

Double Bass Warm-ups and Fill Ideas

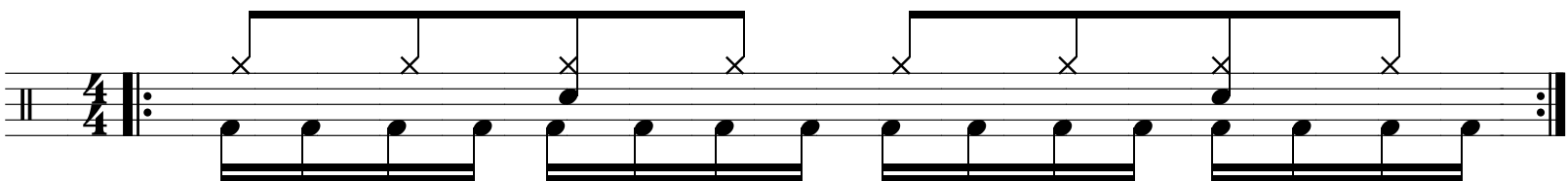
There are no shortcuts in gaining control, speed and accuracy with your snare drum playing, the same applies to double bass drumming. No matter if you are using two bass drums, or using a double pedal like I do; only through practice and repetition will you gain control over the art of double bass drumming.

The following exercises should be included in your daily drumming work out. This will help you build your speed and coordination!

Tip: When practicing these exercises, make sure to use a click track or metronome, and make sure that you keep track of you starting tempo. This will help you establish what speed you can currently play the exercises, make sure the notes are being played exactly where they are meant to and will also help you increase your speed once you have demonstrated control at the slower speed.

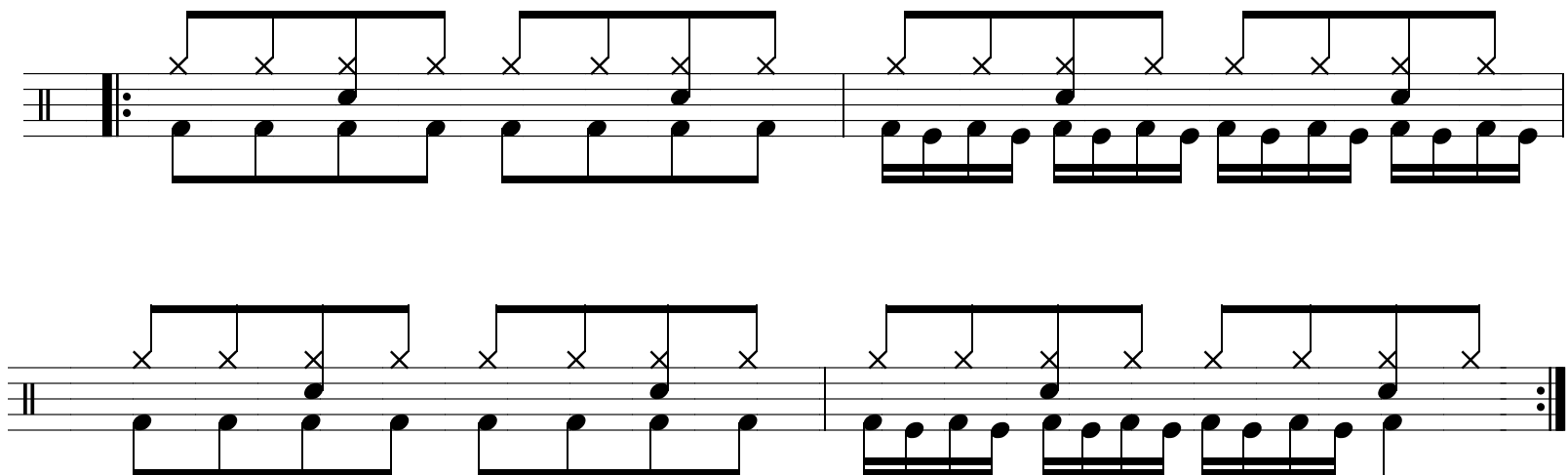
But more importantly, help give you a goal tempo/speed that you want to work up to playing to.

