SPEED IS OF NO CONCERN

OSTINATOS

MARCEL VAN WEERDENBURG

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ABOUT THE AUTHOR

Marcel van Weerdenburg studied at the Sweelinck Conservatory in Amsterdam. He played in an improvised battle of the drums during a workshop given by double bass drum pioneer Louie Bellson in 1983. One year later he won the REMO Scholarship, then he left to spend some time in the United States. Towards the end of the ’80s he received a permanent appointment at the Talkin’ drum school in London, where he assisted during lessons by John Shearer, one of England’s best-known rock drummers in the field of double bass drum.

The last four years Marcel has started to gain more in-depth knowledge into playing ostinatos and finally has pencilled his findings in his new book Speed Is Of No Concern, Ostinatos, double pedal coordination exercises.

FOREWORD

Speed is of No Concern OSTINATOS is all about ostinatos.
An ostinato, derived from the Italian word stubborn or obstinate is a short constantly repeated rhythmic pattern which, funnily enough, played on the bass drum, is also a tiny little melody in itself.

In the exercises, the duration of an ostinato or the change of different rhythmic patterns, mirrored or displaced, is relatively short.

A rhythmic pattern played over a longer time is control and endurance.

Compare it with a single stroke bass drum roll. The long roll is a matter of endurance and control of both the muscles and the movement of the legs! On the other hand, short rhythmic patterns, mirrored or not, played one after the other ultimately give a mix of constant tension and relaxation of the muscles. The patterns and exercises are just one of the multiple ideas of how double pedal technique can be used and have been designed to help you gain greater independent facility with both feet.

For the right handed drummer the lead foot will be the right foot, the lead hand the right hand. The second foot will be the left foot, the second hand the left hand. For the left handed drummer vice versa.

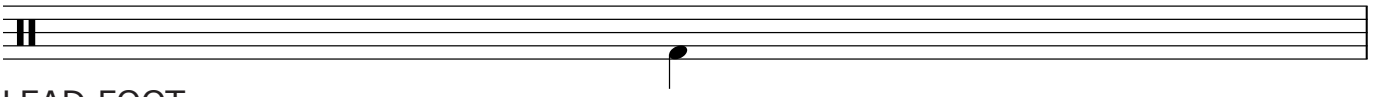
I have not used a legato slur in any of the exercises throughout the book.

The bass drum patterns have been written down separately to keep the examples as uncluttered as possible.

Always remember: SPEED IS OF NO CONCERN!

Marcel van Weerdenburg

NOTATION



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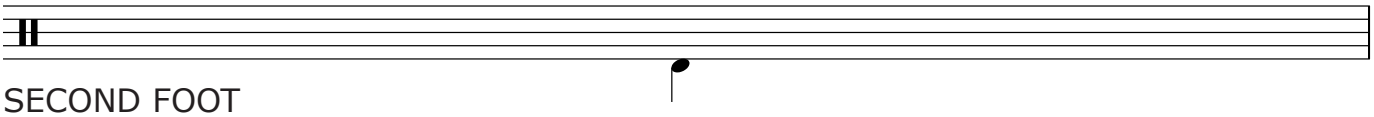
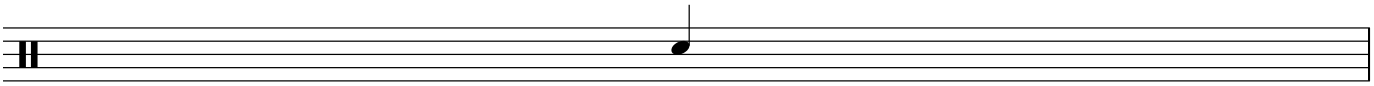


SECOND FOOT



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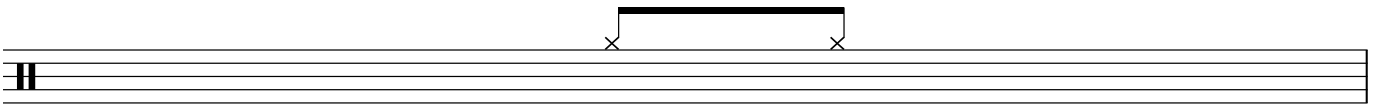
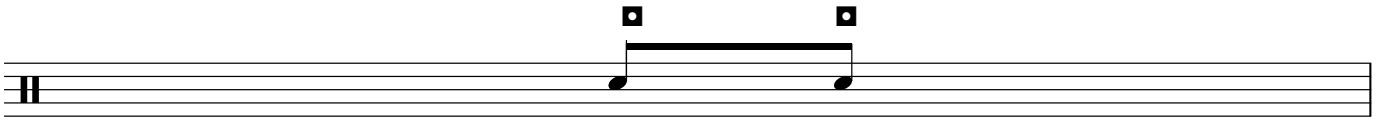
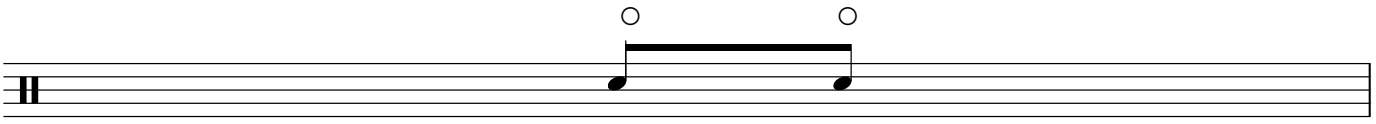


HIHAT / RIDE CYMBAL



LEAD HAND



SECOND HAND

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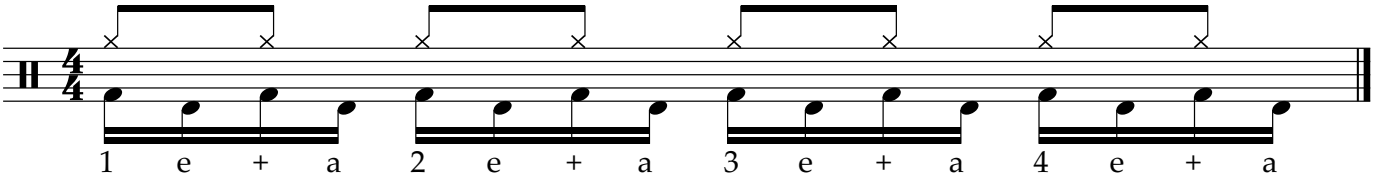
INTRODUCTION

The standard rudiment on the bass drum is the single stroke roll and consists of alternating strokes between both feet!

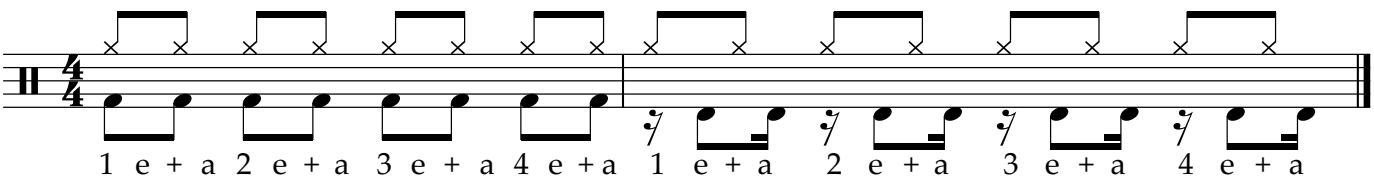


The lead foot is on the 1 and +, the second foot on the e and a.

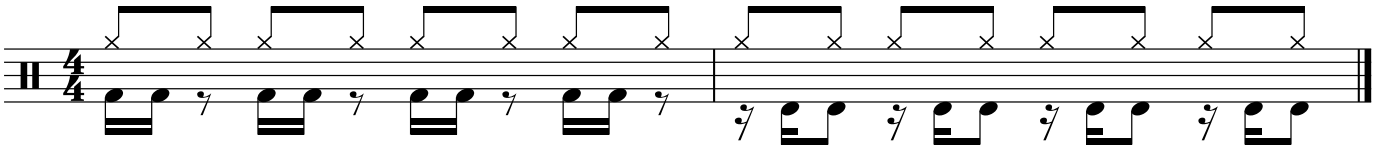
When playing the single stroke roll the movement of the muscles in the legs are more or less the same! The muscles in the legs react differently when we play both legs separately.

In the example in the first measure the lead foot plays in eighth notes.

In the second measure the second foot plays the offbeat sixteenth notes!



In the following example we see two different sixteenth note bass drum patterns.



In the first measure, the lead foot plays the two sixteenth notes starting on every count on the quarter note.

Start playing the two sixteenth notes on each count from the quarter note, the lead foot has a “down” motion and feels like a “drop” motion.

For example, raise your lead foot on the pedal, heel up.
Pick up your jeans with your thumb and fore finger about ten centimeters above the knee!

Your foot floats about five centimeters above the pedal.
Hold it for a few seconds and then let go. The beater of the pedal kicks against the bass drum head and because of the weight of your leg the beater won’t come of the drum head and will drop “dead”.

In the second measure the second foot starts playing on the second sixteenth after the quarter note and ends on the offbeat.

Because of the start on the second sixteenth the second foot has a more “up” motion and feels like a slight “upward” motion.
Compared to the “down” motion of the lead foot the second foot has a slightly different “inversed down” motion. You lift your leg a little before you start playing the offbeat sixteenth note pattern.
There is no specific exercise for the second foot. You can only experience the difference when you are doing the exercise.

The next four exercises are a good way to experience the difference in the movement of the muscles in both legs when playing eighth notes or offbeat eighth notes in the second measure and sixteenth notes or offbeat sixteenth notes in the fourth measure!

Take notice and feel the difference between the movements of both legs when they are played separately.

Firstly: play the snare drum pattern with a slight fixation of the muscles in the arms over the eighth note and sixteenth note bass drum pattern.

Secondly: play the bass drum pattern with a slight fixation of the muscles in the legs over the eighth note and sixteenth note snare drum pattern.

Alter the exercises by playing them several times without a fixed tempo by speeding up or slowing down while playing.

Practice as long as it takes to get a good understanding of what you are playing! Remember that the snare drum, hi-hat or ride cymbal are just as important as the bass drum and participate to complete an overall drum groove.

Change the single stroke hand setting in the hand movements on the snare drum in the examples in the second and fourth measure into doubles. After you become comfortable with the hand movements start playing different parts of the drums while keeping the same sticking.

There are many ways of using different hand movements to combine eighth note and sixteenth note patterns over a bass drum ostinato.

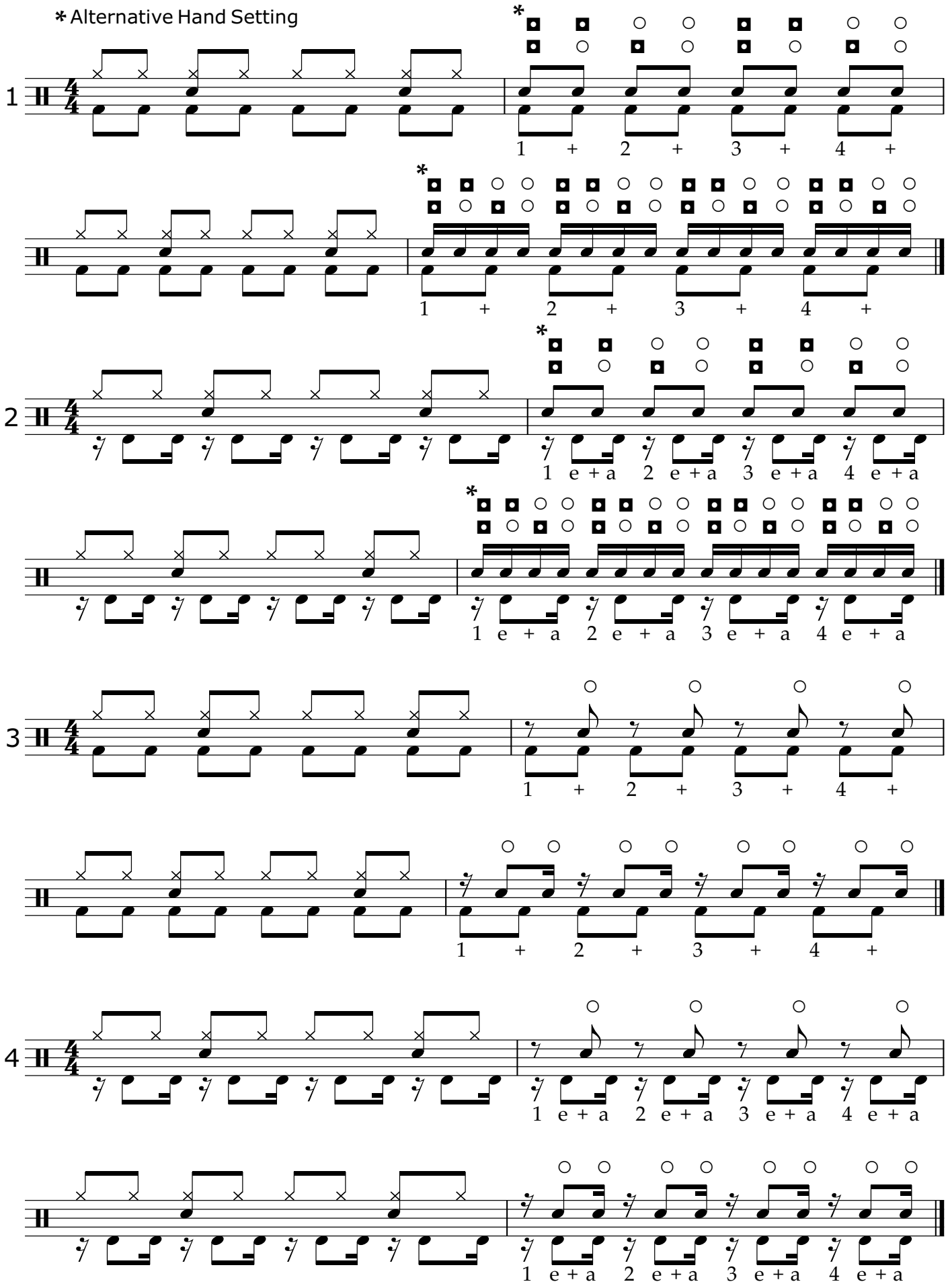
To prevent the book from changing in thickness to the size of the yellow pages I have only used single and double hand movements on the snare drum as an example throughout the book to keep the exercises simple, transparent and conveniently arranged.

Of course, feel free to experiment with other rudiments after you have become familiar with the singles and doubles.

◘ Lead Hand

○ Second Hand

* Alternative Hand Setting



I opted for a number of fixed rhythmical patterns and they will be used or partly used in some exercises throughout this book.

It is not easy to sit relaxed behind the drums when playing intricate drum patterns. The movement of the arms must communicate easily in relation to the movement of the legs!

The rhythmical patterns will help you to build up muscle memory played over an underlying bass drum ostinato.

In my opinion, it is easier to concentrate on playing different ostinatos with the feet, when at the same time you are playing a fixed rhythmical pattern on the snare drum!

It can avoid your playing being inconsistent, forced or uptight.

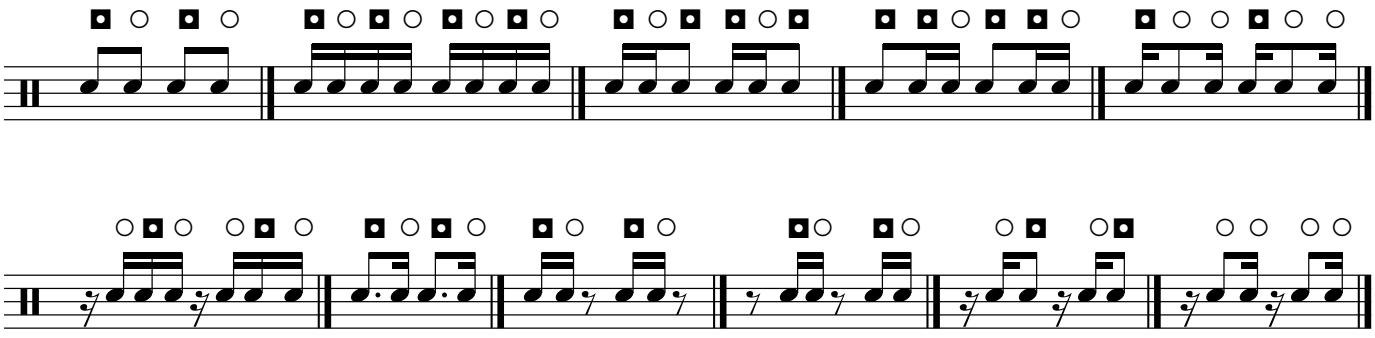
Overall, playing different hand to feet movements and vice versa is hard enough! Start playing the exercises with single stroke hand movements.

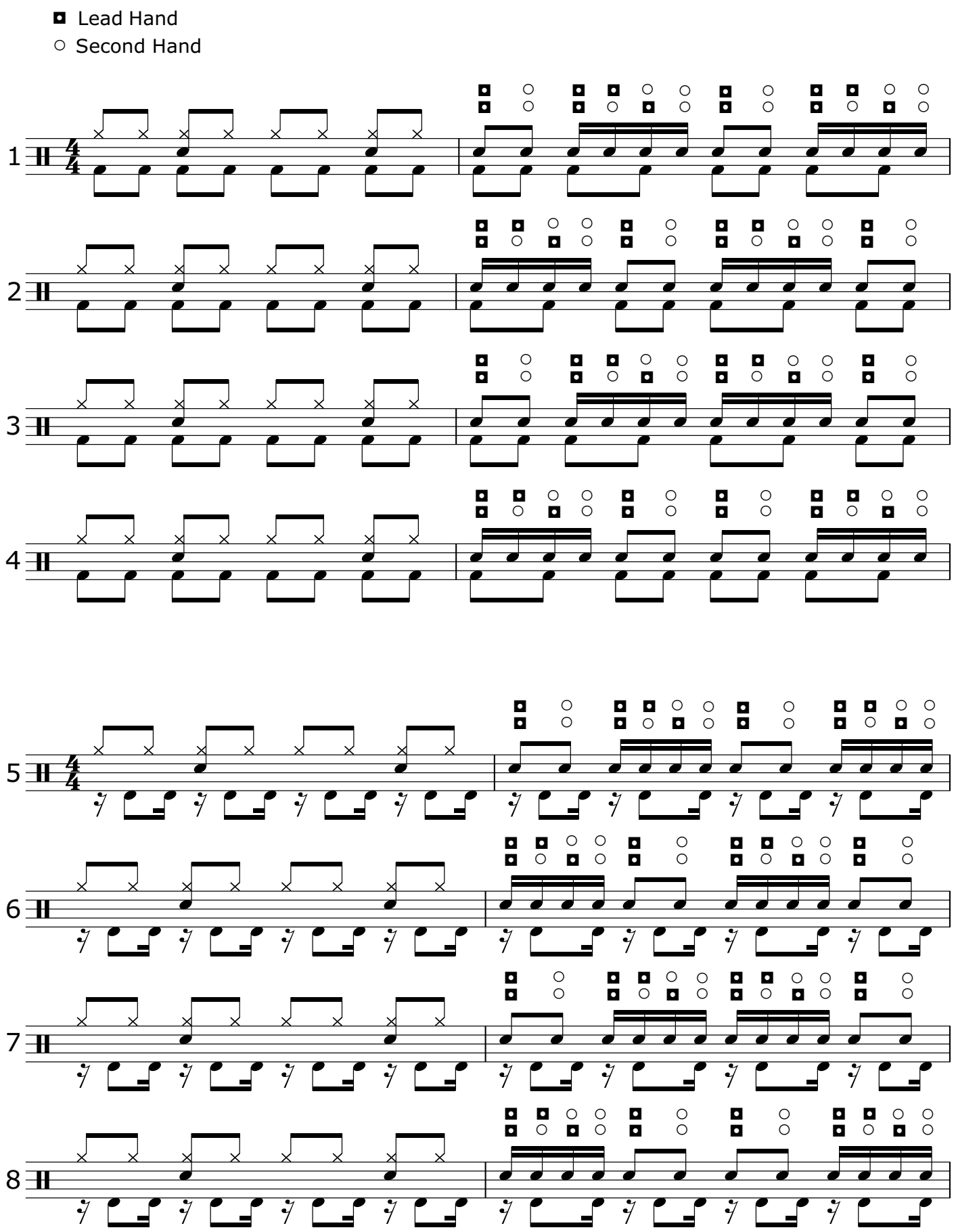
Think of the lead hand and second hand as alternating hand movements!

A rest replaces the note in a rhythmic pattern.

The rest also replaces the hand in the single stroke hand movement.

Unless otherwise indicated, this applies to all single stroke hand movements throughout the book.

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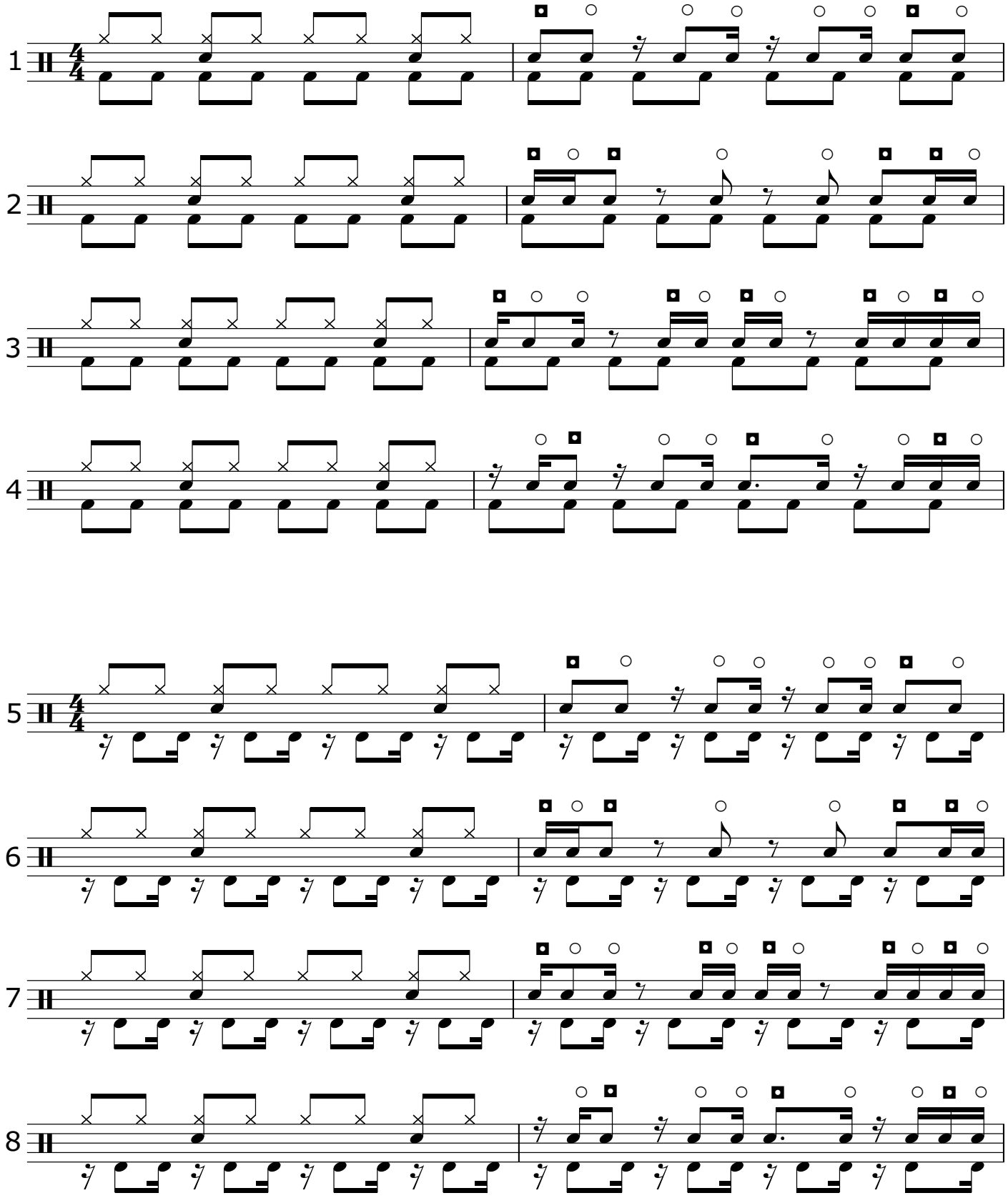
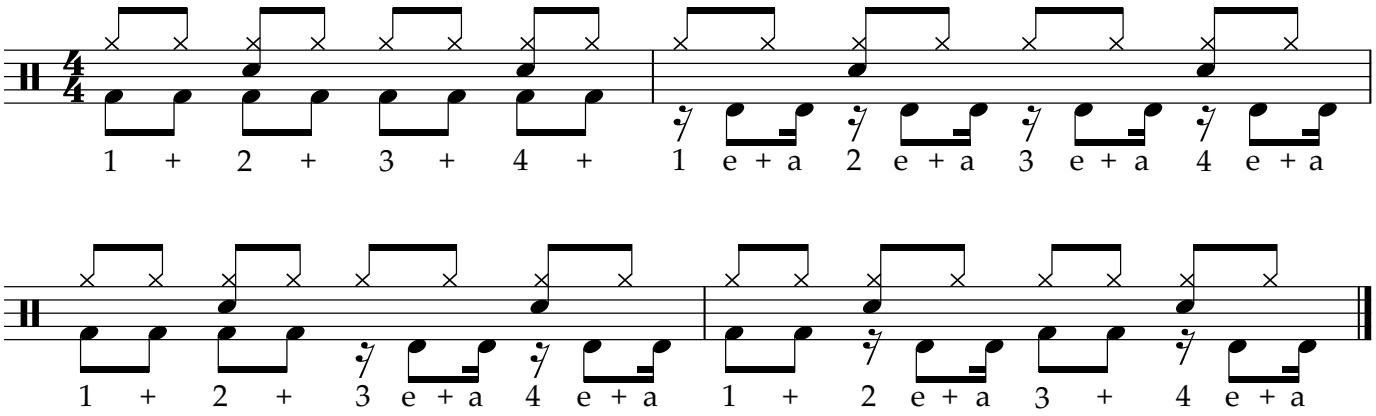
◘ Lead Hand
○ Second Hand

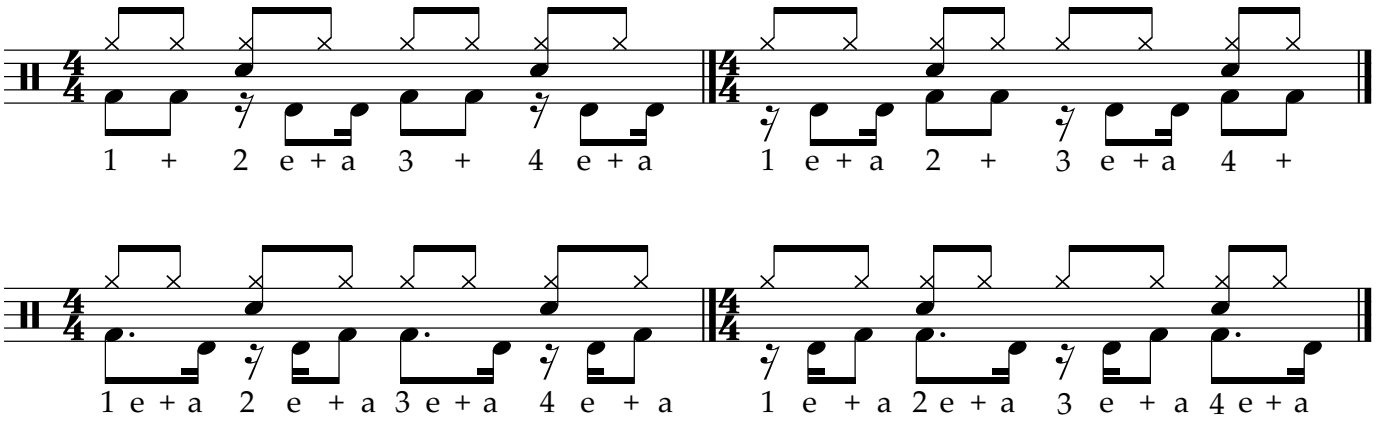


OSTINATOS
PART ONE

The movement of the bass drum pattern of the lead foot in eighth notes and the second foot in offbeat sixteenth notes reduces over four measures! In the fourth and last measure the two bass drum patterns alternate separately after each count to complete a bass drum ostinato.



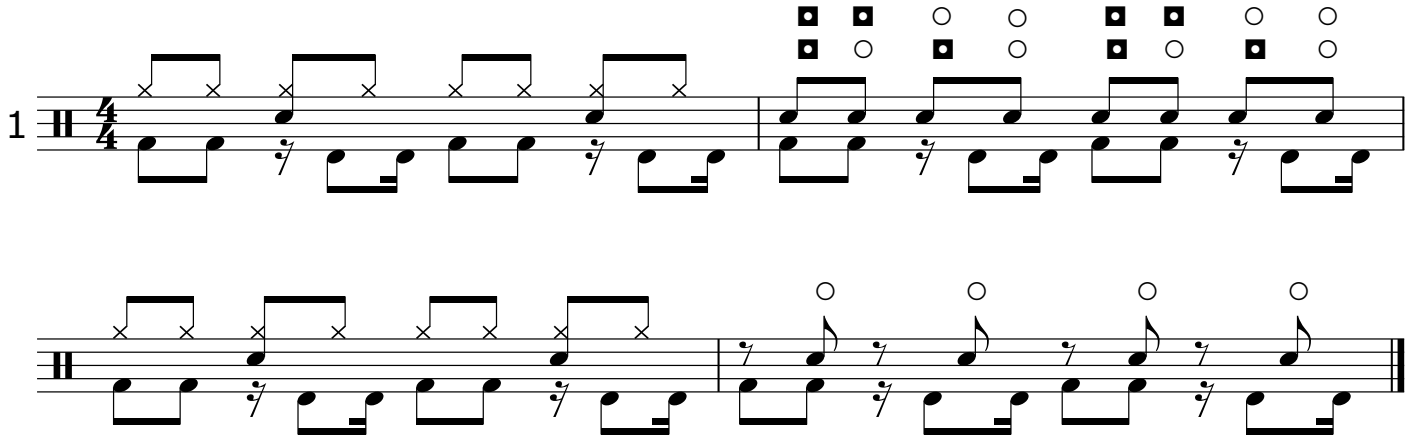
Four examples of a bass drum ostinato in which there are two notes played with each foot separately alternating on each count in a measure.



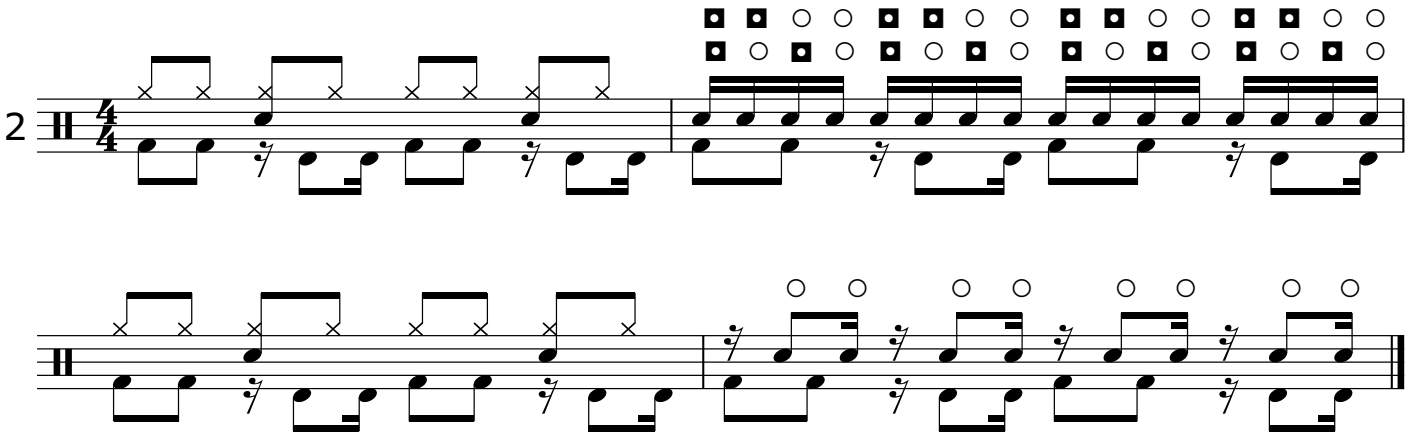
The following exercises show how to practice the eighth note and offbeat eighth note snare drum patterns (exercise 1), and the sixteenth notes and offbeat sixteenth notes (exercise 2), as played over one of the bass drum ostinatos as written on the previous page.

Apply the snare drum patterns and try playing them also over the other three bass drum ostinatos.

Exercise 1



Exercise 2



The first sixteen pages consist of four different sixteenth note bass drum ostinatos divided into 4 sections.

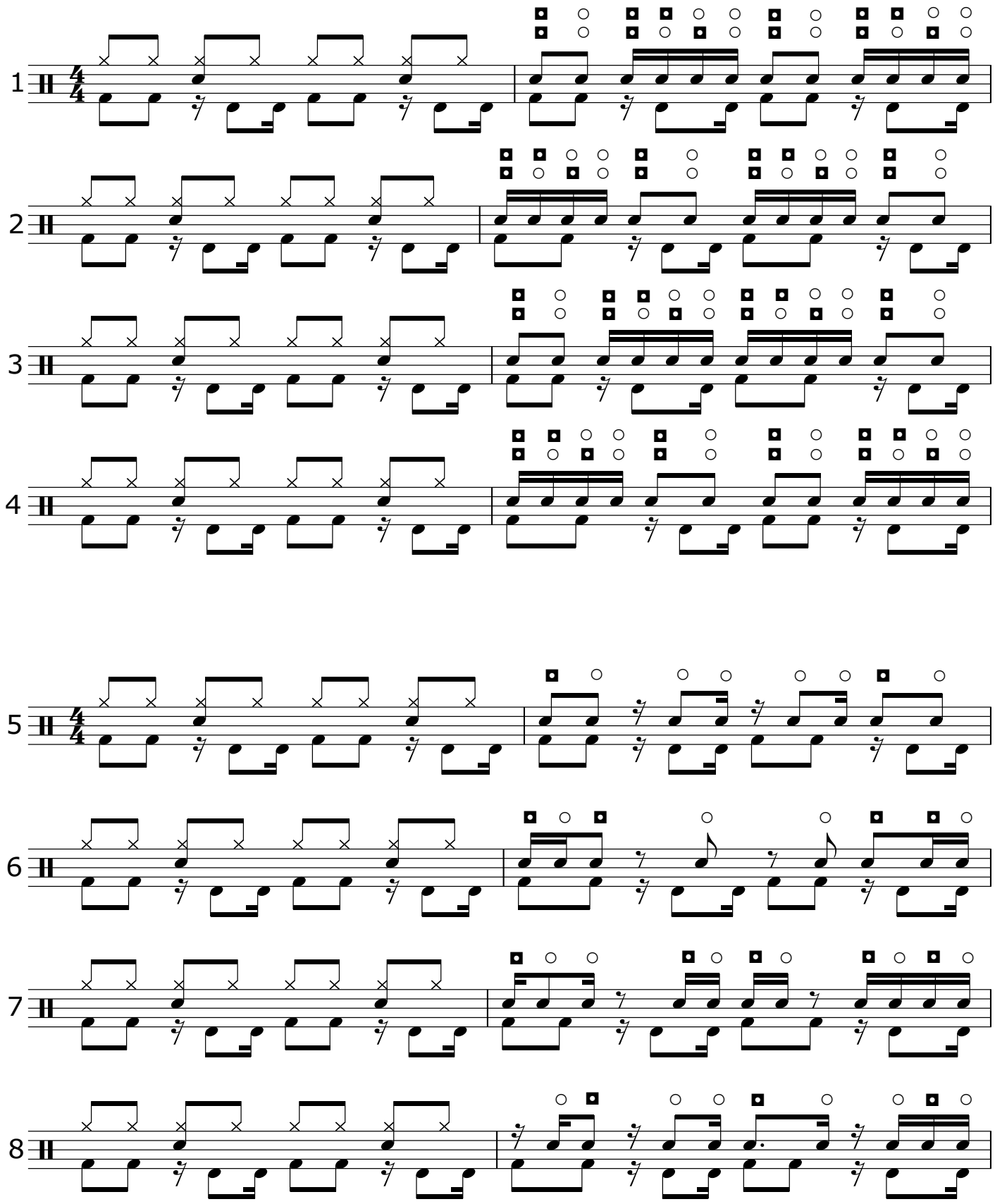
A slow pace forces you to play well and in a certain discipline!

If you study the exercises with a metronome, pay particular attention to the tempo! Start slowly and increase the tempo step by step!

Good luck!

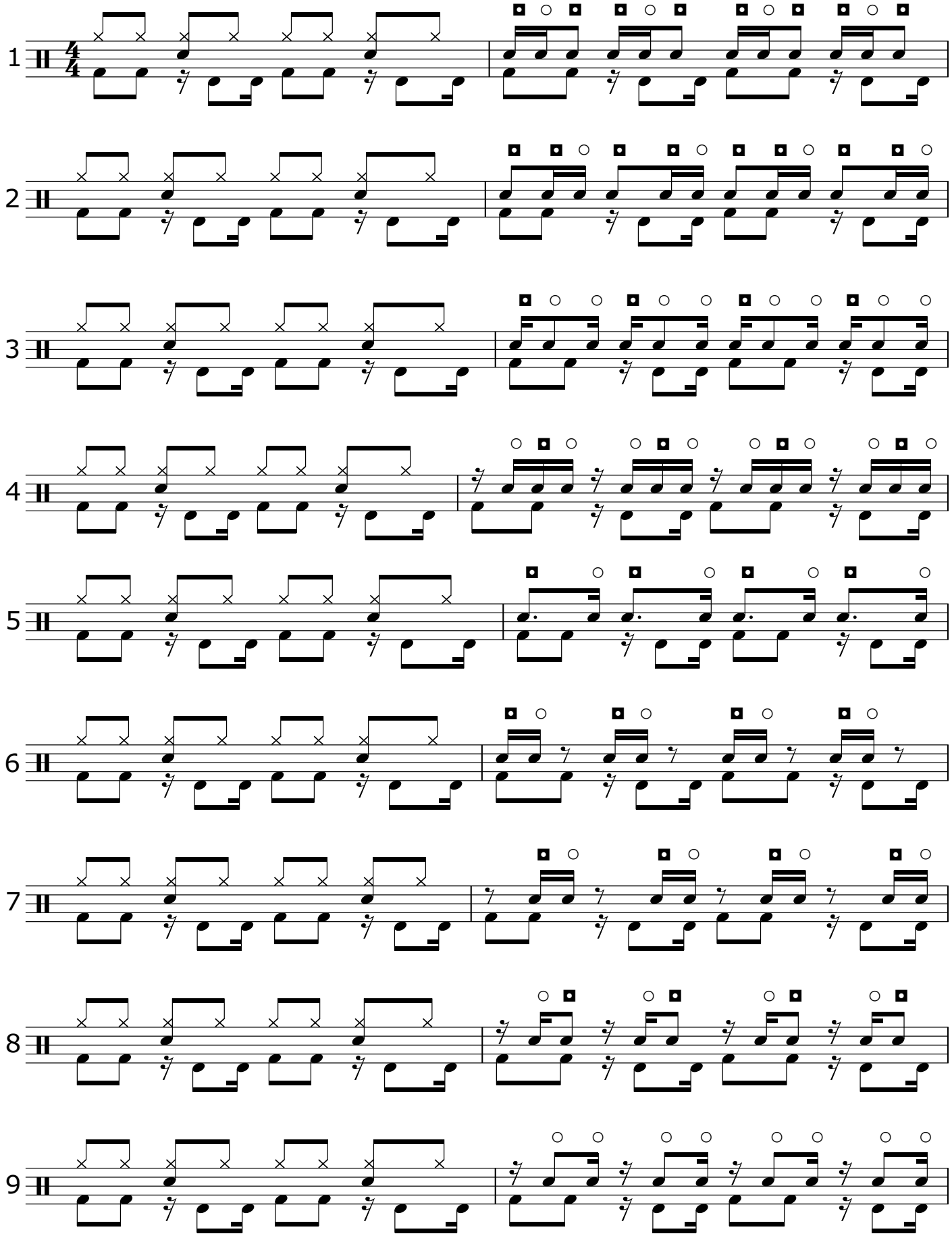
Chapter 1
Section 1

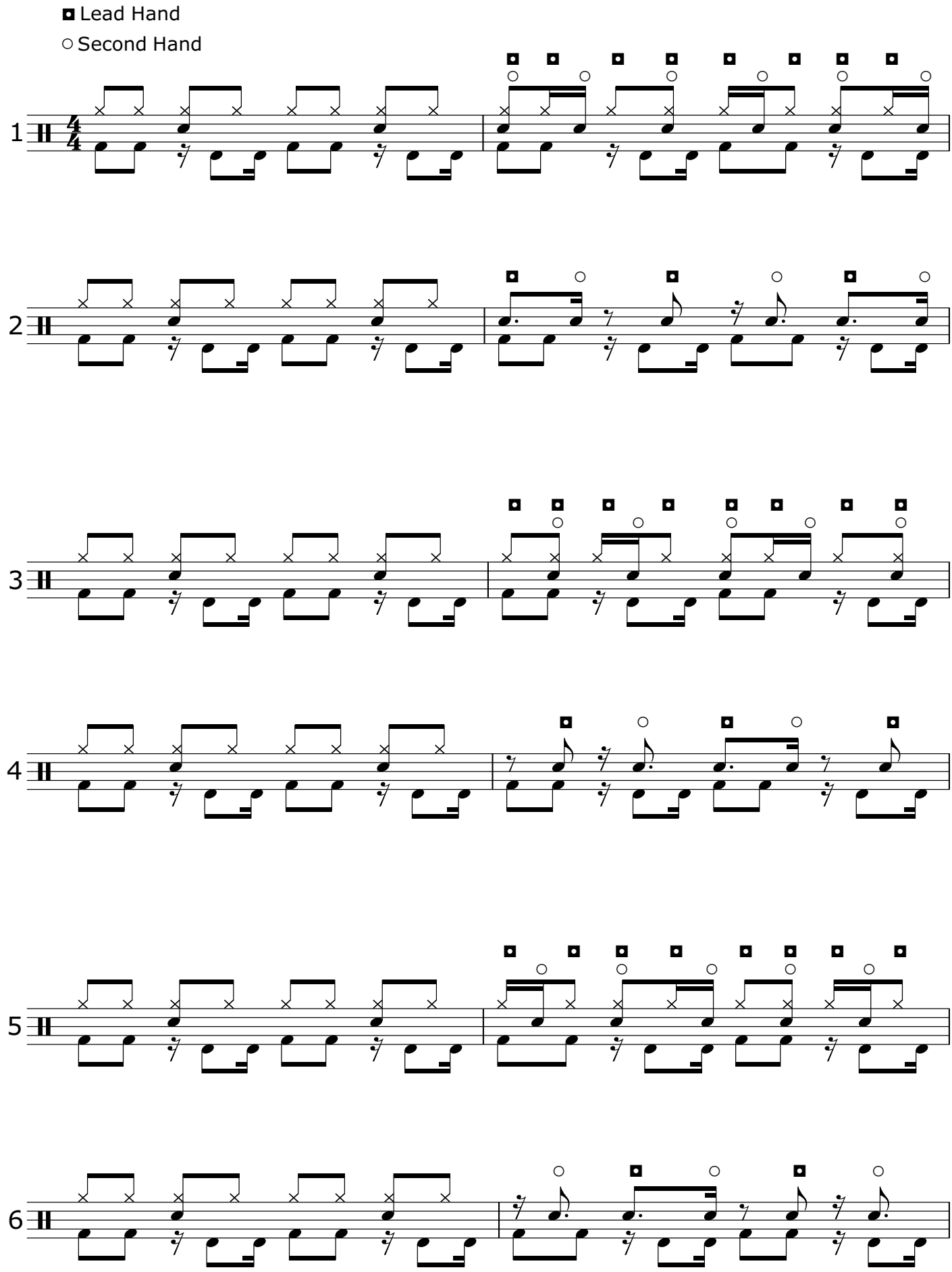
◘ Lead Hand
○ Second Hand



◘ Lead Hand

○ Second Hand




Lead Hand
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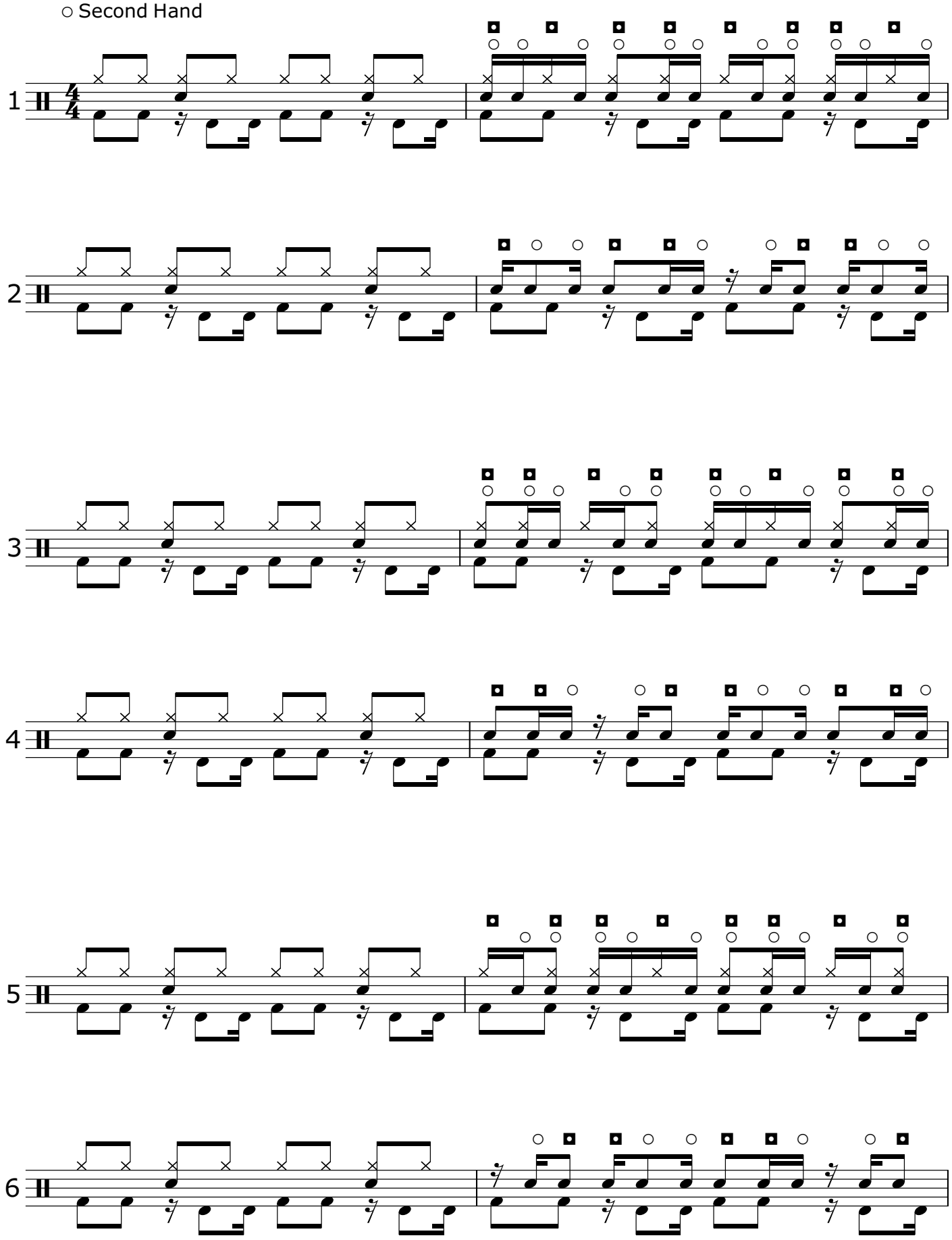
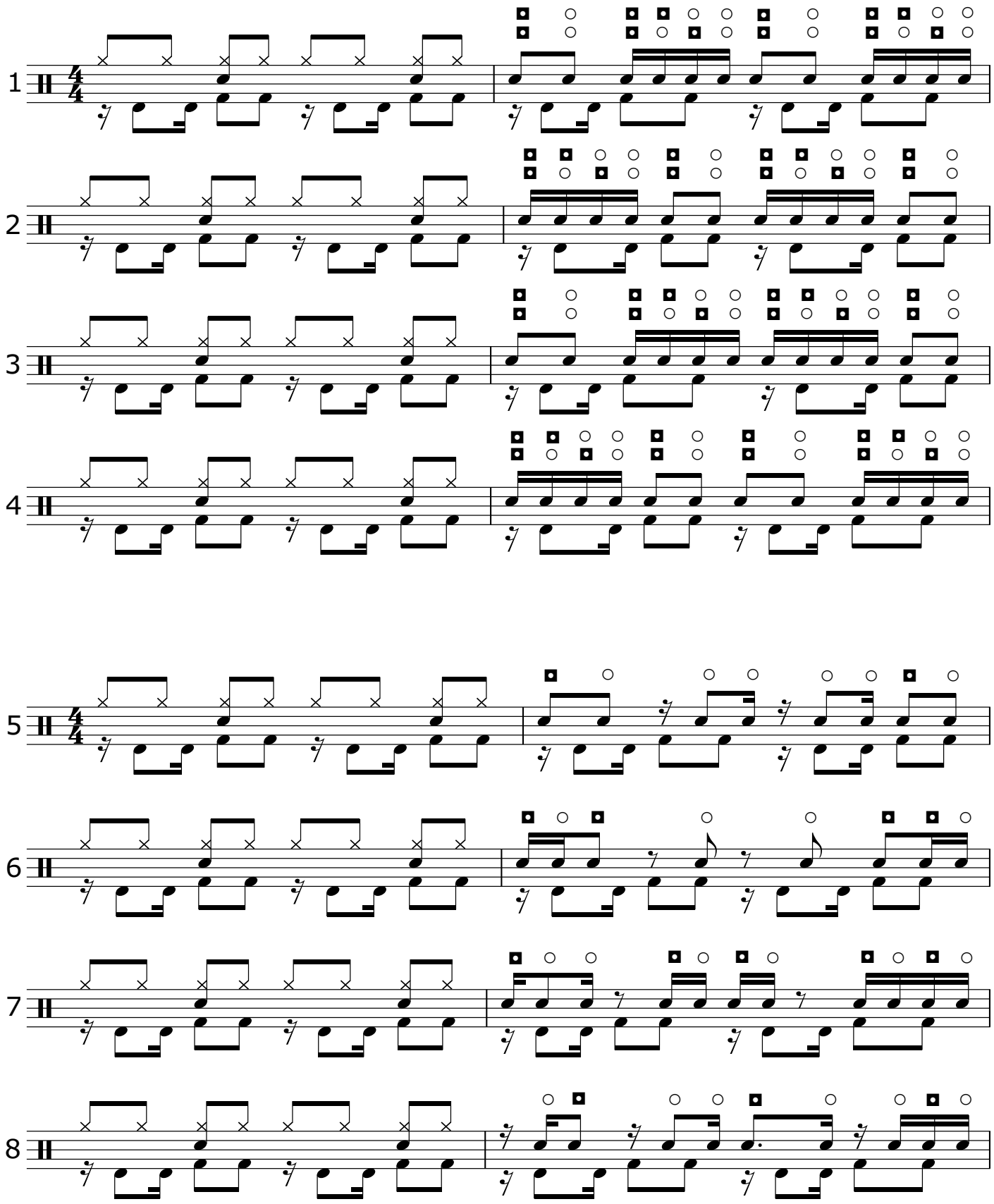
◘ Lead Hand

