

2'S, 3'S, AND 4'S

HOW TO APPROACH THIS PACKET

BDG packets are designed with a cumulative pace of development in mind. They start with very rudimentary concepts and build upon them step by step. Because of this, you want to make sure you maximize each module and its respective submodules before moving on to the next one. Here are some things to keep in mind as you work your way through this lesson pack.

It's important to approach every rep with a great quality of sound. Whether this means creating contrast between your accent and tap heights when the exercise calls for it, checking for uniformity between your left and right hands, or any other technique related concept, the more you can strive for quality reps as you practice, the better your performance will eventually be. As a bass drummer it can be easy to disregard this because our music is not as dense or complex in terms of technique. Fight this tendency and make sure all of your reps are played with confidence and intent.

Additionally, don't be hasty in getting to the faster tempos. Being impatient will only cause you to create incorrect muscle memory when it comes to developing your rhythms and sound. Check your underlying rhythms by using the provided play-along tracks or by setting the respective subdivision on your metronome.

Happy Practicing!

Chapter 1 - 16TH NOTE 2'S

- Exercise 1-A:** Doubles with Brents
 - MP3 Folder - "1-A 2's with Brents"
 - Tempos: 100, 110, 120, 130, 140, 150, 160, 165, 170, 175, 180
- Exercise 1-B:** Doubles w/out Brents
 - MP3 Folder - "1-B 2's without Brents"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 1-C:** Doubles with a Partner
 - MP3 Folder - "1-C Doubles with a Partner"
 - Tempos: 100, 110, 120, 130, 140, 150, 160, 165, 170, 175, 180

Chapter 2 - SIXTUPLET BASED 3'S

- Exercise 2-A:** Threes with Brents
 - MP3 Folder - "2-A 3's with Brents"
 - Tempos: 100, 110, 120, 130, 140, 150, 160, 165, 170, 175, 180
- Technique Checkpoint:** Gallup
 - MP3 Folder - "Tech 1 Gallup"
 - Tempos: 100, 110, 120, 130, 140, 150, 160, 170, 175, 180, 190, 200
- Exercise 2-B:** Threes w/out Brents
 - MP3 Folder - "2-B 3's without Brents"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 185, 190, 195, 200, 205, 210
- Exercise 2-C:** Threes with a Partner
 - MP3 Folder - "2-C 3's with a Partner"
 - Tempos: 100, 110, 120, 130, 140, 150, 160, 165, 170, 175, 180

Chapter 3 - 32ND NOTE 4'S

- Exercise 3-A:** One Hand Isolation of Fours
 - MP3 Folder - "3-A One Hand Isolation"
 - Tempos: 100, 110, 120, 130, 140, 150, 160, 170, 180, 190, 200
- Exercise 3-B:** Fours with Brents
 - MP3 Folder - "3-B 4's with Brents"
 - Tempos: 100, 110, 120, 130, 140, 145, 150, 155, 160
- Exercise 3-C:** Fours without Brents
 - MP3 Folder - "3-C 4's without Brents"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 3-D:** Fours with a Partner
 - MP3 Folder - "3-D 4's with a Partner"
 - Tempos: 100, 110, 120, 130, 140, 145, 150, 155, 160

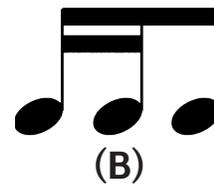
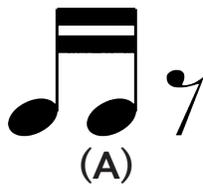
Chapter 4 - ENSEMBLE 2'S, 3'S, AND 4'S

- Exercise 4-A:** Doubles for 5 Drums
 - MP3 Folder - "3-A One Hand Isolation"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 4-B:** Threes for 5 Drums
 - MP3 Folder - "3-B 4's with Brents"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 4-C:** Fours for 5 Drums
 - MP3 Folder - "3-C 4's without Brents"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 4-D:** Doubles for 4 Drums
 - MP3 Folder - "3-D 4's with a Partner"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 4-E:** Threes for 4 Drums
 - MP3 Folder - "3-D 4's with a Partner"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210
- Exercise 4-F:** Fours for 4 Drums
 - MP3 Folder - "3-D 4's with a Partner"
 - Tempos: 120, 130, 140, 150, 160, 170, 180, 190, 195, 200, 205, 210

1 16TH NOTE TWOS

The first subdivision of an 8th note space that we'll be talking about is the 16th Note Based Double. When talking about them in the context of 8th note runs, these are always played with alternating sticking and are usually lead off of the right hand.

