' beats or *up beats*. In a Rumba it is usually the up beat after beat three and the up beat after beat four. Also said as *the 'and' of three* and *the 'and' of four*. I will describe this with bold font where the bass drum kicks. Remember the numbers are when your foot comes down and the '*and*'s are when your foot comes up: **1 2 3 &4 &1 2 3 &4 &1**. You read this like *one two three and four and-one two three and four and-one* etc., saying '*and*' only when your foot comes up. This all happens while the snare has a strong hit on *the 'and' of two* creating a heavy *up beat* feel. It can become very funky with these *up beat* accents. Midway in this groove the drums do a common Rumba variation using a tom tom.... very nice!

### 5. Swing Shuffle in G

A good bass line can really make a groove swing. This bass line here is the most common type and very reliable for good swinging groove. All you really need, especially when it's a more up-tempo swing, is to play on the quarter note or downbeats, *one-two-three-four, one-two-three-four* etc. You kind of walk along the chord tones, *Root-Third-Fifth-Sixth* going up, then come down from the octave *Root-Sixth-Fifth-Third*, and you do this for the I & IV chords. At the turn around or ninth measure it is a great swingin' move to walk from the 2nd degree to the fifth degree (2,3,4,#4,5). Listen and you will hear it. It sounds like old school blues and it's very common and drives the groove right back to the top.

### 6. Box Pattern in G

A box pattern means play the root note on beat one then hop an octave up to the root again on beat two, then come down in kind of a box pattern on the neck of the guitar, hence the name *box pattern*. Root, octave Root, come down with b7,5, and repeat. This groove is also called a *Linda Lou* famous from the bass line of the song "Linda Lou". If the bass line goes the opposite way, up instead of down - *Root, Fifth, b7, octave Root*, then it's called a "backwards Linda Lou". Whether it's Box Pattern or Linda Lou, enough can't be said about the importance of learning this bass line forward and backward for blues and much more. Another great thing is that this line can be used whether the chord is minor or major. Very dependable if you don't really know what the guitar player is going to do and you've got to have groove, this is your baby right here. Songs like Buddy Guy's "Let Me Love You" & Thunderbirds "Wait On Time".

### 7. Cajun Rumba in G

This could be described like track #4 disc two, with one very cool addition, a Cajun feel on the snare. It adds some of the aspects of a Second Line Beat. Track #4 disc two does something close to this in the beginning before it switches to the common tom tom Rumba, but it's more of a press roll then 2nd line (listen and compare for a greater understanding). A great example of this groove is Robben Ford's "Wild Woman" off the *The Charles Ford Band* album.

### 8. Straight Eight in Gm

This groove comes from a Mel Torme song "Comin' Home Baby" with a slight change of arrangement making it a bit more jazzy. Straight eight is a very important groove and an easily understood *term* amongst musicians. It means all the eighth notes get played by the drums. *One and two and three and four and*, notice there's an '*and*' after four. Tap your foot *one two three four* and every time your foot comes up say '*and*', including after four, then start over. *One and two and three and four and one and two and three and four and*, etc. This is called straight eight. This groove is also in a minor key, which is an important element to having a complete blues story. This bass line doesn't imply major or minor, just like *box pattern* doesn't, you're safe either way with the notes used here. Only if the bass line has a '*Third*' in it, does it commit to major or minor.

### **9. Jump Swing in C**

This is a good bass line for swing, it walks right along the chord notes of the changes like described in track #5 disc two. Sometimes the only difference between a swing and a shuffle is the tempo and bass line. When the tempo is slower like in a Texas shuffle the bass has time to walk around more, but in a swing it might be best just to *state the chord* by walking up and down the chord tones.

### **10. Slow Blues in C**

Common to slow blues and a good way to get into the tune is from the V (5) chord. You could also call this starting at the 9th measure of a 12 bar blues. Measure and bar are synonymous. When the beat is slow the drummer has time to hit all the triplets rather than swinging the eighth notes which are only two. There is a clear and different sound to this. Swinging eighth notes sounds kind of like: a-one a-two a-three a-four verses triplets sounding more like *one-two-three, one-two-three, one-two-three* etc. You will hear the triplet for this groove played on the ride symbol. This is a great bass line to learn for slow blues. It emphasizes a blues seventh chord, in this case C7, but also emphasizes a blues ninth chord as well, or C9 used here. Listen to the alternating bass line; it goes from a walk along a seventh chord, to a walk along a ninth chord and back. Spend time and learn the difference, you will be glad you did.