○ Second Hand

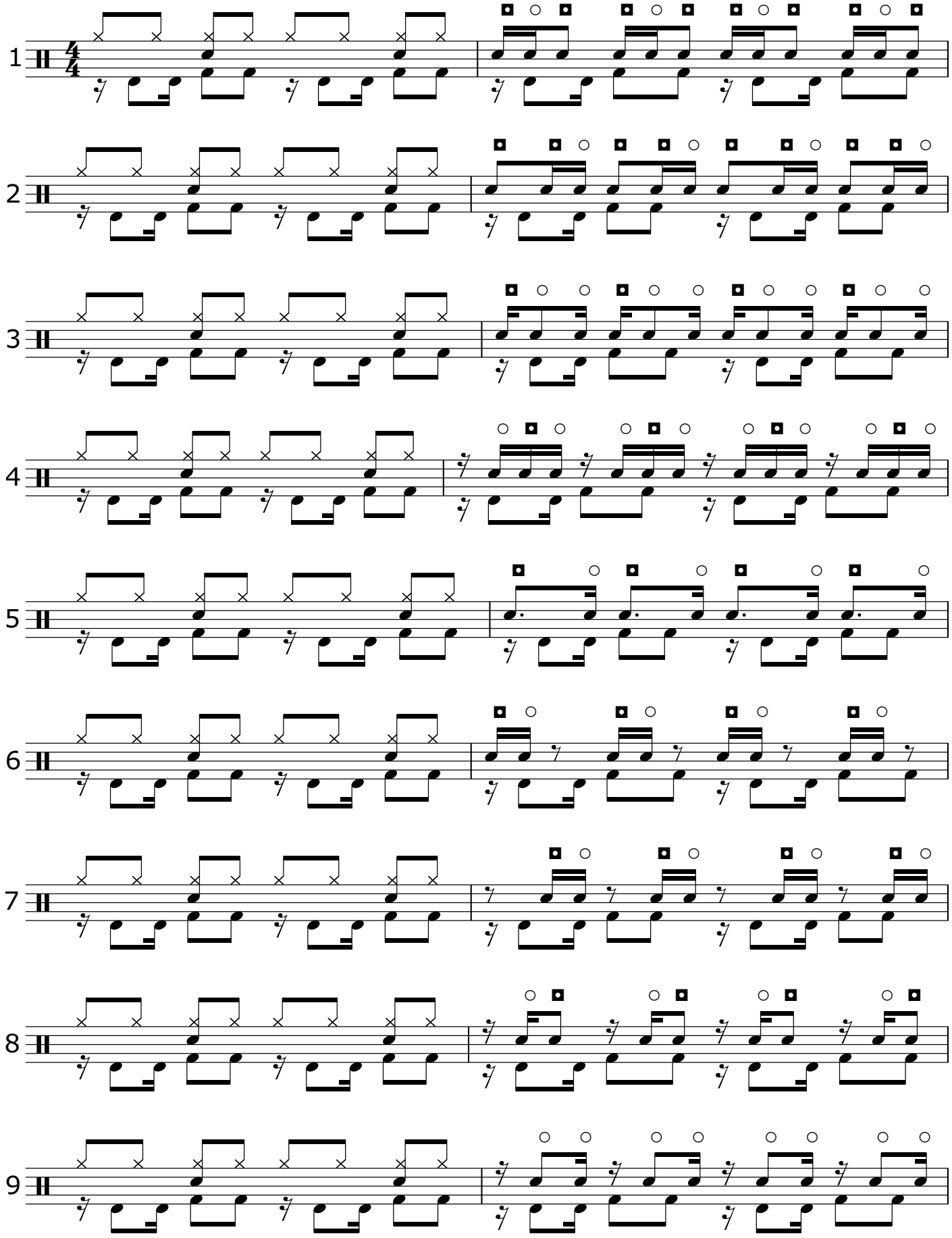


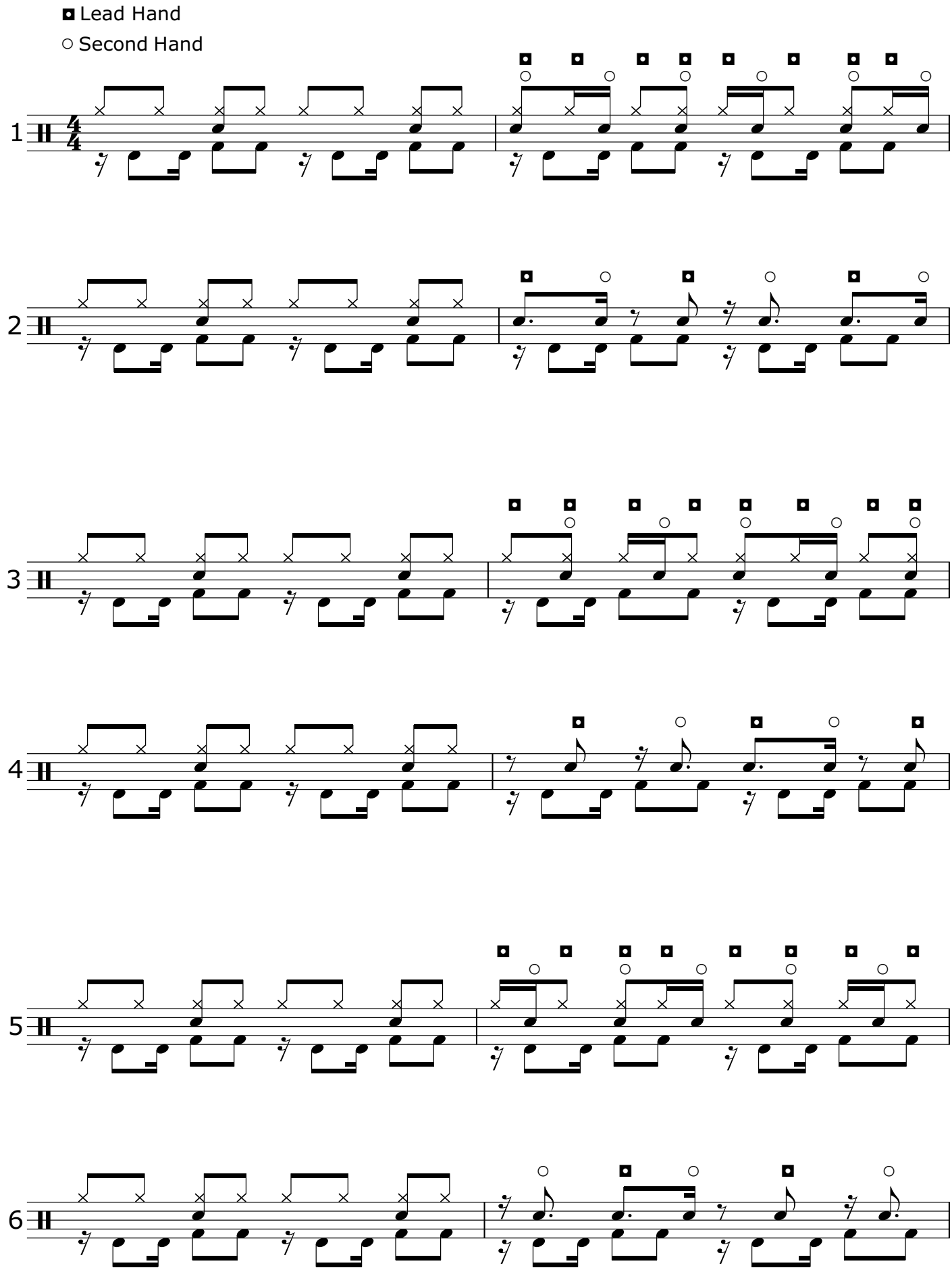
Chapter 1
Section 2

■ Lead Hand
○ Second Hand



◘ Lead Hand
○ Second Hand

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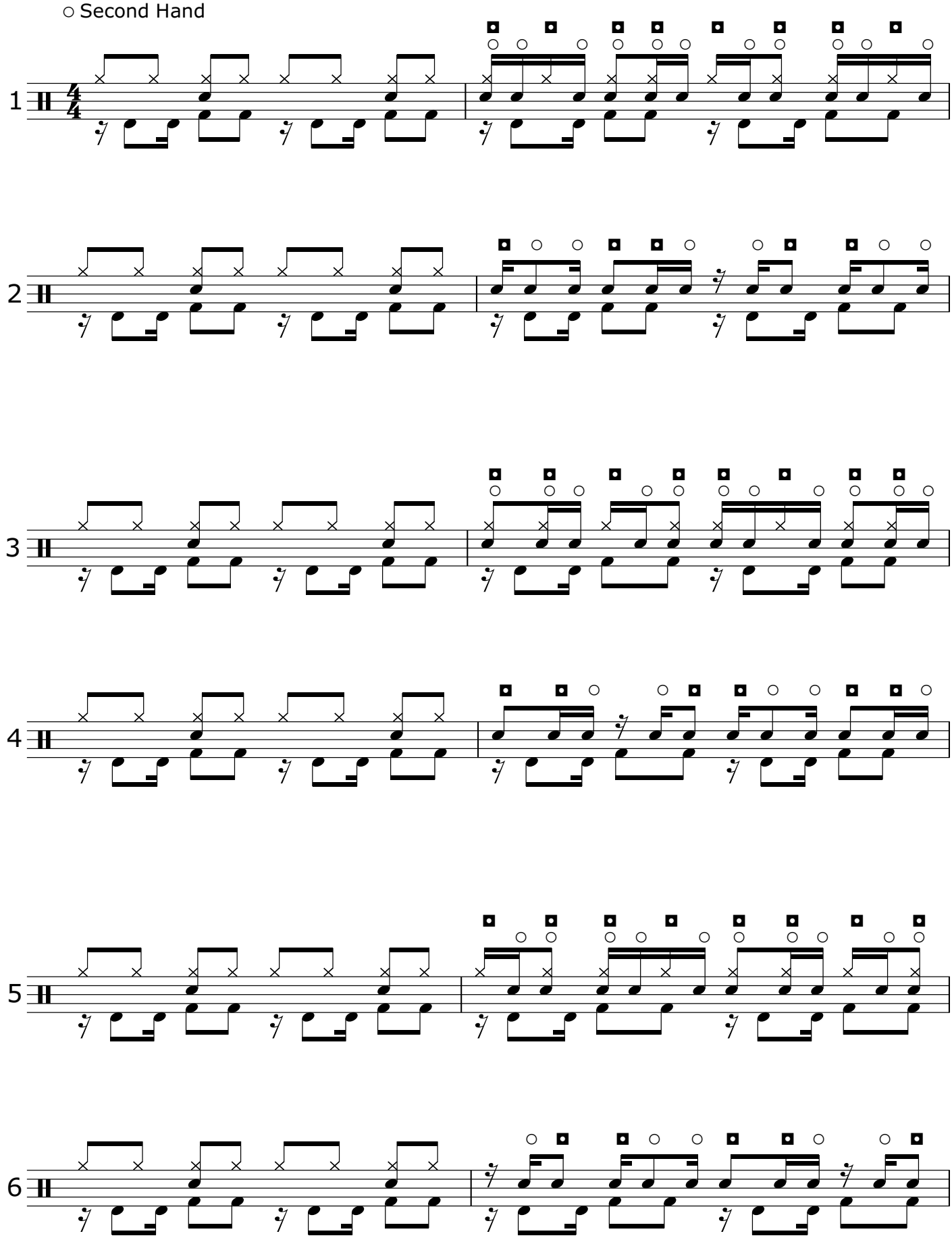
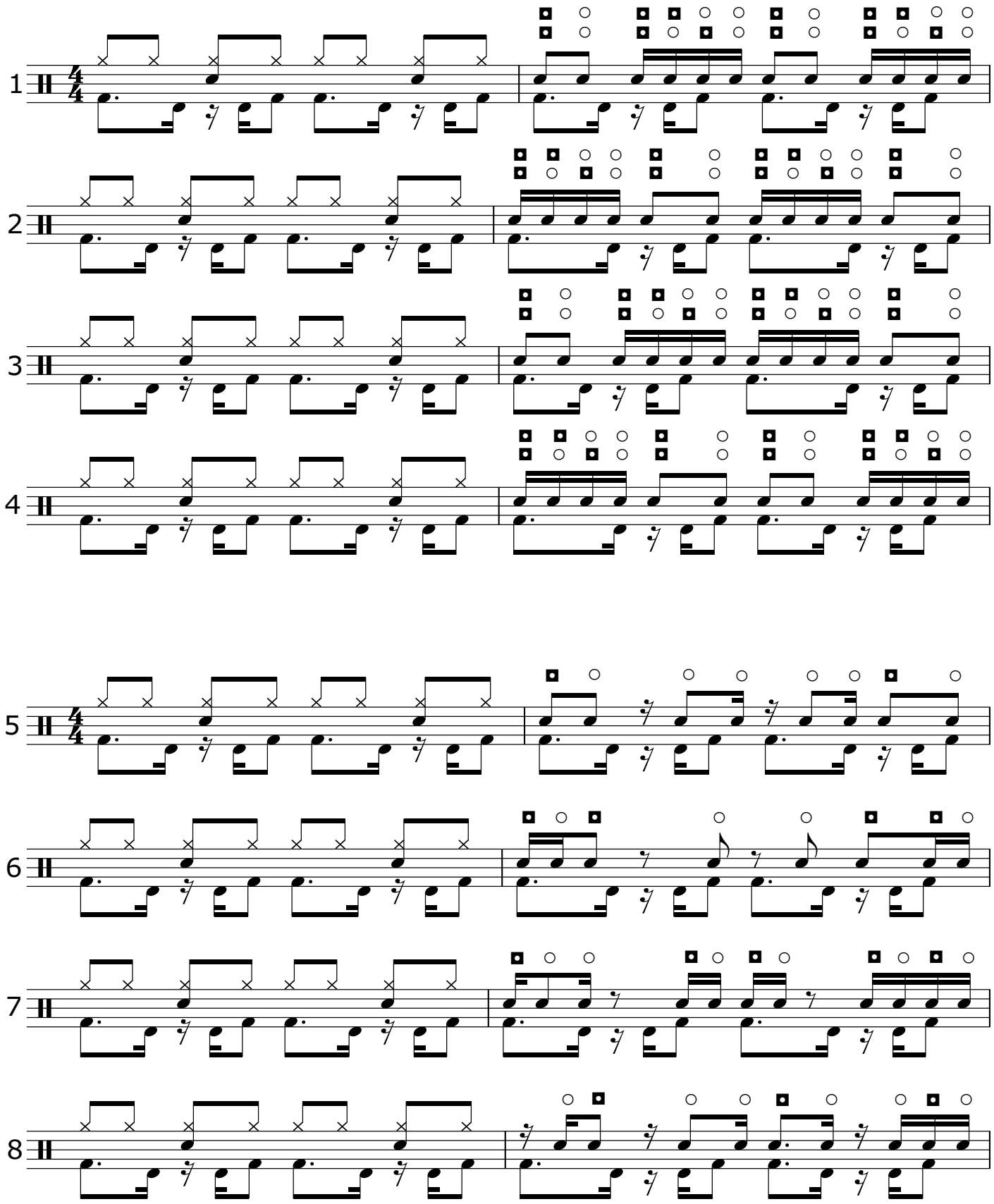
◘ Lead Hand

○ Second Hand

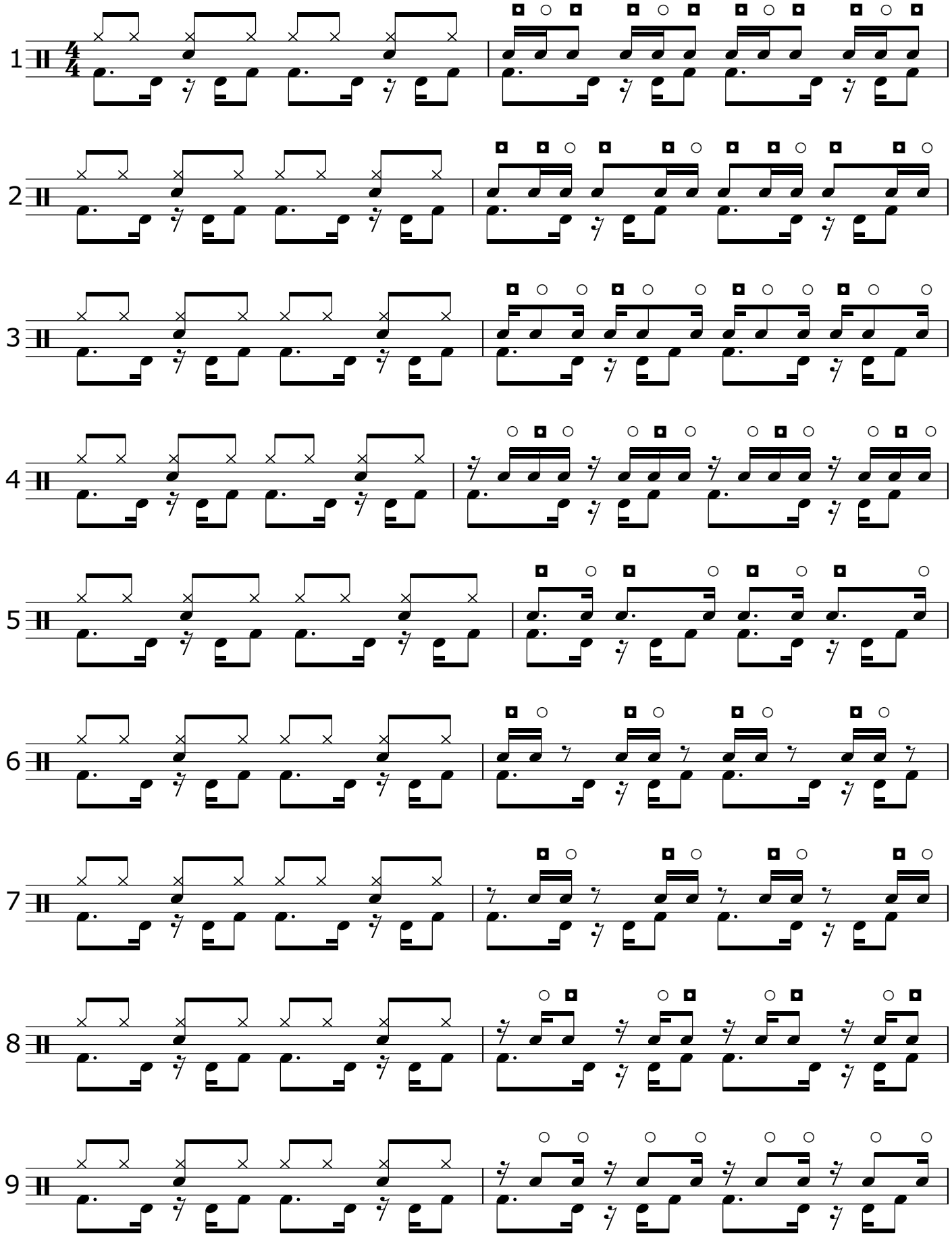


Chapter 1
Section 3

◘ Lead Hand
○ Second Hand

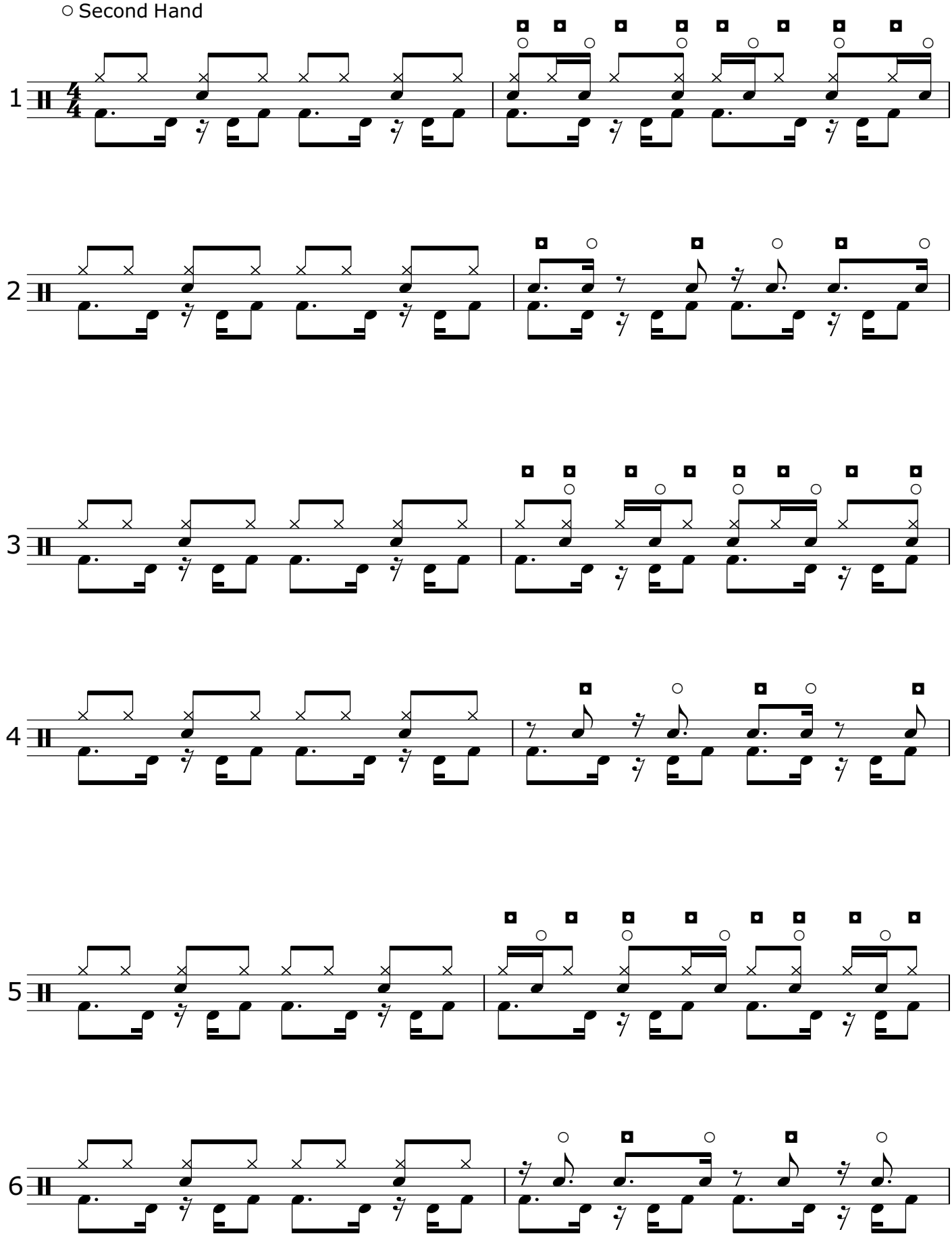


◘ Lead Hand
○ Second Hand



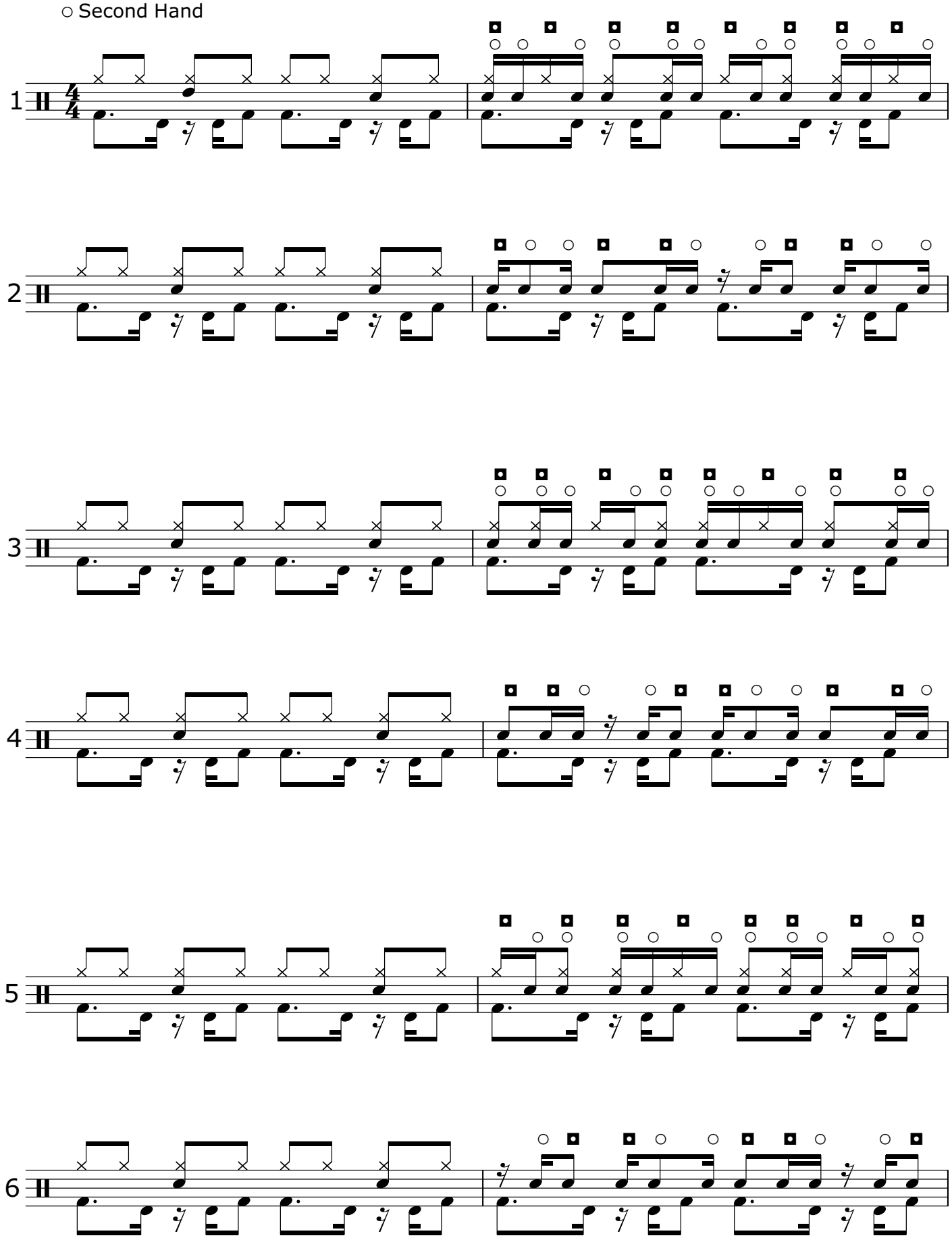
◘ Lead Hand

○ Second Hand



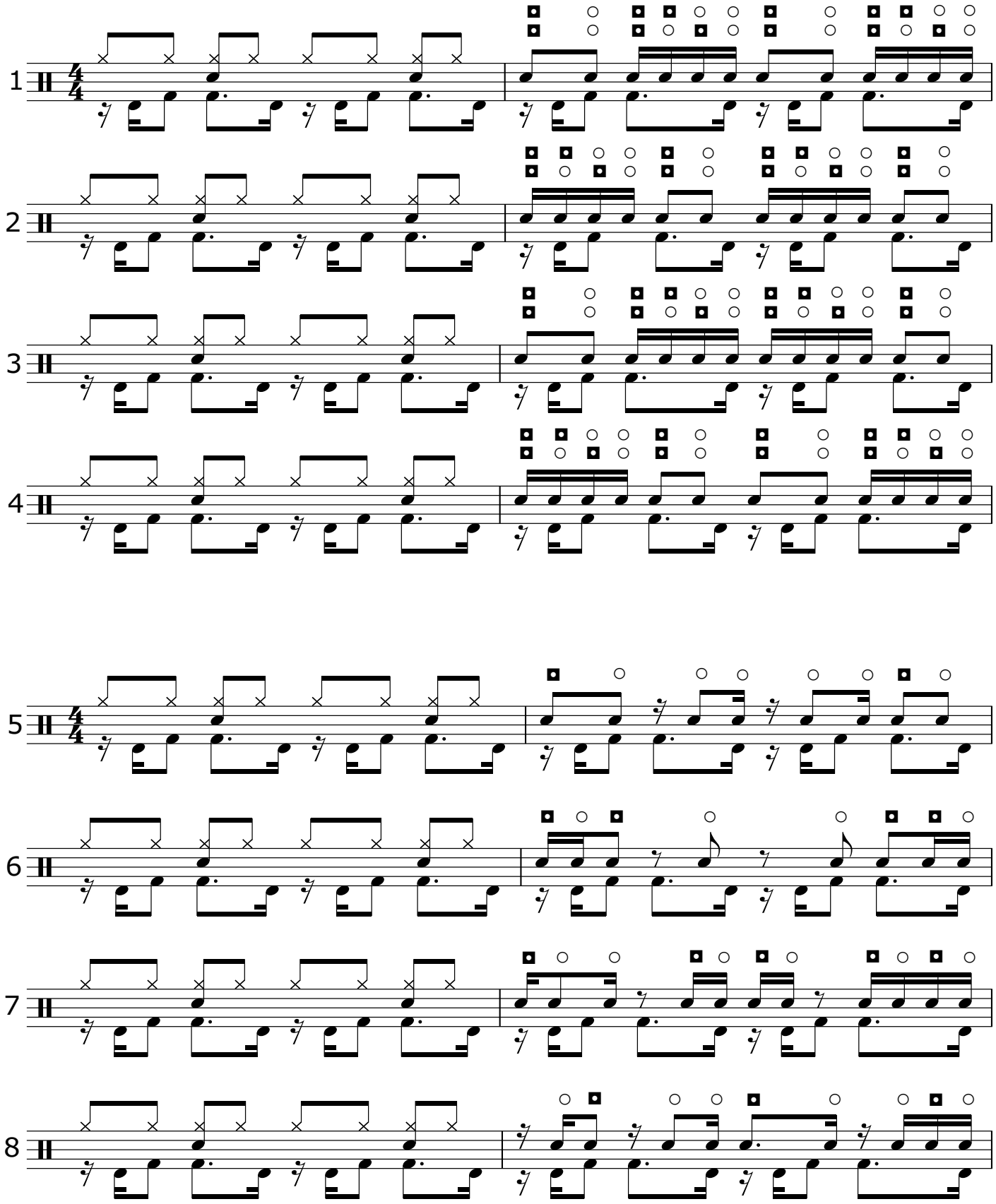
◘ Lead Hand

○ Second Hand

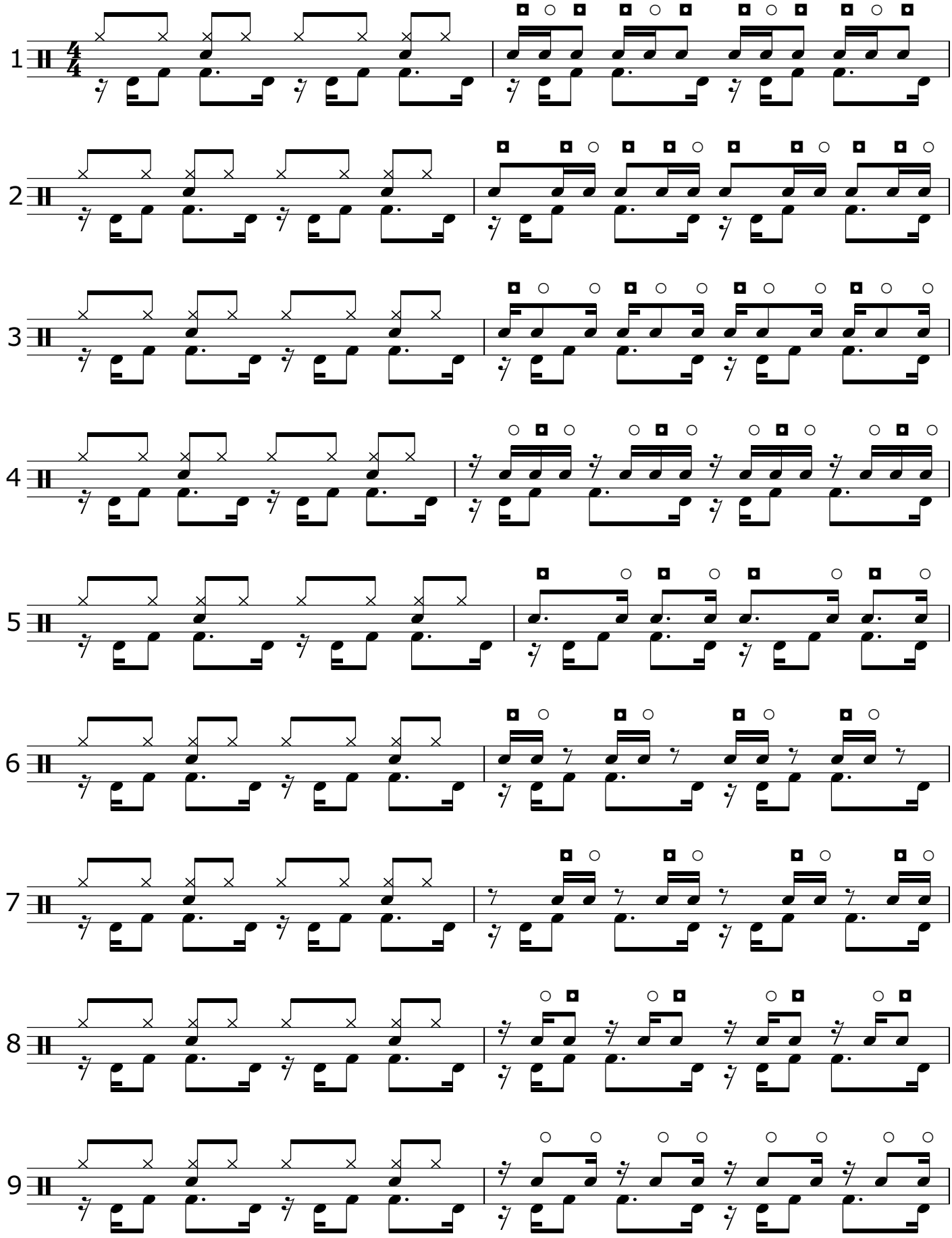


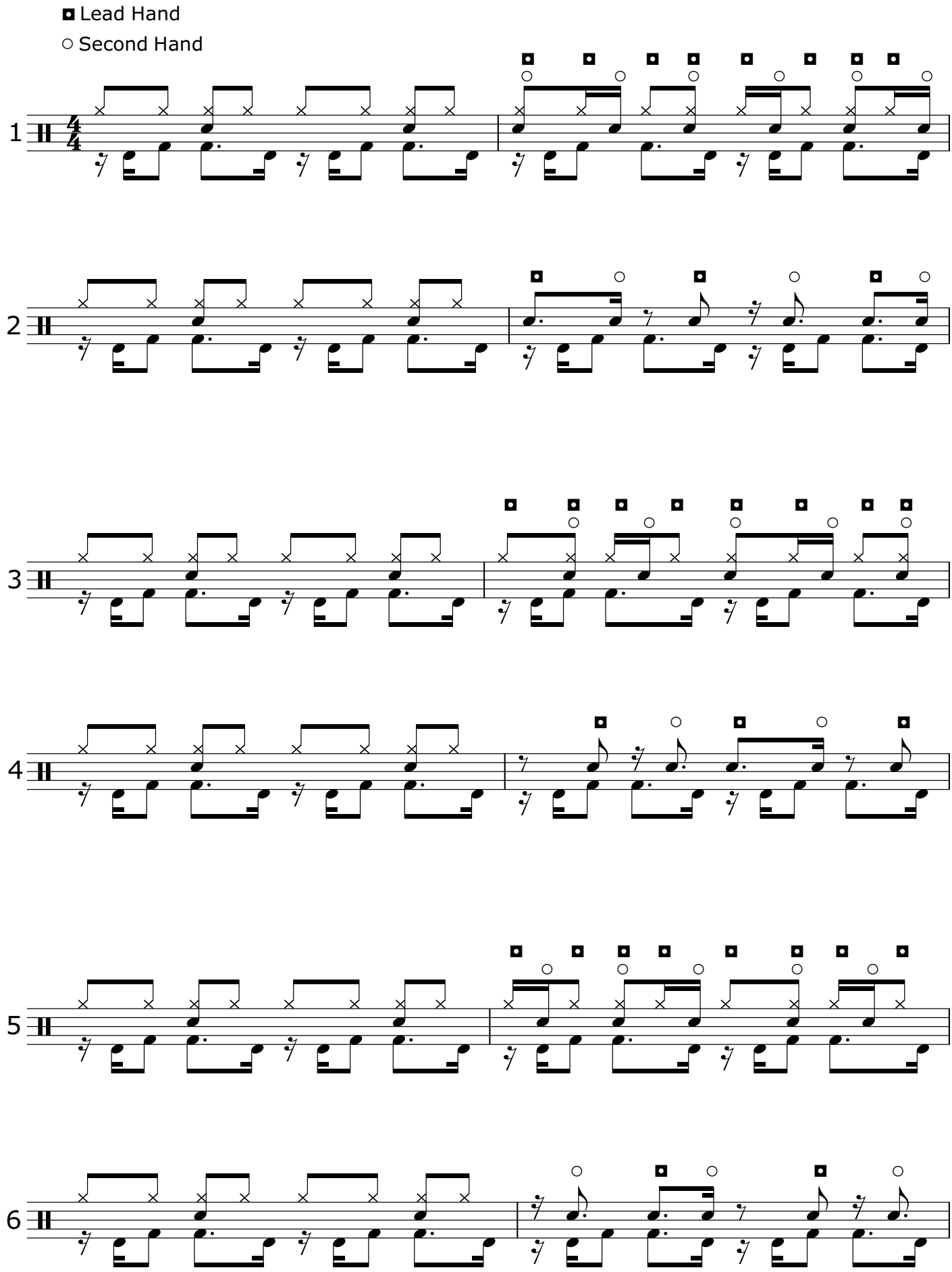
Chapter 1
Section 4

◘ Lead Hand
○ Second Hand



◘ Lead Hand
○ Second Hand

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◘ Lead Hand

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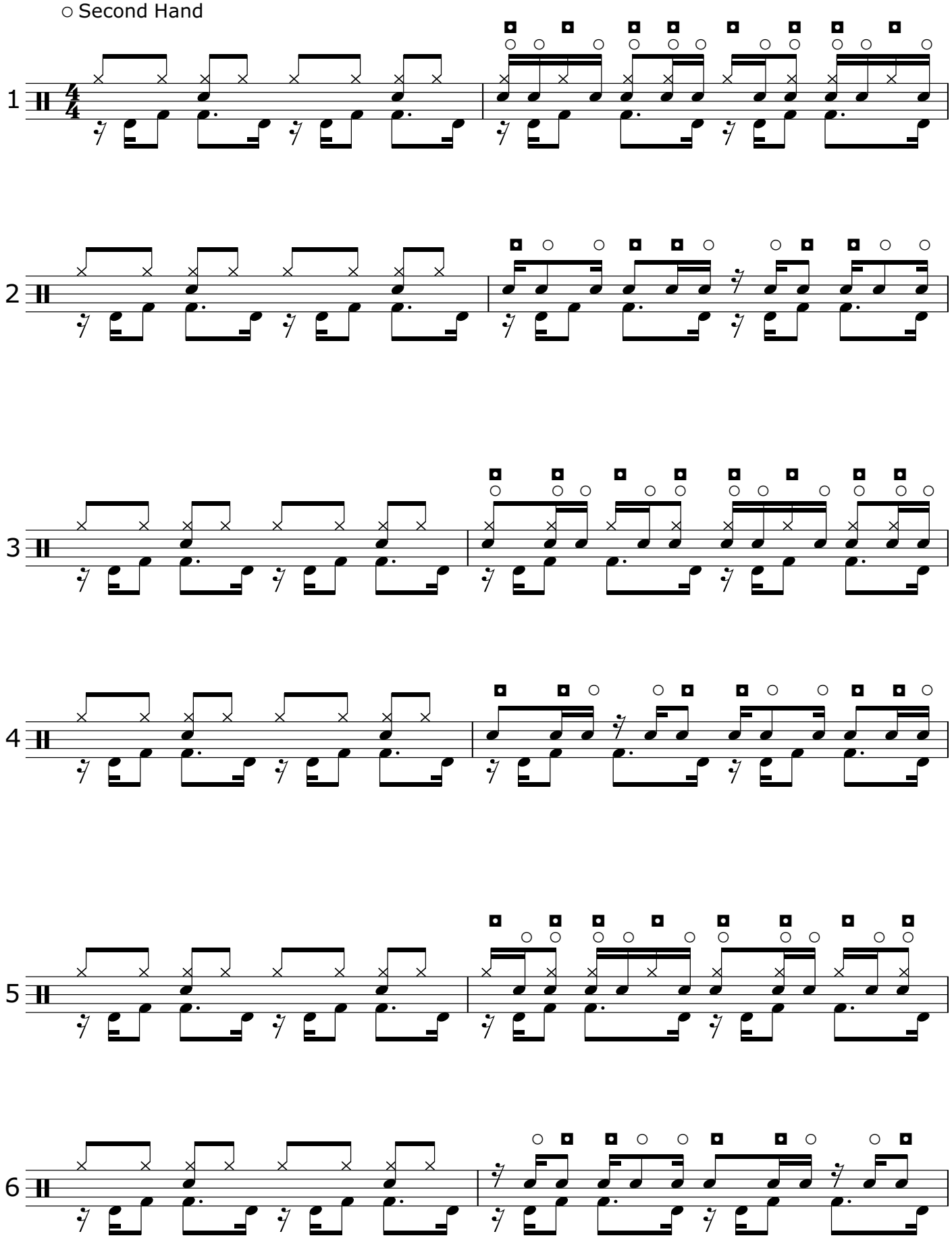
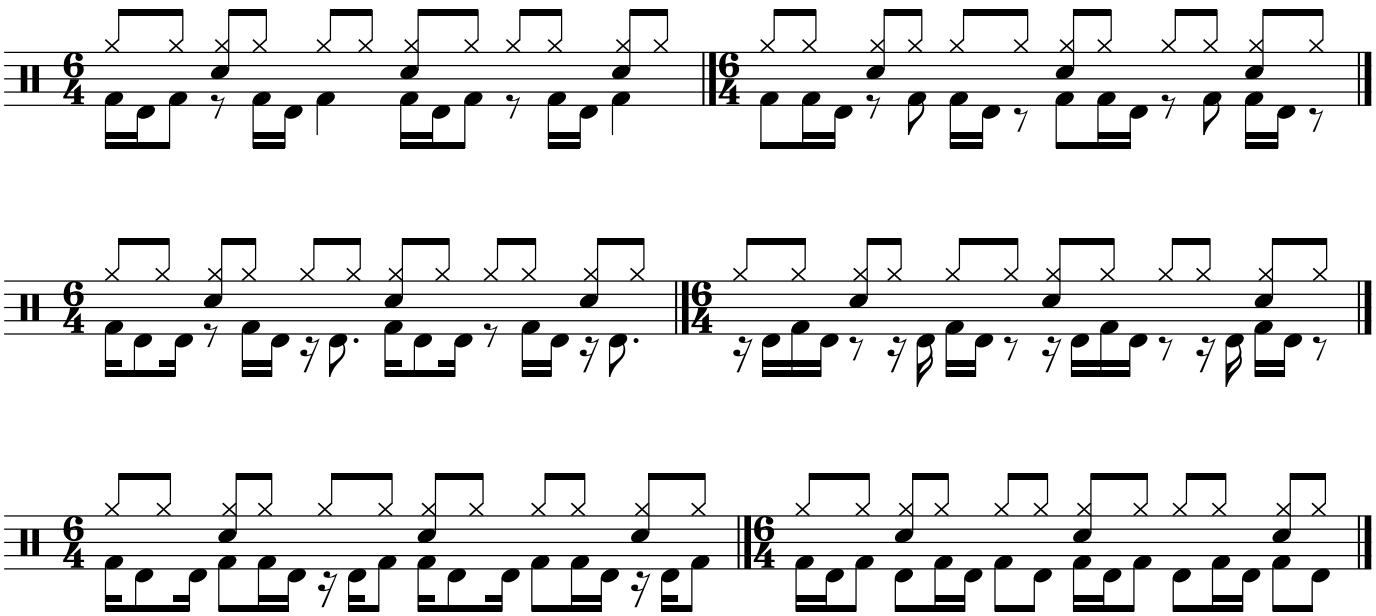


CHAPTER TWO

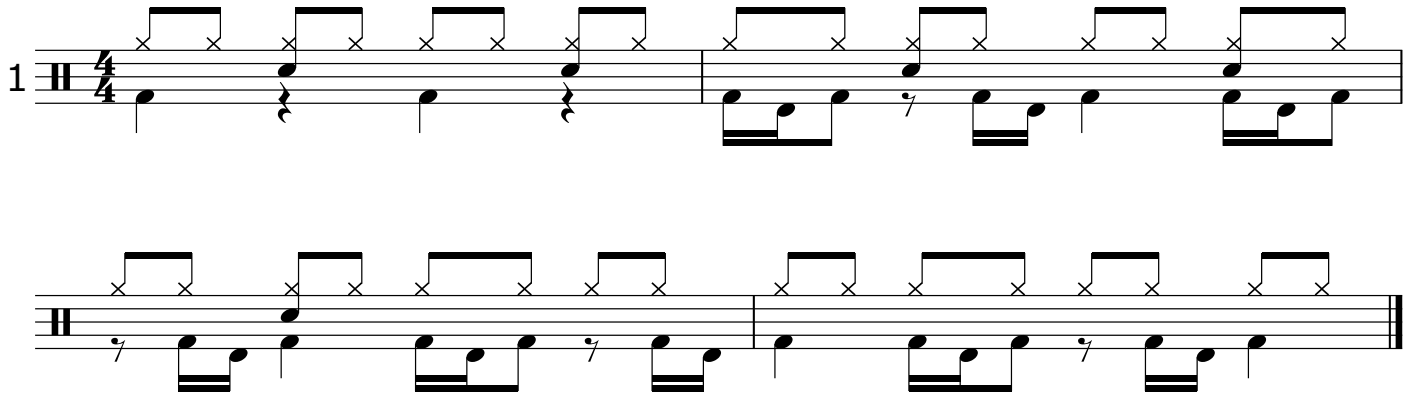
In this chapter we have six different sixteenth note ostinatos divided into six sections. The movement of the sixteenth note ostino grouping is irregular and this will continue until the end of six quarter notes. Various groupings of sixteenth can be played as written in the exercises to create interesting rhythms and ostinatos.



The exercises are not getting any easier here!

Here we have six different sixteenth note bass drum ostinatos and exercises divided into six sections written in 4/4 time.