16th Note Doubles are one of the three most common eighth note subdivisions you'll see in your career. Because they contain the least notes of the three, they are incorrectly viewed as an "easy" rhythm to master. This leads younger basslines to breeze past this rudiment in an attempt to get to the denser subdivisions before they perfect this one. As a result, it tends to be the most inaccurate subdivision in a bass drummer's arsenal. Let's take a look at a learning tool we'll be using to help us learn more accurate note placement not just for the doubles in this module, but also for the 3's and 4's we'll be talking about later.



In **Image A**, we can see the double we are trying to perfect. In **Image B**, we have that same rhythm, but with an eighth note tagged on to the end of it. This extra 8th note we've added on is called a "brent." Let's talk about what this will do for you.

Primarily, tagging on this eighth note will show you exactly how much space you have to place the notes in your subdivision, which in this example is only two notes. To see how this works, let's take a look at our very first primer.

EXERCISE 1-A: Doubles with Brents

Tempo: 100-180 bpm

Between the bars of check and the bars of brents, we can observe that the eighth notes on the right hand stay constant throughout this primer. This is the first checkpoint that you want to take advantage of. You know exactly where every right hand lies, so to place the remaining sixteenth note you simply need to divide the 8th note space in two and place the left hand exactly in between the right hands. This is generally how brents work. First, they provide you with checkpoints you can use to make sure all of your rhythms are in time and second, they allow you to understand the exact amount of space you have to fit your subdivision into so that you internalize the correct interpretation.

As you work on this primer, always strive to work with a metronome and while marking time. Pay attention to the way the two sixteenth notes are spaced within a count on both the downbeat and upbeat so that when we remove the brent and the timing is up to you, you continue to play the correct interpretation without tightening or widening the rhythms.

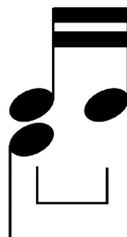
EXERCISE 1-B: Doubles w/out Brents

Tempo: 120-210 bpm

After some work with the brents in Exercise 1-A, you should have a great understanding of how two sixteenth note partials are placed, whether they begin on the downbeat or the eighth note upbeat. With this timing in mind, we can now remove the brents, and work on our note placement without the training wheels.

Remember that your goal within this second primer is to play the exact same sixteenth note timing that you did when the brent was tagged on to the end. While the most valuable checkpoint no longer exists, there are still a couple of ways we can anchor ourselves in order to remain accurate.

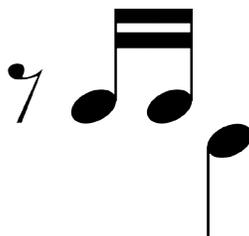
First Note on the Downbeat



Correct 16th Note Interpretation

When you're playing doubles on the downbeat like in Bar 2, you've got a checkpoint, albeit an obvious one, on the downbeat. This lets you know to place your first 16th note right with the click of the metronome or the stomp of your feet. After this first note, recall the correct 16th note interpretation you've worked on in the previous primer to play the second note. If you can imagine the next eighth note that was serving as our brent by clicking your teeth or by singing it in your head, this will help you maintain the correct interpretation.