### **11. Mustang Sally Groove in C**

We took Mustang Sally and just made it more of a jam song. This is a great idea Wilson Pickett had when he did this famous groove. It takes a common 12 bar groove and doubles the length of everything, staying twice as long on each chord. This can also be called *24 bar blues*. The drums are similar to those described in track #12 disc one & track #1 disc two for a funky sound.

### **12. Swing Shuffle in F**

See track #6 disc one & track #5 disc two.

### **13. Box Pattern in F**

In some cities this is called a "Backward Linda Lou" (see track #6 disc two).

### **14. Flat Tire in D**

This is yet another way to shuffle. This time it really accents the *up beat* and the snare drum hits them all sounding like: *a-one...a-two...a-three...a-four...* or what might remind you of a flat tire. The guitar is strumming the *up beats* compounding the flat tire effect. This guitar strum is common with a shuffle, but doesn't stand out as much as it does here. The drummer shuffles on the ride symbol just like a Texas shuffle. A good example is the *studio version* of Stevie Ray Vaughan's "Empty Arms". *Martin Scorsese Presents* the blues will have it. The live version does not do this. Bobby Blue Band "Don't Believe" is another.

### **15. Last Night Groove in D**

I've heard this groove called the Detroit Groove. Maybe it's common at jam sessions in Detroit City. I got it from Little Walter's "Last Night". Whatever you call it, it's classic slow blues (see track #10 disc two) except for two important factors, the bass and rhythm guitar. While the drumbeat is regular slow blues, the bass doesn't do the classic walking style. It does the same thing as *Real Easy Groove* in track #4 disc one, and that is playing a long or (*big*) first note, which leaves lots of space. Remember it's the space between the notes, the silence, that really makes the rhythm. Secondly, the guitar does something common for piano players; it plays what some call a "chink chink" emphasizing the triplets, *one-two-three, one-two-three* or *chink-chink-chink, chink-chink-chink*. A really great blues to sing over or jam your harp!

### **16. Jazz Swing in Bb**

One thing really cool that jazz drummers do when they swing is play little to no bass drum. Jazz bass players love this. It gives the bass open space to play notes when and where it wants to. A Jazz Swing is also sparse with the snare. Sometimes only hitting one backbeat like the fourth and leaving the second out completely, or visa versa. Just swinging on the ride symbol gives every player plenty of swing, with a huge amount of room. Try blowin' some lead over the top of this groove and feel the freedom baby!

***“Every Groove a Bluesman Needs To Know”***

**GrooveTrax™ Disc 1**

- 1. Jimmy Reed Shuffle in E (3:11)**
- 2. Train Beat (Mojo) in E (3:32)**
- 3. Walter Shuffle in E (3:44)**
- 4. Real Easy Groove in E (3:26)**
- 5. Bo Diddley Beat in E (4:00)**
- 6. Jump Swing in E (5:19)**
- 7. Teen Beat in E (3:26)**
- 8. Two Beat Country in E (2:59)**
- 9. Born In Chicago in A (3:33)**
- 10. Second Line in A (3:59)**
- 11. Eight Bar Blues in A (3:28)**
- 12. Tramp Groove in A (3:34)**
- 13. John Lee Hooker in A (3:40)**
- 14. Rock Beat in A (3:33)**
- 15. Jimmy Reed Shuffle in A (3:06)**

**GrooveTrax™ Disc 2**

- 1. Tramp Groove in G (3:36)**
- 2. 6-9 Groove in G (3:42)**
- 3. Texas shuffle in G (3:40)**
- 4. Rumba in G (3:21)**
- 5. Swing Shuffle in G (3:29)**
- 6. Box Pattern in G (3:51)**
- 7. Cajun Rumba in G (3:30)**
- 8. Straight Eight in Gm (4:27)**
- 9. Jump Swing in C (3:27)**
- 10. Slow Blues in C (4:33)**
- 11. Mustang Sally in C (5:34)**
- 12. Swing Shuffle in F (3:47)**
- 13. Box Pattern in F (3:24)**
- 14. Flat Tire in D (3:16)**
- 15. Last Night in D (3:49)**
- 16. Jazz Swing in Bb (3:33)**