Section 1



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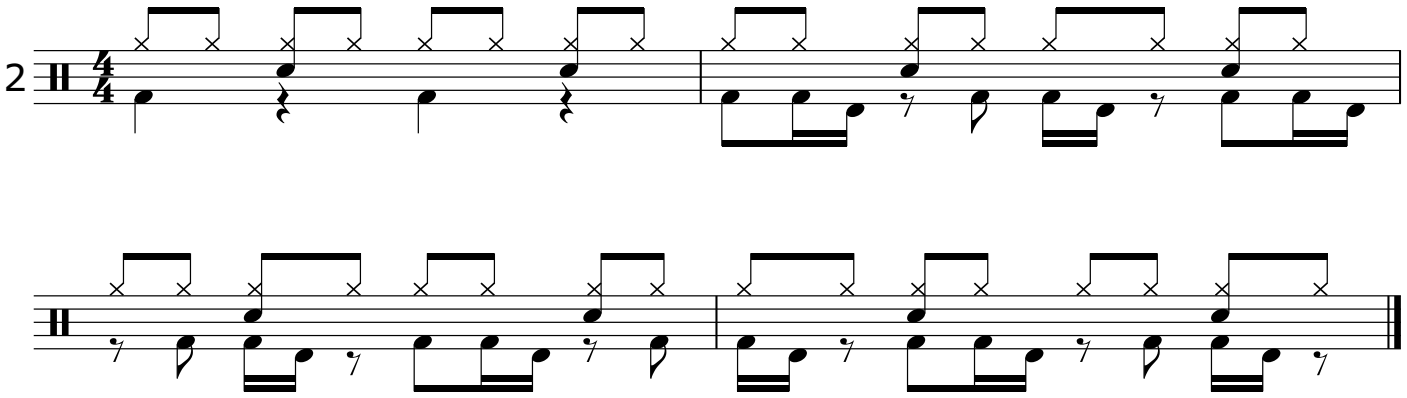

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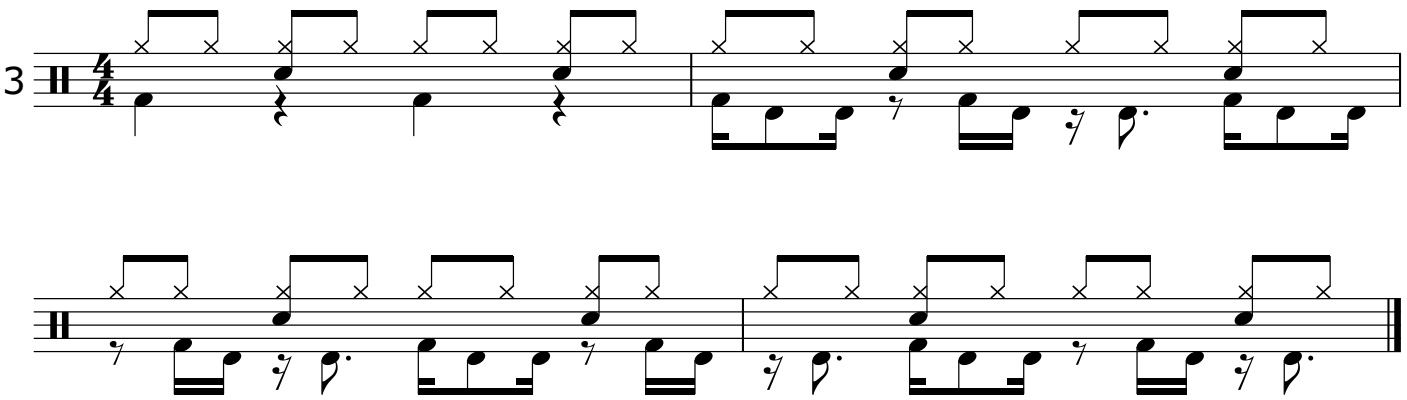

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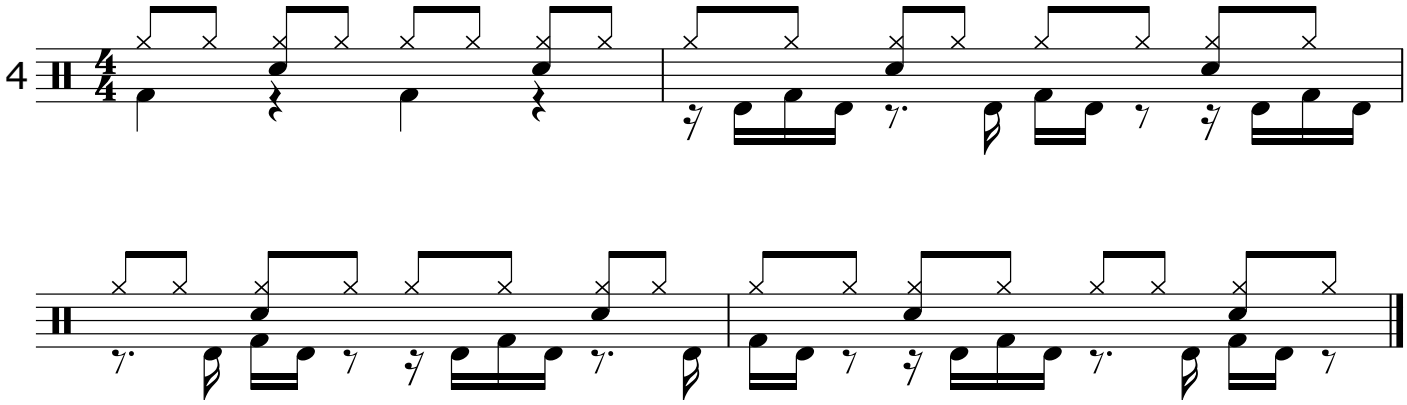

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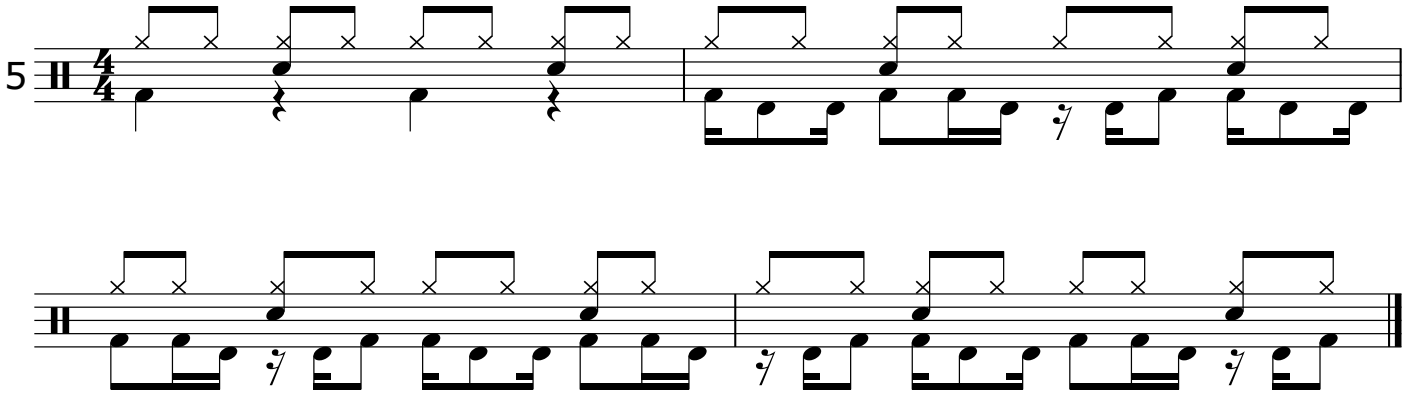

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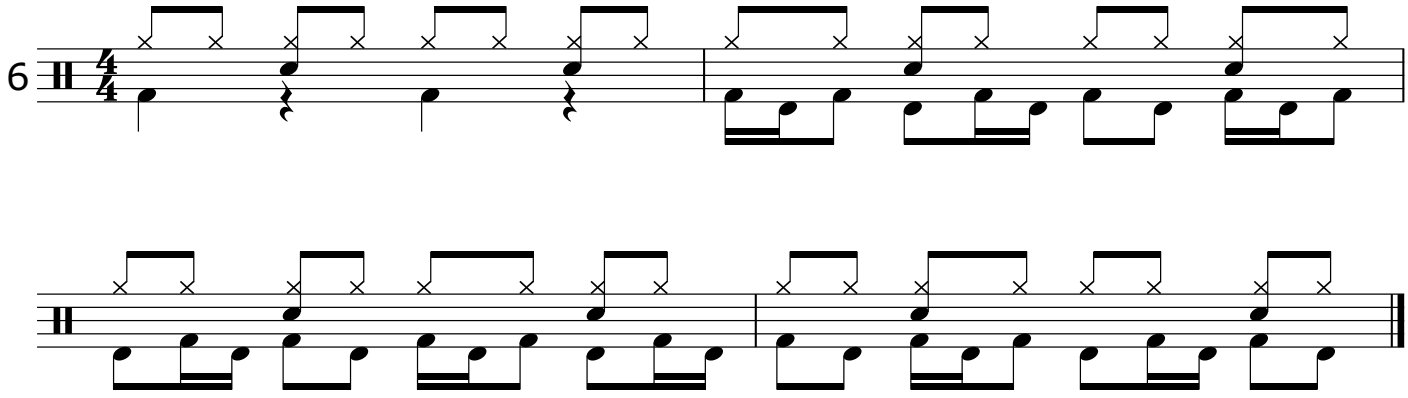


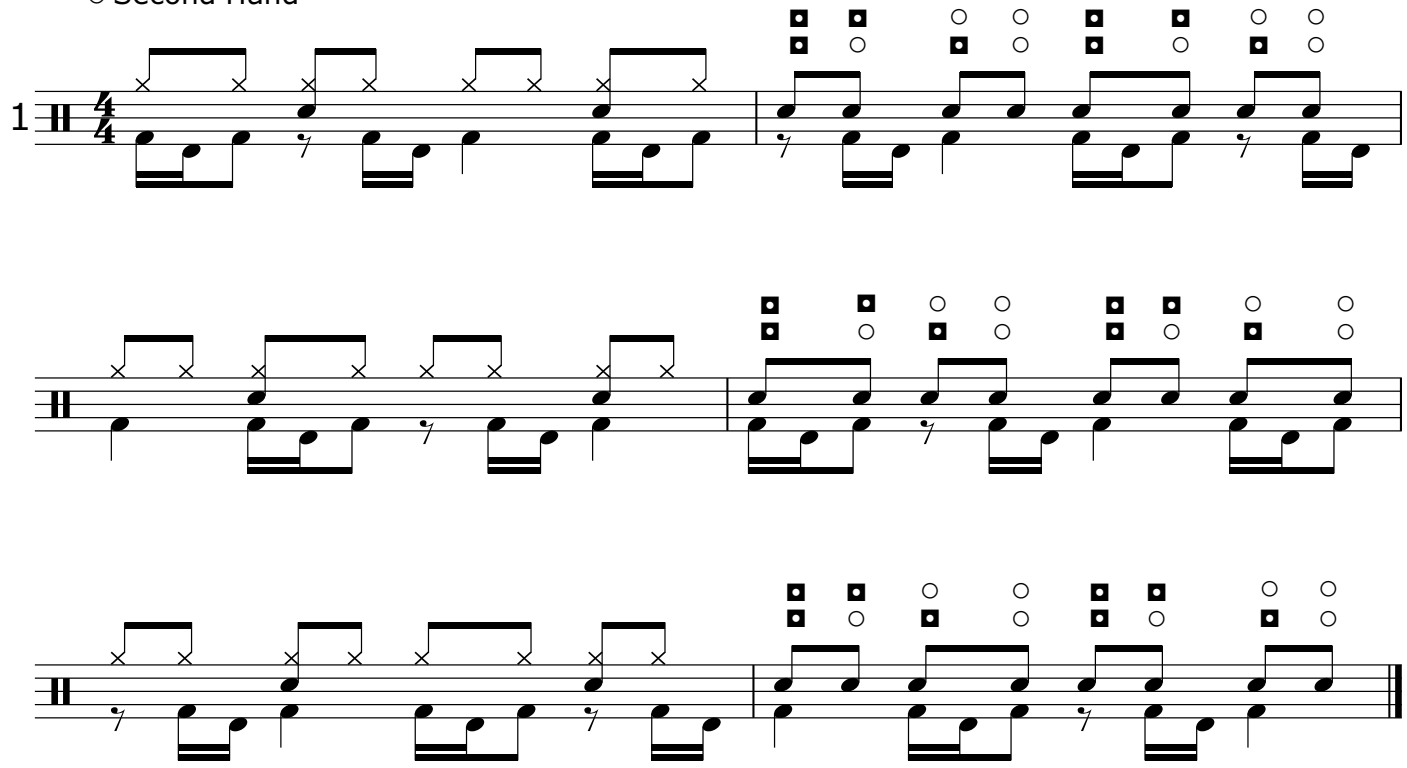
In the following six sections each ostinato grouping will be played four times and this will take up six whole measures in its entirety.

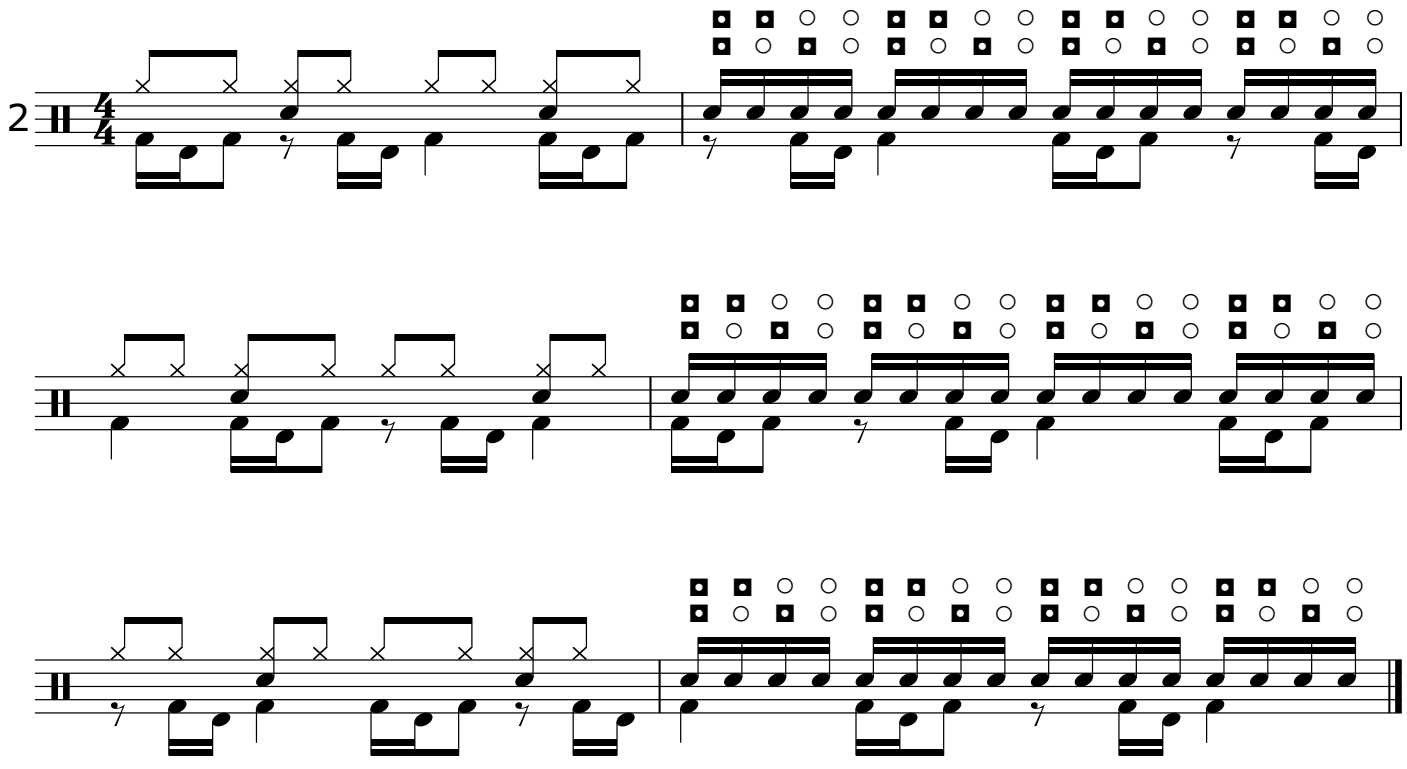
The last pages of each section show the bass drum ostinato in a 6/8 feel! The patterns fit perfectly and start on the one and four or after the one and four in each measure.

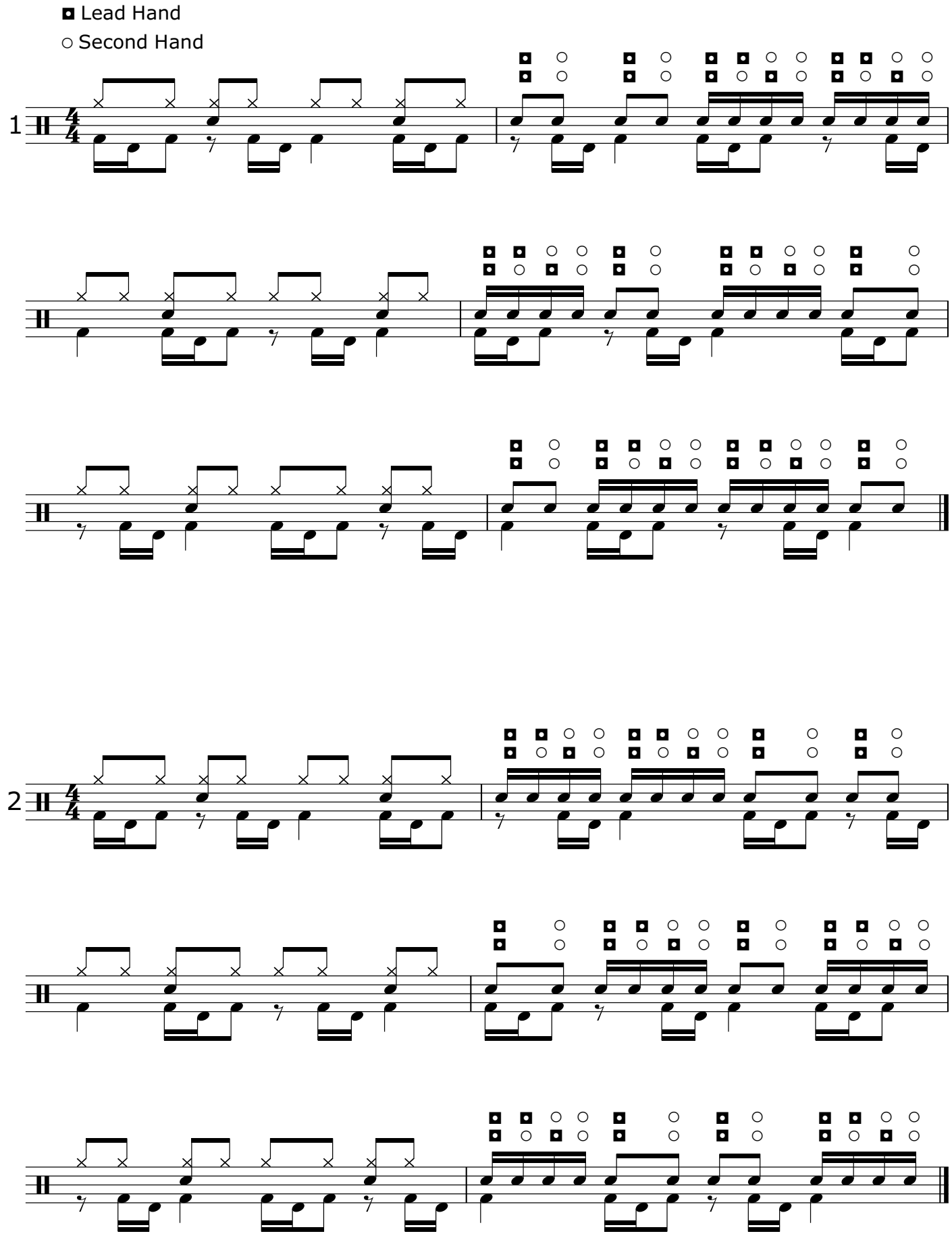
For more basic sixteenth note ostinatos, go to the bass drum fundamentals exercises in Speed is of No Concern Volume One.

Chapter 2
Section 1

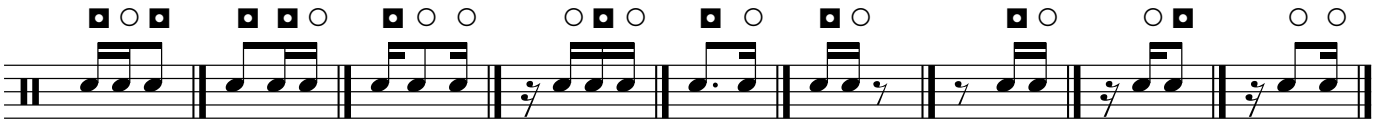
◘ Lead Hand
○ Second Hand





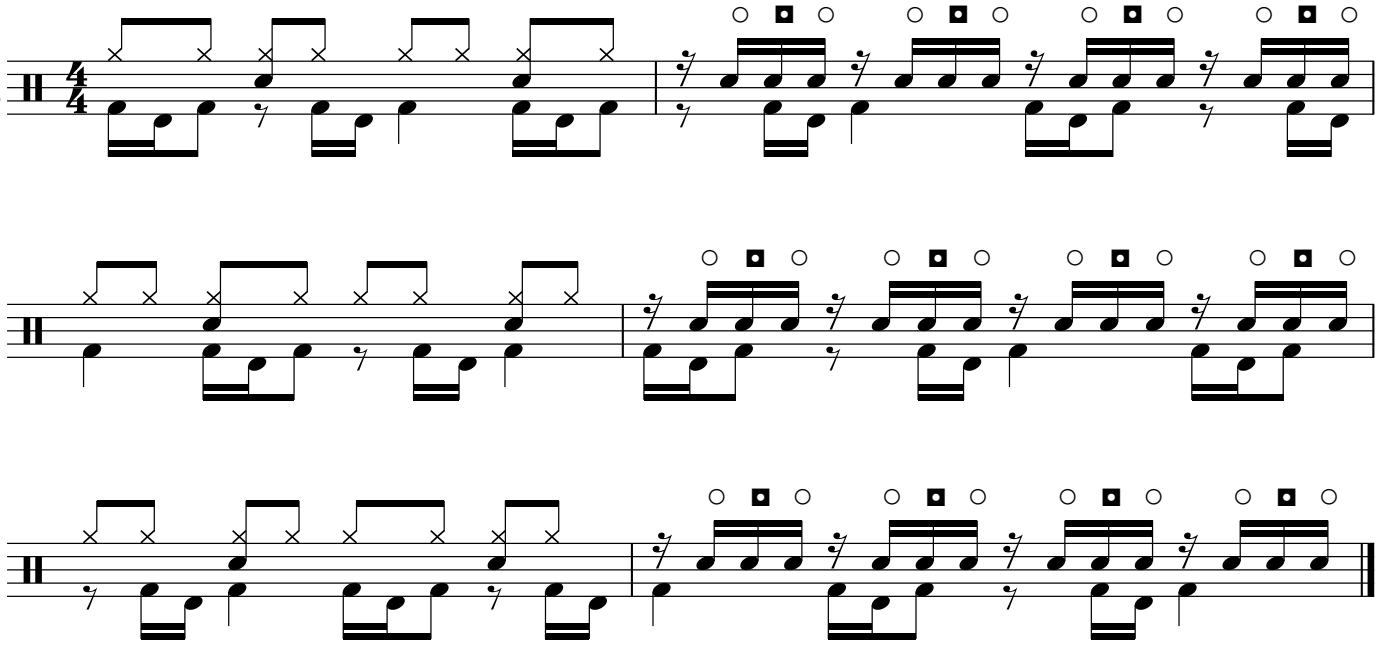

Lead Hand
Second Hand
1
2

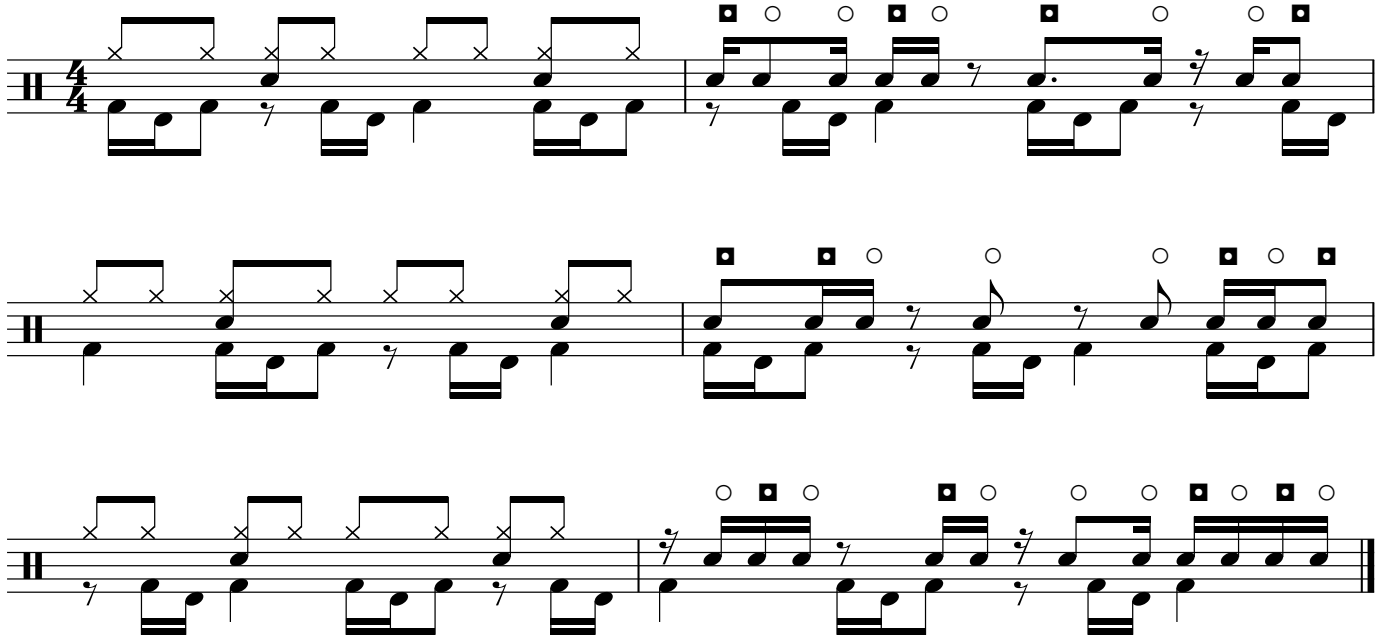
In the first exercise alternate with different sixteenth note snare drum patterns as written in the example below.