First Note on the Upbeat



Use Next Downbeat as Brent

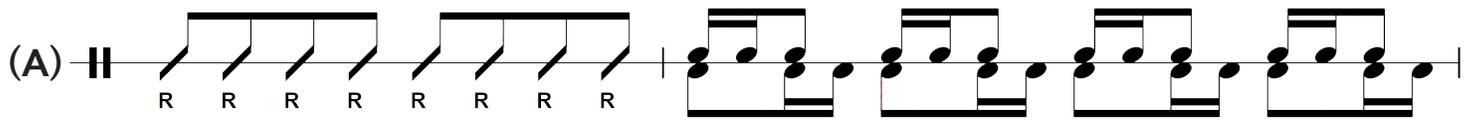
If you're playing doubles that start on the upbeat like in bar 4, you first need to worry about playing the "and" count correctly. As we've already learned, playing on an "and" is as simple as striking the drum exactly in the moment between the stomps of your feet. After that, think back to the timing you've developed to play the second note. The very next downbeat is probably the most helpful checkpoint you have because it allows you to continue to feel the brent we've removed through a metronome and/or marking time instead. Use this substitute to continue to check the timing and note placement accuracy of your doubles.

Once you've perfected this primer at all of the relevant tempos independently, move ahead to the next page where we'll show you how to work on your doubles with a partner.

EXERCISE 1-C: Doubles with a Partner

Tempo: 100-180 bpm



(A) 

(B) 

(C) 

(D) 

There are four stages to this primer separated by each barline. It's recommended that you take each stage as many times as it takes to master it before moving on to the next.

Stage A is all about establishing the correct interpretation between players using the brents. If we look closely at the music, we can see that certain partials line up with each other on the musical grid. Specifically, the brent of each player lines up with the first partial of the next player's double. This is a great way to check the rhythms of both players. If you are getting a lot of flam sounds, it means one of the players is not sticking to the correct 8th note grid. Think back to the rhythm your right hand should be playing and use this to line up your playing together. If everything is played correctly, you should hear a consistent 16th note sound underneath the brents.

Stage B allows Player 1 to remove the brent and work on the timing independently while Player 2 maintains the 8th note timing. While playing through this part of the exercise, it's important that you acknowledge the rhythm that should be created by the combination of the double and the eighth note: "1e+ 2e+ 3e+ 4e+". For this to happen, the responsibility lies on both players to be accurate. Player 1 must play the correct 16th note interpretation, and Player 2 must set up a solid 8th note check pattern. Player 2's job might sound simple, but it can be easy to be swayed by incorrect interpretation if Player 1 is not playing accurately. Make sure you are sticking to the correct rhythms in order to give Player 1 the right amount of space to fit within.

Stage C has the same goals as Stage B, but this time it's Player 2's time to work on their timing while Player 1 sets up a solid downbeat check. Again, acknowledge the rhythm created by the combination of the two Players' parts: "1+a 2+a 3+a 4+a". Like before, this will only happen if both players are committed to playing accurate rhythms. Recall back to all of the timing we've developed thus far and make sure this Stage and the one before it have been perfected at all of the relevant tempos before moving on to the last Stage.

Stage D puts it all together. Both players must be hyperaware of their downbeat and upbeat placement to play their first note, and then recall back to the 16th note timing to place their second note. You should use all of the knowledge of your tendencies that you've learned from Stages B and C to fine-tune your timing for Stage D. If everything is in order, you should end up with a perfectly even 16th note rhythm between two players.

As you work on this primer together, consider your technique and touch as well. Make sure you're matching your forte heights so that your sound is balanced between both players. In addition to this, being relaxed and giving yourself enough time to prep for your double is very important. We're only playing one note on each hand, so think about how you would play one note at a time, and apply that same approach for your double. Being aware of your touch is what will allow you to take your 8th note runs to the next level, so make sure you take the time to perfect this!

TECHNIQUE CHECKPOINT

If you're a player on the lower drums, the limited amount of rebound the drum offers might make it difficult for you to play two consecutive notes on one hand. For most players, their first thing they do to compensate for this is rely too much on their fingers and on the bounce of the drum head to generate the two notes. Instead, work your hardest to make one distinct wrist motion for each of the two notes.

If you're having trouble creating two wrist motions, consider working on the following exercise before tackling 3's, and later 4's.

TECHNIQUE 1: Gallup

Tempo: 100-200 bpm

The exercise consists of four staves of music, each starting with a double bar line. The notes are eighth notes, and the rhythm is consistent across all staves. Below each staff, the hand used for each note is indicated by 'R' for right and 'L' for left.