Exercise 1



Exercise two is a take off of a snare drum exercise that I have been playing for years. It is a four bar repeating phrase. Begin the exercise with your right foot constant eighth notes and alternating between the sixteenth notes. At the end of the four bar phrase, begin the exercise with your left foot playing the constant eighth notes and alternating between the sixteenth notes.

Exercise 2



Exercise 3

Exercise 4

Musical notation for Exercise 3 and Exercise 4. Each exercise is written on a five-line staff. Exercise 3 consists of two measures: the first measure has a whole note on the second line (G4) with a bracket above it containing four 'x' marks; the second measure has a whole note on the second space (A4) with a bracket above it containing four 'x' marks. Exercise 4 consists of two measures: the first measure has a whole note on the second line (G4) with a bracket above it containing four 'x' marks; the second measure has a whole note on the second space (A4) with a bracket above it containing four 'x' marks. Below the staff, Exercise 3 has a bass line with a whole note on the second line (G3) in the first measure and a whole note on the second space (A3) in the second measure. Exercise 4 has a bass line with a quarter-note eighth-note pair (G3-A3) in the first measure and a quarter-note eighth-note pair (A3-B3) in the second measure, repeated four times.

Exercise 5

Musical notation for Exercise 5. It consists of two measures. The first measure has a whole note on the second line (G4) with a bracket above it containing four 'x' marks. The second measure has a whole note on the second space (A4) with a bracket above it containing four 'x' marks. Below the staff, the bass line has a whole note on the second line (G3) in the first measure and a whole note on the second space (A3) in the second measure.

Musical notation for Exercise 5. It consists of two measures. The first measure has a whole note on the second line (G4) with a bracket above it containing four 'x' marks. The second measure has a whole note on the second space (A4) with a bracket above it containing four 'x' marks. Below the staff, the bass line has a quarter-note eighth-note pair (G3-A3) in the first measure and a quarter-note eighth-note pair (A3-B3) in the second measure, repeated four times.

Exercise 6

Musical notation for Exercise 6. It consists of two measures. The first measure has a whole note on the second line (G4) with a bracket above it containing four 'x' marks. The second measure has a whole note on the second space (A4) with a bracket above it containing four 'x' marks. Below the staff, the bass line has a quarter-note eighth-note pair (G3-A3) in the first measure and a quarter-note eighth-note pair (A3-B3) in the second measure, repeated four times.

Exercise 7

Musical notation for Exercise 7. It consists of two measures. The first measure has a whole note on the second line (G4) with a bracket above it containing four 'x' marks. The second measure has a whole note on the second space (A4) with a bracket above it containing four 'x' marks. Below the staff, the bass line has a quarter-note eighth-note pair (G3-A3) in the first measure and a quarter-note eighth-note pair (A3-B3) in the second measure, repeated four times.

Exercise 8

Exercise 8 consists of two staves. The upper staff features a sequence of four groups of four eighth notes, each group enclosed in a bracket with an 'x' above it. The lower staff features a sequence of four groups of three eighth notes, each group enclosed in a bracket with a '3' below it. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.

Exercise 9

Exercise 9 consists of two staves. The upper staff features a sequence of four groups of four eighth notes, each group enclosed in a bracket with an 'x' above it. The lower staff features a sequence of four groups of three eighth notes, each group enclosed in a bracket with a '3' below it. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.

Exercise 10

Exercise 10 consists of two staves. The upper staff features a sequence of four groups of four eighth notes, each group enclosed in a bracket with an 'x' above it. The lower staff features a sequence of four groups of three eighth notes, each group enclosed in a bracket with a '3' below it. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.

Exercise 11

Exercise 11 consists of two staves. The upper staff features a sequence of four groups of four eighth notes, each group enclosed in a bracket with an 'x' above it. The lower staff features a sequence of four groups of three eighth notes, each group enclosed in a bracket with a '3' below it. The exercise begins with a double bar line and a repeat sign, and ends with a double bar line and a repeat sign.