◘ Lead Hand

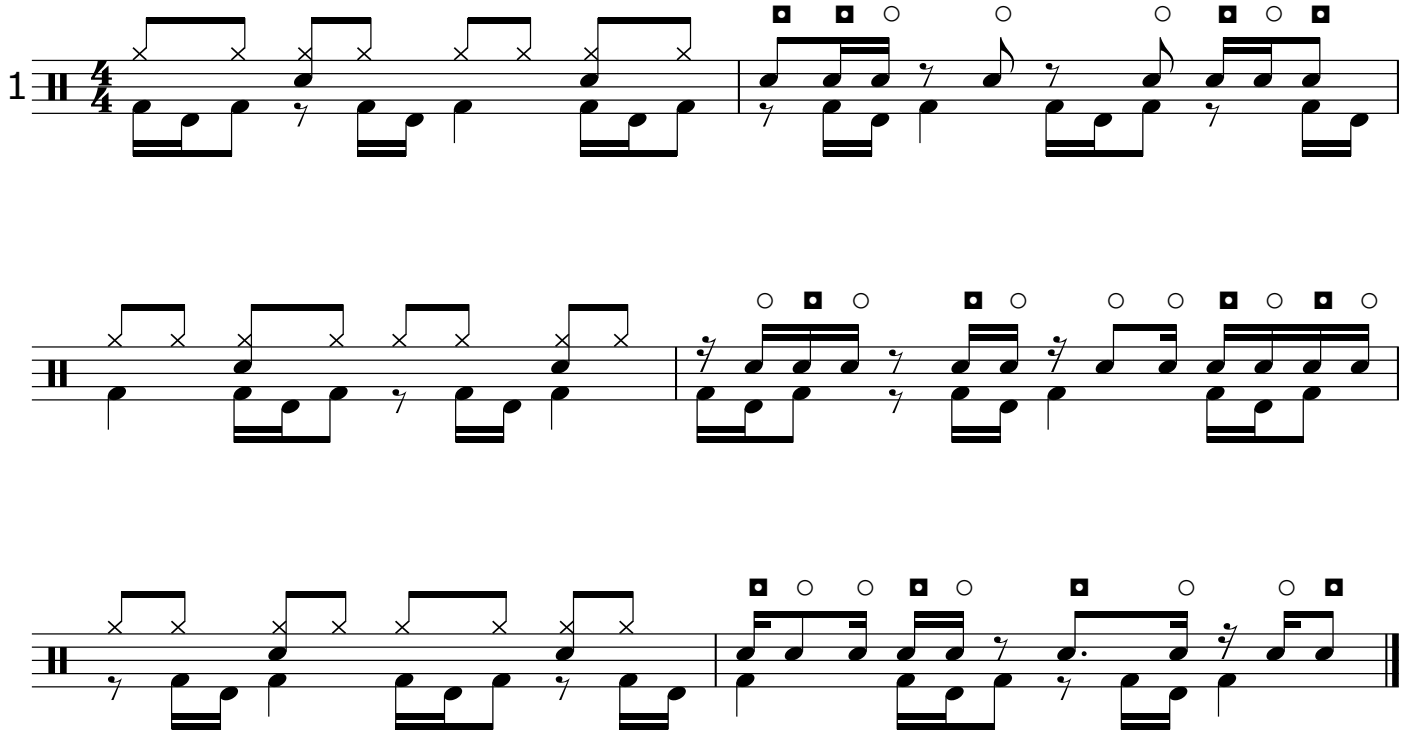
○ Second Hand

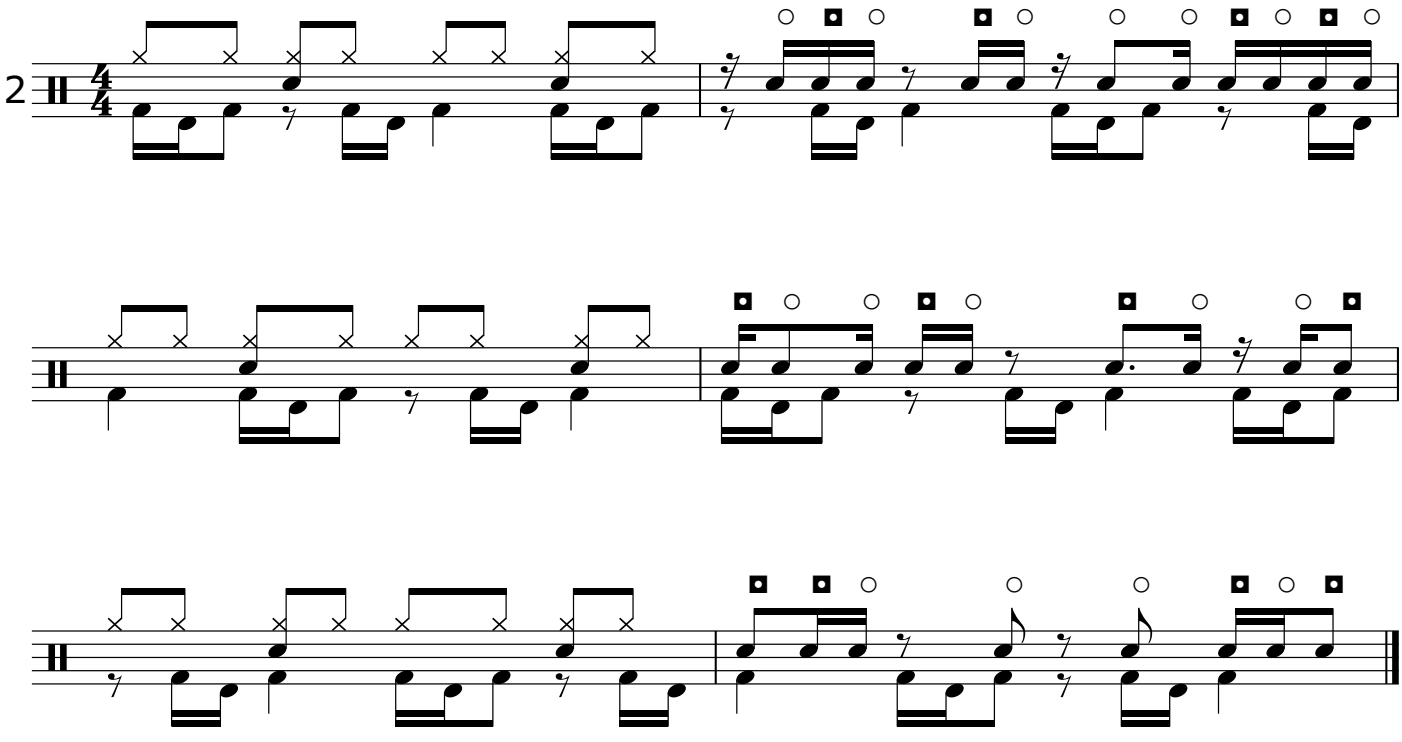




◘ Lead Hand

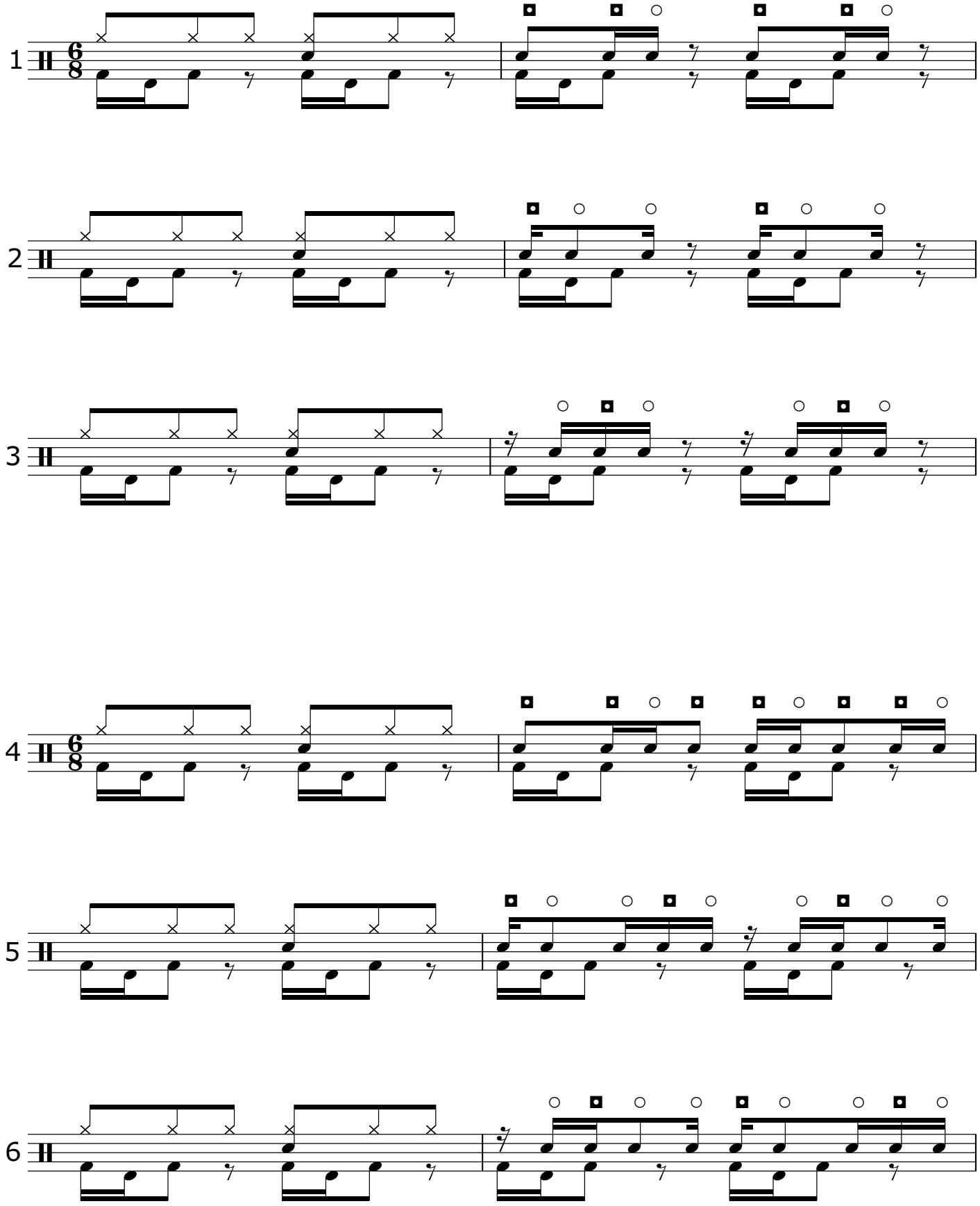
○ Second Hand





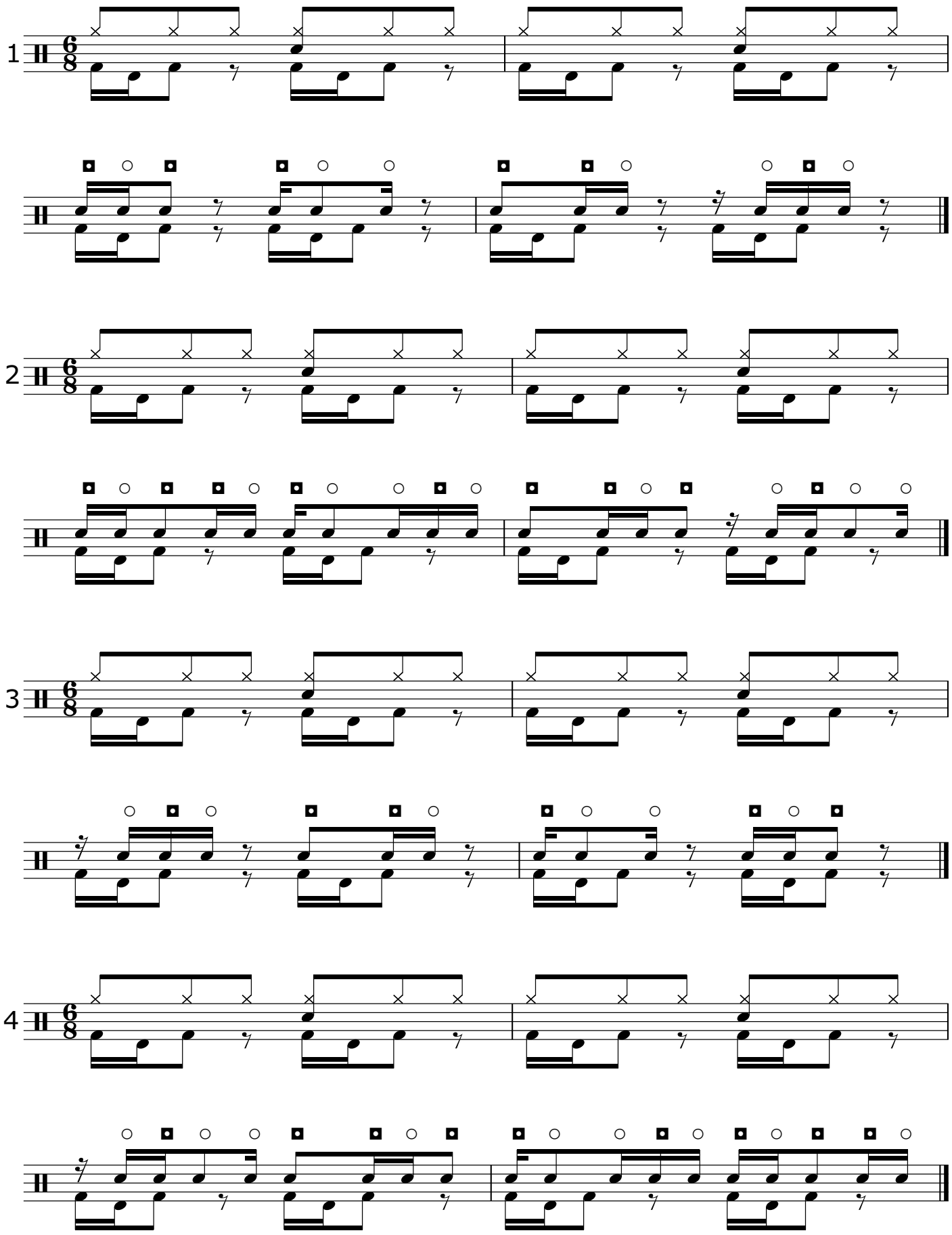
◘ Lead Hand

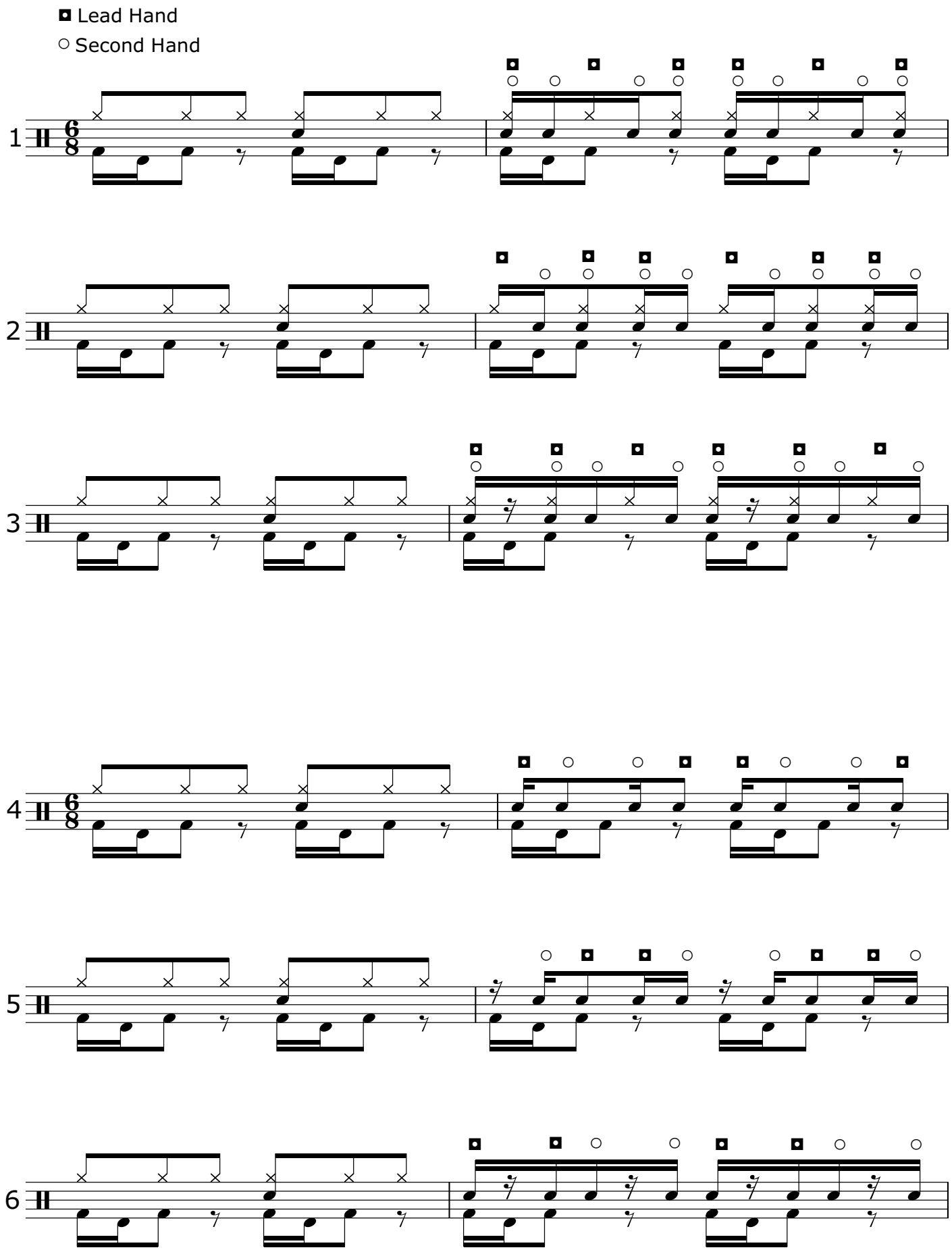
○ Second Hand

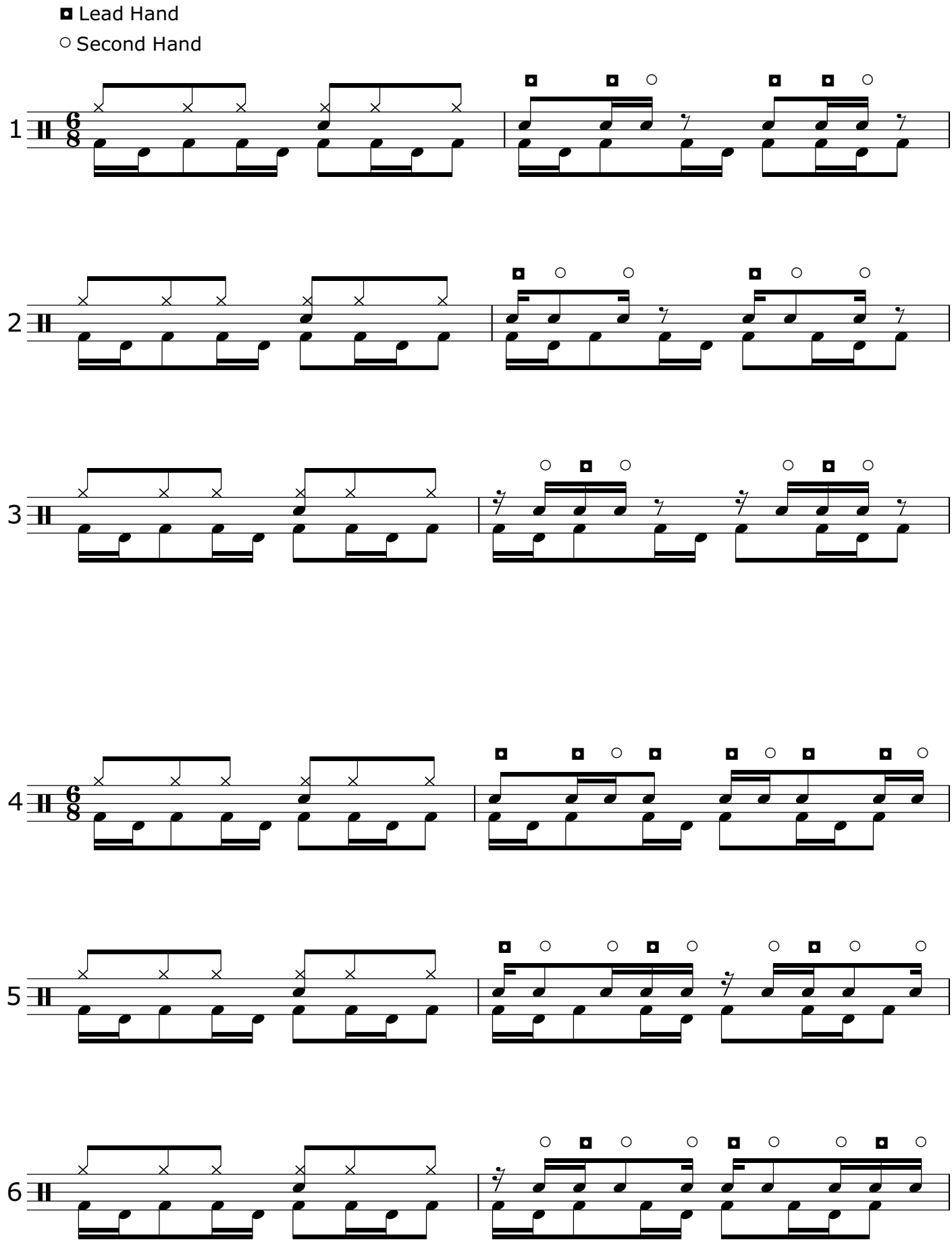


◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
1
2
3
4
5
6


Lead Hand
Second Hand
1
2
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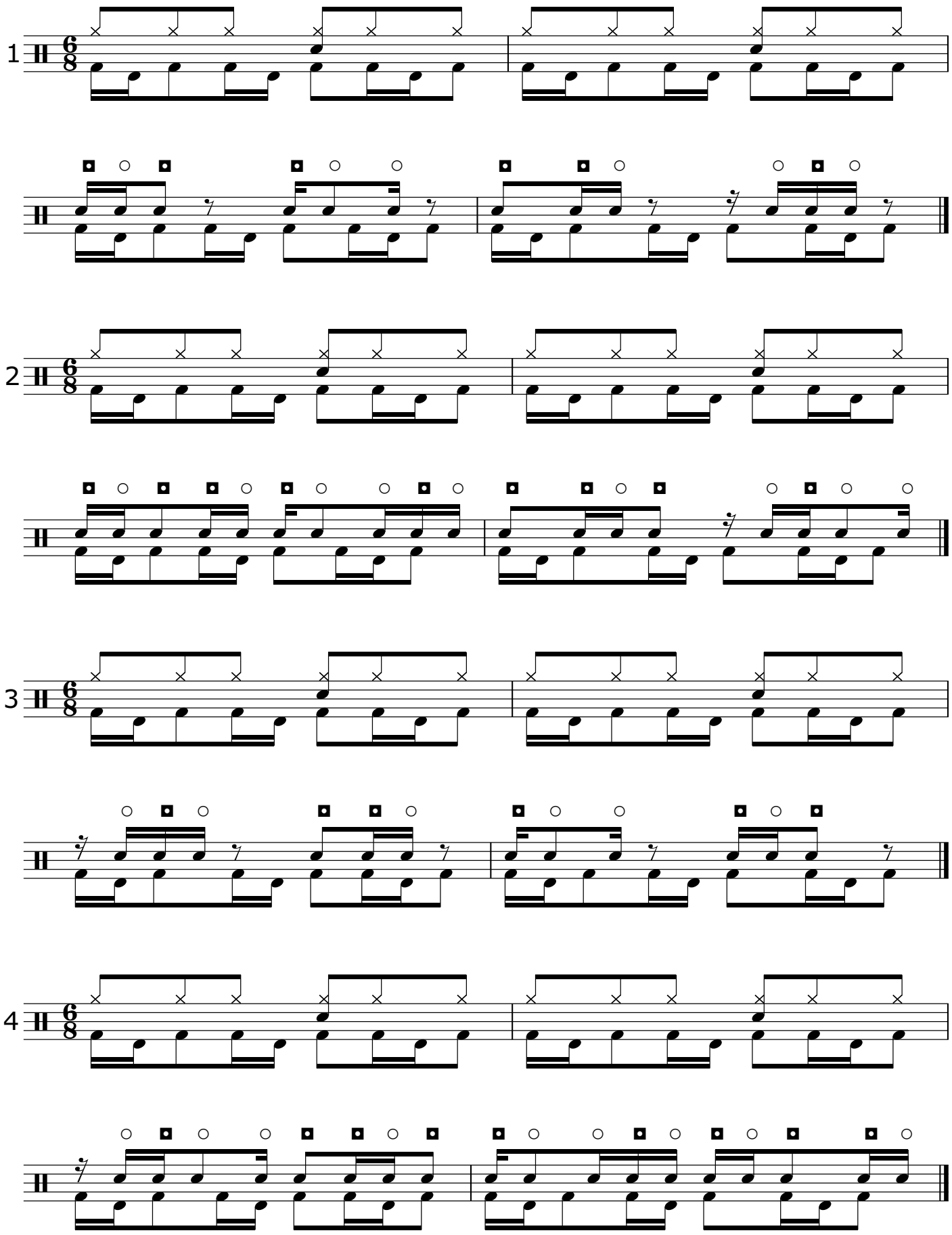
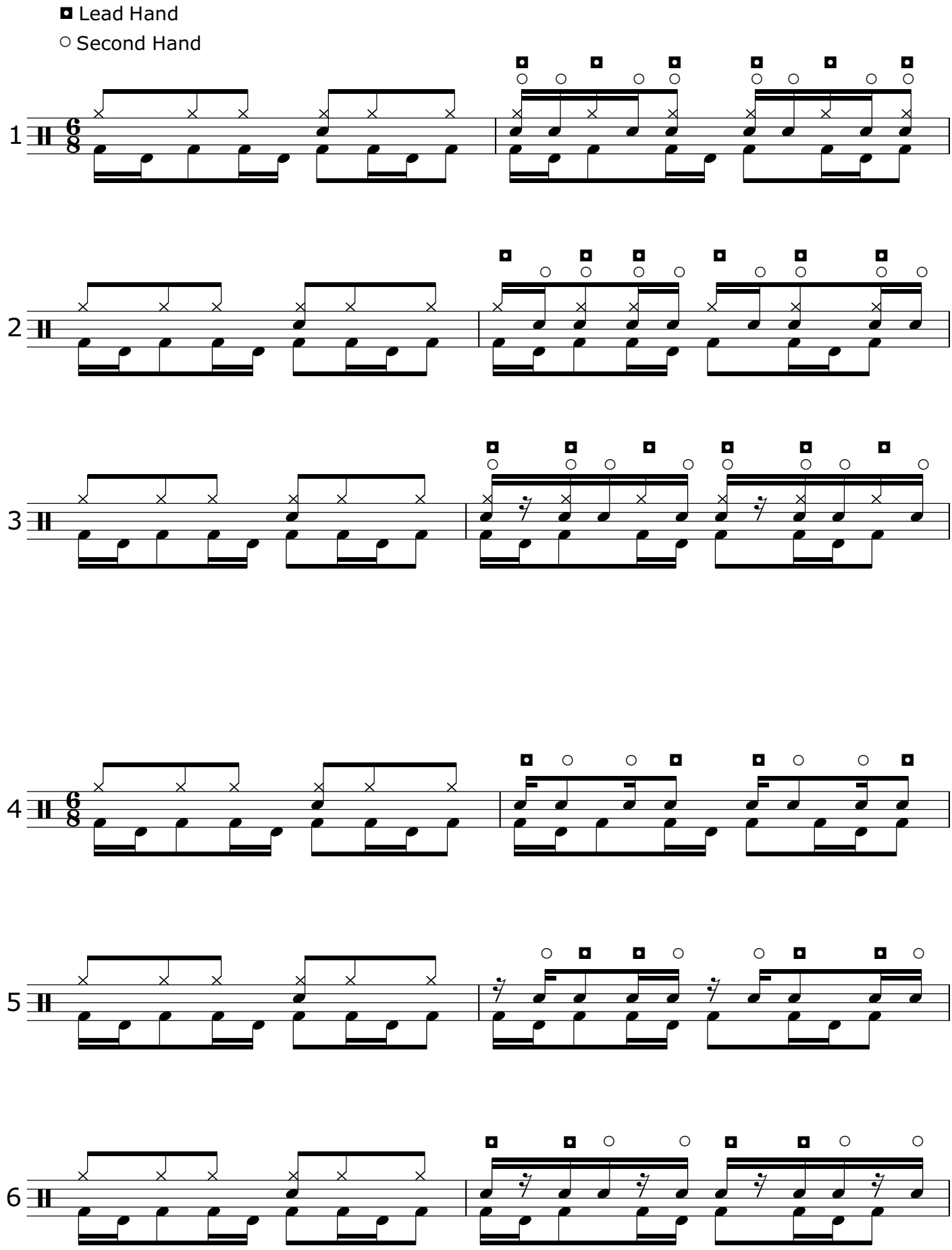
◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
1
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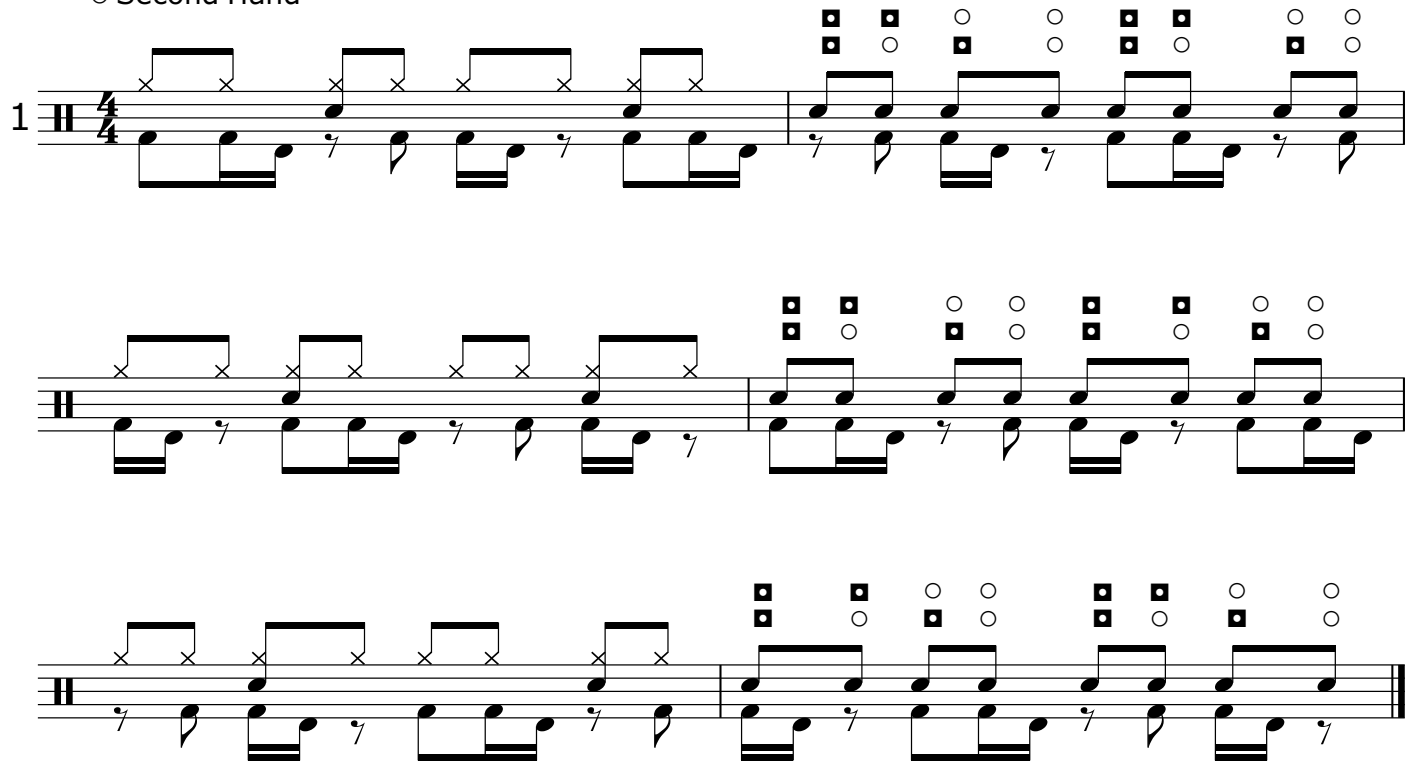
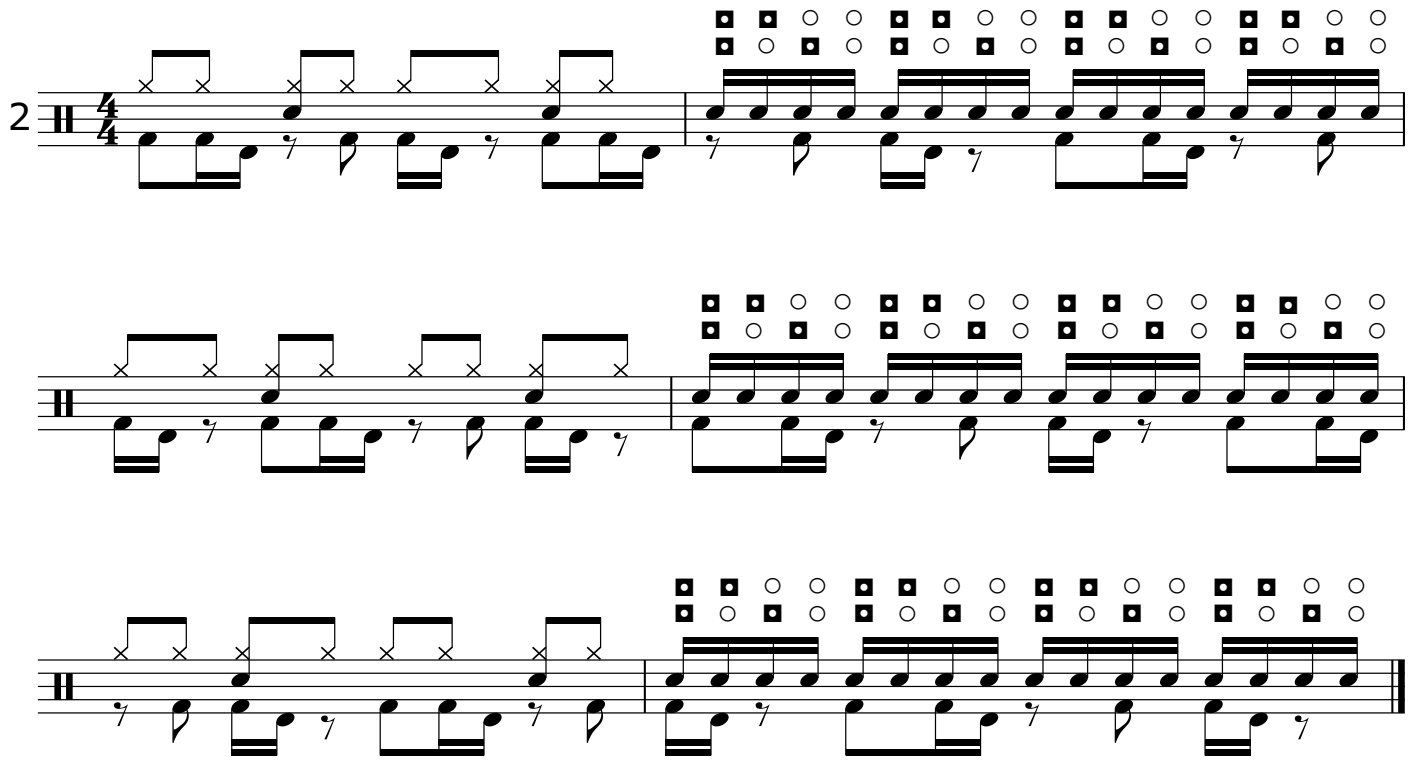
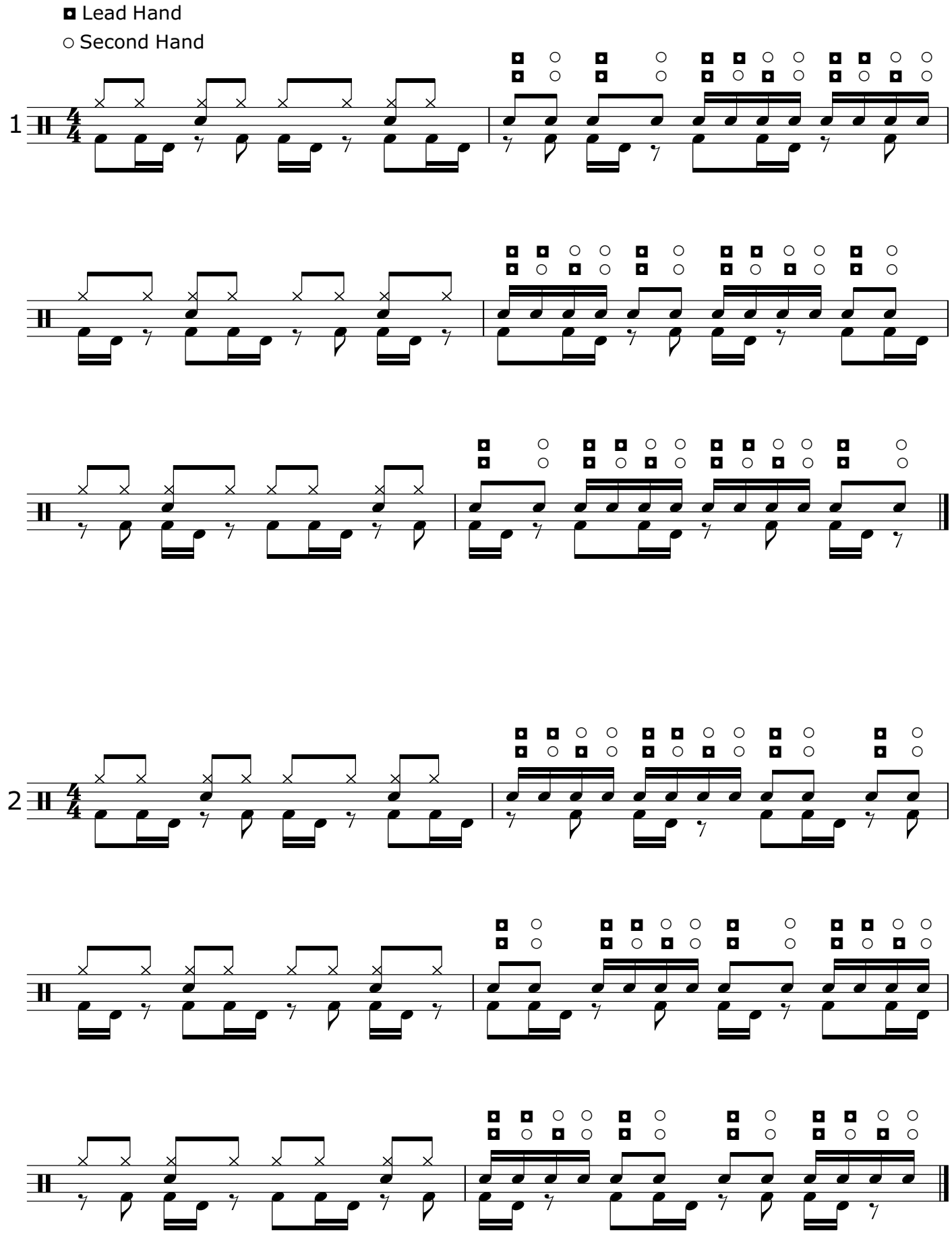
Chapter 2
Section 2

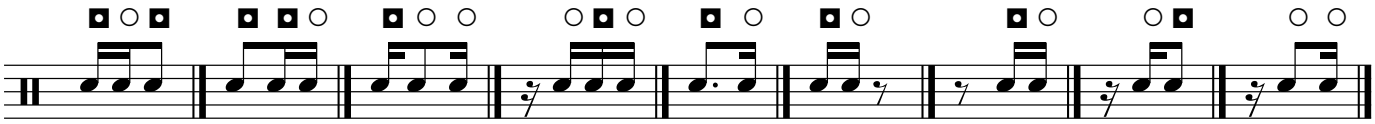
◘ Lead Hand
○ Second Hand





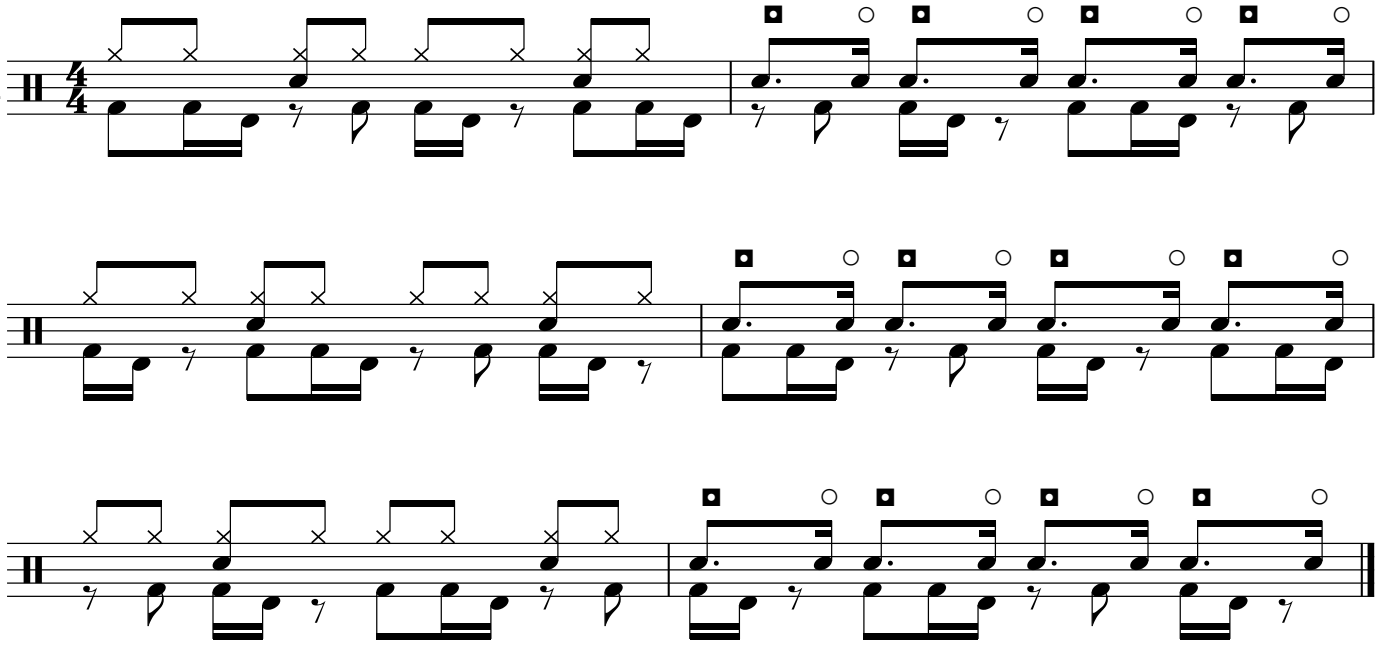

Lead Hand
Second Hand
1
2

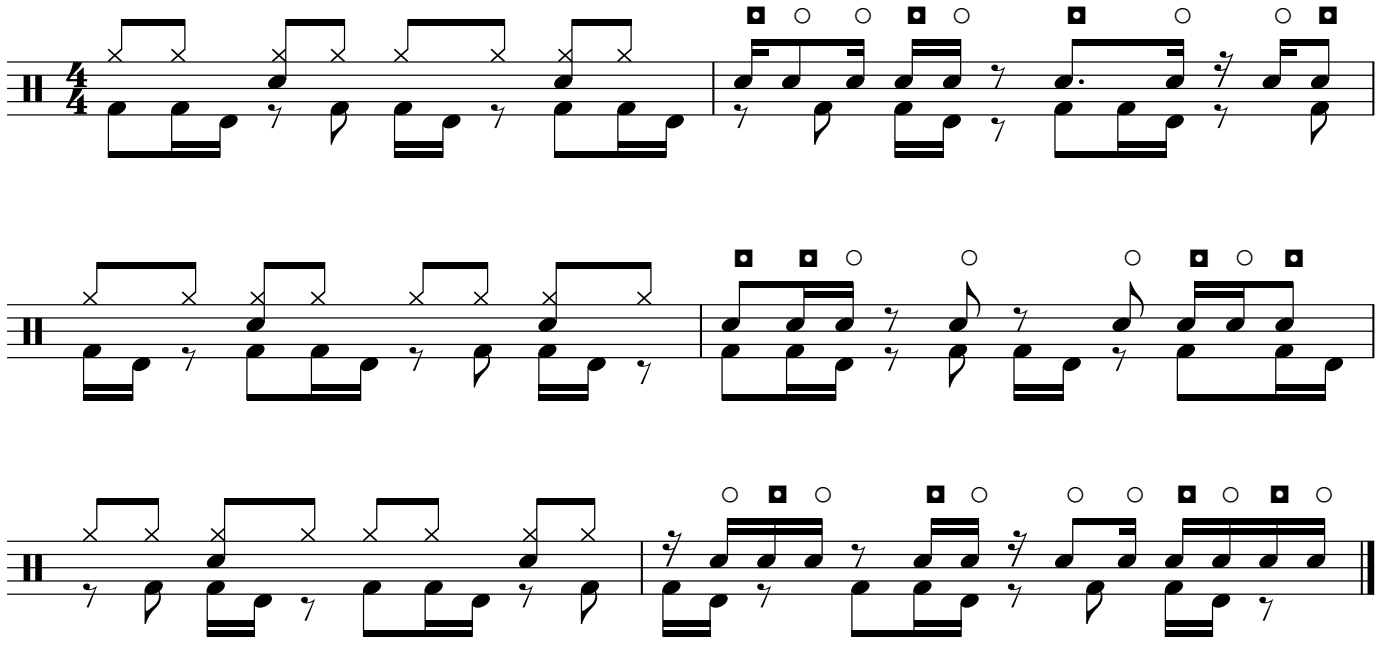
In the first exercise alternate with different sixteenth note snare drum patterns as written in the example below.



◘ Lead Hand

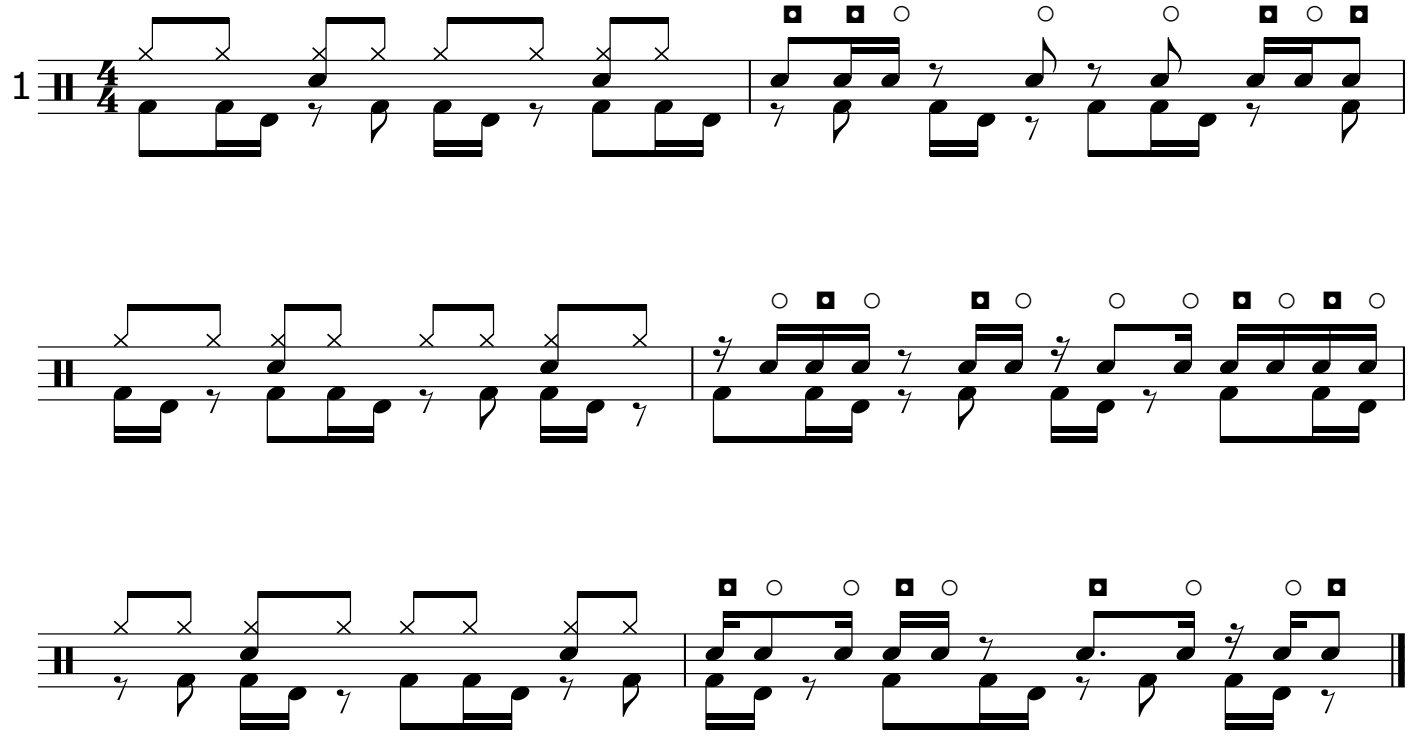
○ Second Hand

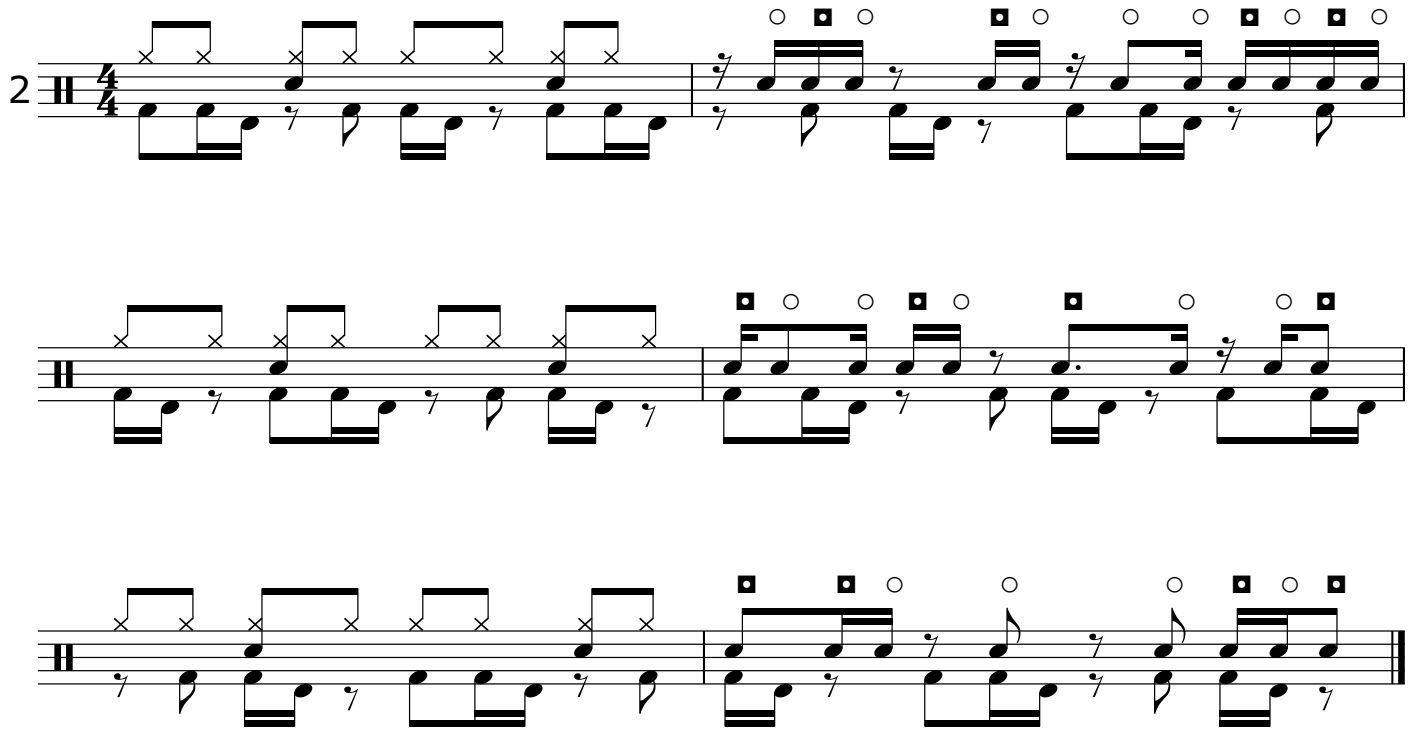




◘ Lead Hand

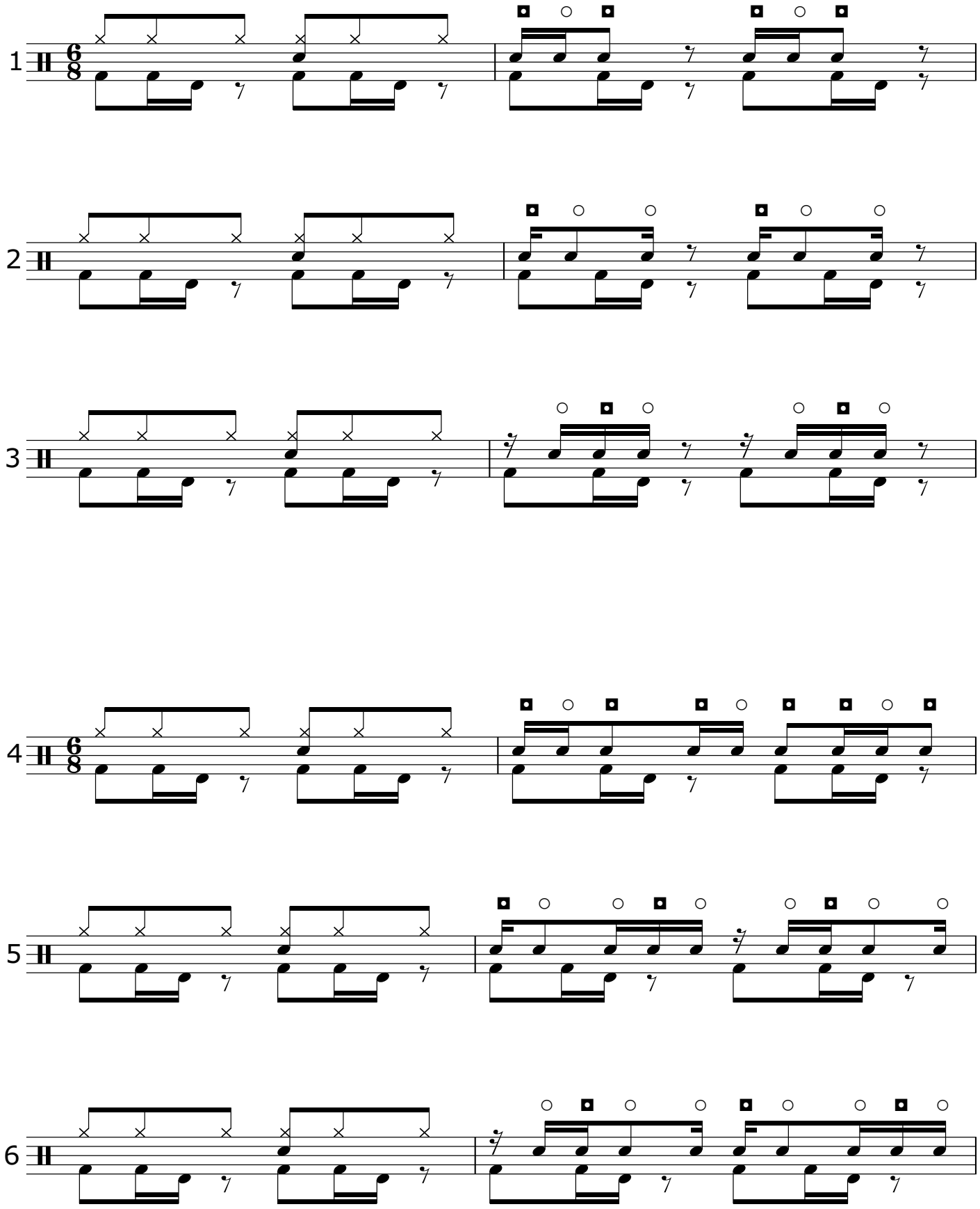
○ Second Hand





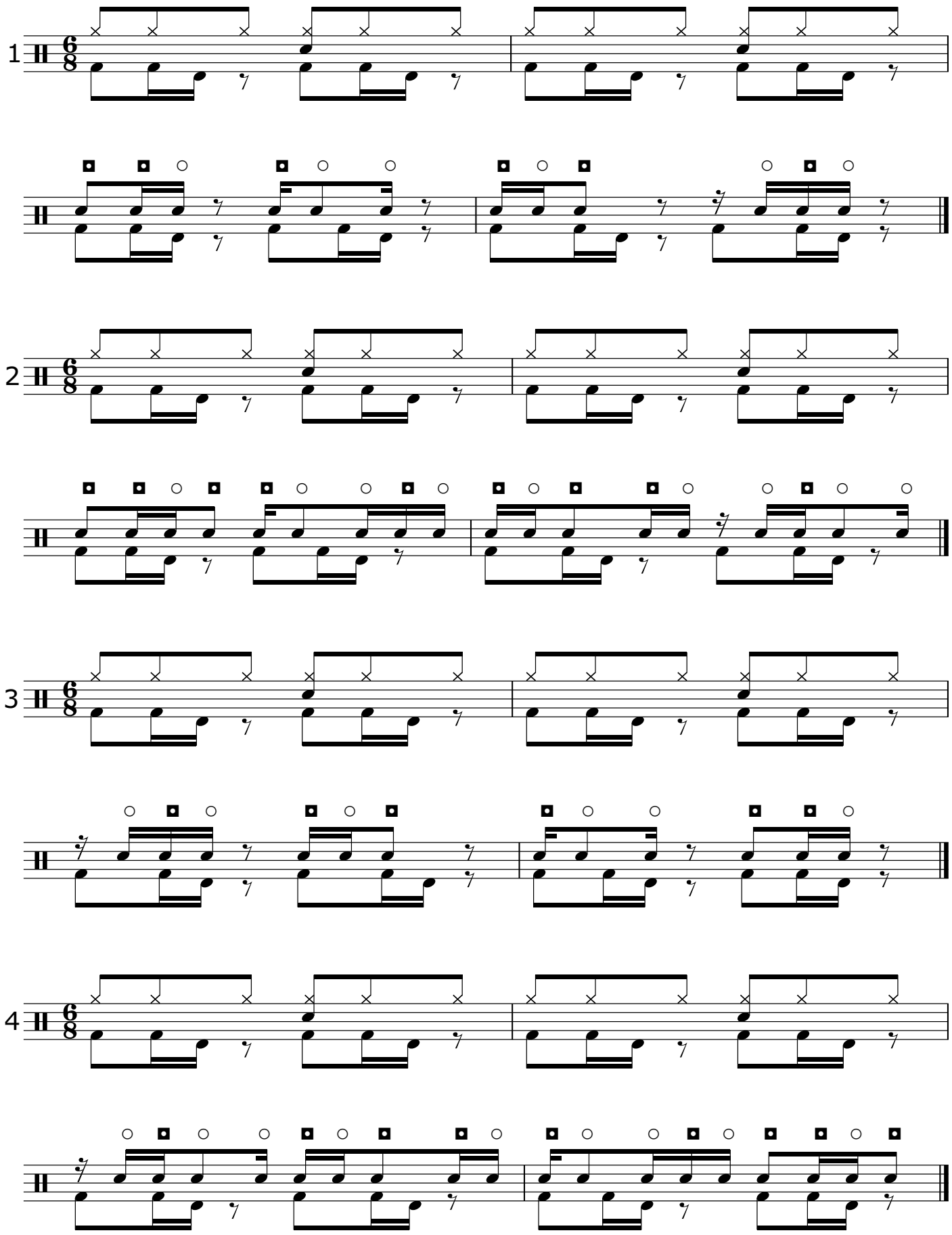
◘ Lead Hand

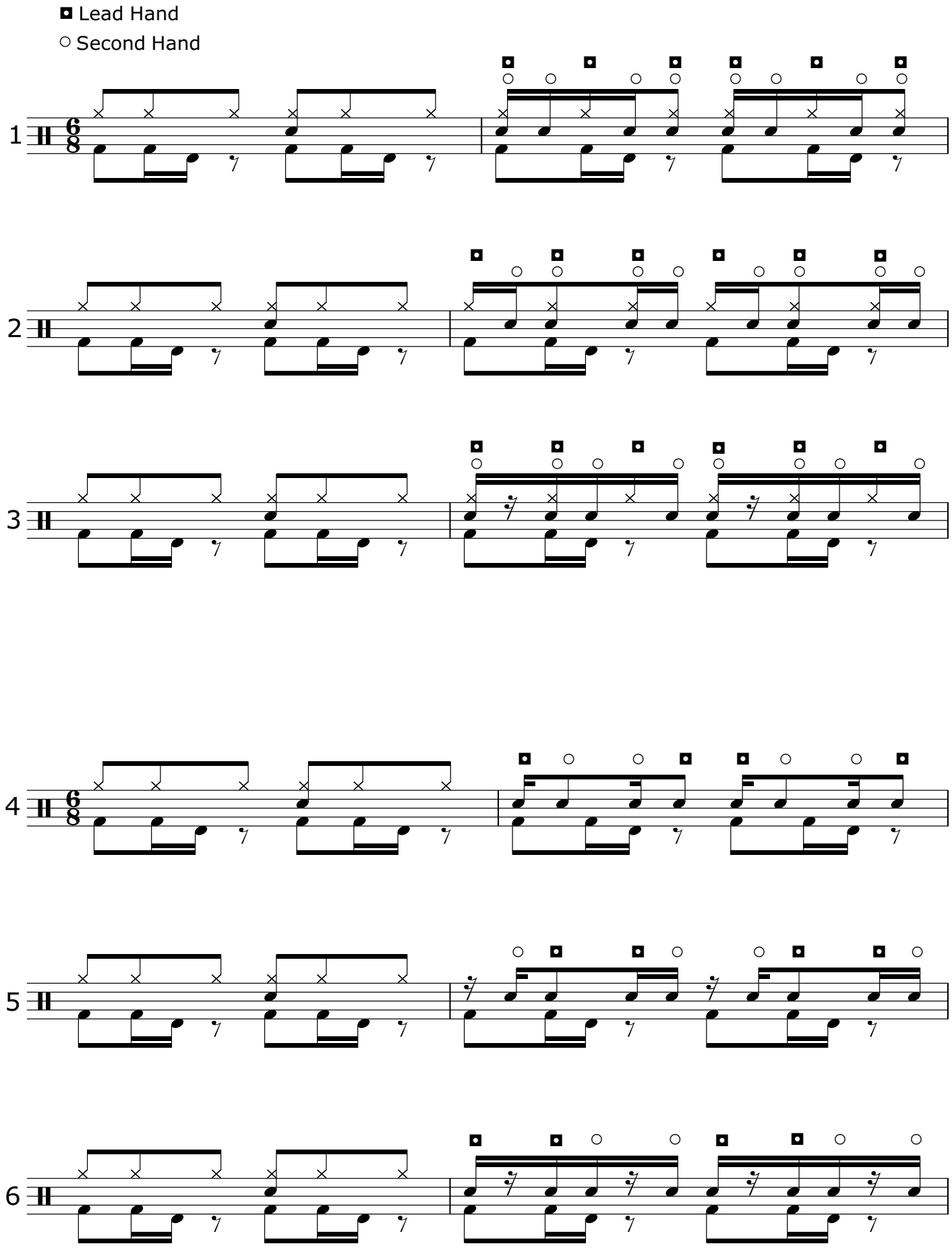
○ Second Hand



◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
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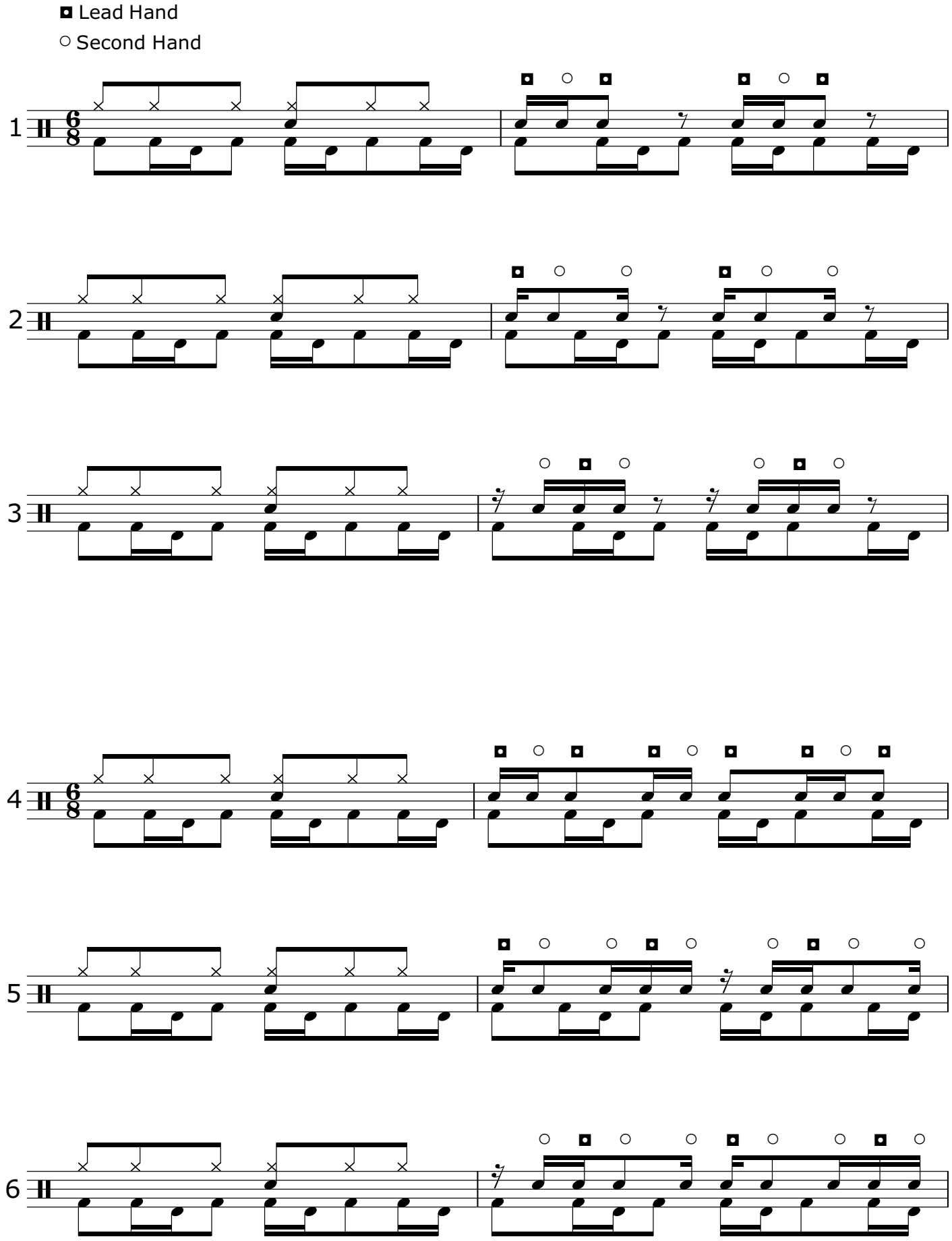
Lead Hand
Second Hand
1
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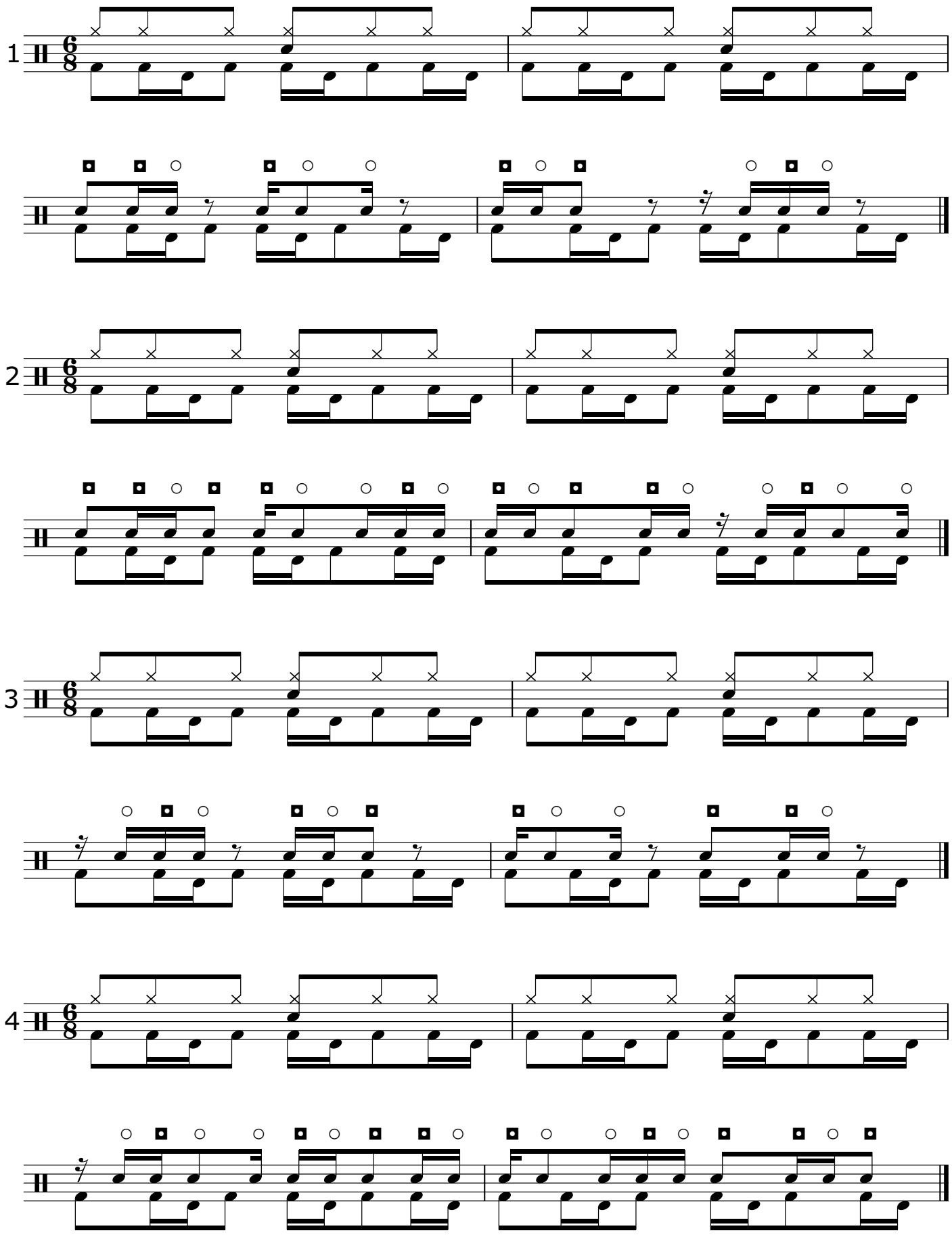
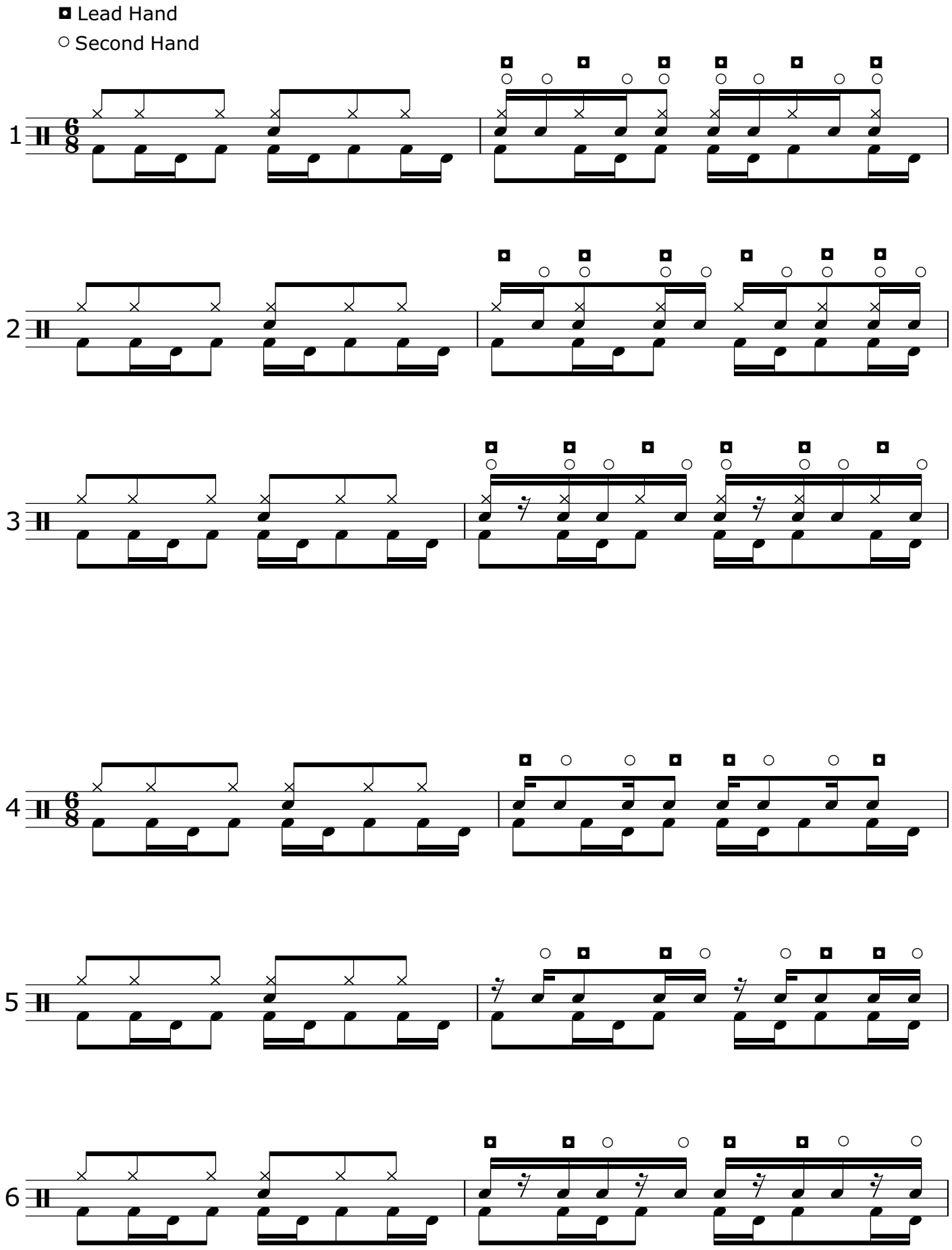
◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
1
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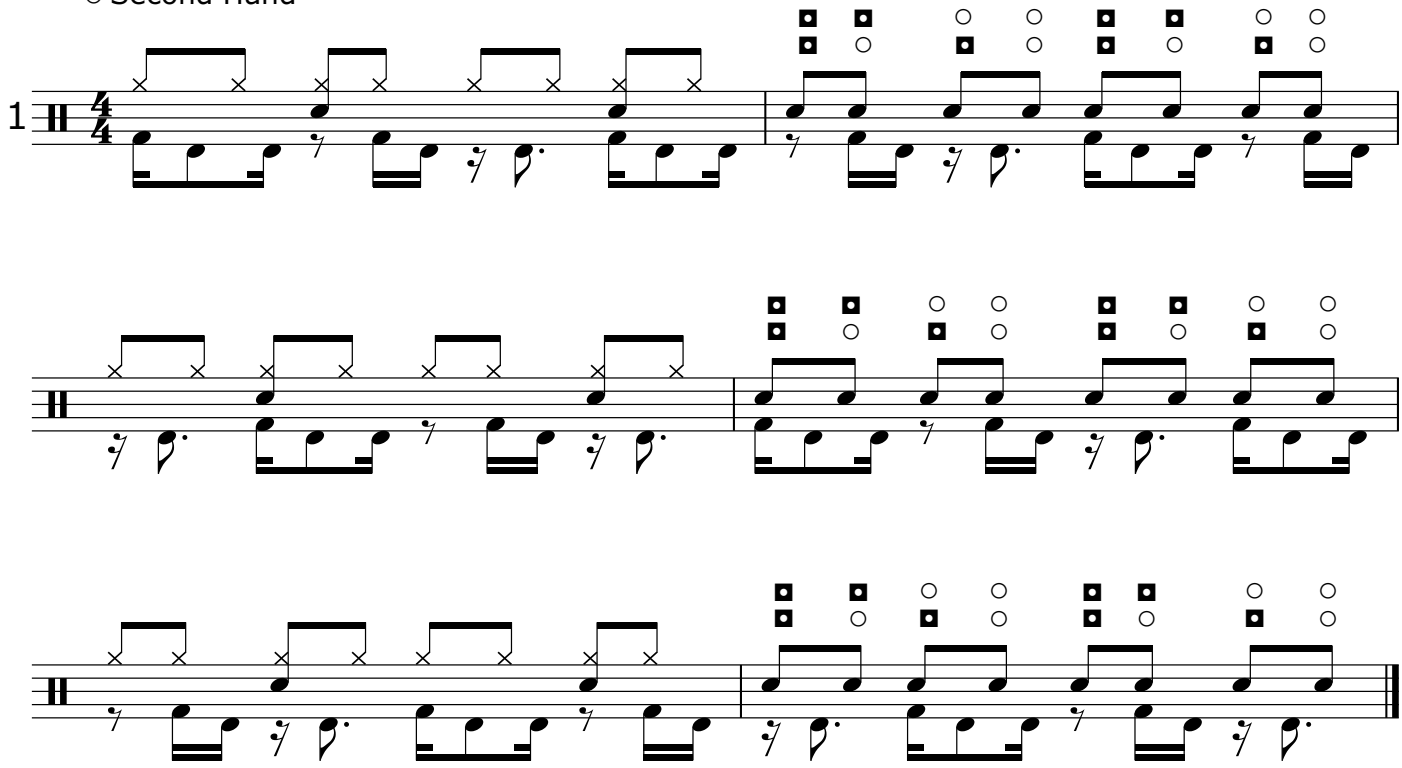
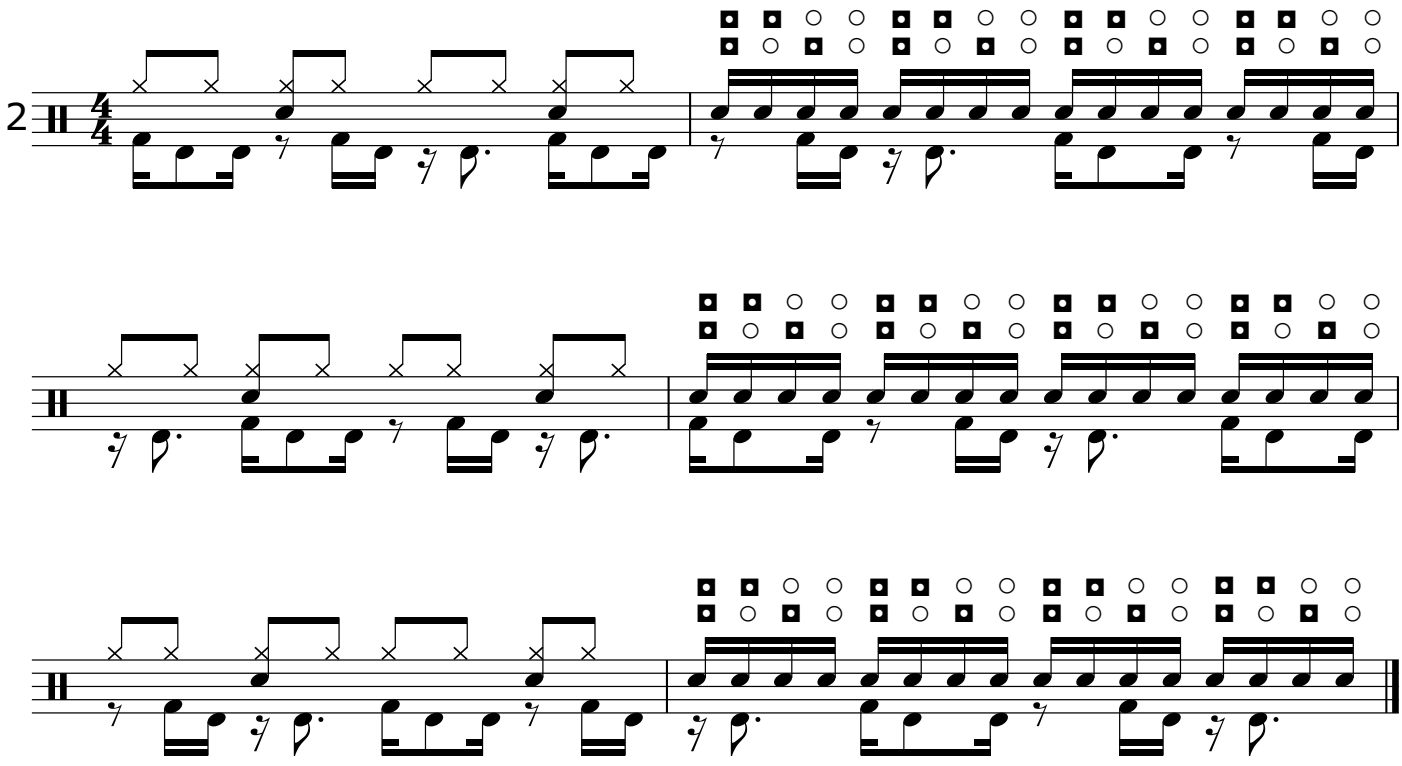
Chapter 2
Section 3