Staff 1: R R L R R L R R L R R L | R L L R L L R L L R L L

Staff 2: R R L R R L R L L R L L | R R L R R L R L L R L L

Staff 3: R R L R L L R R L R L L | R R L R L L R R L R L L

Staff 4: R R L L R R L L R R L L | R R L L R R L L R R L L R R L L

There are a few things you can work on while rehearsing this double stroke exercise. It's great for balancing the doubles sound from hand-to-hand as well as forcing you to play actual 16th note rhythms instead of just playing two notes of varying interpretation every time by keeping you within a very strict eighth note grid.

Beyond this, however, we are looking to improve our double stroke quality by maxing out our wrist motions at the highest tempo possible, and only then relying on minimum amounts of finger to create your double stroke. Finding your personal tipping point where your motion is reliant on the fingers instead of the wrist can be fairly difficult, but here are some things to keep in mind as you search for this maximum tempo.

Above all, sound quality and the correct interpretation of rhythms are the parts of your playing you should prioritize over going as fast as you can. If playing at a certain tempo requires you to lock your wrists or squeeze the stick too much, consider dialing the metronome back a few clicks and chopping out at a tempo you're more comfortable at instead of playing the faster tempo with bad technique.

Also, consider that while we are trying to maximize our wrist motions, we will have to inevitably rely on some help from the fingers at the faster tempos. As you incorporate the back fingers into your double strokes, continue to strive for an equal sound between the first and second note on both the right and left hand.

EXERCISE 2-B: Threes w/out Brents

Tempo: 120-210 bpm

After spending some time with the technique checkpoint and Exercise 2-A, you are ready to remove the brents and work on your interpretation of these 3's without the eighth note training wheel. As you work through this exercise, continue to apply all of the information we've discussed so far. Avoid crushing or opening your rhythms by recalling back to the correct subdivision of three notes within an eighth note space. Additionally, continue to strive for great sound quality by keeping all three notes at an equal height without going past mezzoforte at the faster tempos.

Just like we did for our doubles, let's quickly look through some anchor points we can use now that our main checkpoint is gone.

First Note on the Downbeat

Correct Sixtuplet Interpretation

When our 3 starts on the downbeat, we can anchor ourselves by making sure we play our first note right on the downbeat. We can then rely on the sixtuplet interpretation we've already worked to make sure we fit all of our notes within the eighth note. The tendency with 3's is to close up the space and play them crushed, so make sure you're not closing up the rhythm now that we don't have the brent on the upbeat to keep you honest.

First Note on the Upbeat

Use Next Downbeat as Brent

For 3's that start on the 8th note upbeat, place the first note exactly in the space between your feet, and then use the very next downbeat as a replacement for the brent in order to accurately space your three notes.

Once you've perfected your timing for these 3's independently, you're ready to move on to the next page where you can work this 8th note subdivision with a partner.

EXERCISE 2-C: Threes with a Partner

Tempo: 100-180 bpm

(A) **II** $\overbrace{\text{R R R R R R R R}}^{\text{8th note brent}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$

(B) **II** $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$

(C) **II** $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$ $\overbrace{\text{3}}^{\text{3}}$

(D) **II** $\overbrace{\text{6}}^{\text{6}}$ $\overbrace{\text{6}}^{\text{6}}$ $\overbrace{\text{6}}^{\text{6}}$ $\overbrace{\text{6}}^{\text{6}}$ **||**

Just like when we were working through doubles with a partner, feel free to take each stage as many times as it takes to master it before moving on to the next.

Stage A is where you'll be establishing good rhythmic interpretation with your partner by using the brents. Pay attention to the partials that overlap with each other so that you can check the timing accuracy of both players. The 8th note brent should line up perfectly with the first partial of the next person's three. Use this information to start your 3 at the correct time while also making sure all three notes are being placed correctly by you and your partner

Stage B gives Player 1 their chance to remove the brent and work on their three independently while Player 2 fills in the remaining eighth note check. Focus on the rhythm being created by the combination of both players which should be the same as the rhythm each of you were playing independently in Exercise 2-A. Creating this rhythm is a partner effort. Player 1 must be playing the correct interpretation, and Player 2 must be very strict about their 8th note placement. If you're Player 2, don't allow your rhythms to be influenced by the other player, simply focus on good upbeat timing in order to give your partner a great idea of how much space they have to play 3 notes.

