

Offbeats & Backbeats



By Andrew Guterman

10 page sampler

Eighth note grooves

Besides keeping steady time, having a strong backbeat is probably the most important job of the drummer in most styles of music. Usually the backbeat is played on the snare drum on beats 2 & 4 and is very prominent throughout the song. While you play these and any other grooves in this book make the snare drum stand out.



From "Back in Black" by AC/DC
Phil Rudd



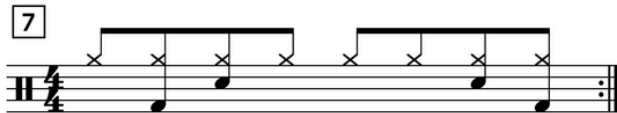
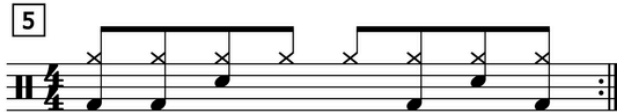
From "Supersonic" by Oasis
Tony McCarroll



From "San-Ho-Zay" by Freddie King
Phillip Paul



From "Soma" by The Strokes
Fabrizio Moretti



♪ = ♪



Basic reading part 3

These pages focus on getting comfortable reading offbeats, which in a measure of 4/4 would be on the "ands" in between beats 1, 2, 3, and 4.

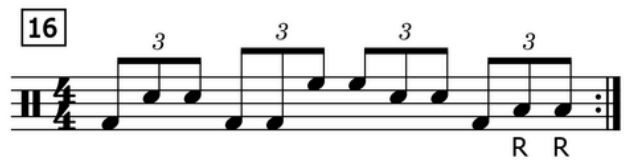
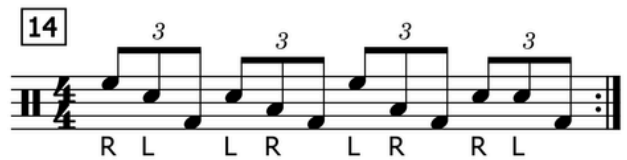
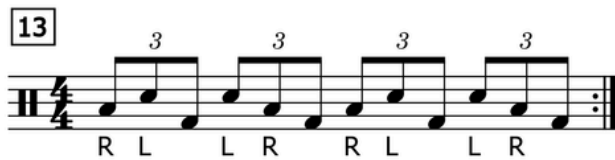
1 & 2 & 3 & 4 & 1 2 & 3 & 4

Bass drum development exercises part 1

Keep the notes very even and don't flam anything. If you're not sure if what you're playing is even, turn on the metronome and match every note to the click. First play each exercise one at a time, then try playing them back to back in order, and then mixed up in different combinations. Some of the possible combinations are explored in the next two pages.



Vocabulary part 2

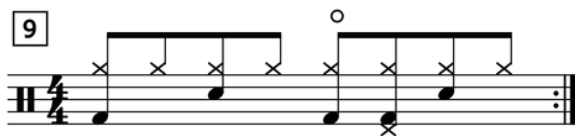
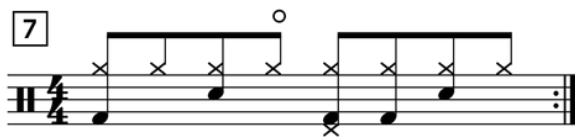


Accents part 2



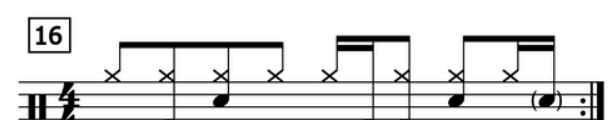
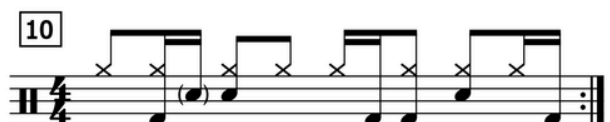
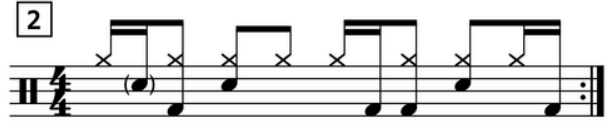
Hi-hat openings part 1

The hi-hats should be opened and closed at the same time that the stick hits the hi-hats. Don't open the hi-hats too much or you will only get the sound of the top hi-hat (unless that's the sound you want). Get a nice clean "snap" every time the hi-hats are closed.



Ghost notes part 1

Ghost notes are quiet notes usually played on the snare drum and usually on the e's and a's; they are notated using parentheses. Aim for only two volumes for the snare drum, one very quiet for the ghost notes and one more typical volume for the others.



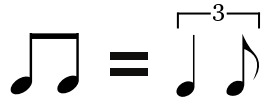
Double paradiddles

Because double paradiddles are six notes long, they work better with triplets. Practice this page the same way as the paradiddles and vocabulary pages.

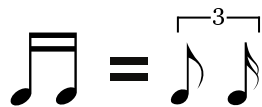


Swing feel

Certain grooves are in more of a triplet feel as opposed to an eighth note or sixteenth note feel, but when writing or counting along with these grooves it's a little cumbersome to use triplets. So instead we use what is called swung eighth notes which work like this:



This marking means that when two connected eighth notes are written, they should be treated like a triplet without the middle note (playing only the first and last notes of a triplet repeatedly is a shuffle, covered more in depth in the blues section). Sixteenth notes can also be swung using this marking:

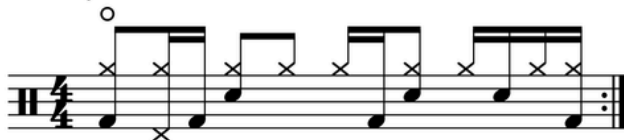


With the swing marking, the patterns on the left and right sound the same. Even though the patterns on the right are written in eighth and sixteenth notes, you should still count in triplets.

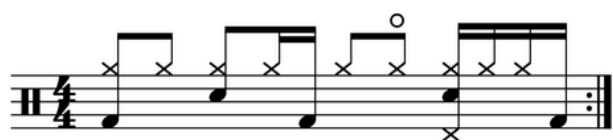


Funk part 2

Sly & the Family Stone - Let Me Have It All
Andy Newmark



The Headhunters - God Make Me Funky
Mike Clark



Earth, Wind & Fire - Reasons
Maurice White



The Meters - Look-Ka Py Py
Zigaboo Modeliste



The Winstons - Amen Brother
Gregory C. Coleman



Jaco Pastorius - Come On, Come Over
Narada Michael Walden



Kool & the Gang - Funky Stuff
George "Funky" Brown



Tower of Power - Don't Change Horses (In the Middle of a Stream)
David Garibaldi



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