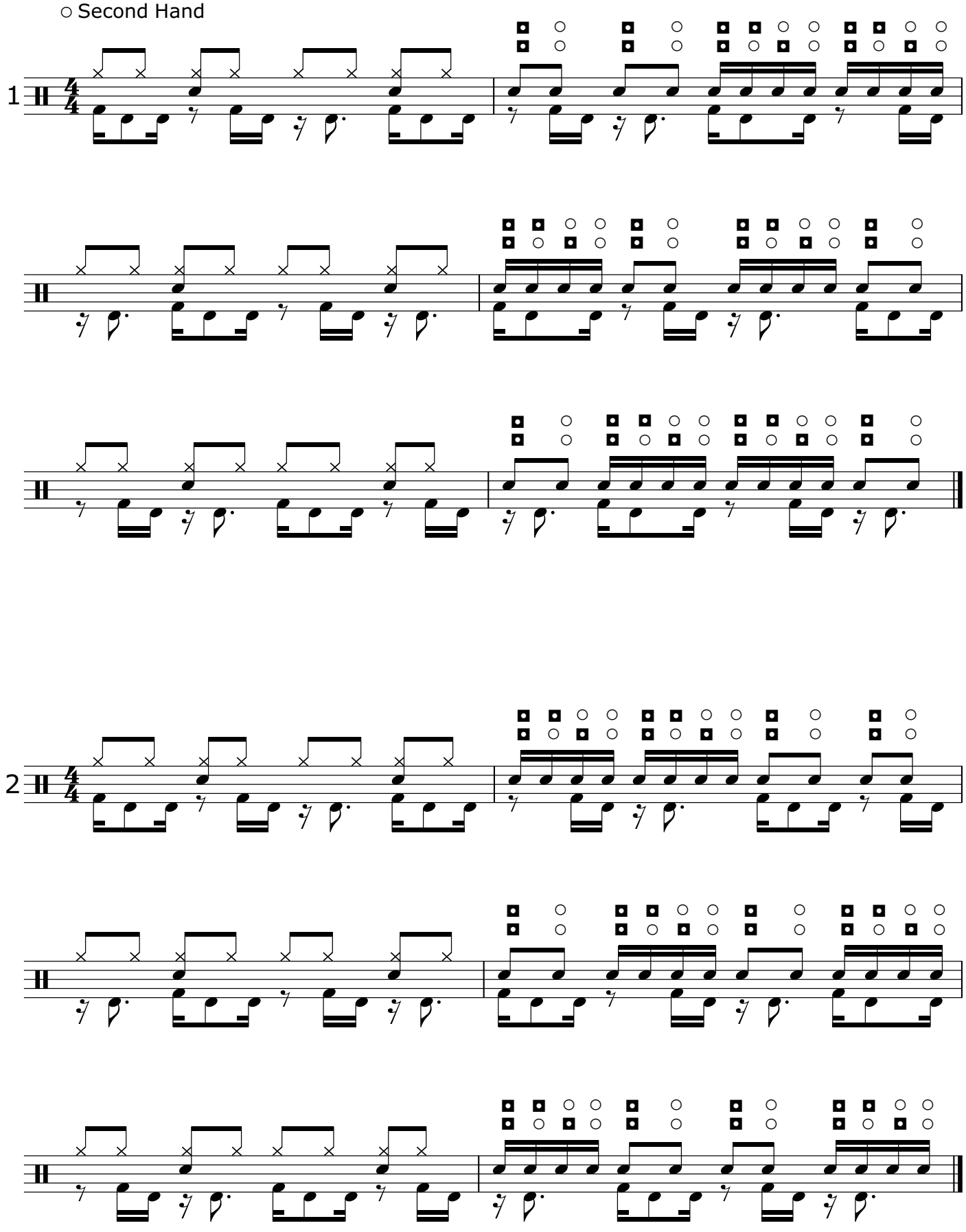
◘ Lead Hand
○ Second Hand



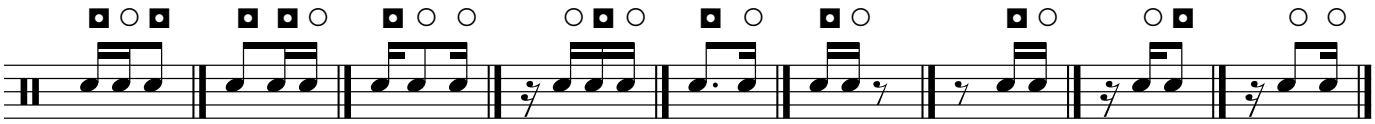


◘ Lead Hand

○ Second Hand

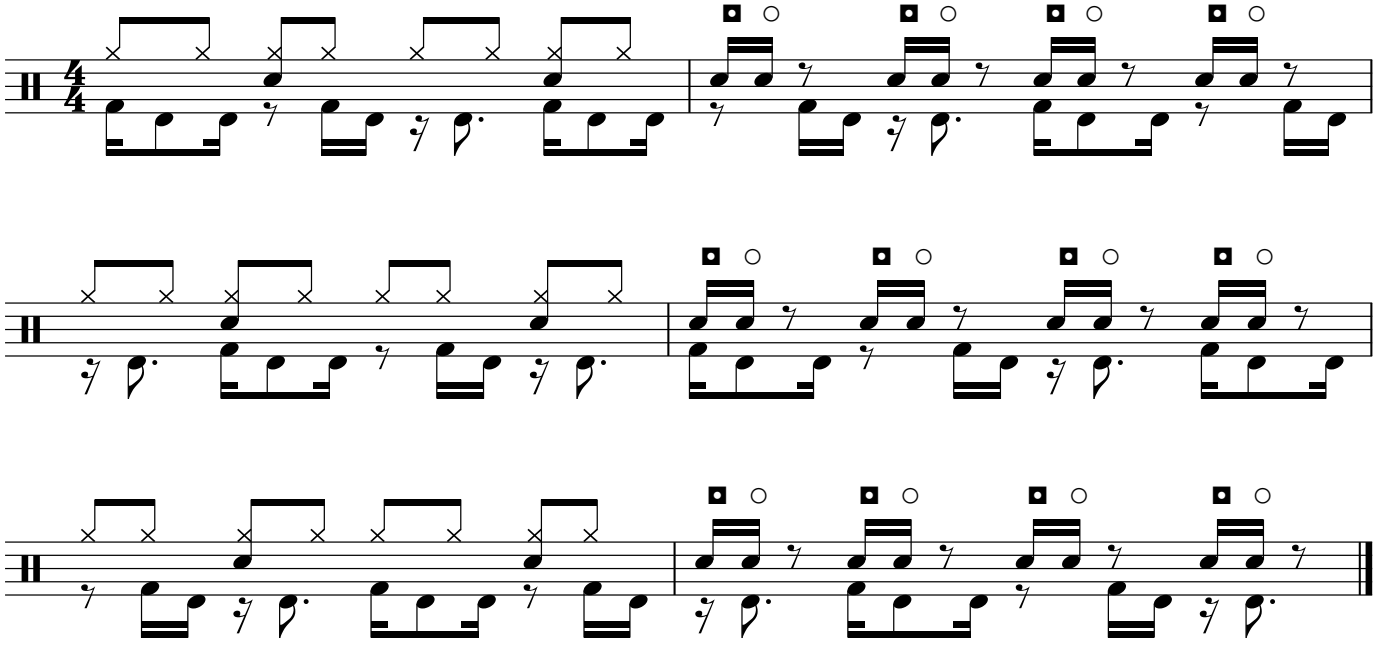


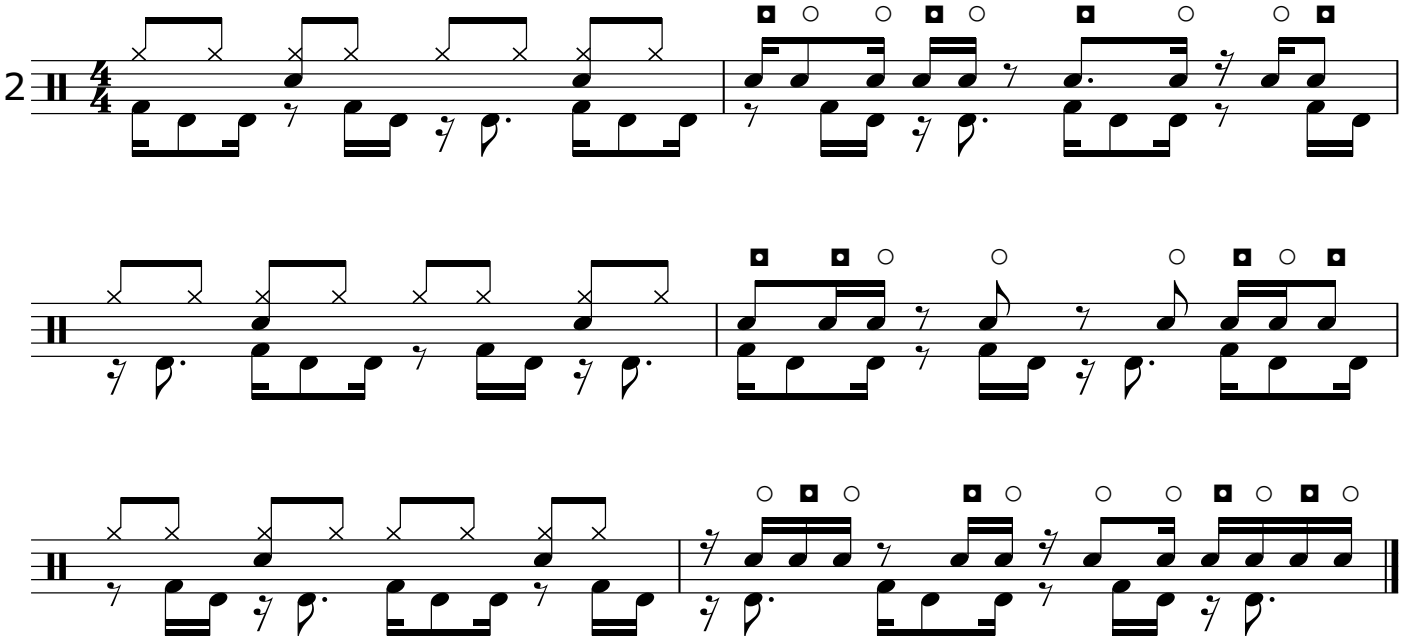
In the first exercise alternate with different sixteenth note snare drum patterns as written in the example below.



◘ Lead Hand

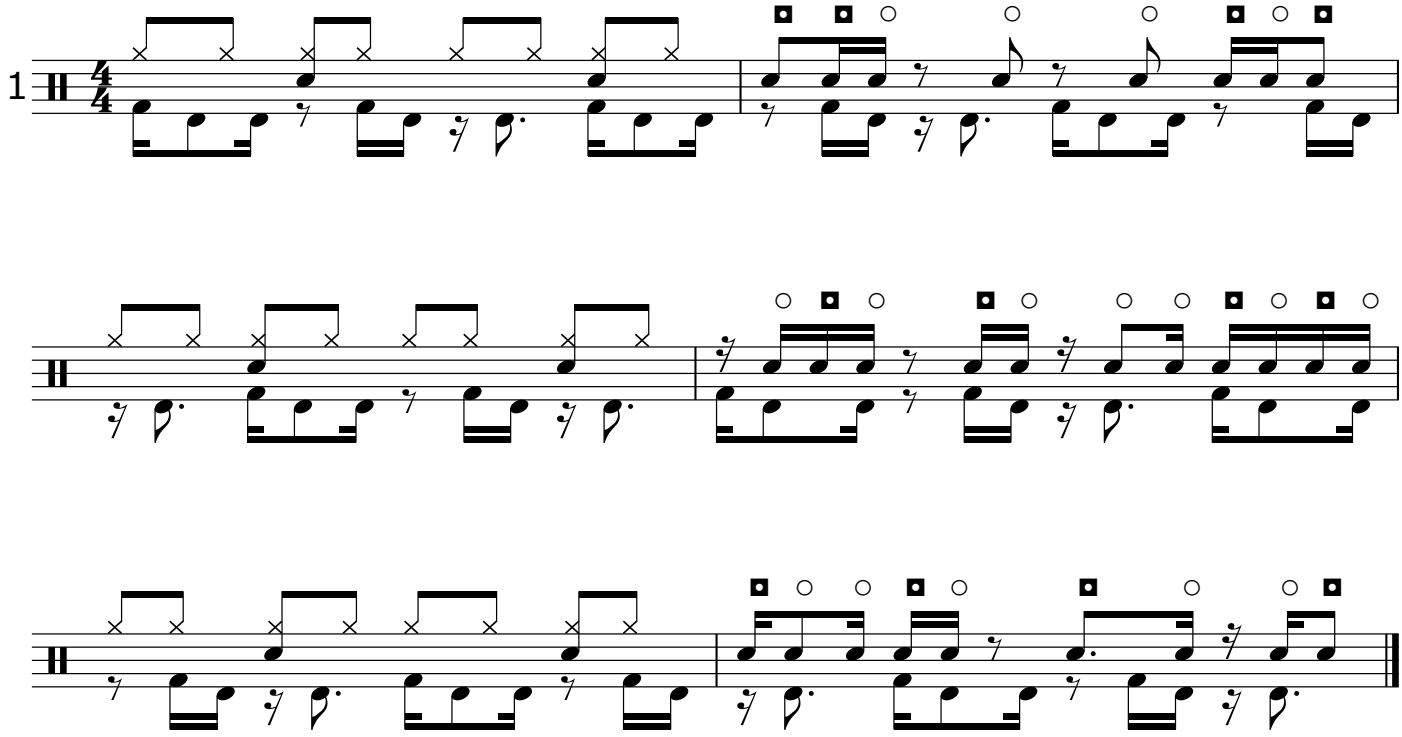
○ Second Hand

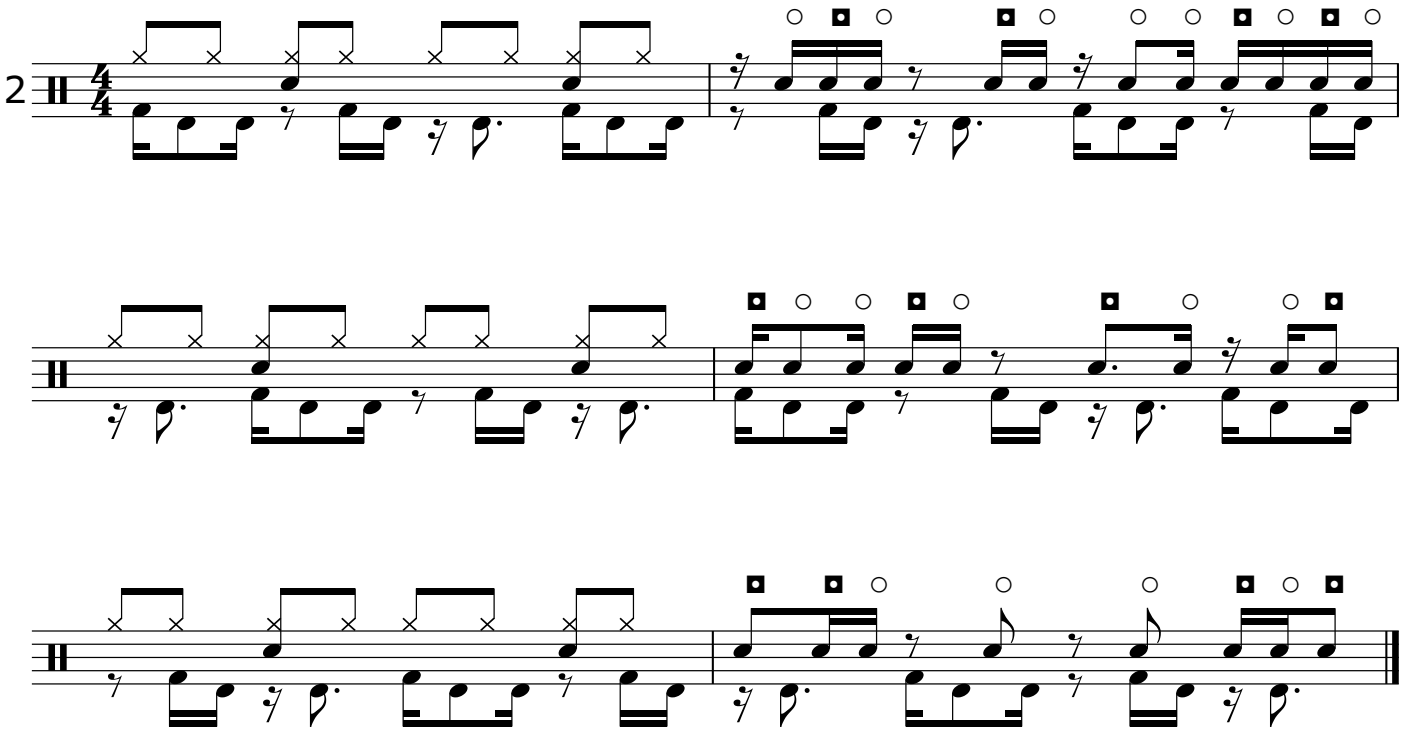




◘ Lead Hand

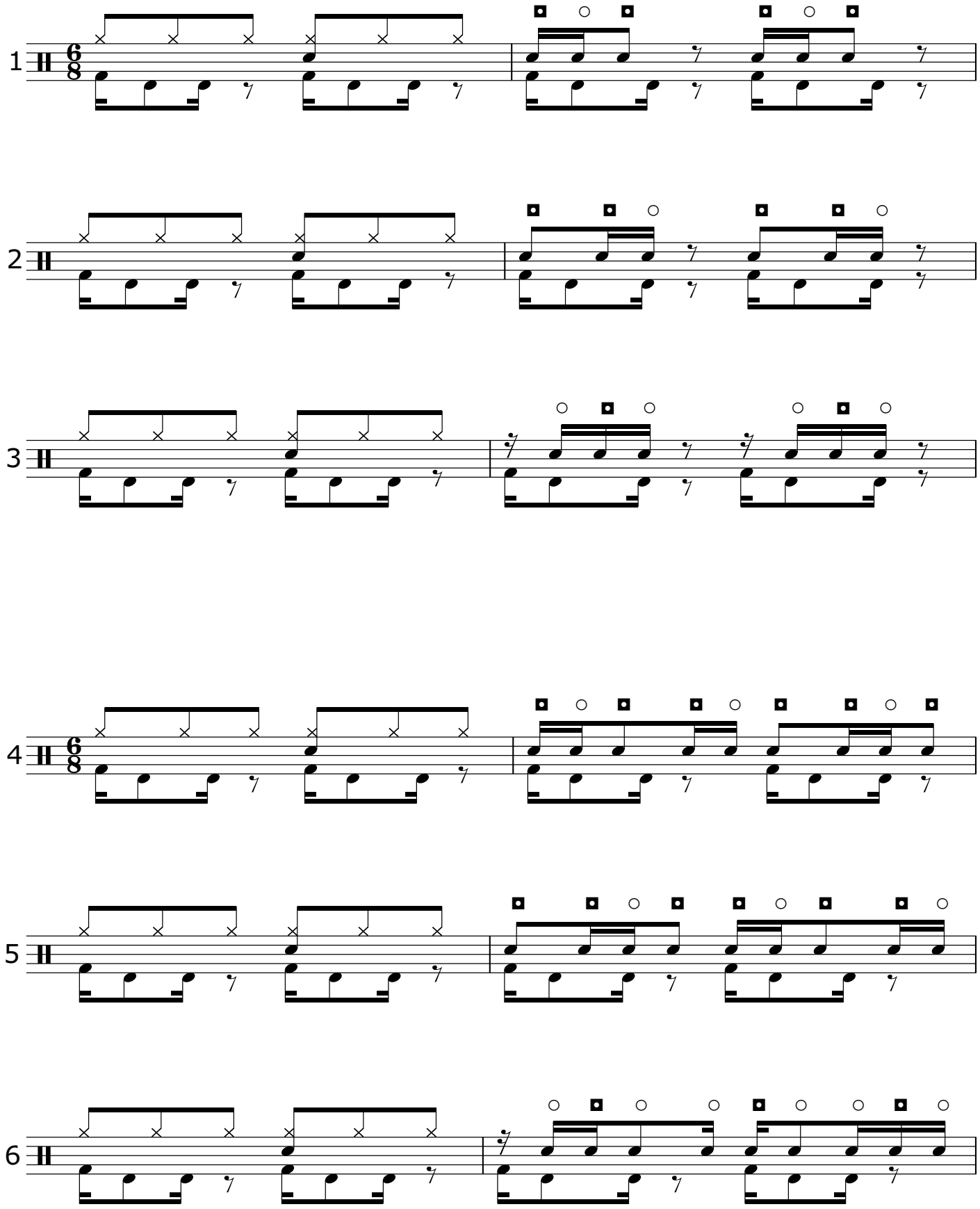
○ Second Hand





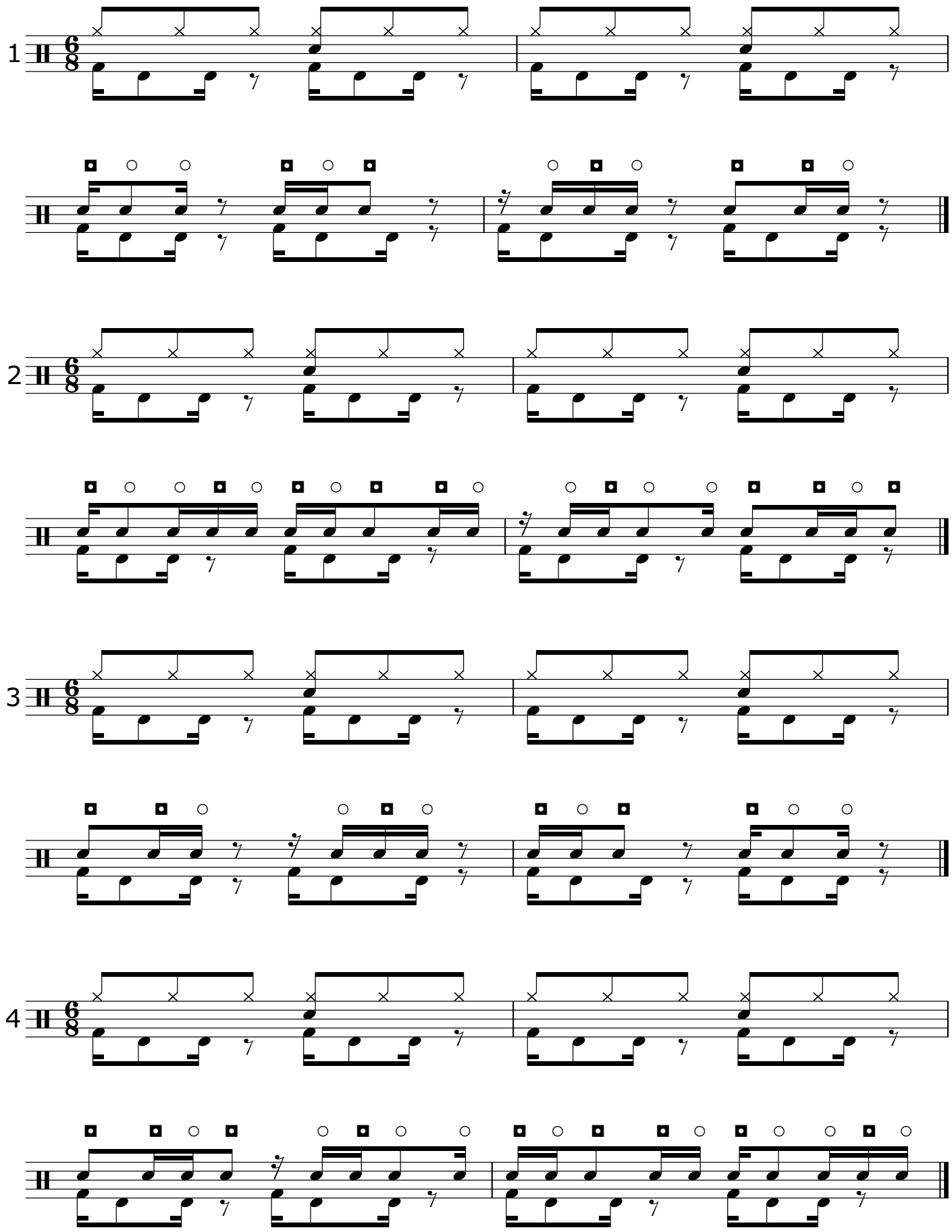
◘ Lead Hand

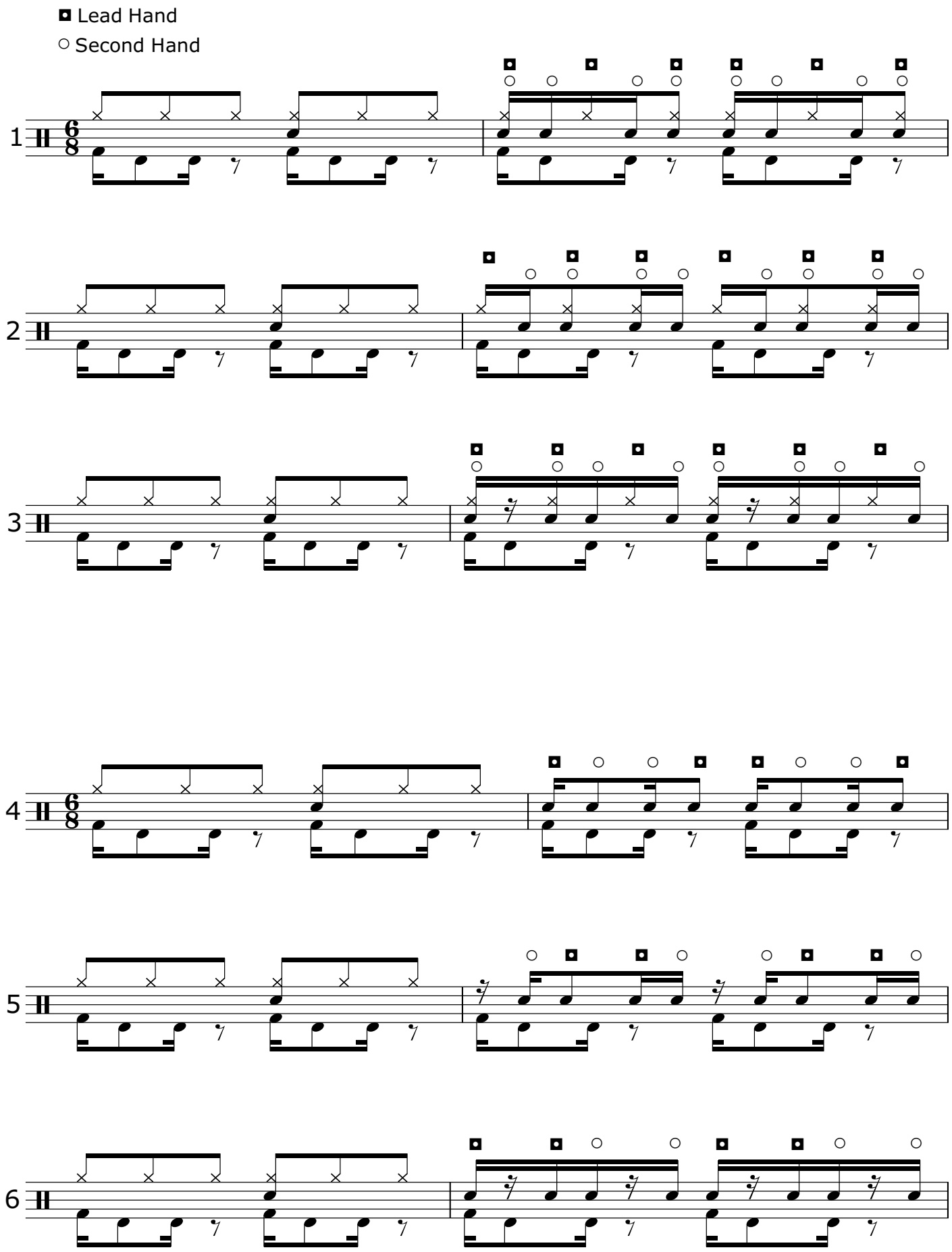
○ Second Hand



◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
1
2
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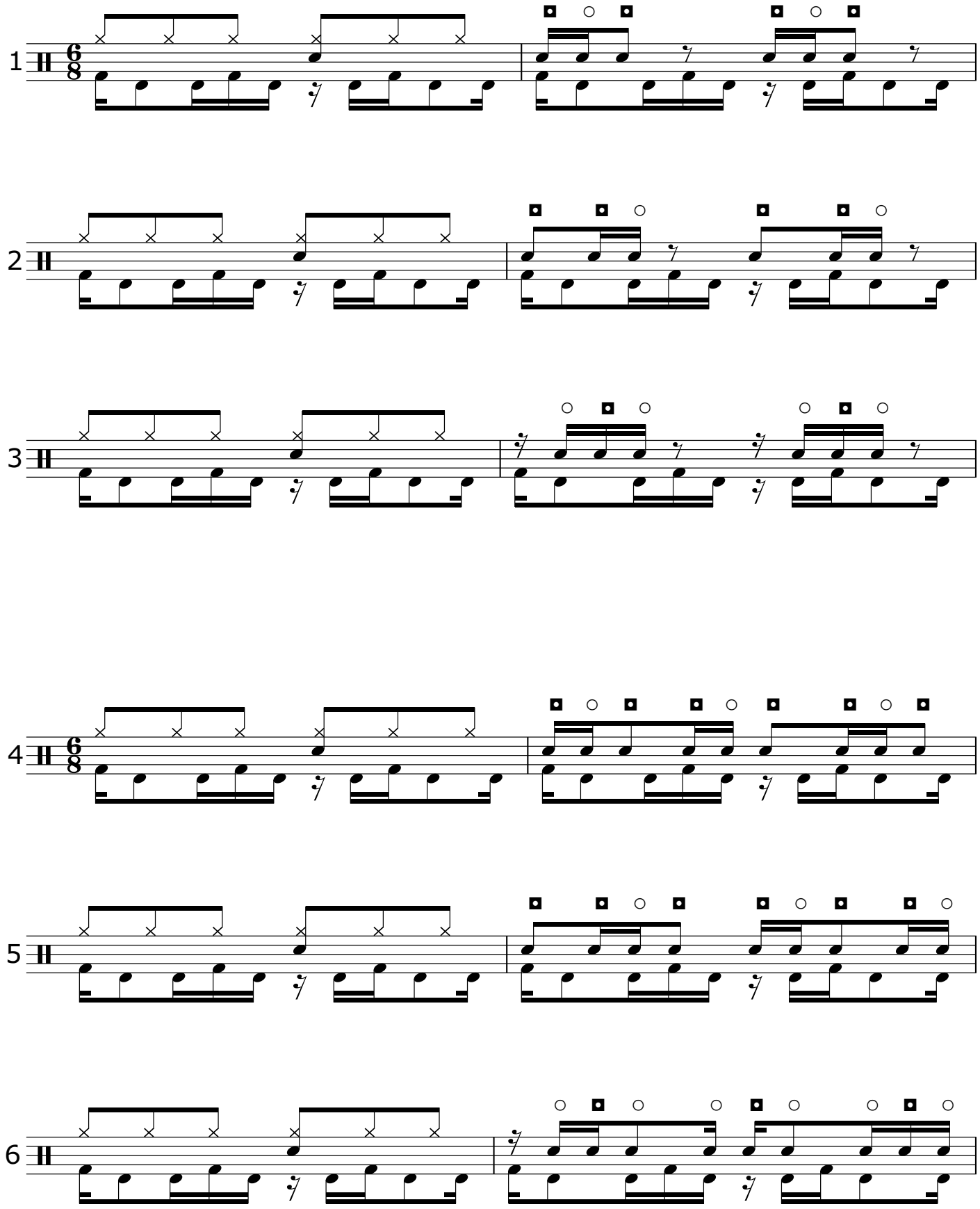
6

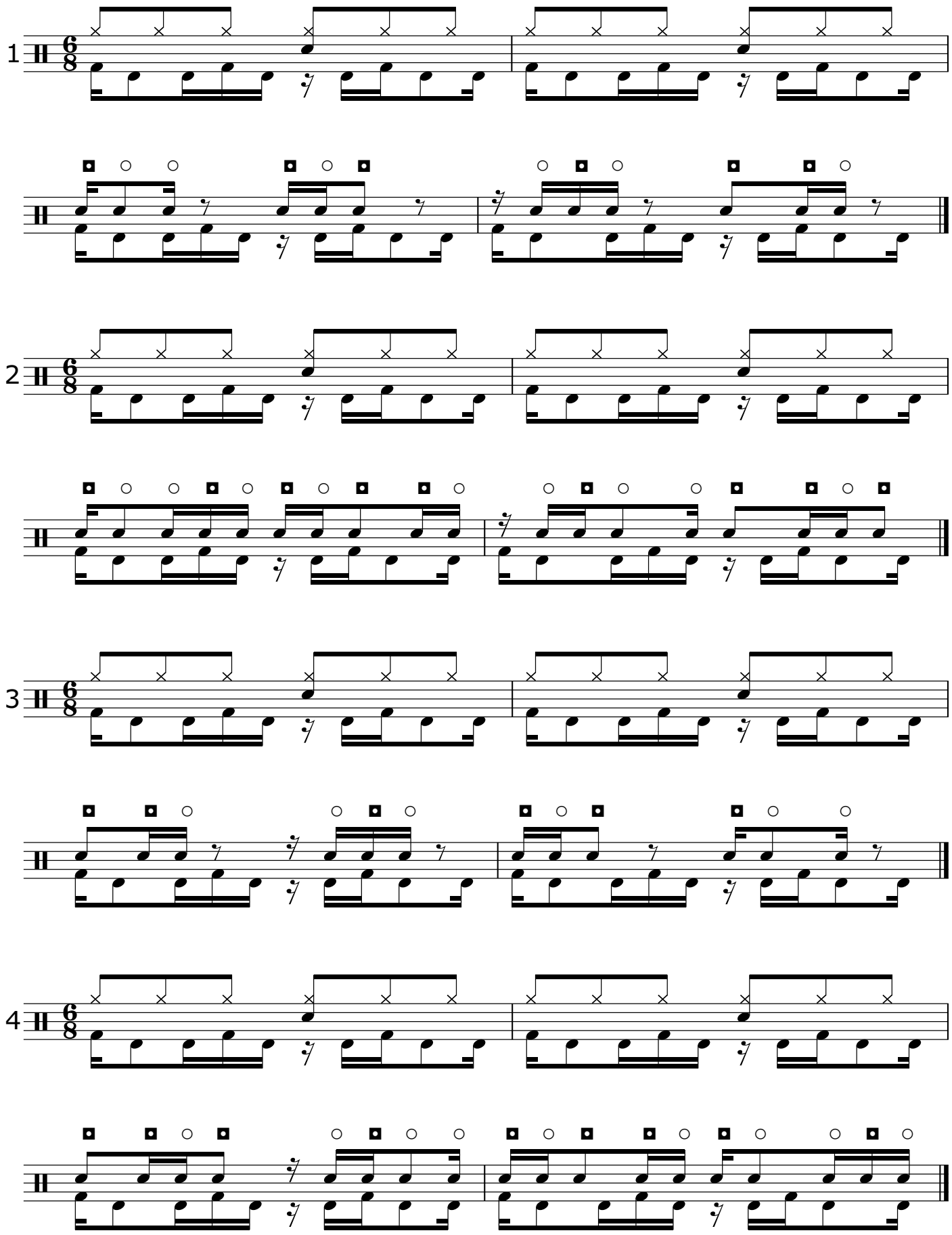
◘ Lead Hand

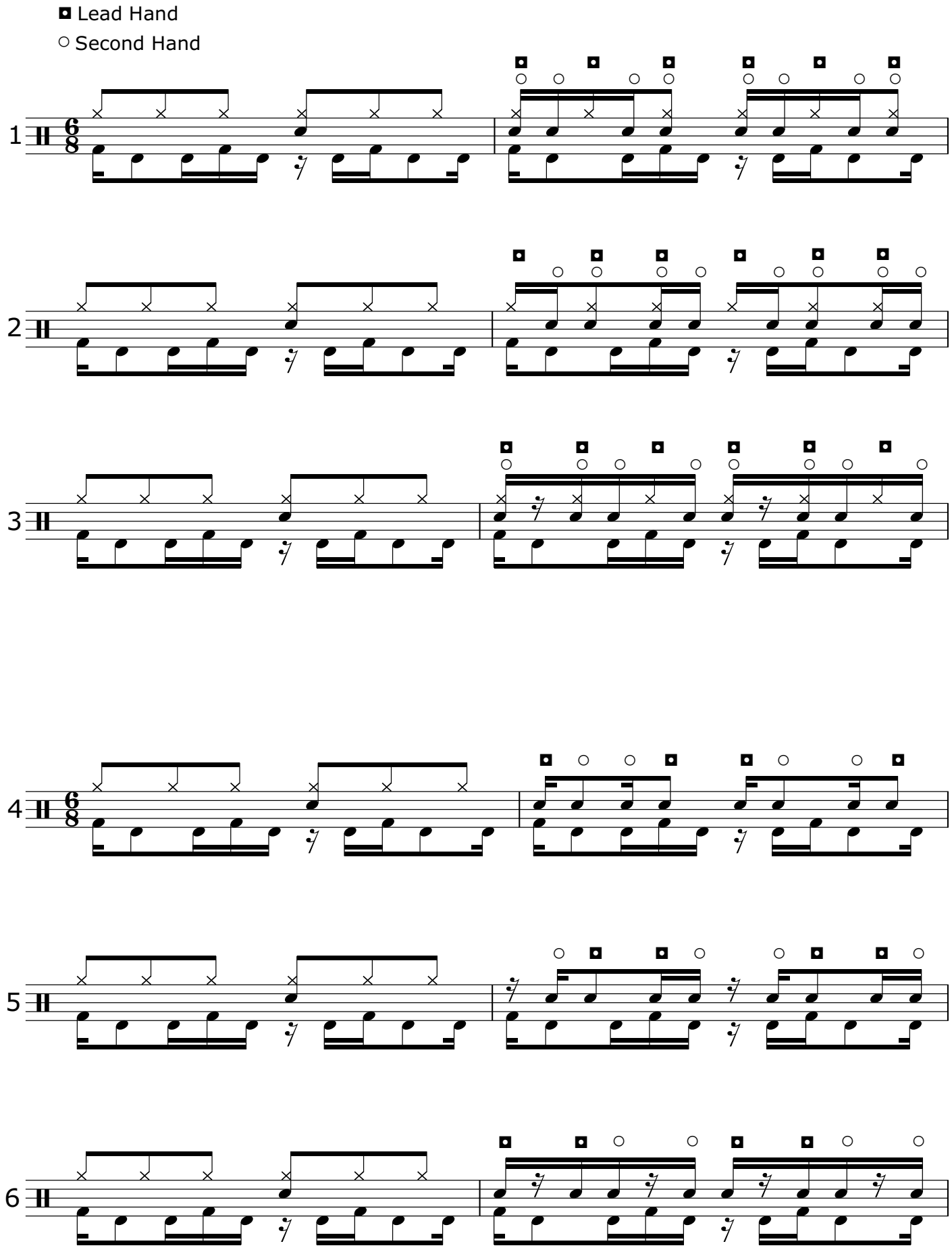
○ Second Hand



◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
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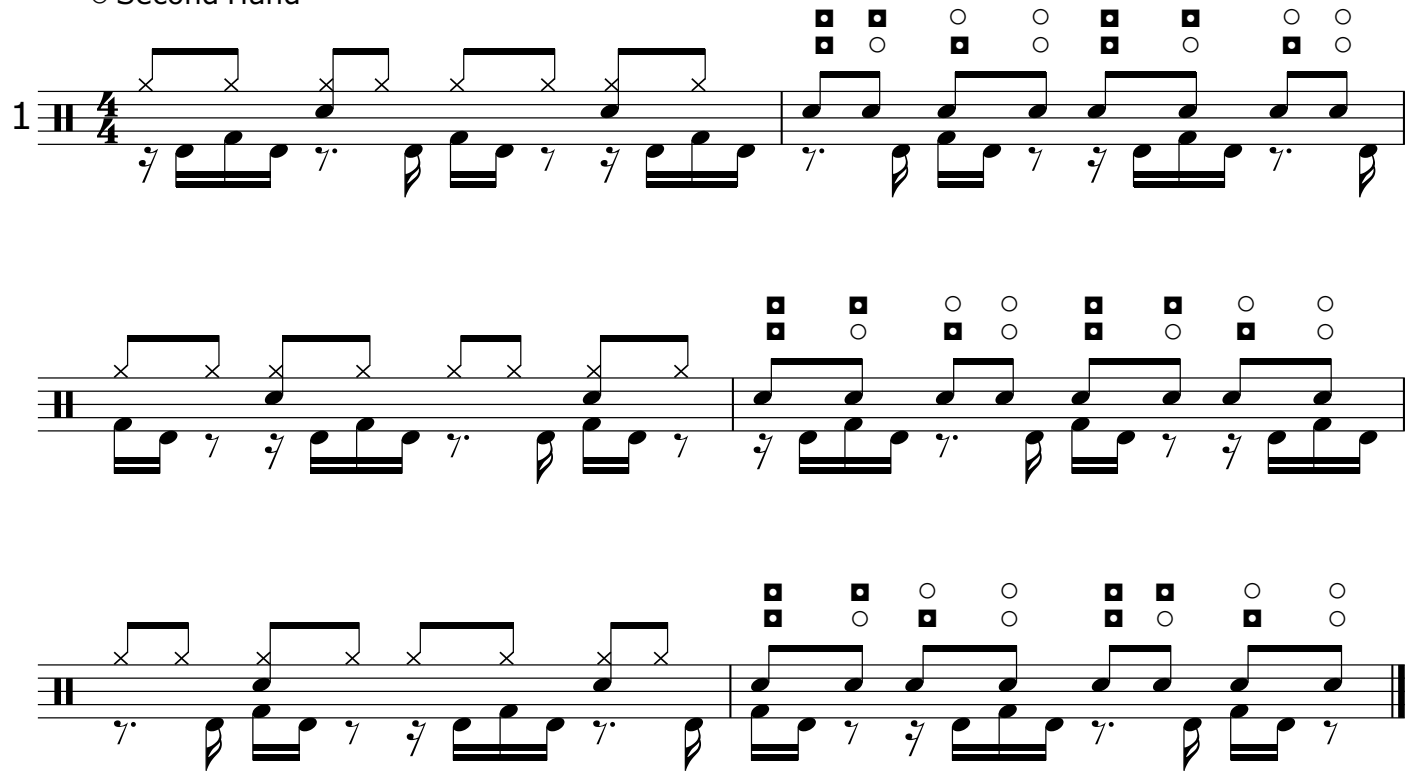
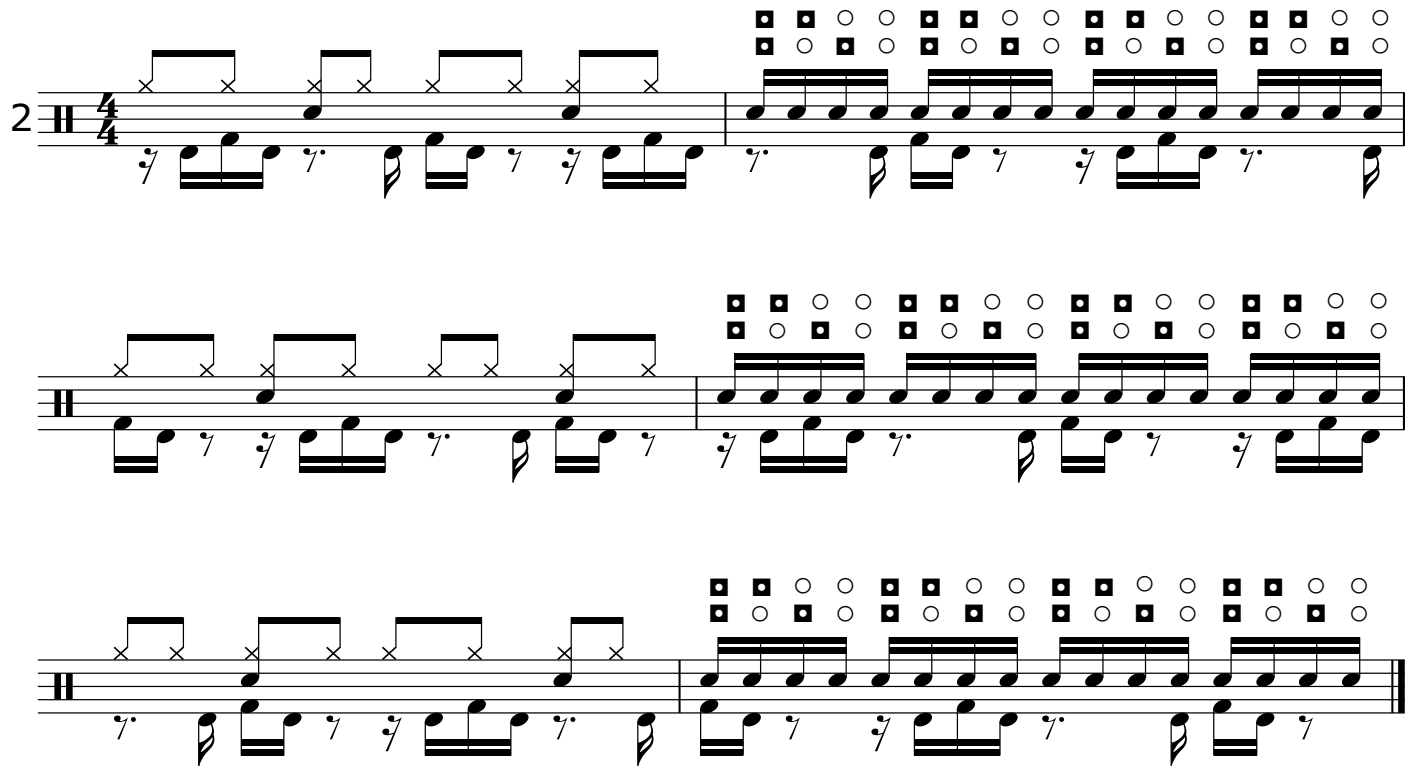
Chapter 2
Section 4