It's Player 2's turn to work on their 3's timing in Stage C. This line in the exercise works exactly like Stage B. Player 1 needs to make sure they're playing solid quarter note timing on the downbeat while Player 2 begins their rhythm right on the eighth note upbeat and fits 3 notes into the space leading to the next downbeat. Just like with Stage B, recall back to the rhythm created independently in Exercise 2-A, and play it accurately between the both of you within the context of this exercise.

It's time to bring it all together in Stage D. Both players will now need to accurately place their first notes then rely on the sextuplet interpretation they've been working throughout this module in order to play a full bar of 3's between themselves.

If you're finding your rhythms are accurate and even from player-to-player, spend some time making sure that you're playing with great sound quality. Most importantly, avoid a decrease in volume within each player's 3 by striving to play 3 notes of equal height. Additionally, remember that we don't need to overplay these 8th note subdivision past mezzoforte. Playing with a strong sound at about a 9 inch height will give you a warm, articulate 3 that isn't harsh and decaying in volume.

3 32ND NOTE FOURS

The last subdivision of an eighth note that we'll be looking at in this packet is the 32nd Note 4. In the context of an eighth note run, the Four is played starting off of the right hand and with alternate sticking: R L R L.

32nd Note 4's are the last of the 3 common 8th note subdivisions that you'll see in your bass drumming career. This particular subdivision is my personal favorite and contains the most notes out of the 3. Because its duple-based, we have several different ways that we can make sure both the right and left hands are playing accurate rhythms so our rhythms sound even across the entire bassline. Before we get to playing 4 notes within the space of an eighth note, we're going to hone in our note accuracy on one hand at a time.

EXERCISE 3-A: Doubles on Each Hand

Tempo: 100-200 bpm

Staff 1: R L R L R L R L | R R L R R L R R L R R L
L R L R L R L R | L L R L L R L L R L L R

Staff 2: L R L R L R L R | L R R L R R L R R L R R
R L R L R L R L | R L L R L L R L L R L L

Staff 3: L L R L R L R L | R L R L R L R L | R L R L
R R L R L R L R | L R L R L R L R | L R L R

Staff 4: R R L R R L R R L R R L | L R R L R R L R R L R R
L L R L L R L L R L L R | R L L R L L R L L R L L

We have a few goals while playing through this primer. First, we are checking the rhythmic accuracy of our right and left hands. Let's take a closer look at the 4 we'll start playing later in order to see why we're doing this.

R L R L

If we look at just the right hands of the 4, we can observe that the rhythm on one hand at a time is just 2 sixteenth notes. So this rhythm, which might seem dense and difficult, is really just a 16th note double stroke on the right and left hand. We've already talked about how to create high-quality double strokes in our Technique Checkpoint, so keep all of those ideals in mind while you play this exercise off of the right and left hands. Work towards an even sound from both strokes, as well as making your rhythmic accuracy absolutely perfect.

EXERCISE 3-B: Fours with Brents

Tempo: 100-160 bpm

R L R L R L R L R L R L R R L R L R R L R L R R L R L R

R L R L R L R L R R L R L R R L R L R R L R L R R L R L R R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R R L R L R

We've already gone through what to keep in mind when playing with brents, so we won't bore you with another re-explanation. The only new thing to worry about when working through 4s is that now we're now playing multiple strokes on both hands and because of this, we must ensure we're playing accurate rhythms on the right and left hands. A tendency new players have is playing a rhythm that's too wide, causing it to be more like a 3 with a brent tagged on to the end instead of 4 32nd note partials.

Make sure to fit all 4 notes before the tagged eighth note. Because we're playing three strokes on the right hand in this exercise, you might need to take some time to strengthen your triple stroke technique before you rehearse it at higher tempos. Like we talked about in the 3's module, you also want to continue working to avoid any sort of volume decay by putting forward more energy on the second note on each hand.

