

# Double Bass Development - Lesson 1

## Warm Ups/Coordination Control

Greetings Double Bass disciples! In this 3-part series of double bass madness we will begin to develop a solid foundation for DB control and coordination. Always make quality the priority. If you haven't earned the ability to move on to the next exercise or attempt it at a faster tempo, don't jump the gun; patience and dedication to playing it correctly will be much more rewarding in the long run! Good luck and enjoy!

As drummers, we generally feel time better with our hands than we do with our feet. This means we can use our hands to help guide our feet in their quest for double bass euphoria. This first exercise has the hands playing 16th notes(RLRL) and the feet playing one bar of 8th notes and one bar of 16th notes with a turnaround on beat "4". We are always alternating our feet(RLRL) so, the turnaround at the end of the 2nd and 4th measures reverse the footings automatically, just make sure you don't double up on any foot and you'll be fine.

#1

rf  
lf

This next exercise is similar to #1, but now we will play alternating 8th notes with our hands and change the turn around with our feet. Make sure all unison notes are played together- NO FLAMMING!!!

#2

rf  
lf

Now for some triplets! Triplets have a "rounder" more flowing feel than 16th notes. When you play 8th note triplets with alternate(RLRL) stickings/footings, they naturally begin each beat with the opposite hand/foot. This may require a bit more concentration but don't let the quality suffer!

Exercise #3 consists of two staves of music. Each staff begins with a double bar line and a repeat sign. The first staff contains eight measures, each starting with a triplet bracket over three eighth notes. The second staff also contains eight measures, each starting with a triplet bracket over three eighth notes. The notes are arranged in a way that demonstrates the alternating hand/foot pattern for triplets.

Drumset coordination comes down to two(2) areas of possibilities: Layered and Linear. What limbs play at the same time and what limbs don't. We've worked on a couple of layered ideas, now we are going to explore some linear concepts. Linear means "no more than one voice is played at the same time as another." This means we have to make sure that each note is giving it's proper note value to make a linear groove or idea feel consistent.

Play these to a click to ensure your spacing between the notes is correct. Sometimes it's easy to start to shuffle or swing these at faster tempos; keep all of the notes as even as possible.

Exercise #4 consists of two staves of music. Each staff begins with a double bar line and a repeat sign. The first staff contains eight measures: the first four measures have a single eighth note, and the last four measures have a triplet of eighth notes. The second staff also contains eight measures: the first four measures have a single eighth note, and the last four measures have a triplet of eighth notes. This exercise is designed to practice the transition between single notes and triplets.

This final exercise has become a popular idea in the last 10 years as a solo concept. It takes a while to develop so, be patient and persistent!

Exercise #5 consists of two staves of music. Each staff begins with a double bar line and a repeat sign. The first staff contains eight measures: the first four measures have a single eighth note with 'R' or 'L' above it, and the last four measures have a triplet of eighth notes with 'R' or 'L' above it. The second staff also contains eight measures: the first four measures have a single eighth note with 'R' or 'L' above it, and the last four measures have a triplet of eighth notes with 'R' or 'L' above it. This exercise is designed to practice alternating hand/foot patterns.

That's all for this lesson. Next time we will start to develop our Double Bass Groove Vocabulary!!