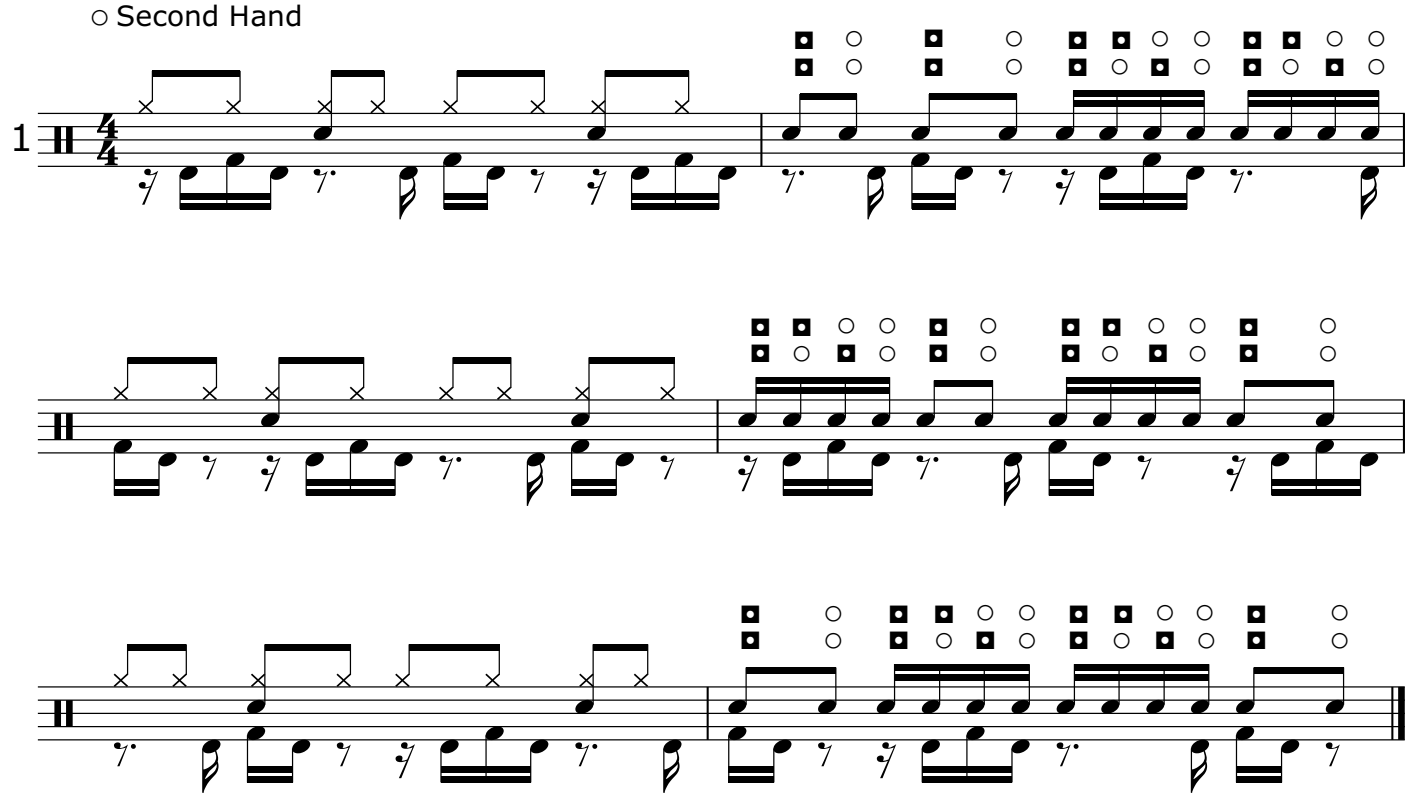
◘ Lead Hand
○ Second Hand

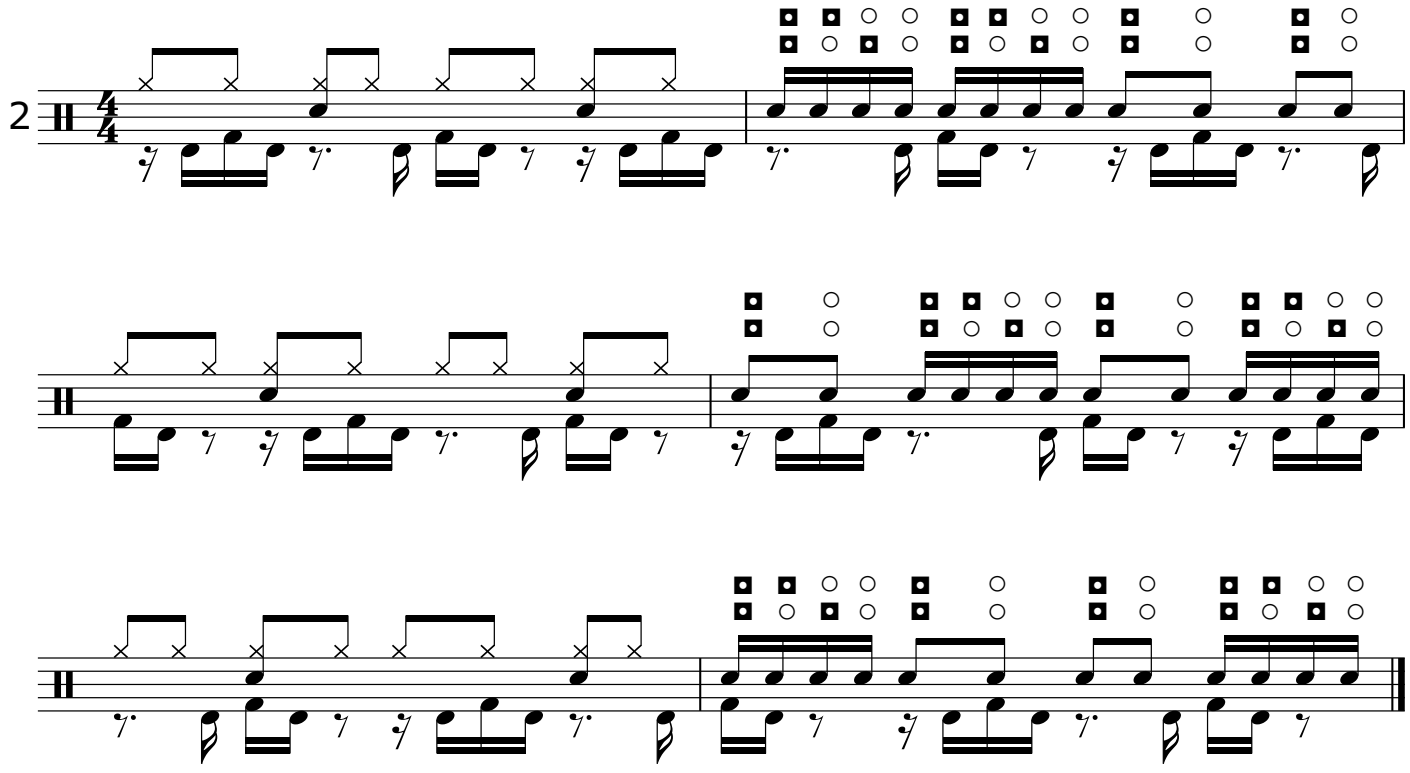




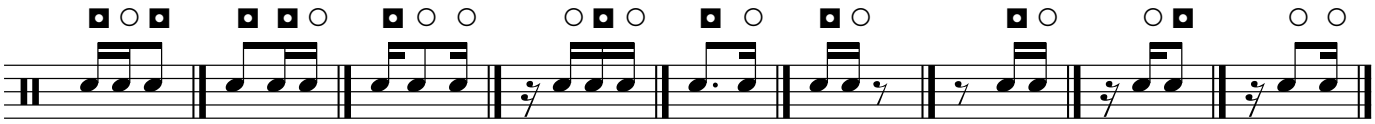
◘ Lead Hand

○ Second Hand

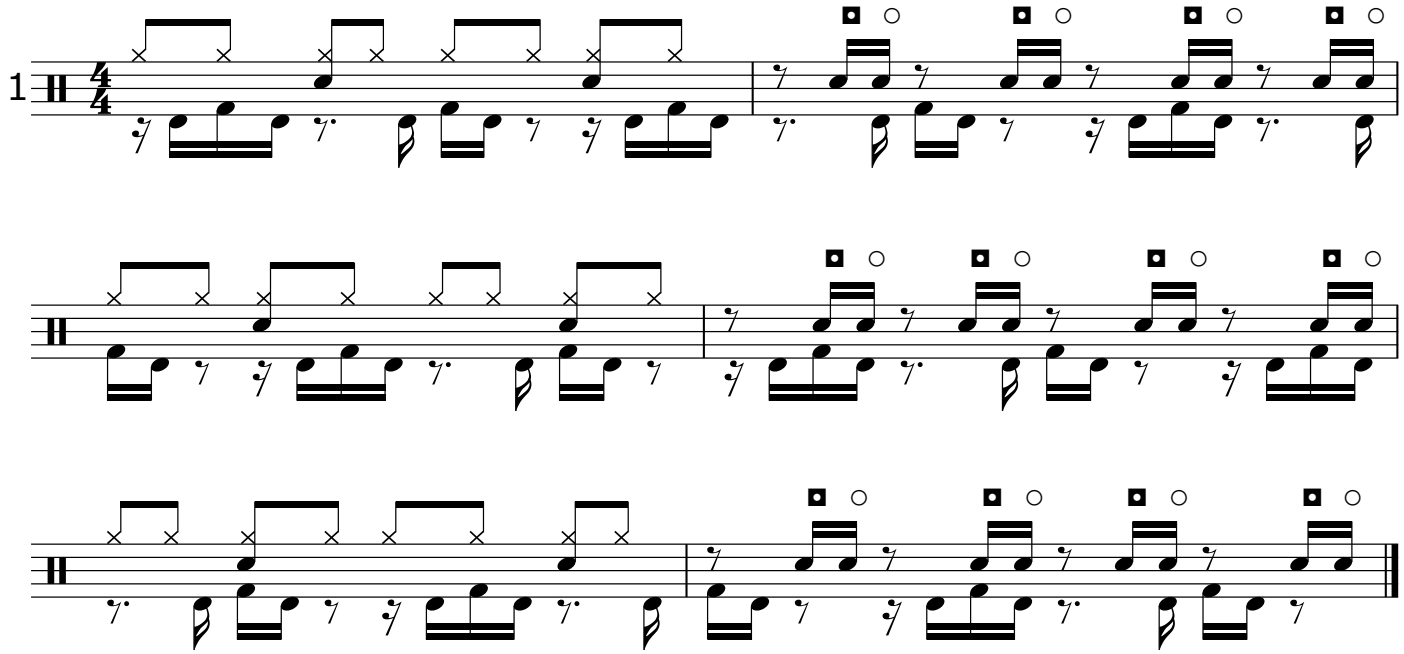


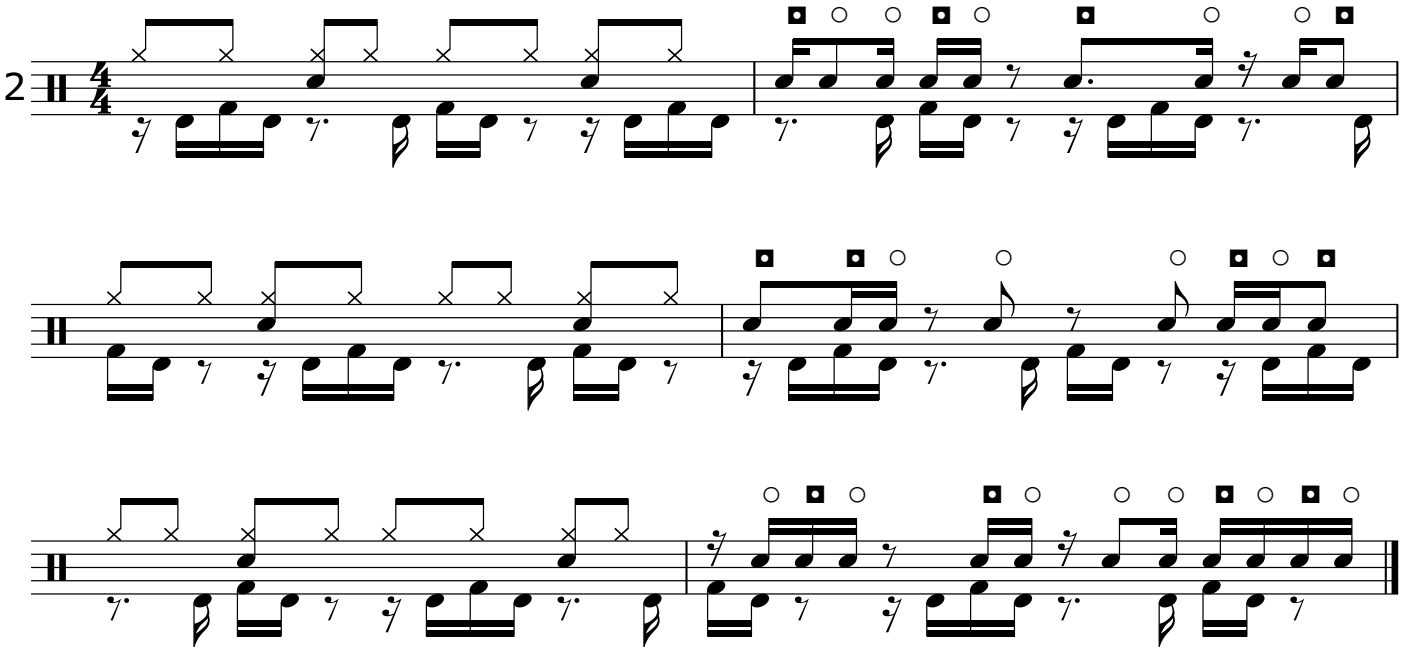


In the first exercise alternate with different sixteenth note snare drum patterns as written in the example below.



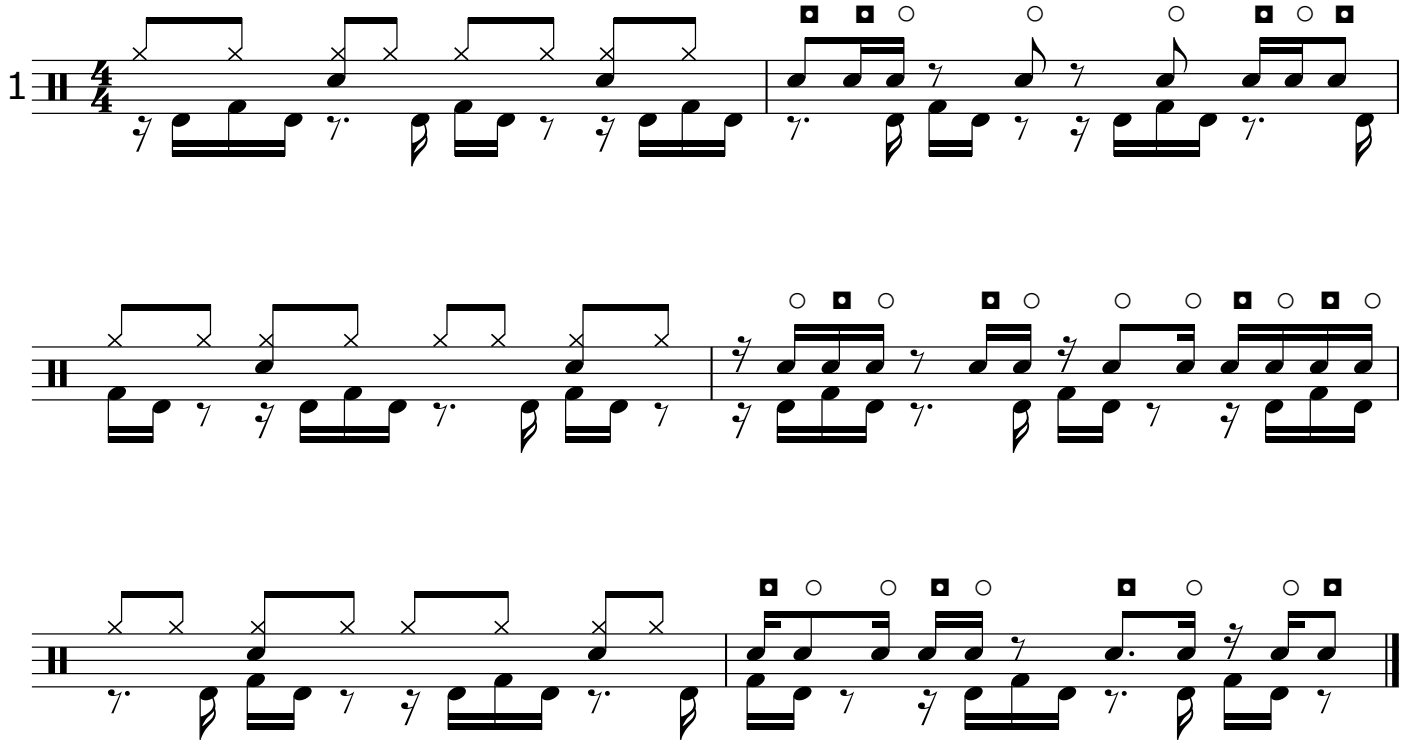
◘ Lead Hand
○ Second Hand

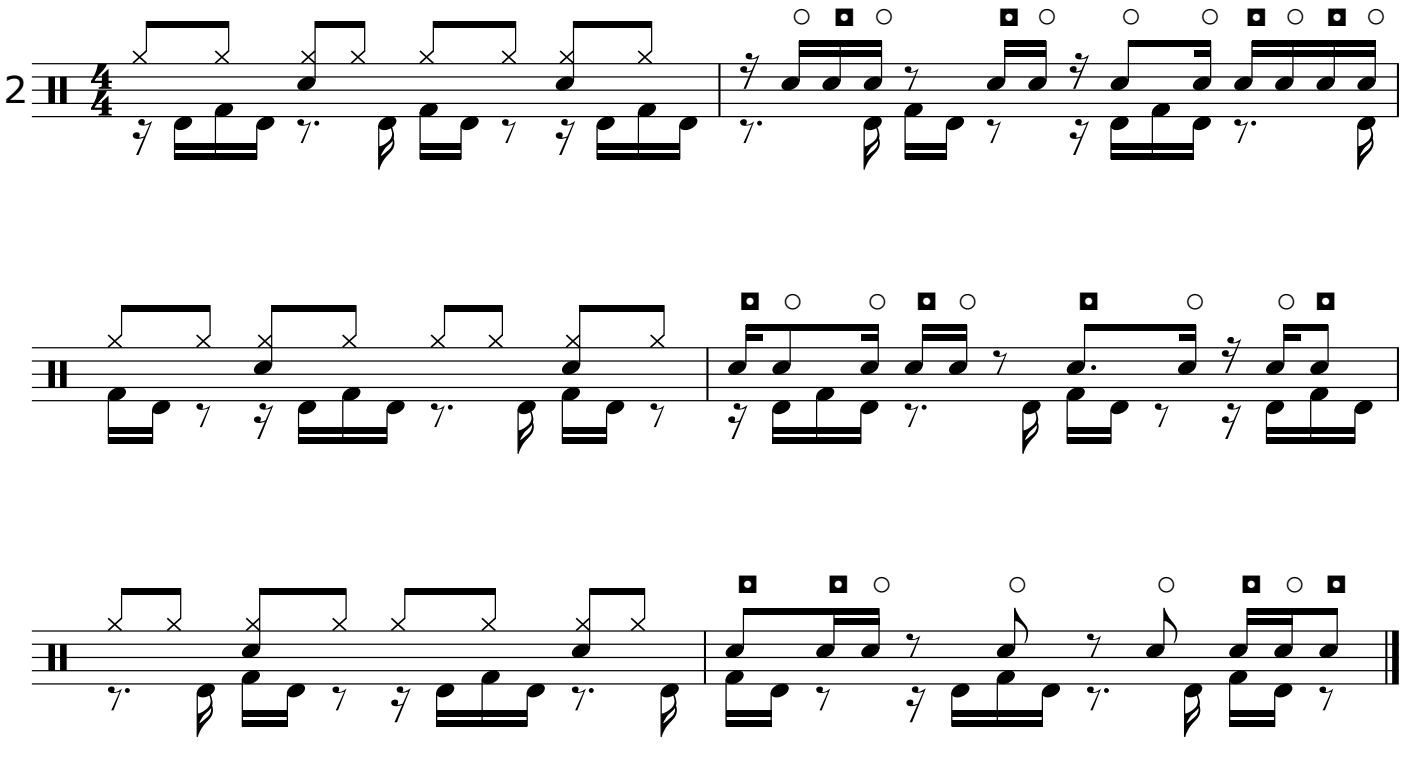




◘ Lead Hand

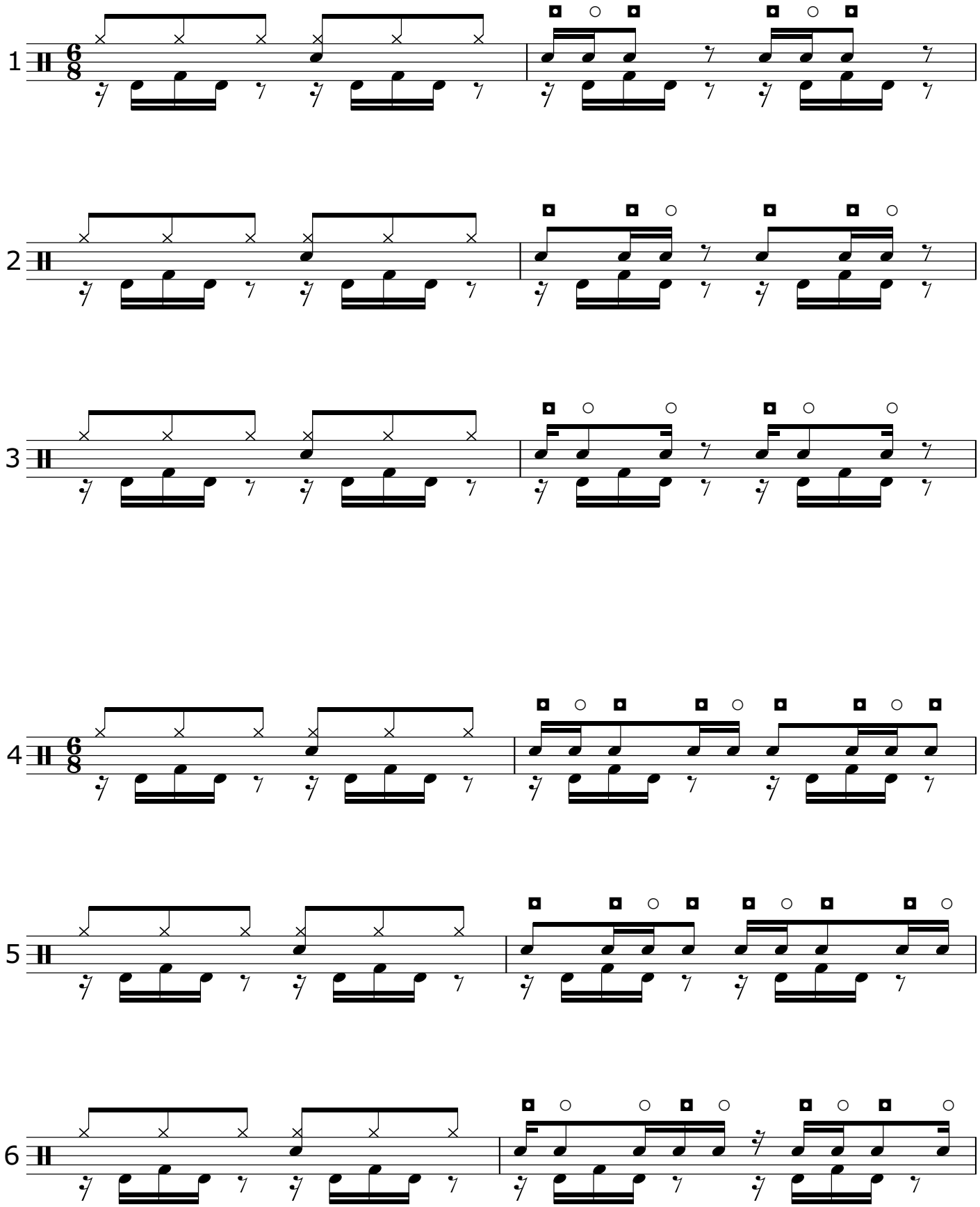
○ Second Hand





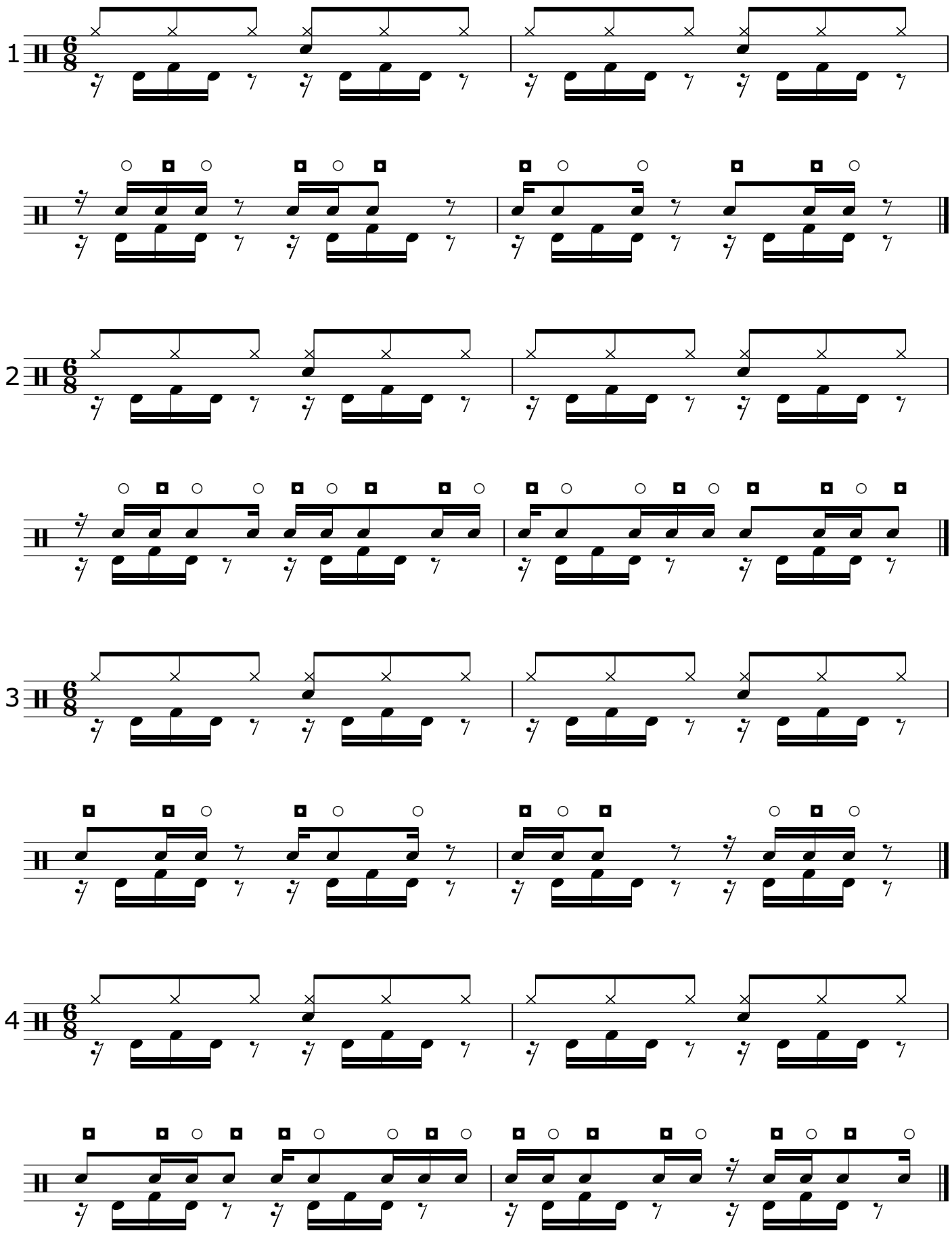
◘ Lead Hand

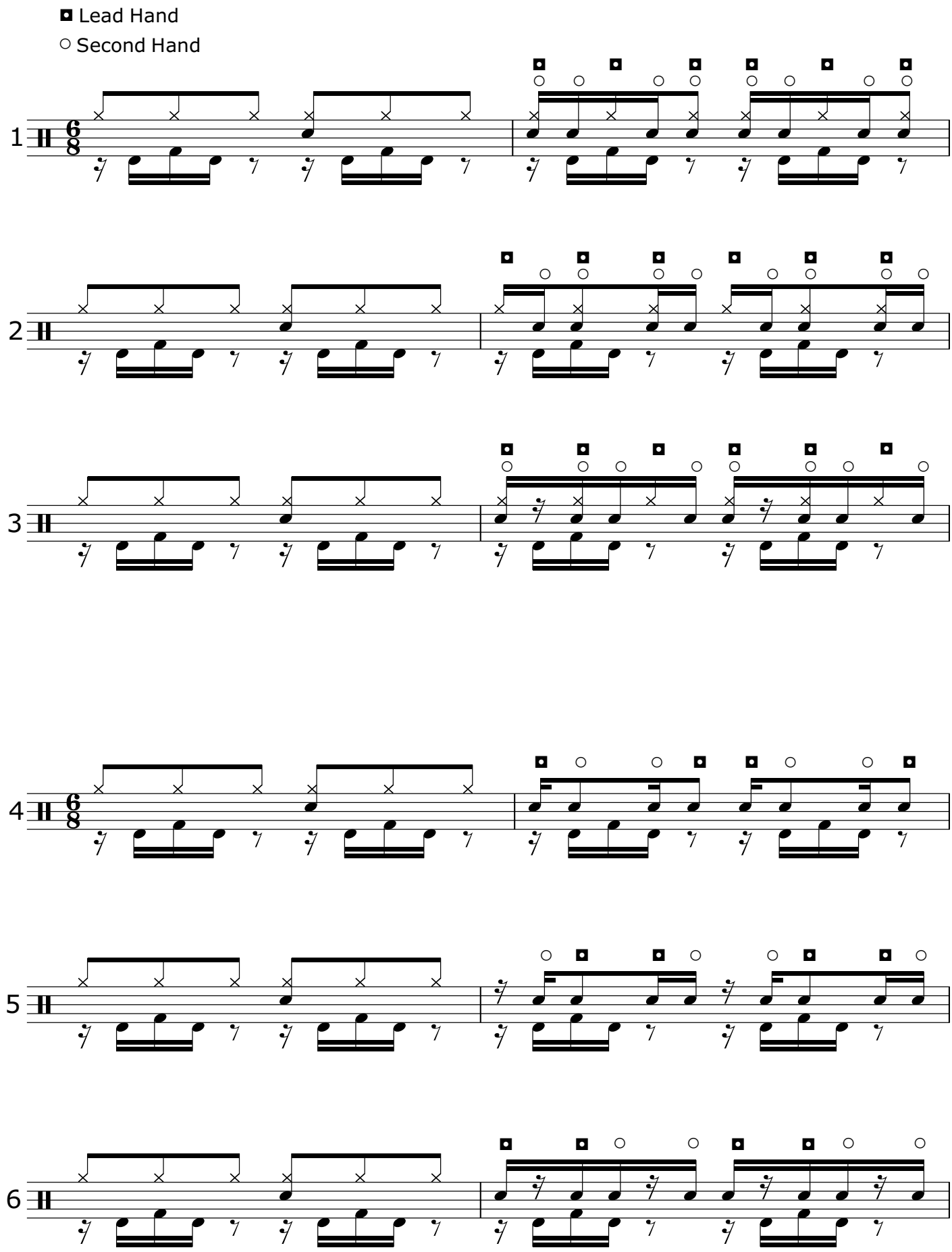
○ Second Hand



◘ Lead Hand

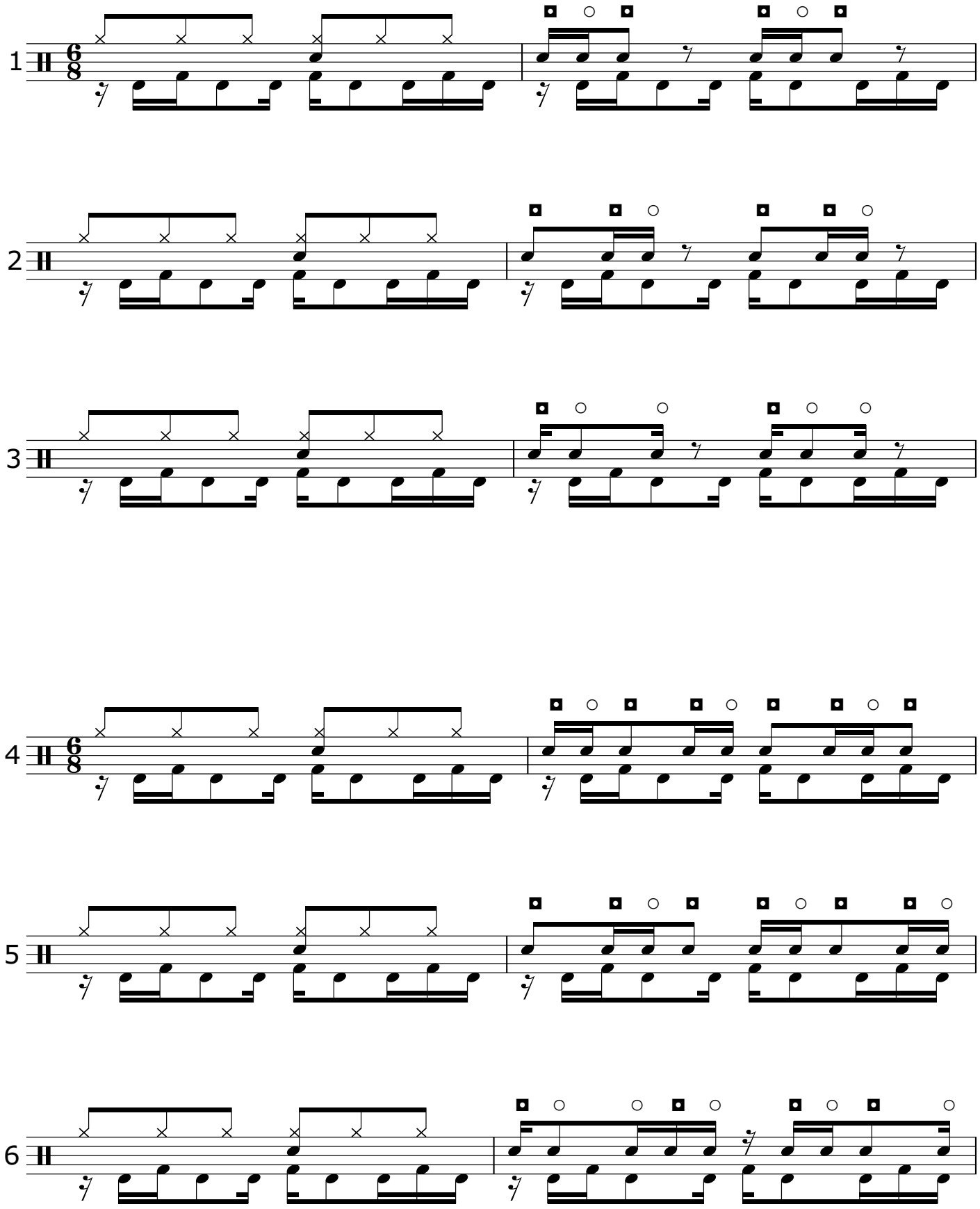
○ Second Hand




Lead Hand
Second Hand
1
2
3
4
5
6

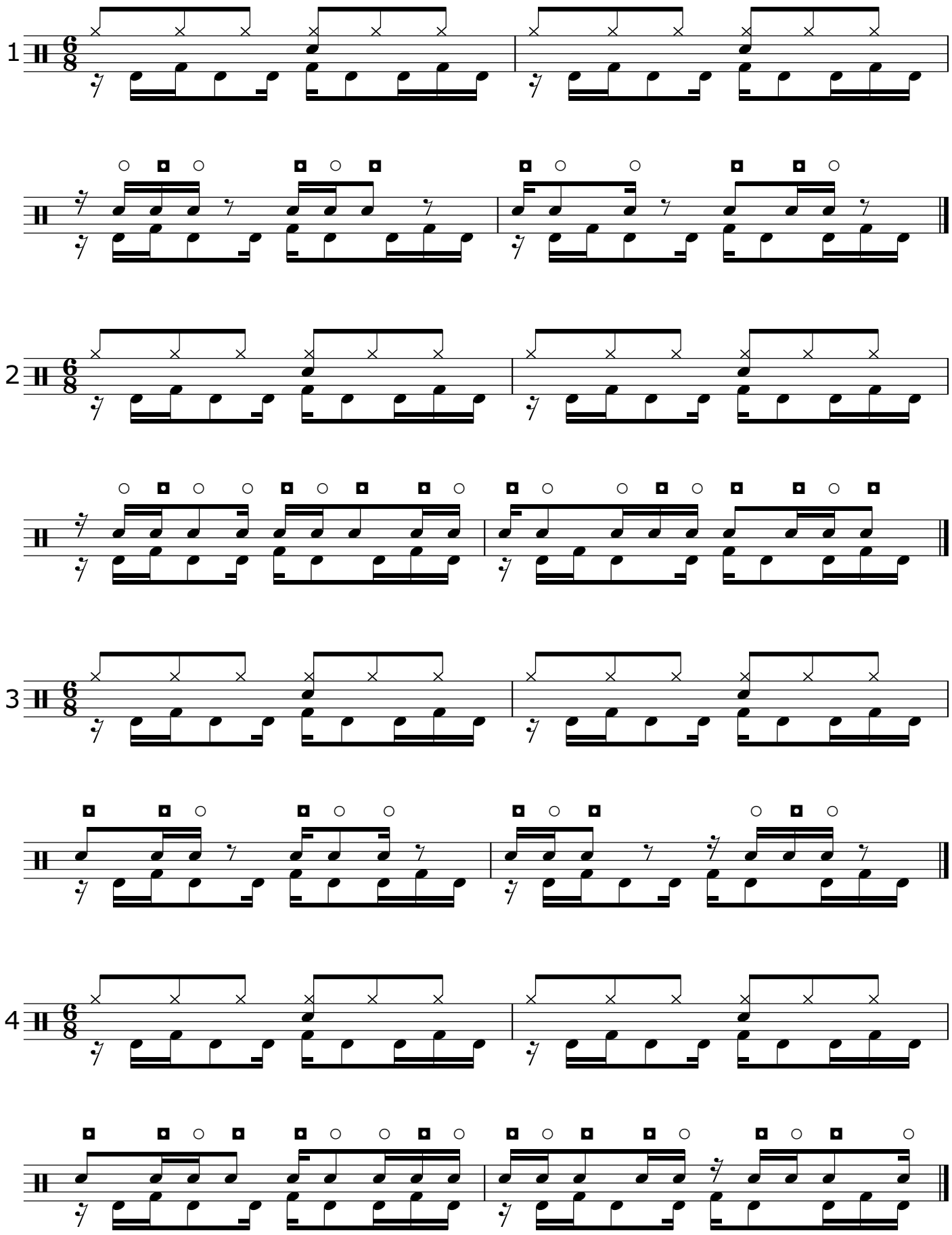
◘ Lead Hand

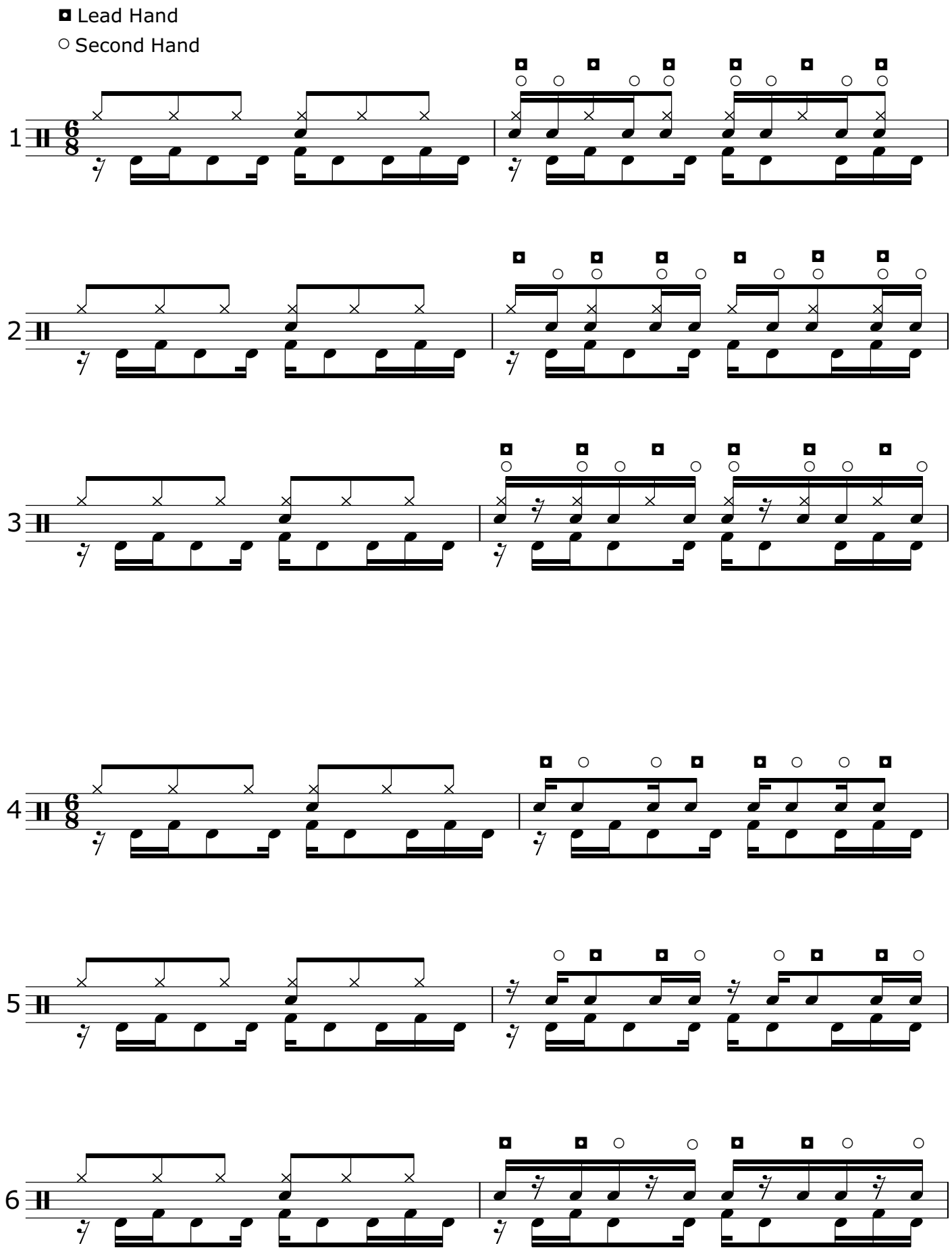
○ Second Hand



◘ Lead Hand

○ Second Hand




Lead Hand
Second Hand
1
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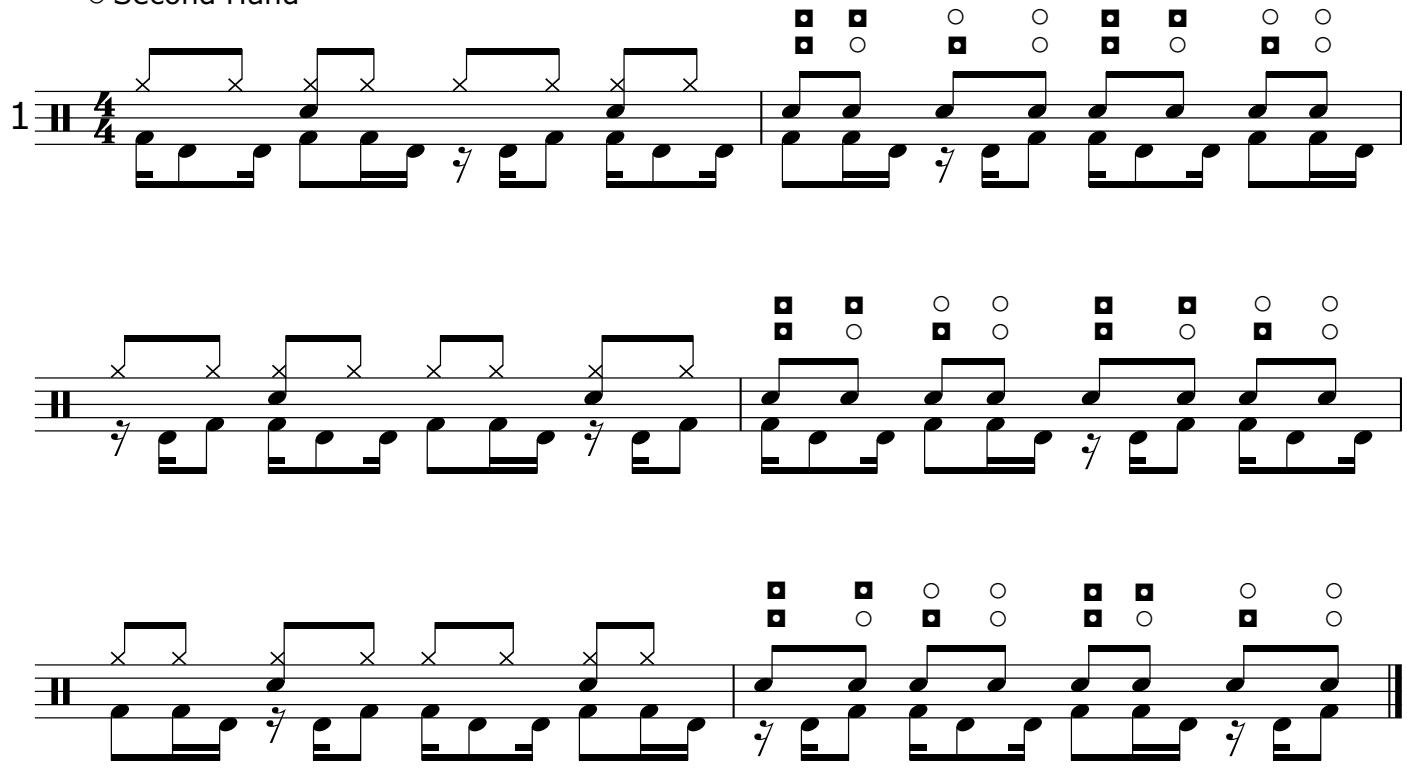
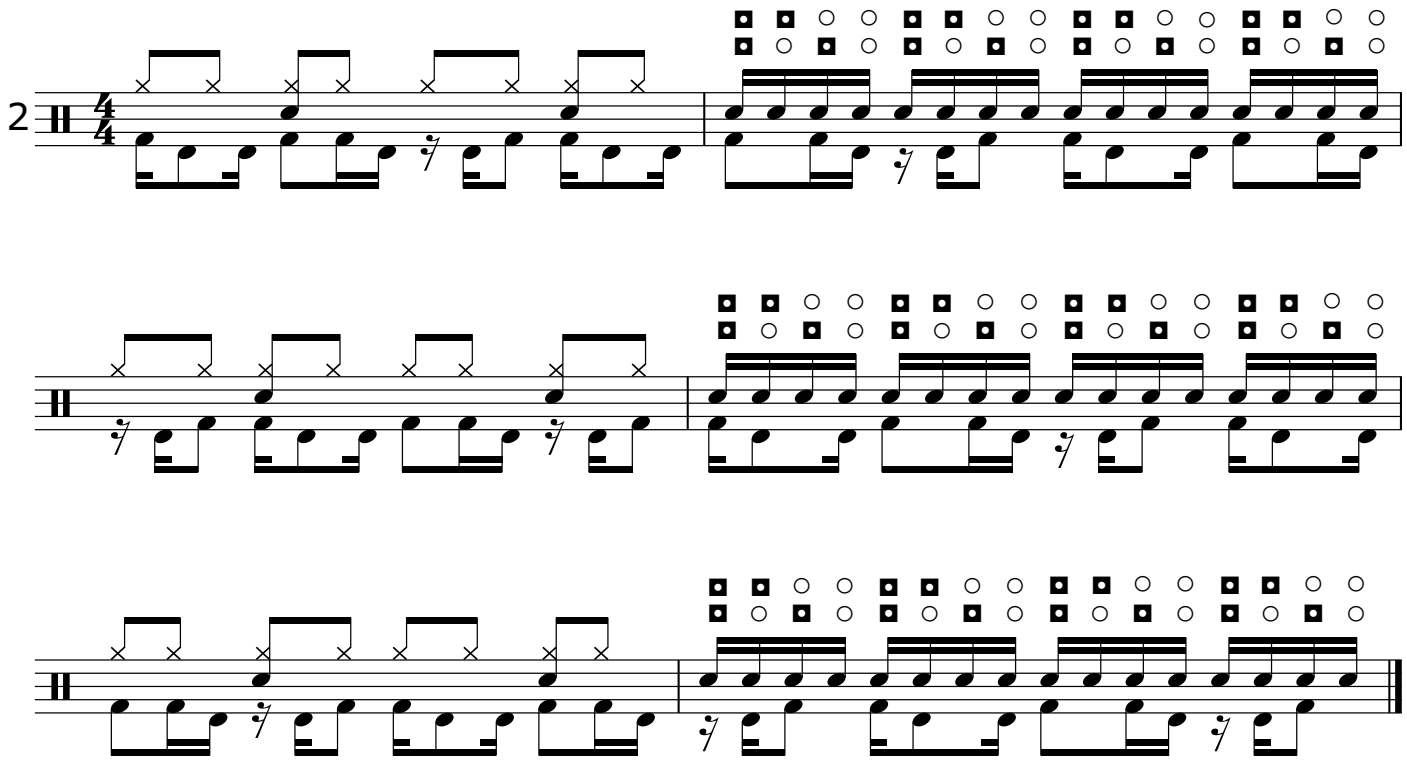
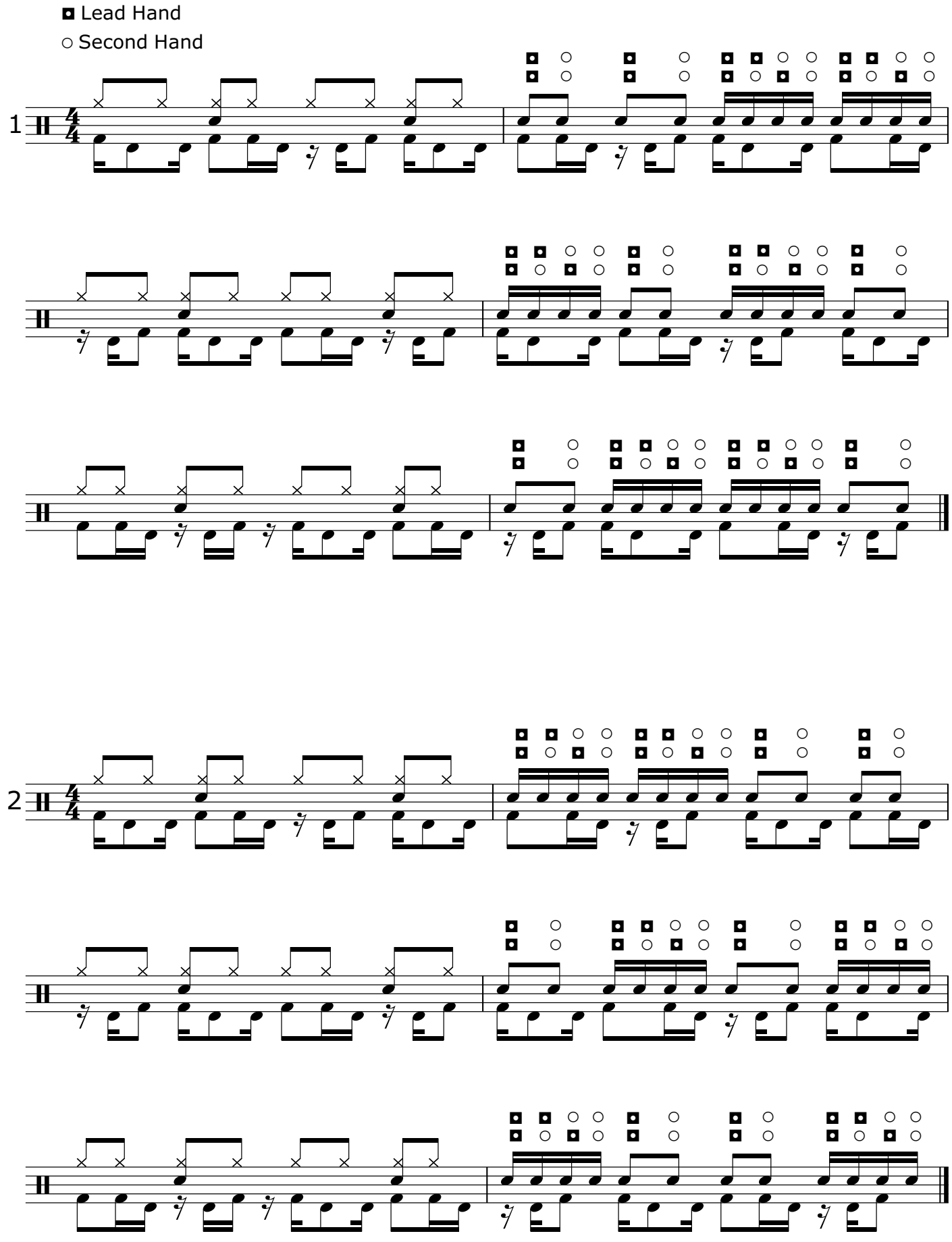
4
5
6

