

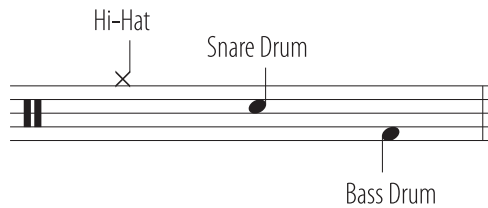
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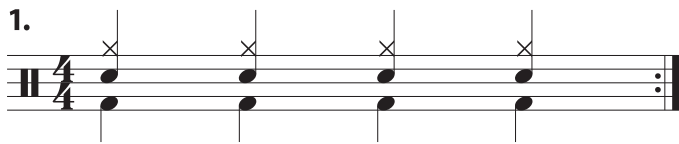
CHAPTER 1

QUARTER-NOTE GROOVES

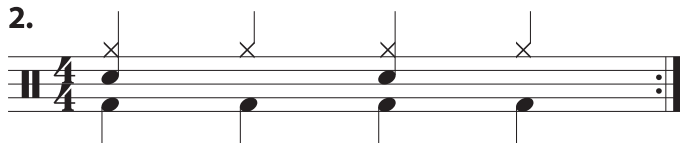
Legend



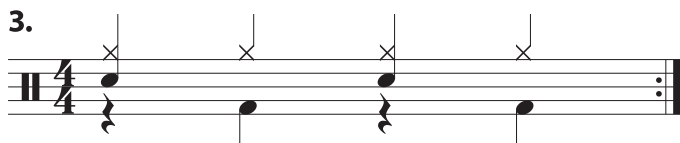
First, let's start by playing a simple quarter-note-based groove in $\frac{4}{4}$ with the closed hi-hat (with sticks), snare drum, and bass drum all playing together in unison.



Next, let's drop the snare drum on beats 2 & 4.



Next, let's drop the bass drum on beats 1 & 3.



So, what we now have (in Examples 2 & 3) is the basis for two (quarter-note-based) versions of what is commonly known as “The Million Dollar Beat,” but “turned-around” so the backbeats are now on the downbeats.

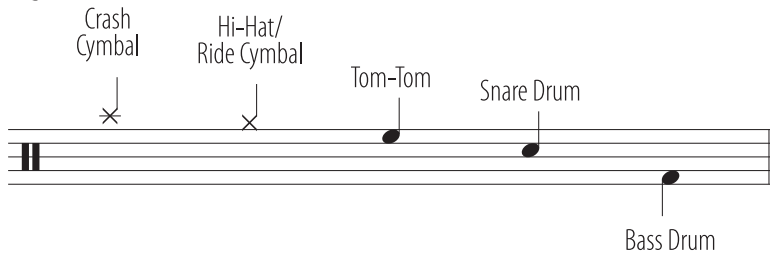
Play these two grooves, as well as the following grooves, for a while (at various tempos) until you get used to it, since your inclination (likely based on habit) will probably make you want to feel the snare drum notes on beats 2 & 4 rather than 1 & 3.

You should also try playing them along with songs in various music styles that feature backbeats (rock, soul, R&B, country, etc.) to see how it feels.

CHAPTER 12

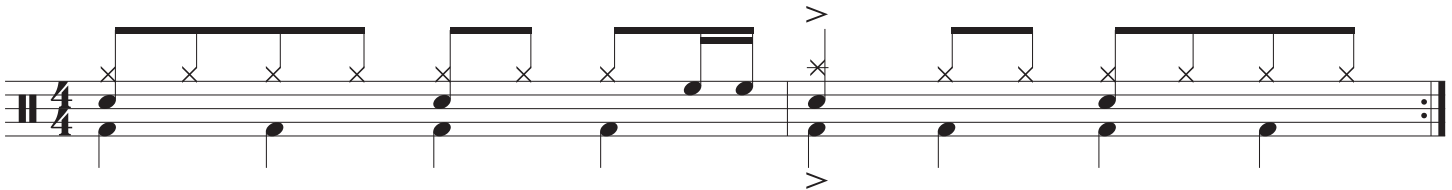
FILLS

Legend



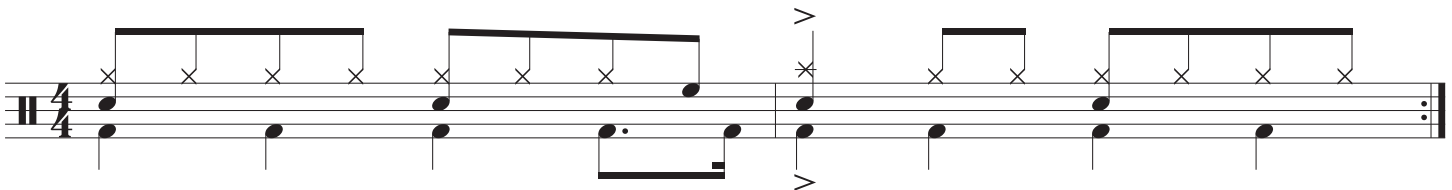
As stated in the introduction, I hope this book will help strengthen your sense of time and ability to “find the 1,” as well as prevent losing time during fills. With that said, here are a few simple examples where you should focus on getting “in” and “out” of a fill when the groove has an emphasis on 1 & 3, rather than 2 & 4. Although a fill may be played in the same place as usual, getting “out” of it may pose some issues since a crash on beat 1 will most likely be played with a snare drum note, rather than the usual bass drum note.

Here’s a very simple two-bar phrase with a tom fill on the “+a” of beat 4 of the first measure, and a crash on beat 1 of the second measure.



Although it’s not very difficult, this can pose a little bit of a challenge because the fill and crash consist of three consecutive notes being played with the hands and ending with the hands in unison on beat 1 (instead of a crash with one hand in unison with the bass drum).

There are other ways to re-orchestrate this, for example, substituting the tom hit on the “a” of beat 4 with a bass drum note, while still playing a crash on beat 1 of the second measure.



Here’s the same simple two-bar phrase with the fill on the “+a” of beat 4 of the first measure, but this time the tom on the “a” is replaced by a crash, and there’s only a “turned-around” backbeat on the snare (no crash or bass drum) on beat 1 of the second measure.