EXERCISE 3-C: Fours w/out Brents

Tempo: 120-210 bpm

R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L

R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L

We also won't bore you with a re-explanation of 4's without brents since you already have a pretty good idea of what to look for as you rehearse these. Recall back to the anchor points that exist whether you start on the downbeat or on the eighth note upbeat. As the densest of the 3 8th note subdivisions that we're talking about today, it's imperative that you strive to fit all four notes into the space given to avoid the incorrect rhythm we talked about in the previous page.

Other than that, your goals are the same as with any of the other subdivisions. Once you feel you've mastered this exercise independently, it's time to move on to the next exercise where you'll work on your 4's timing with a partner.

EXERCISE 3-D: Fours with a Partner

Tempo: 100-160 bpm

This is a longer partner exercise than the rest because I feel you can get a lot out of isolating one hand at a time with your partner. Note that the first half of the exercise is off of the right. Make sure you repeat it and go off of the left before moving on to the second half with the 4's in it.

The process here is the same as in the 2's and 3's modules that came before this one. While working with your partner, you're working on establishing a balanced sound from player-to-player. You can first accomplish this by paying attention to the interpretation of rhythms from you and your partner, as well as checking to make sure you're playing at the same heights and with the same relaxed touch. Just like with the 3's, you want to avoid playing this subdivision at any height greater than 9 inches, as doing so will lead to a harsh and decaying sound.

If you've mastered all of the modules up until this point, the next one will focus on working through all of these subdivisions within the context of a 4 or 5-person bassline.

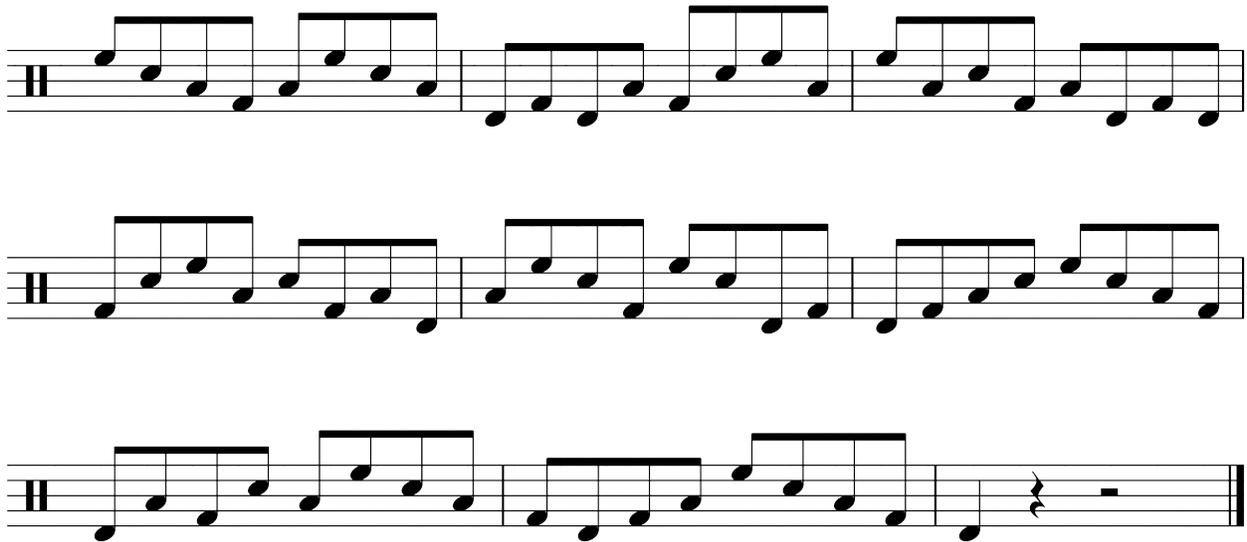
4 ENSEMBLE

2s, 3s, & 4s

Hopefully at this point you've mastered the timing and technique necessary to play 2s, 3s, and 4s at a high level by yourself, and possibly with a partner. It's time to bring your skills together with the rest of your bassline.