Chapter 2
Section 5

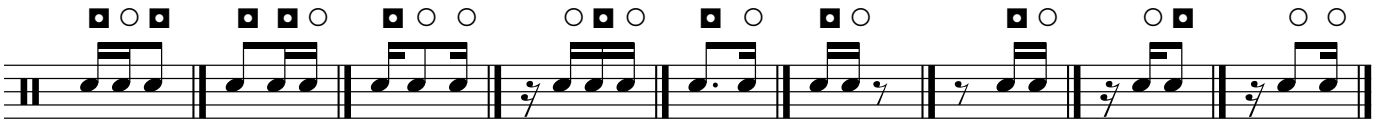
◘ Lead Hand
○ Second Hand





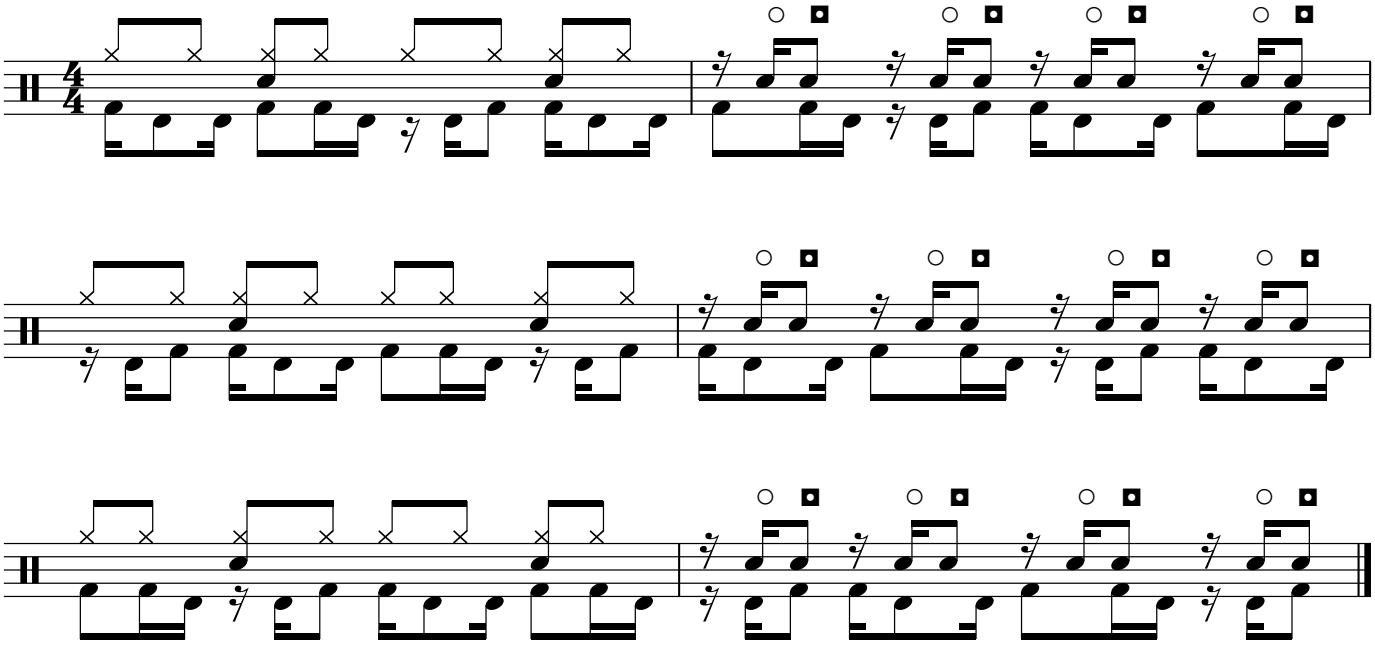

Lead Hand
Second Hand
1
2

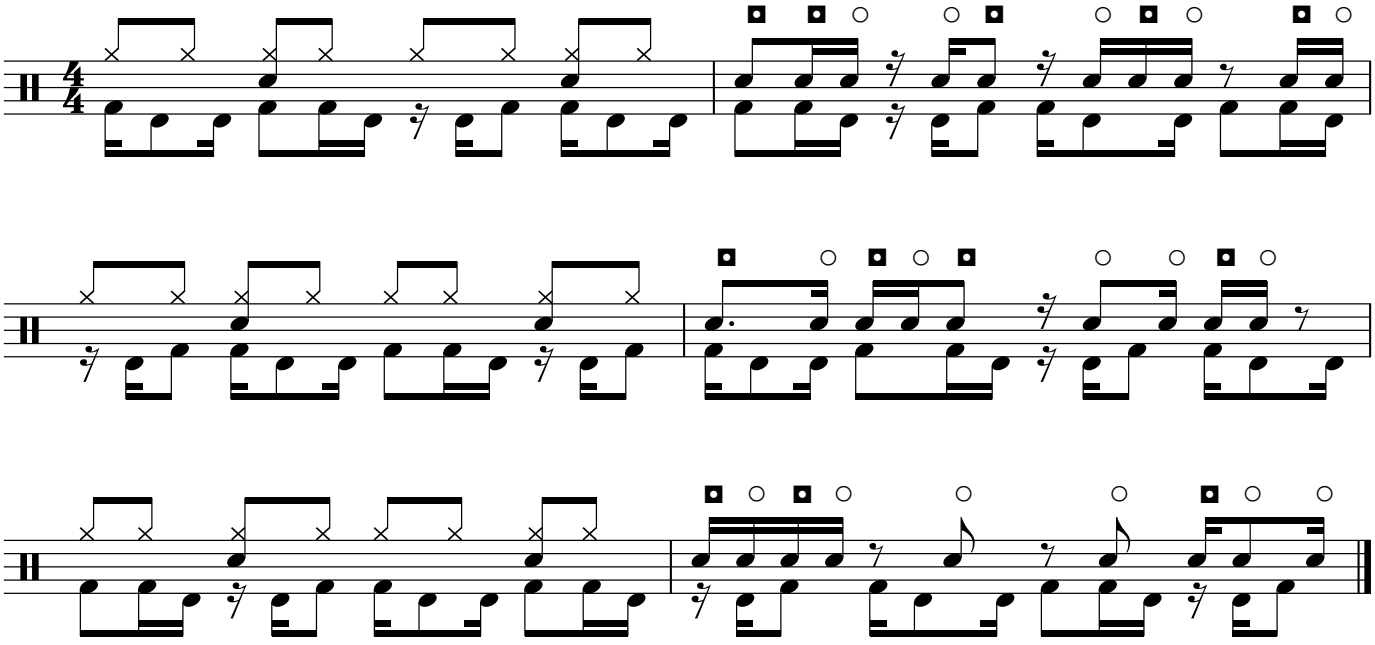
In the first exercise alternate with different sixteenth note snare drum patterns as written in the example below.



◘ Lead Hand

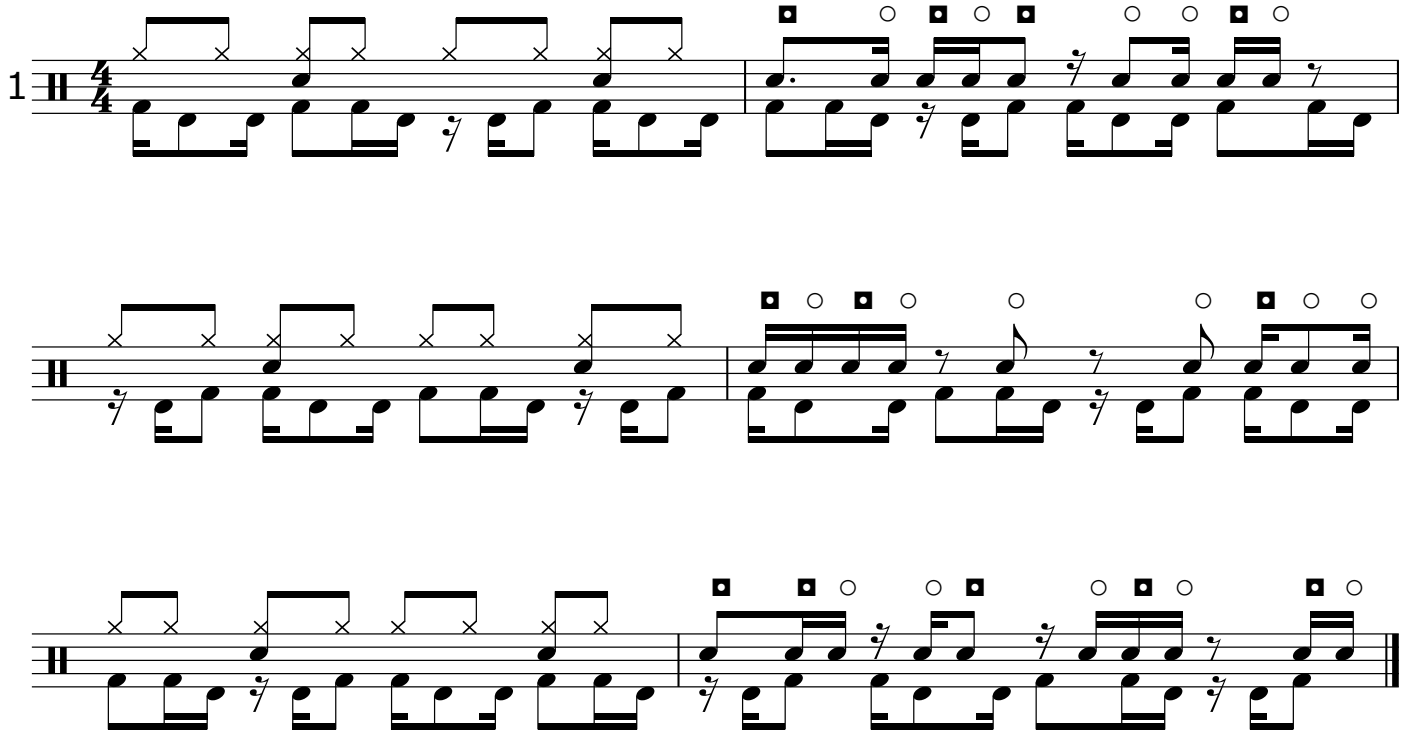
○ Second Hand

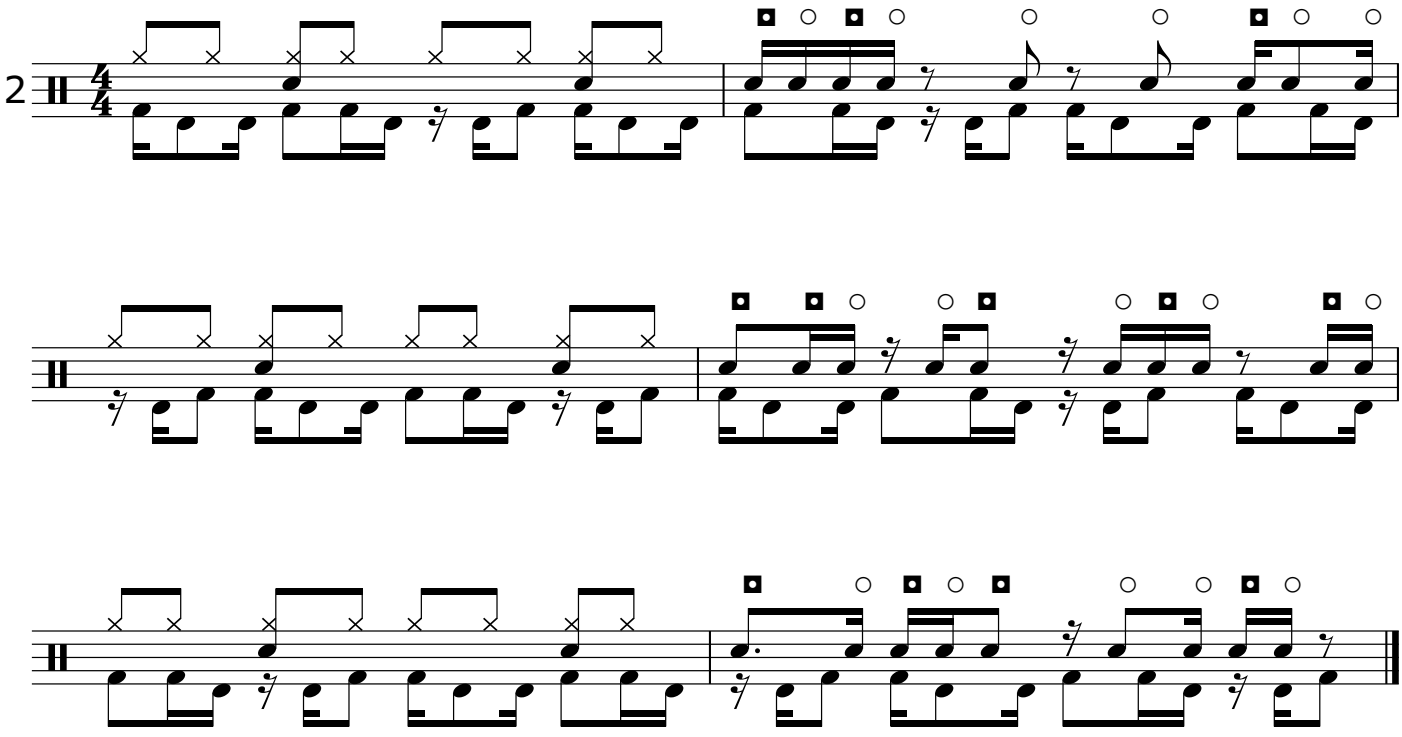




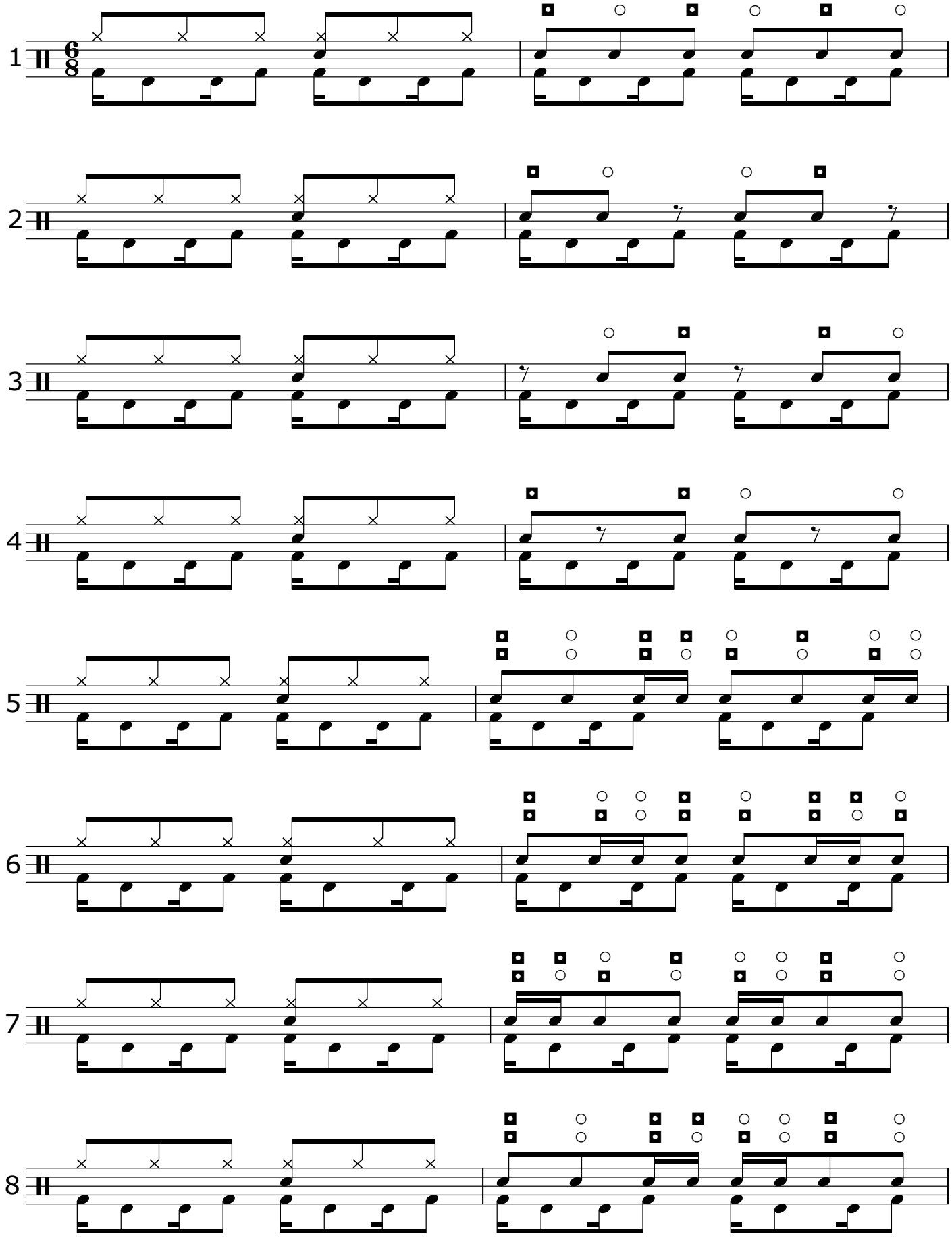
◘ Lead Hand

○ Second Hand

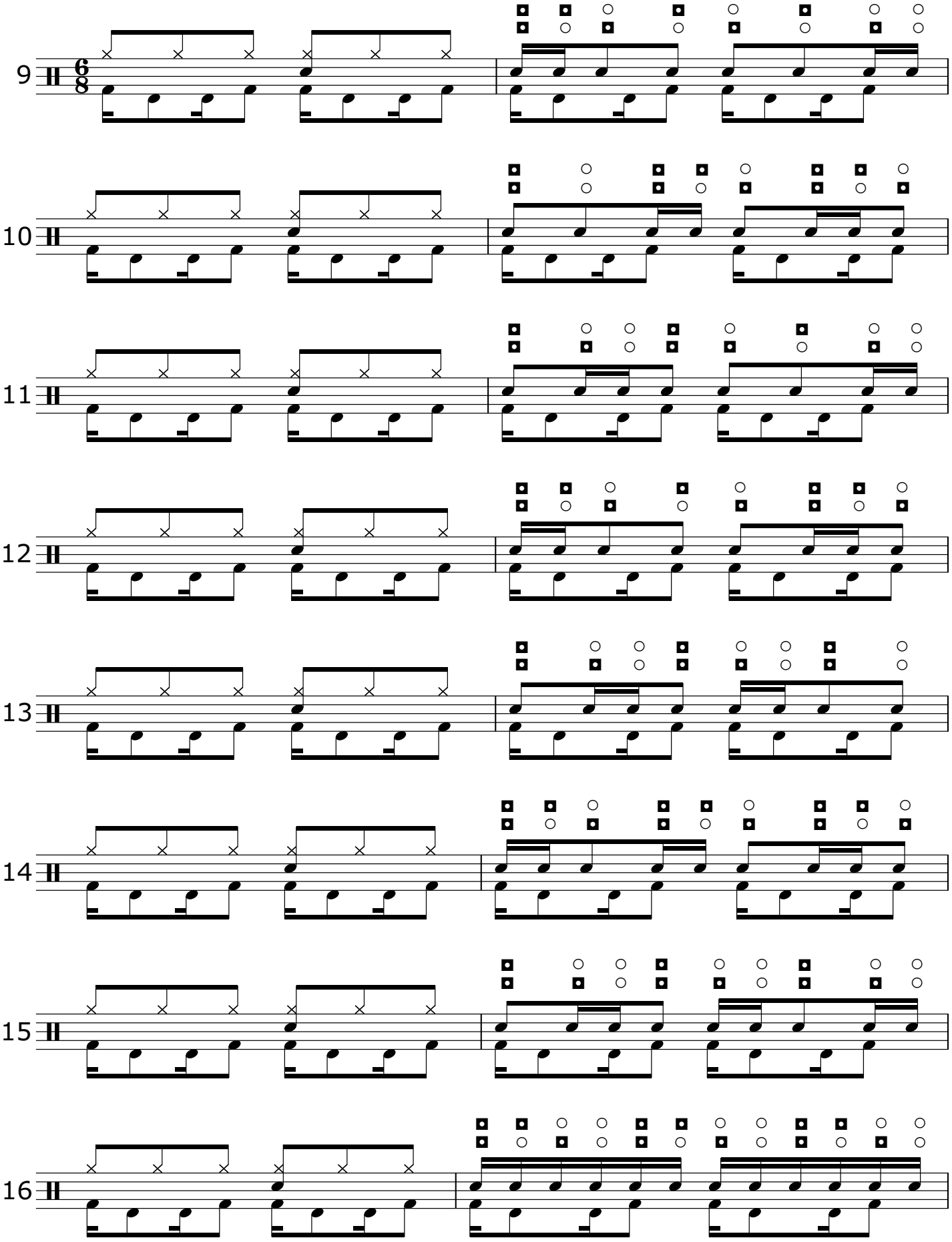


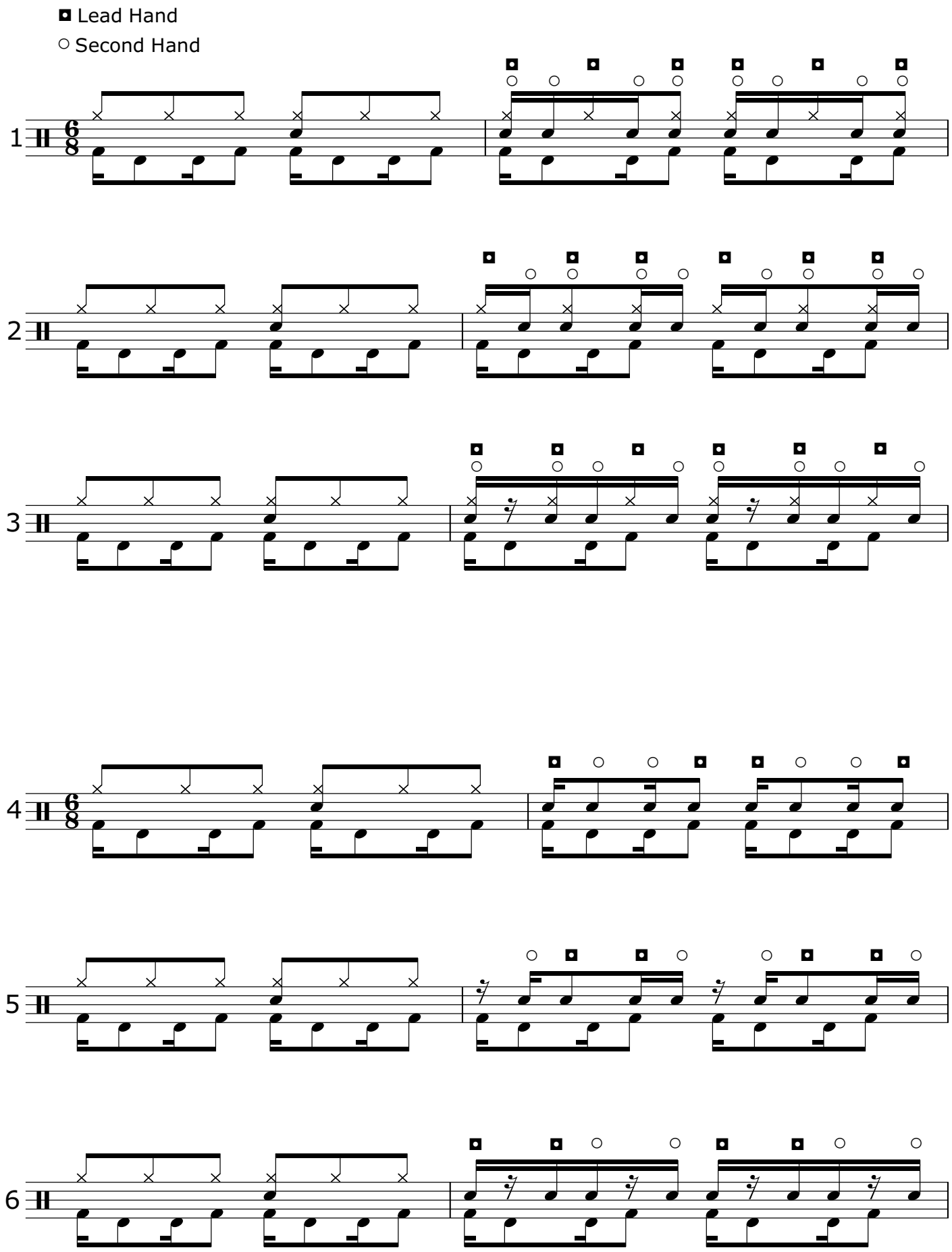


◘ Lead Hand
○ Second Hand

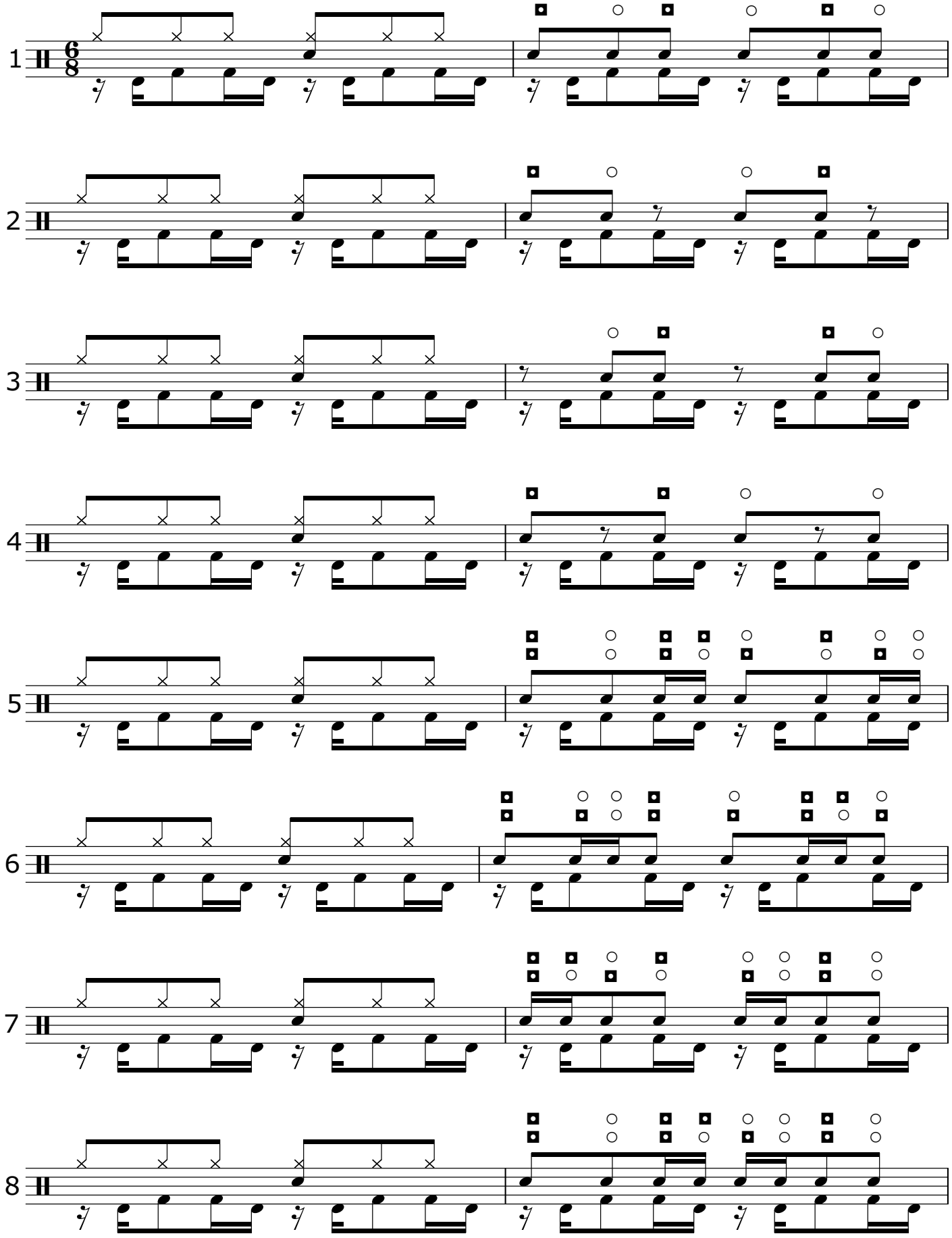


◘ Lead Hand
○ Second Hand

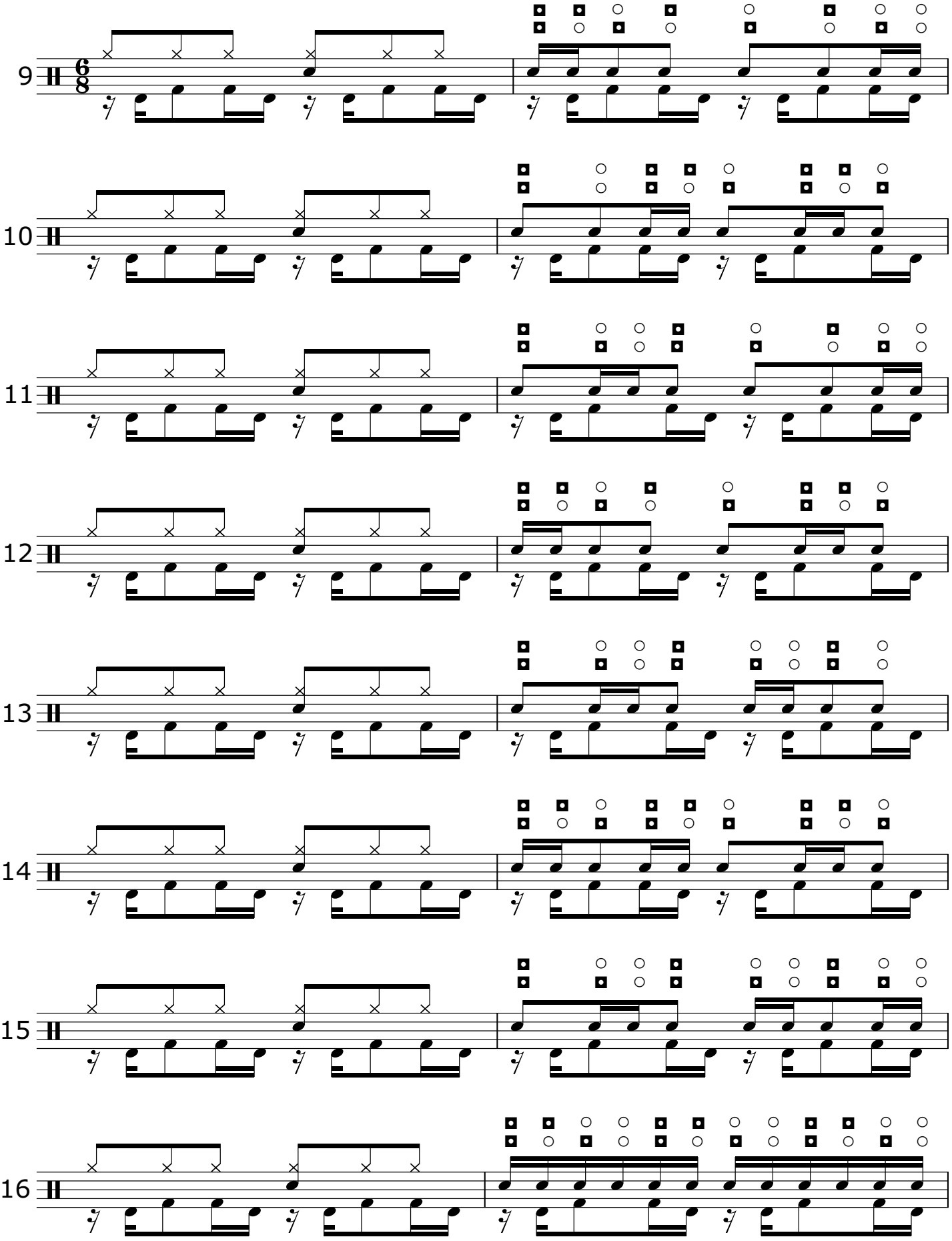


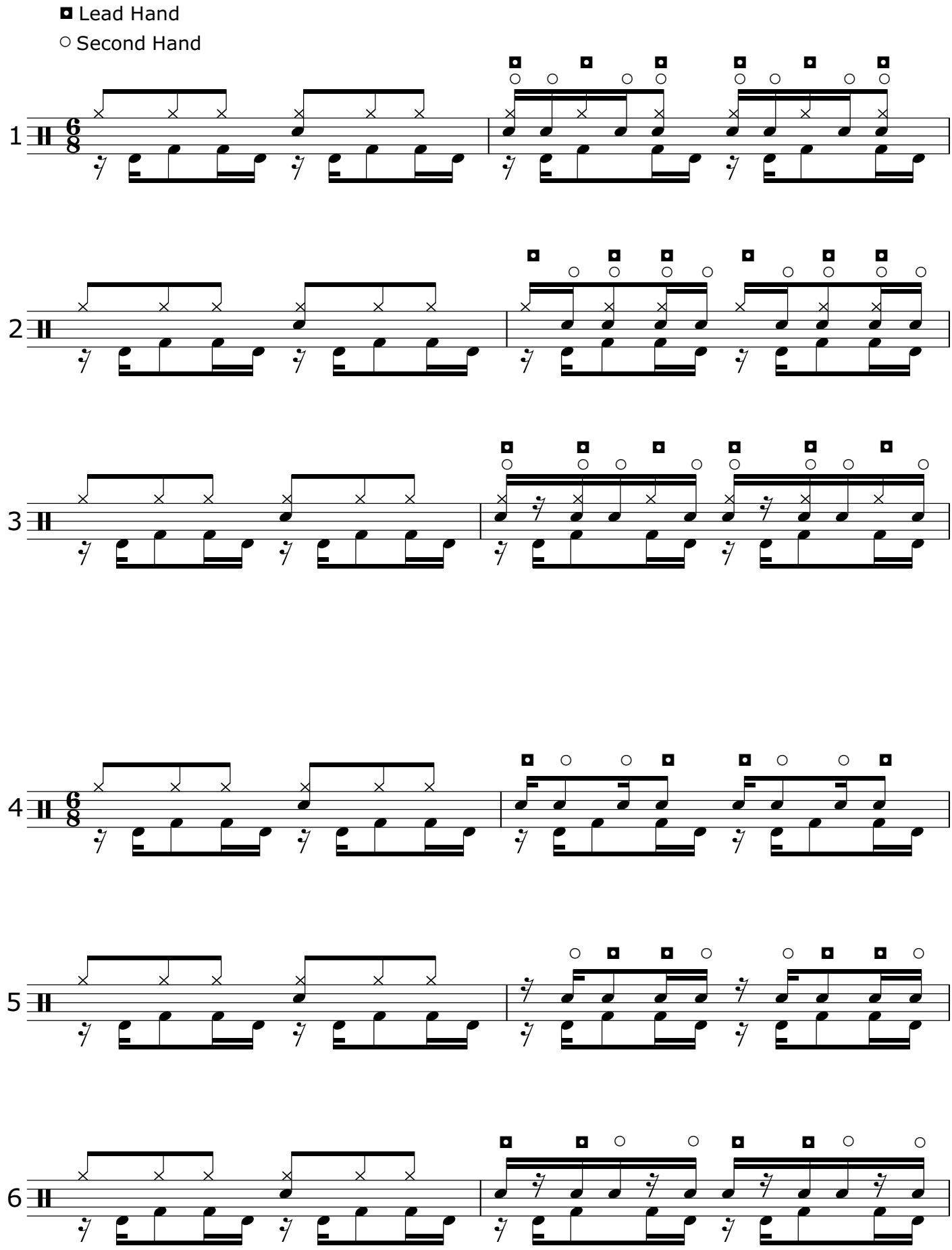

Lead Hand
Second Hand
1
2
3
4
5
6

◘ Lead Hand
○ Second Hand



◘ Lead Hand
○ Second Hand




Lead Hand
Second Hand
1
2
3
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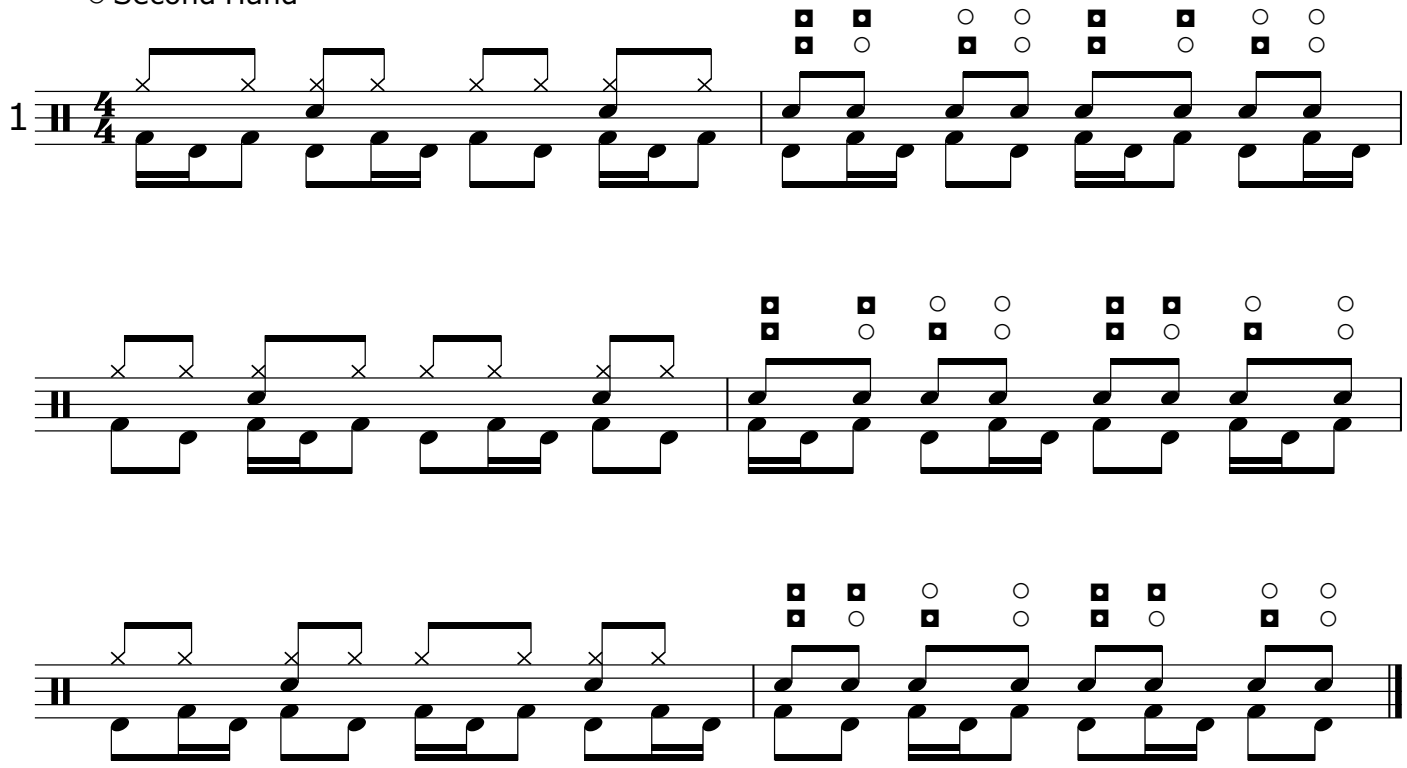
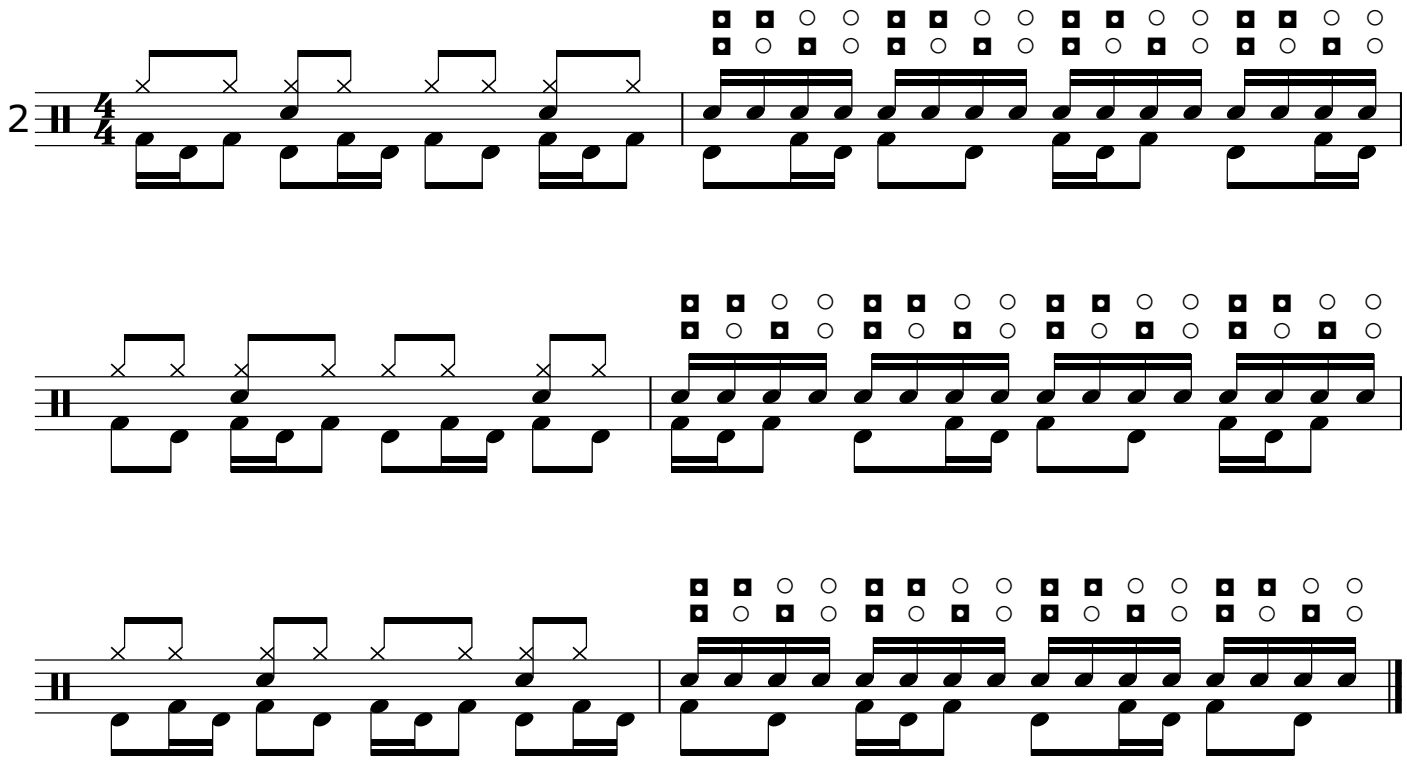
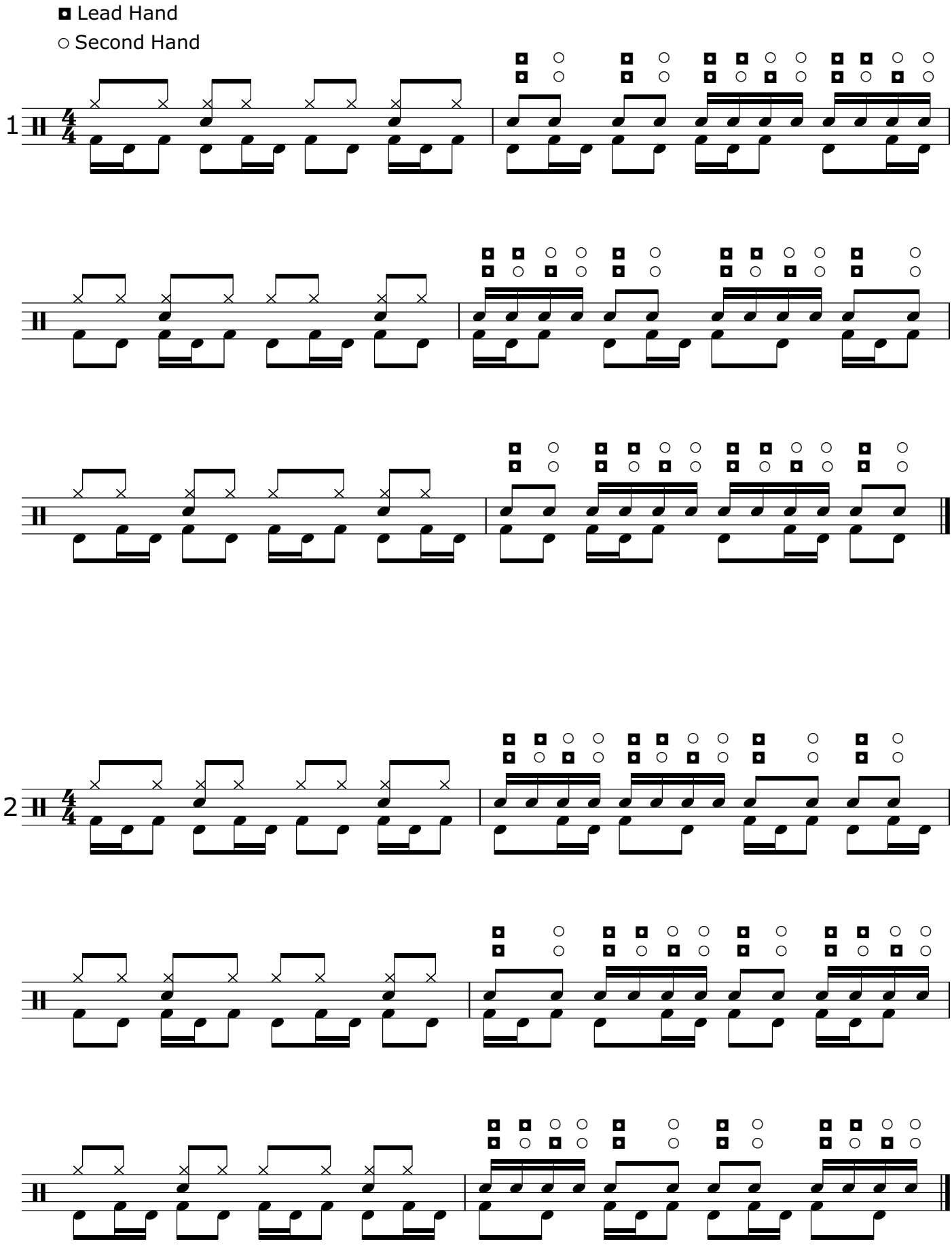
6

