

KICK-OFF

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& Paul Brook

These are a highly concentrated series of exercises designed to improve bass drum control and speed. The hi-hat or ride cymbal plays in straight eighth-notes and the snare drum plays on the beat - every quarter-note. The bass drum parts always avoid the snare beats on 1, 2, 3 & 4. These exercises grow progressively more difficult, both to play and to read, so each one should be mastered before moving on to the next.

Start slowly (60 b.p.m.) and play to a click. Repeat each four bar sequence at least 8 times without stopping. As you grow more comfortable, the tempo can be raised in 10 b.p.m. increments.

Practicing each exercise both heel-up and heel down is highly recommended. Pay particular attention to the triplet combinations on the next page. The notation gets quite intricate and is easy to misread, so a starting tempo of 40 b.p.m. and a high degree of concentration is desirable for intermediate players.

The inspiration for this series of patterns comes from a magazine interview with Steve Gadd in the late '70's, where he described a routine like this as part of his practice program. Unfortunately, no specific notation or examples were given...

Part 1: 8th & 16th note offbeats...

The image displays three sets of drum notation, labeled A, B, and C, for a 4/4 time signature. Each set consists of two staves: the top staff for the Hi-Hat or Ride cymbal and the bottom staff for the Snare and Bass drums.
Exercise A: The Hi-Hat/Ride staff has a steady eighth-note pattern. The Snare/Bass staff has a quarter-note snare on the downbeat and a bass drum on the offbeats (between snare notes).
Exercise B: The Hi-Hat/Ride staff has a steady eighth-note pattern. The Snare/Bass staff has a quarter-note snare on the downbeat and a bass drum on the offbeats, with a triplet of eighth notes on the second offbeat.
Exercise C: The Hi-Hat/Ride staff has a steady eighth-note pattern. The Snare/Bass staff has a quarter-note snare on the downbeat and a bass drum on the offbeats, with a triplet of eighth notes on the third offbeat.
Each exercise is shown over two four-measure sequences, with repeat signs at the end of the second sequence.

Part 2: 8th & 16th note triplet off-beats...

D

E

F

G