THE EIGHTH NOTE SPLIT

FOR 5 BASS DRUMS



Three staves of musical notation for 5 bass drums. Each staff begins with a double bar line and a key signature of one sharp (F#). The notation consists of eighth notes grouped in pairs, with a beam connecting the two notes in each pair. The first two staves each contain four measures of music. The third staff contains three measures of music, ending with a quarter rest followed by a double bar line.

FOR 4 BASS DRUMS



Three staves of musical notation for 4 bass drums. Each staff begins with a double bar line and a key signature of one sharp (F#). The notation consists of eighth notes grouped in pairs, with a beam connecting the two notes in each pair. The first two staves each contain four measures of music. The third staff contains three measures of music, ending with a quarter rest followed by a double bar line.

There's no better way to work on these 8th note subdivisions than by playing in them in the context of an 8th note split that you'd see in 8-on-a-hand or some form of legatos exercise. Of course, this means that to work on this part of the packet, you have to have a fairly good grasp on how to place every 8th note partial possible correctly. If you haven't developed this type of timing, we have a lesson video on this exact topic that you can check out before you proceed!

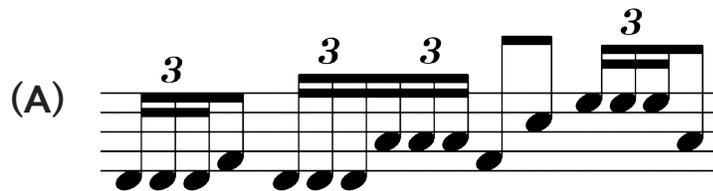
For the next few pages, the split written above is the one that we'll be using to work on 2's, 3's, and 4's within an ensemble setting, so get comfortable with the drums you want to know before you move on!

THE ABC METHOD

Using the ABC method of breaking down 8th note subdivision splits is an effective way of getting a line of 4 or 5 drummers to unify their interpretation together while also being simple to understand. Let's take a look at how this method works. For this example, we're going to use the following bar taken from our split on the previous page.



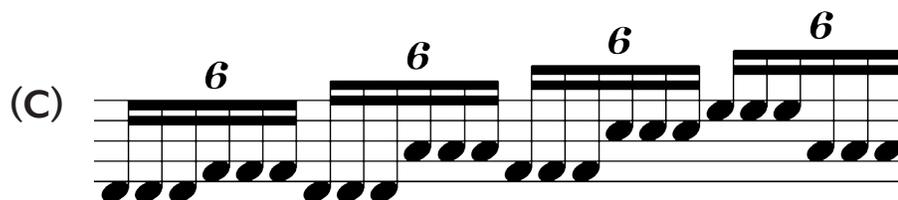
In the A phrase (shown below), the odd number drums (1, 3, and 5) will all play the actual subdivision. The even numbered drums (2 and 4) will sit out the subdivision and only worry about their eighth note partials in time. In essence, this creates pseudo-breaths for the odd drums. Even though they're not explicitly playing the breath themselves, that note is now being played by their friends around them. They can now focus on creating correct subdivisions within the space they're given. It's important for the even number drums to be strict on their eighth note partial timing here! Just like when we were playing with just one partner, it can be easy for the players with the subdivision to "influence" the timing of the other players, which makes this exercise pointless. Everyone in the bassline must be committed to good timing and interpretation.



In the B phrase (shown below), the process is exactly the same, but the roles of the bass drummers are flipped. Now the odd numbered drums (1, 3, and 5) will stick to the 8th note check, and the even numbered drums (2 and 4) will substitute the respective subdivision. All of the goals remain the same.



Lastly, in the C phrase (shown below), all the bass drummers will put in the respective subdivision to bring the 8th note run together. Phrase C should not be independent from the other two phrases. All of your players should be remembering the tendencies they had while working on Phrase A or B and apply the necessary corrections in the final phrase.



I recommend working on Phrases A and B alone first until each set of drummers has a good grasp of the timing and interpretation. Once this is accomplished, have your players run through A, B, and C back-to-back with no count off in between. This will allow your bassline to not only focus on creating good rhythms and recognizing mistakes, but also to apply corrections immediately within the rep.

The next few pages will contain the A, B, and C phrases for 2's, 3's, and 4's. We've included versions to be played by basslines with 4 or 5 players in them.

EXERCISE 4-A: Doubles for 5 Drums

Tempo: 120-210 bpm

(A) 



(B) 



(C) 

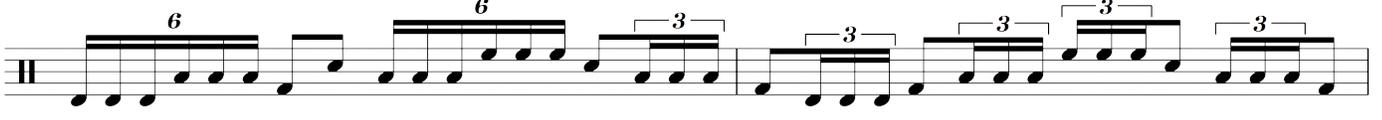


EXERCISE 4-B: Threes for 5 Drums

Tempo: 120-210 bpm

(A) 

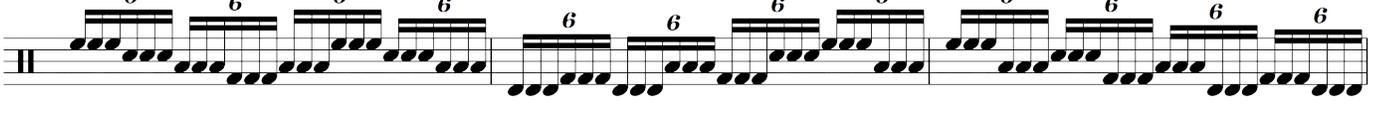




(B) 





(C) 





EXERCISE 4-C: Fours for 5 Drums

Tempo: 120-210 bpm

(A) 



(B) 



(C) 



EXERCISE 4-D: Doubles for 4 Drums

Tempo: 120-210 bpm

(A) 



(B) 



(C) 



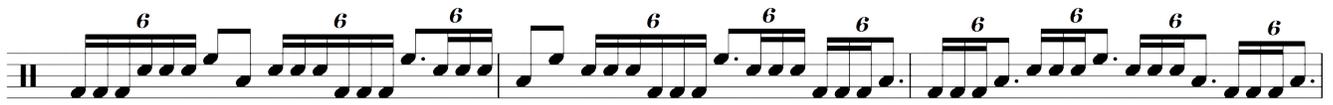
EXERCISE 4-E: Threes for 4 Drums

Tempo: 120-210 bpm

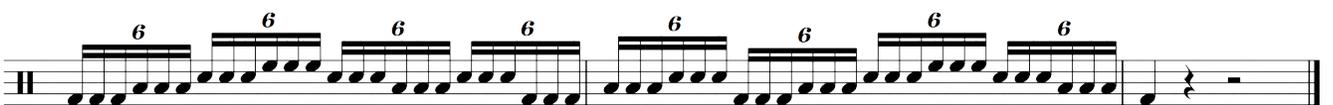
(A)  Musical notation for exercise (A) part 1, featuring sixteenth-note triplets on a single staff.

 Musical notation for exercise (A) part 2, featuring sixteenth-note triplets on a single staff. Musical notation for exercise (A) part 3, featuring sixteenth-note triplets on a single staff.

(B)  Musical notation for exercise (B) part 1, featuring sixteenth-note triplets on a single staff.

 Musical notation for exercise (B) part 2, featuring sixteenth-note triplets on a single staff. Musical notation for exercise (B) part 3, featuring sixteenth-note triplets on a single staff.

(C)  Musical notation for exercise (C) part 1, featuring sixteenth-note triplets on a single staff.

 Musical notation for exercise (C) part 2, featuring sixteenth-note triplets on a single staff. Musical notation for exercise (C) part 3, featuring sixteenth-note triplets on a single staff, ending with a quarter rest.

EXERCISE 4-F: Fours for 4 Drums

Tempo: 120-210 bpm

(A) 



(B) 



(C) 