Chapter 2
Section 6

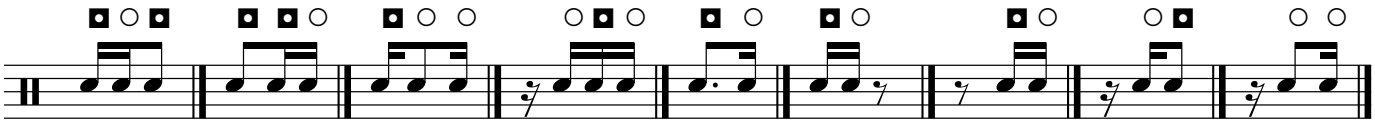
◘ Lead Hand
○ Second Hand





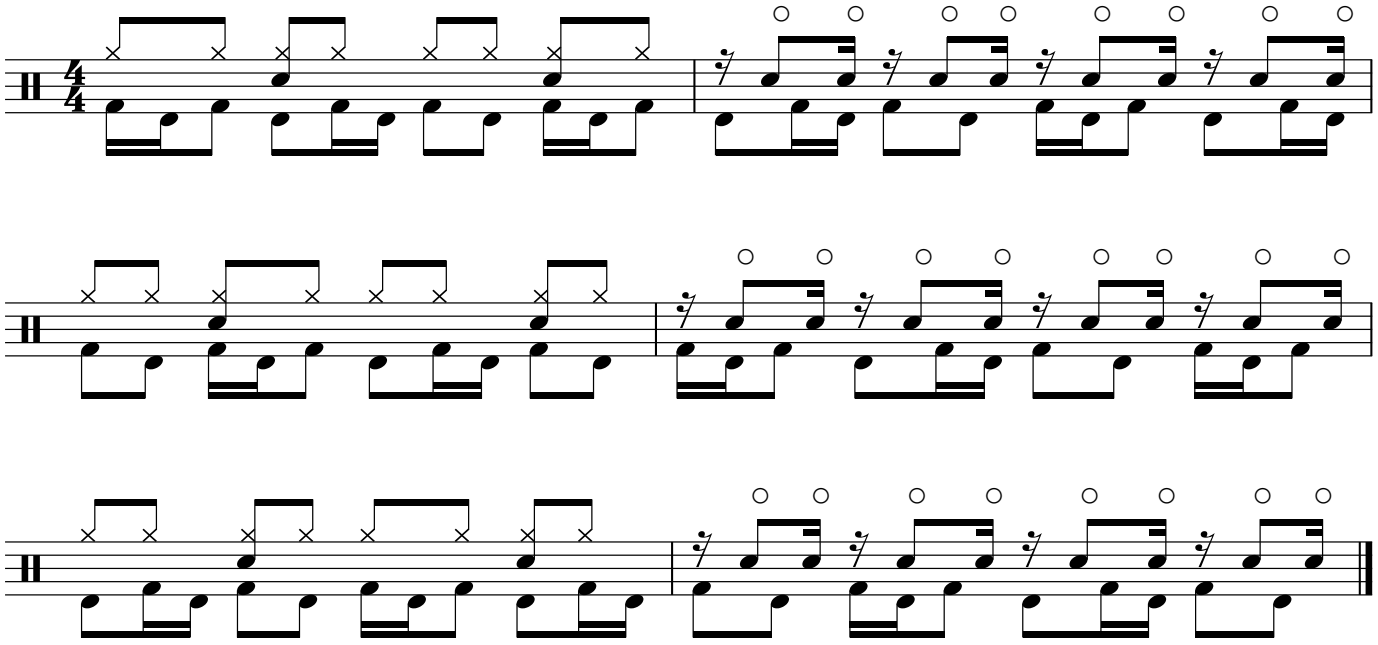

Lead Hand
Second Hand
1
2

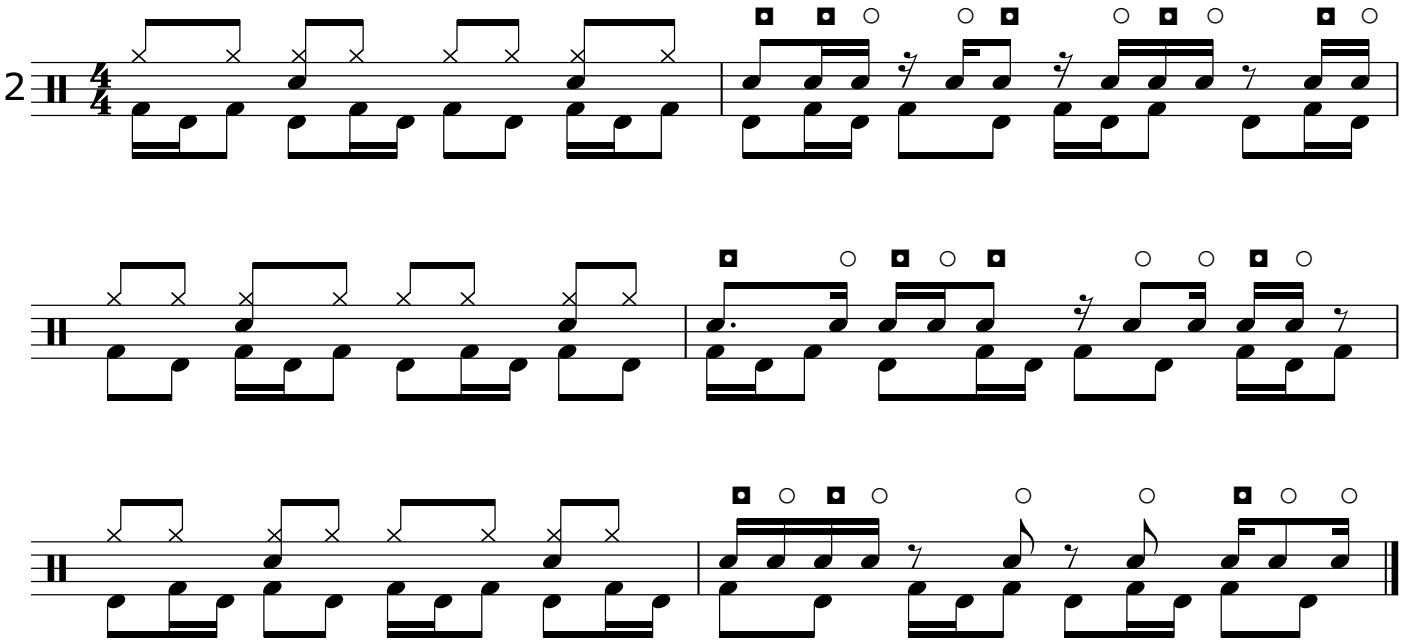
In the first exercise alternate with different sixteenth note snare drum patterns as written in the example below.



◘ Lead Hand

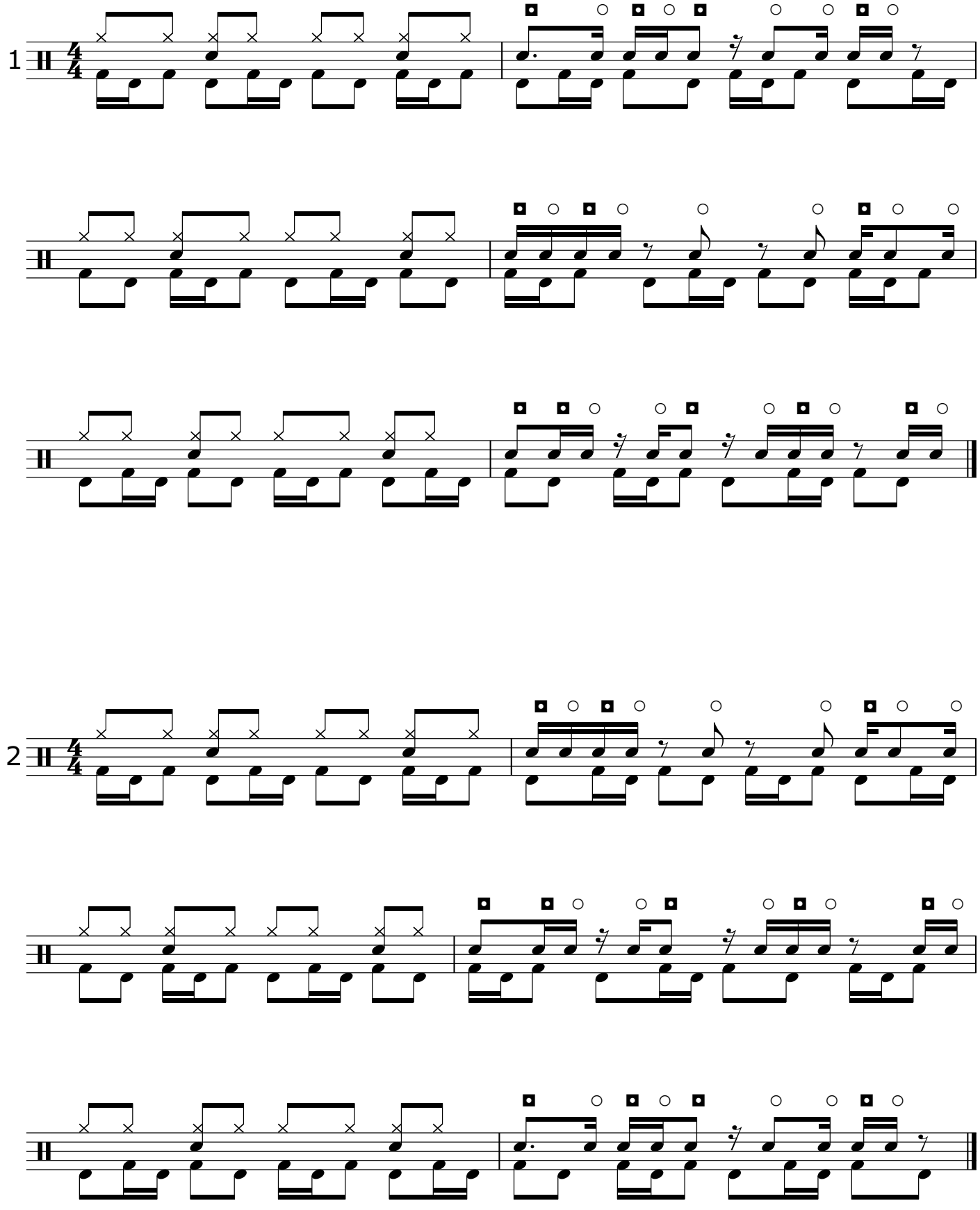
○ Second Hand



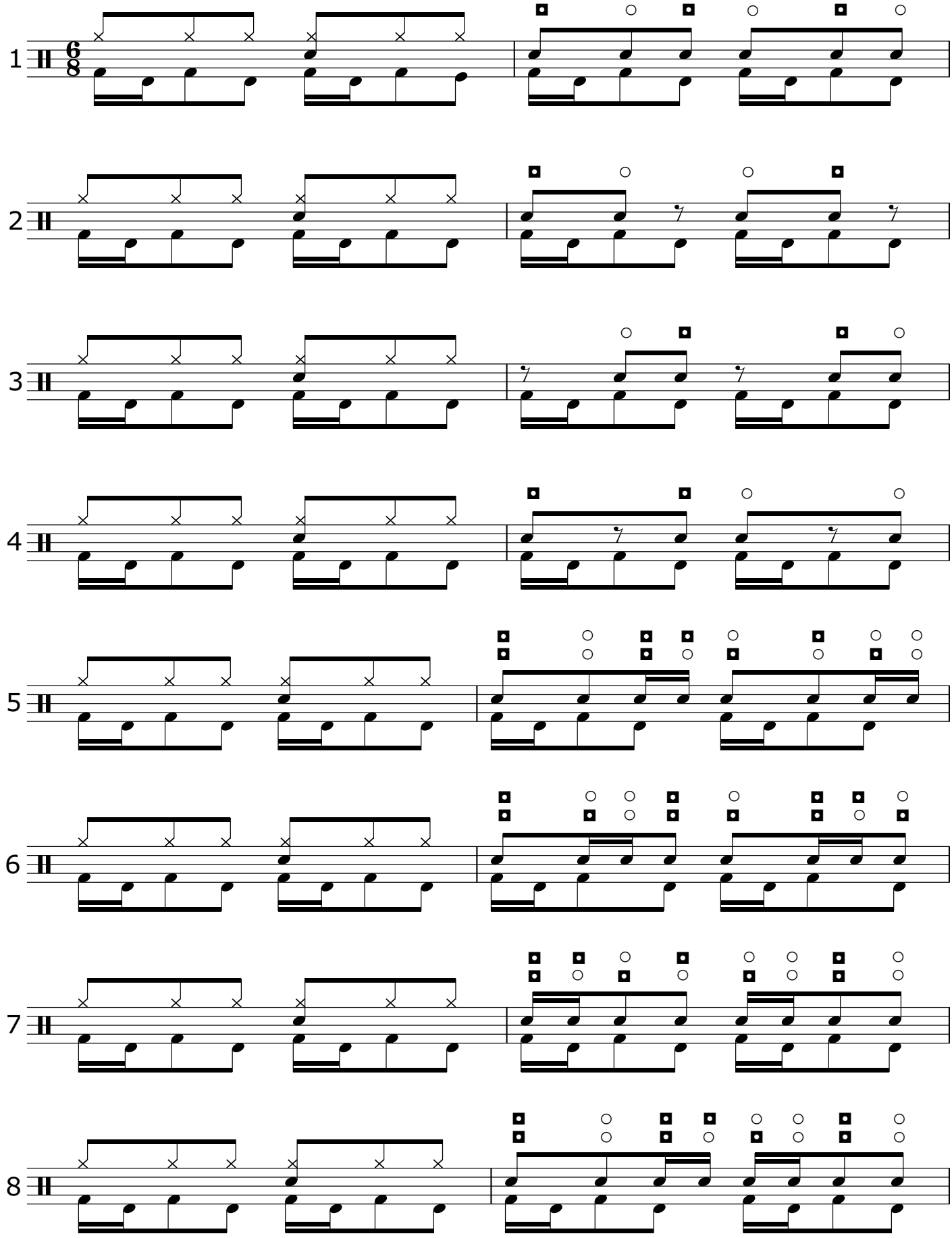


◘ Lead Hand

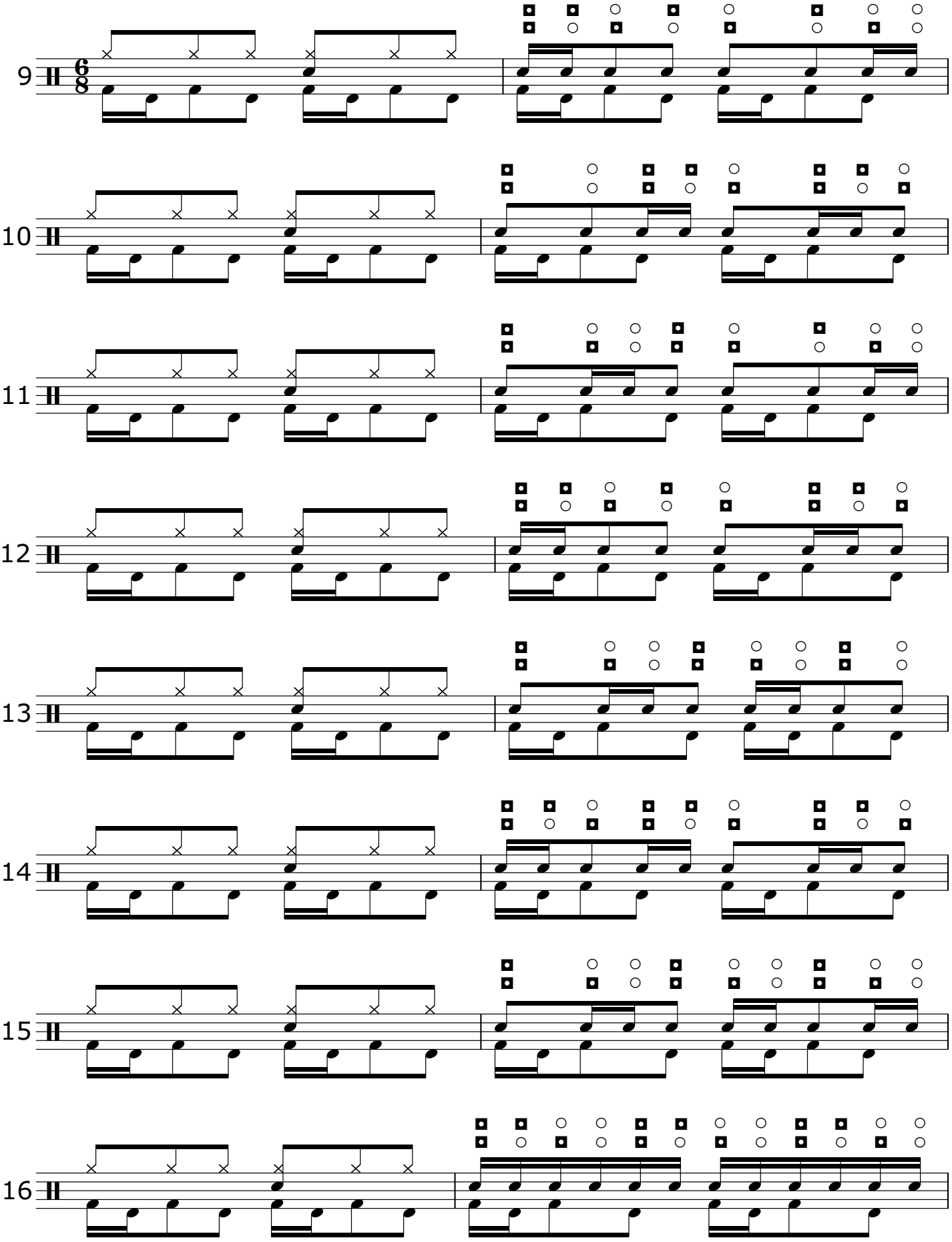
○ Second Hand

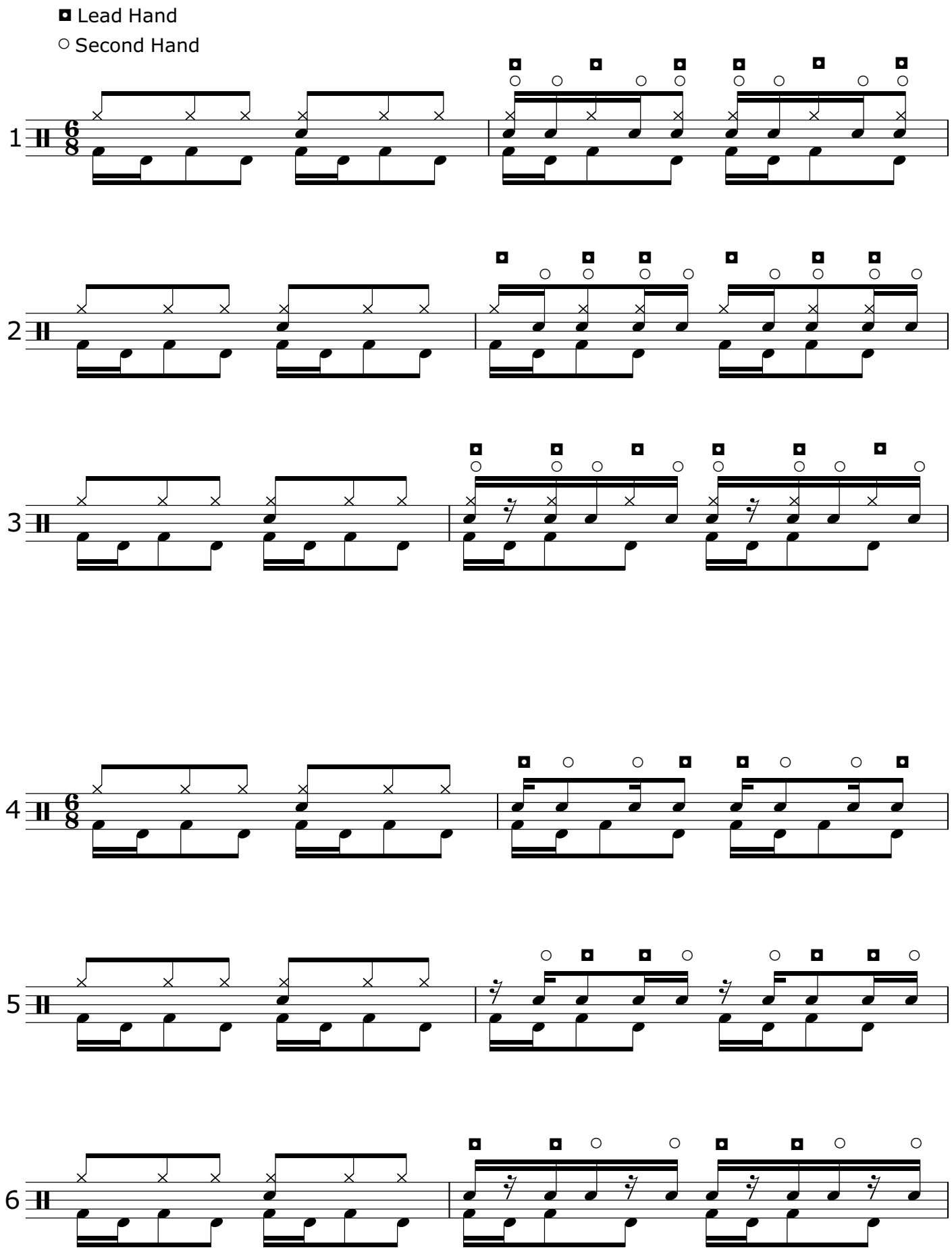


◘ Lead Hand
○ Second Hand

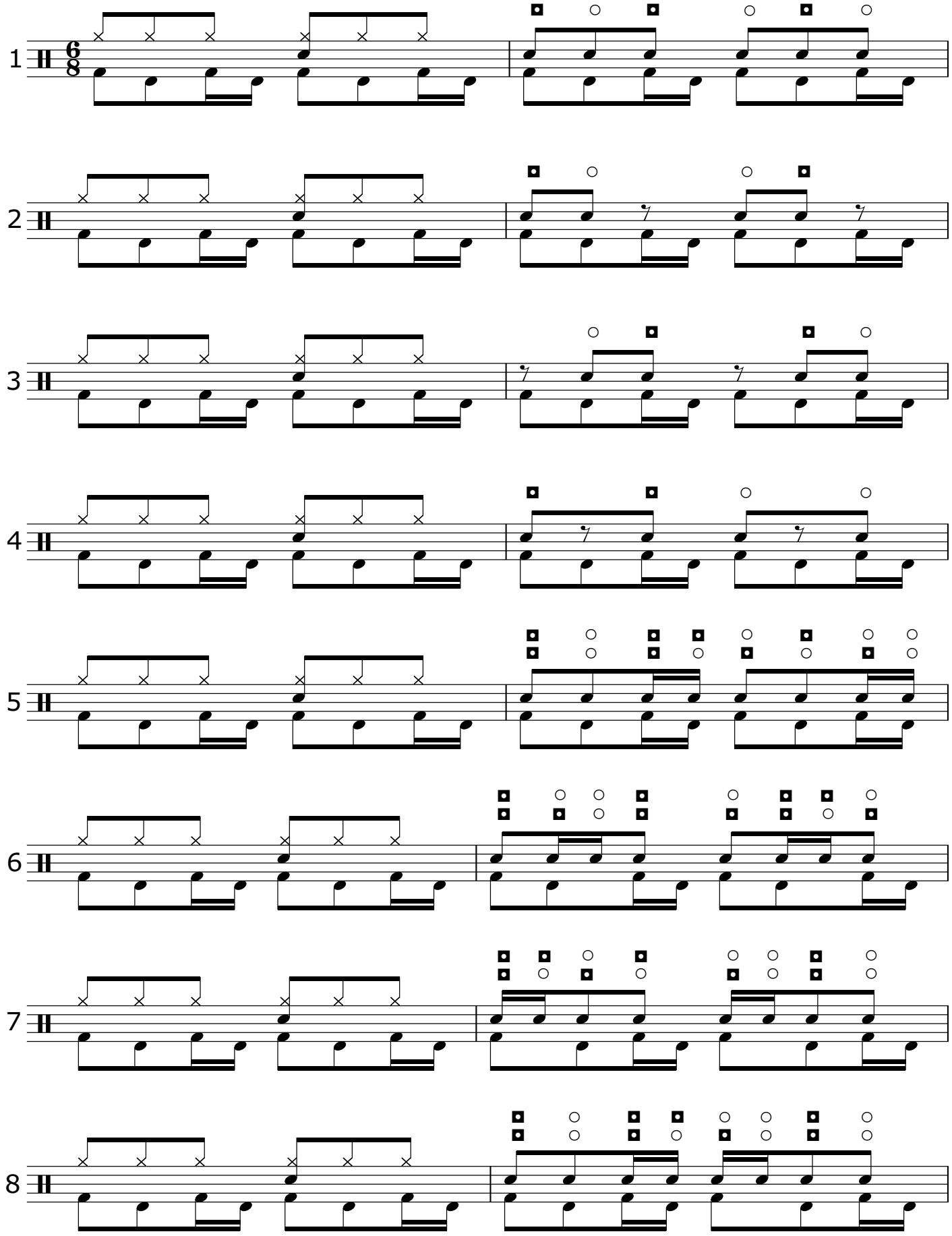


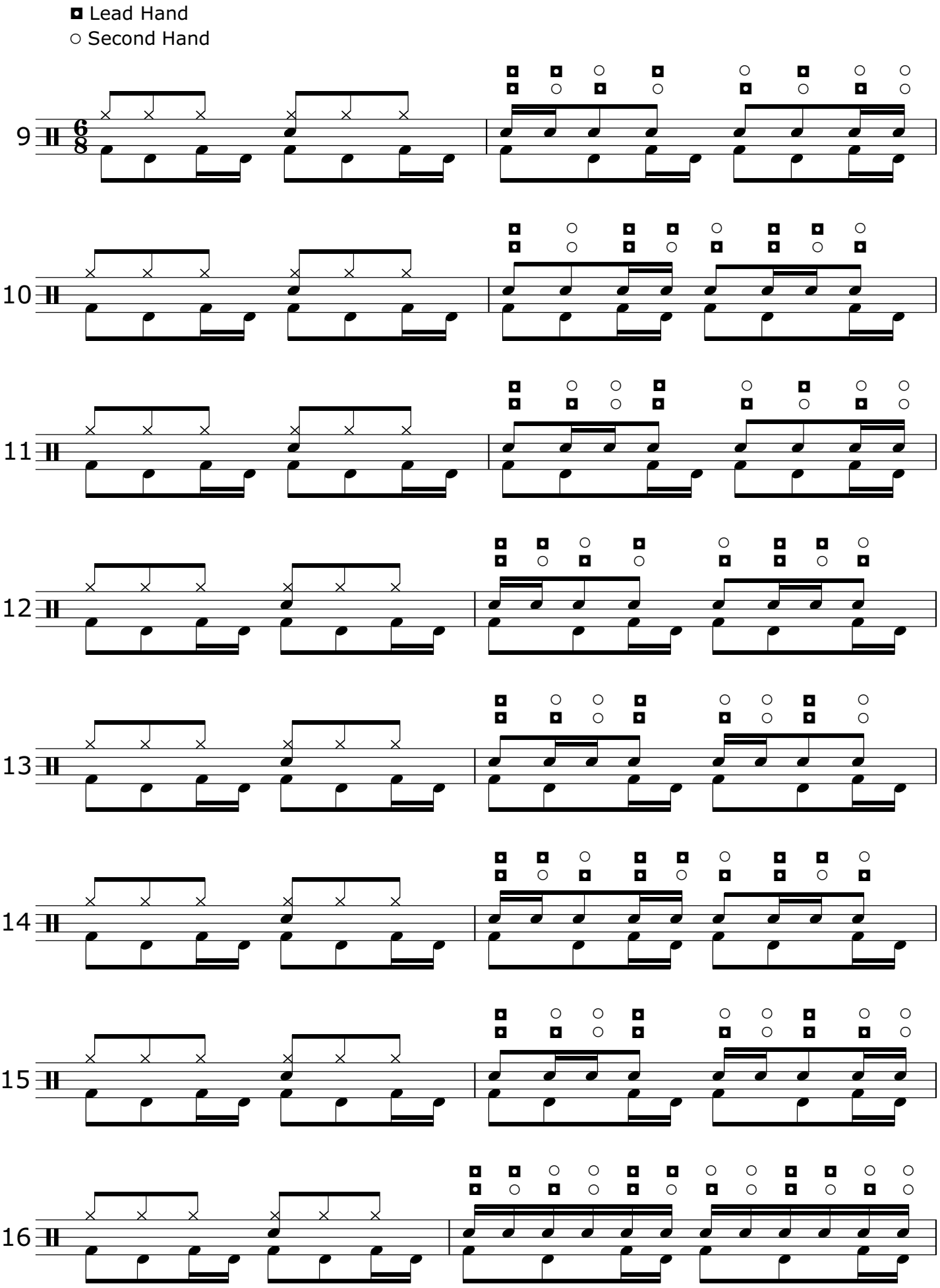
◘ Lead Hand
○ Second Hand

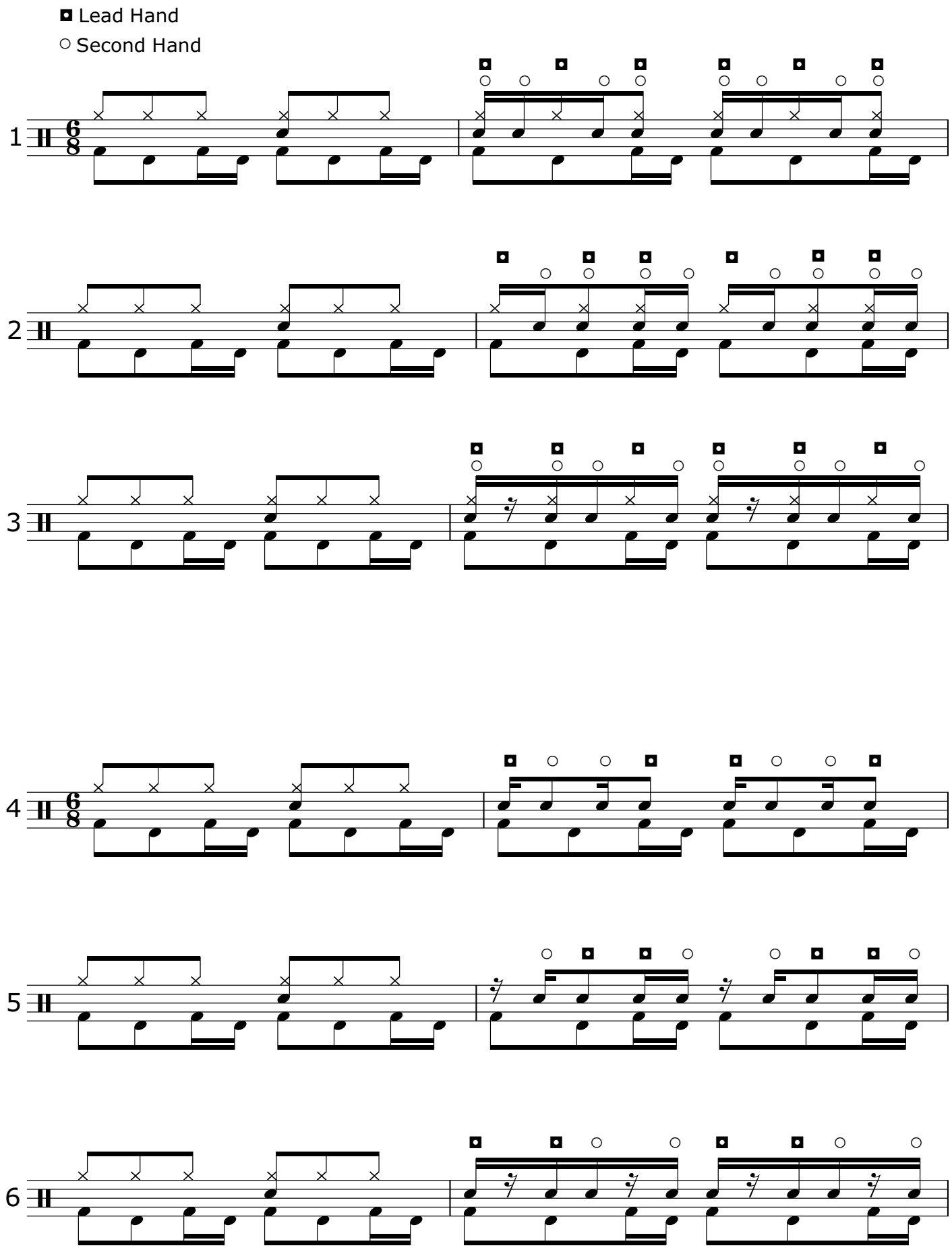



Lead Hand
Second Hand
1
2
3
4
5
6

◘ Lead Hand
○ Second Hand



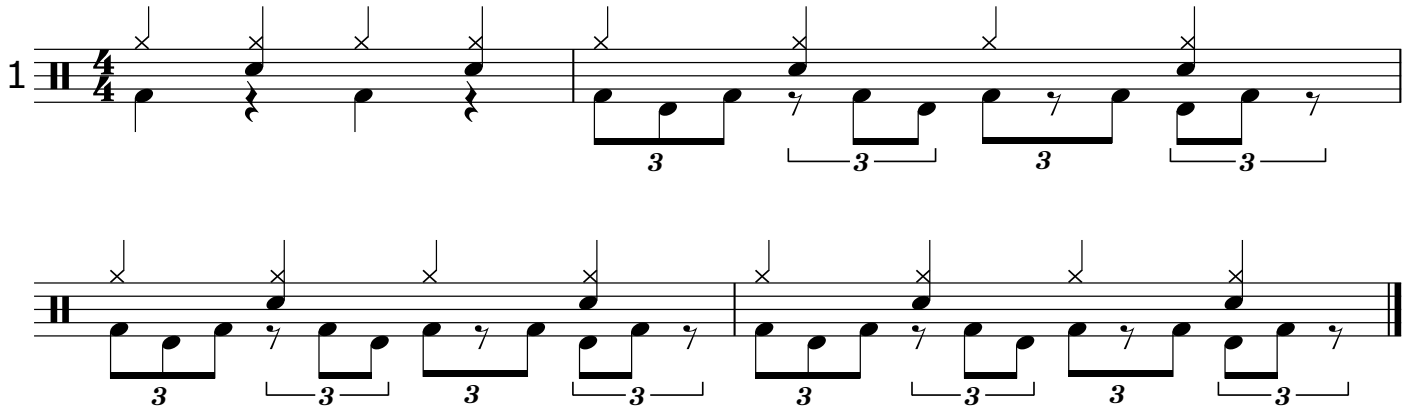

Lead Hand
Second Hand
9
10
11
12
13
14
15
16


Lead Hand
Second Hand
1
2
3
4
5
6

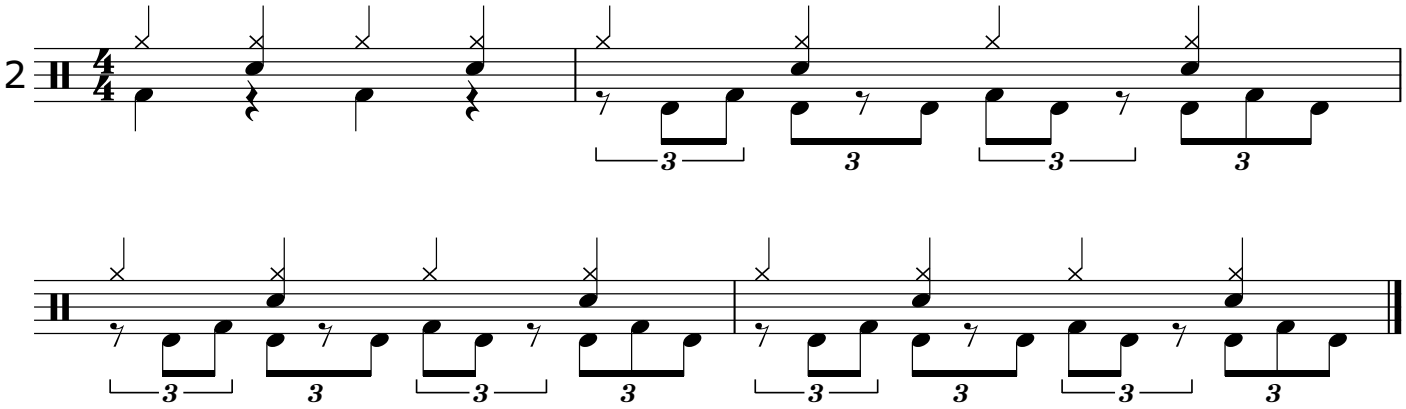
CHAPTER THREE

The following two exercises are two different triplet bass drum ostinatos.

The lead foot starts playing the triplet ostinato on the quarter note in the second, third and fourth measure.



The second foot starts playing the triplet ostinato on the second eighth note after the quarter note in the second, third and fourth measure.



The following exercises are filled with different eighth note triplet snare drum patterns played over the two bass drum ostinatos.

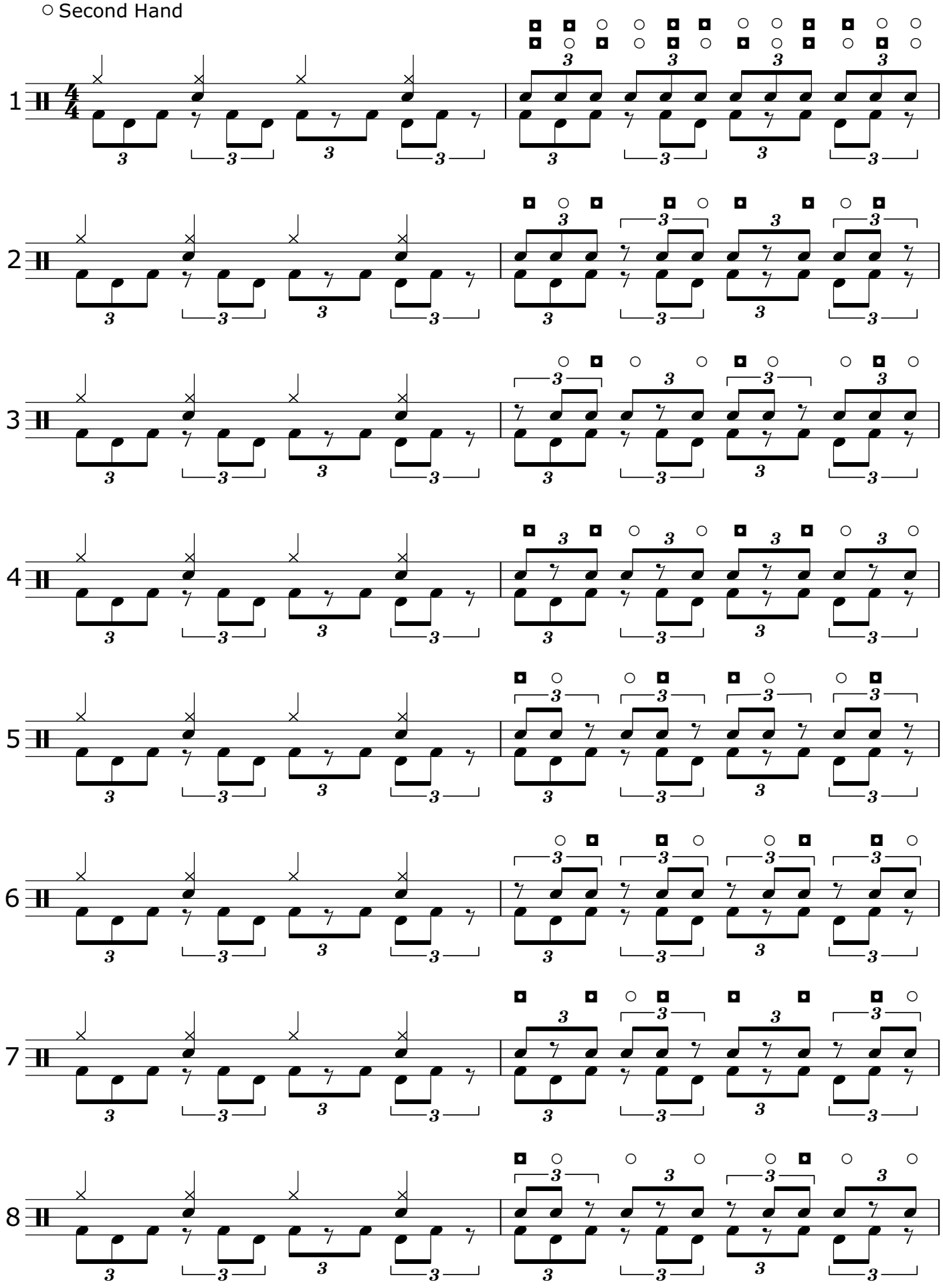
Think of the lead hand and second hand as alternating hand movements!

I would suggest that you start playing the exercises at a certain tempo until they feel comfortable.

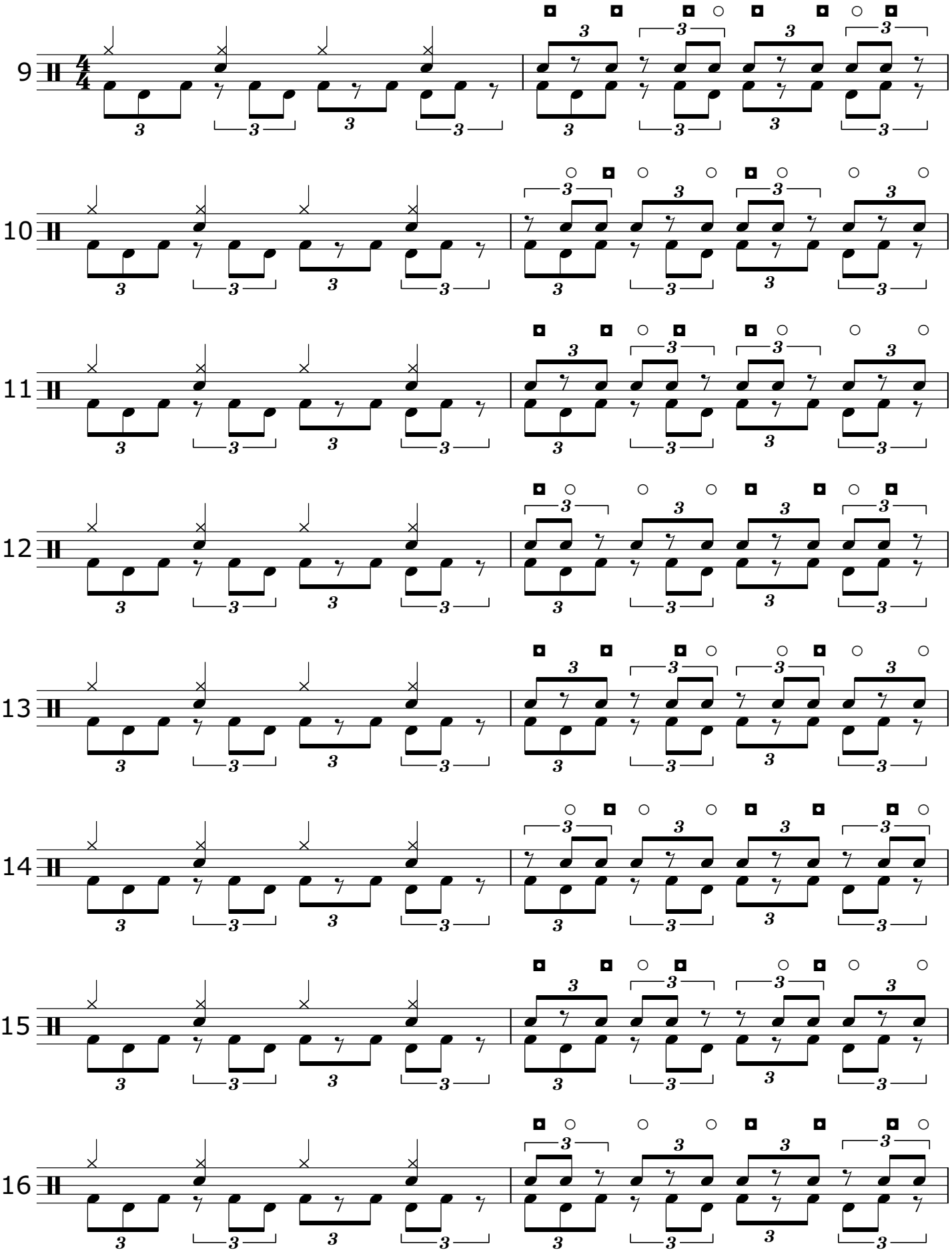
For more basic triplet ostinatos go to the bass drum fundamentals exercises in Speed is of No Concern Volume One.

Chapter 3
Section 1

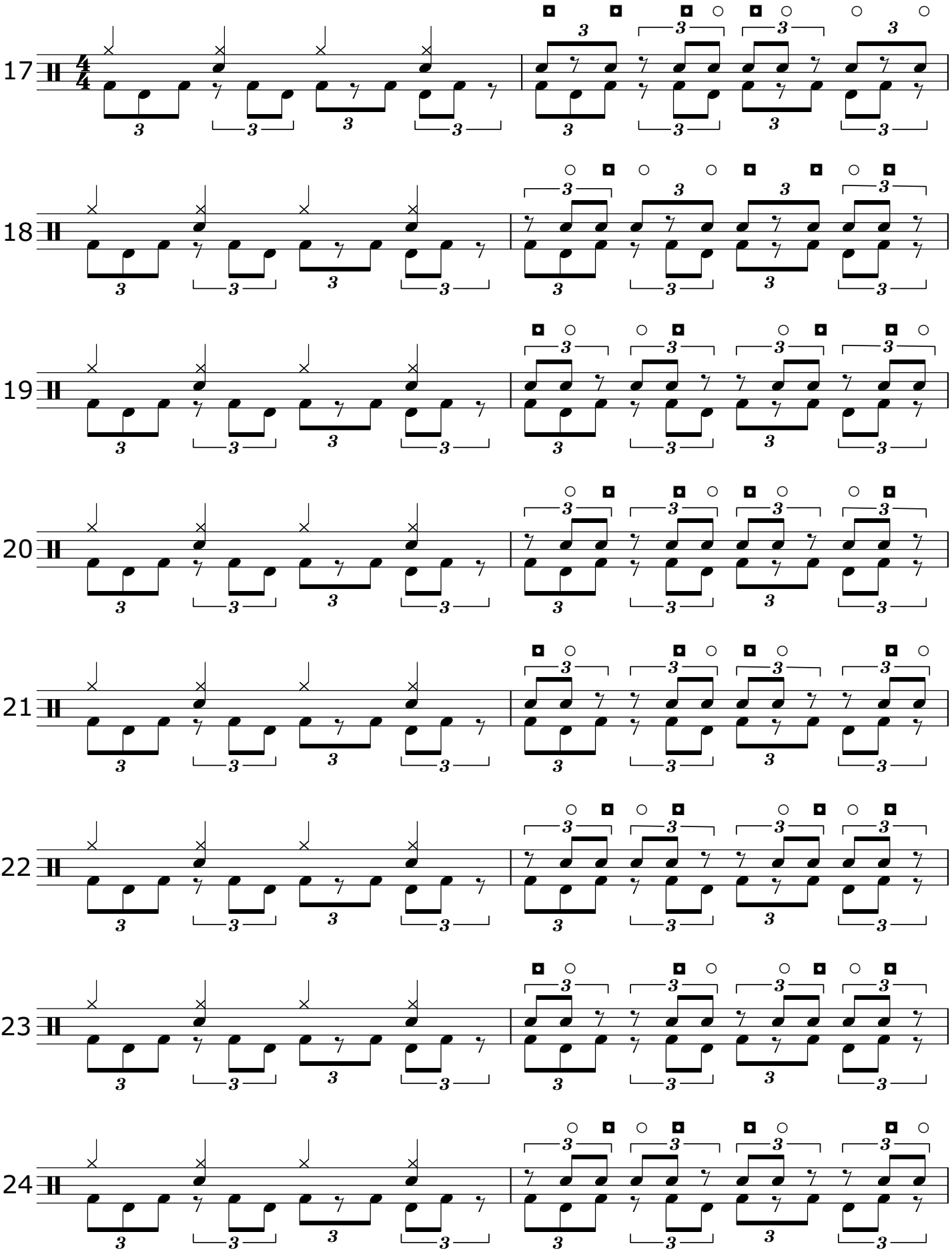
◘ Lead Hand
○ Second Hand



◘ Lead Hand
○ Second Hand

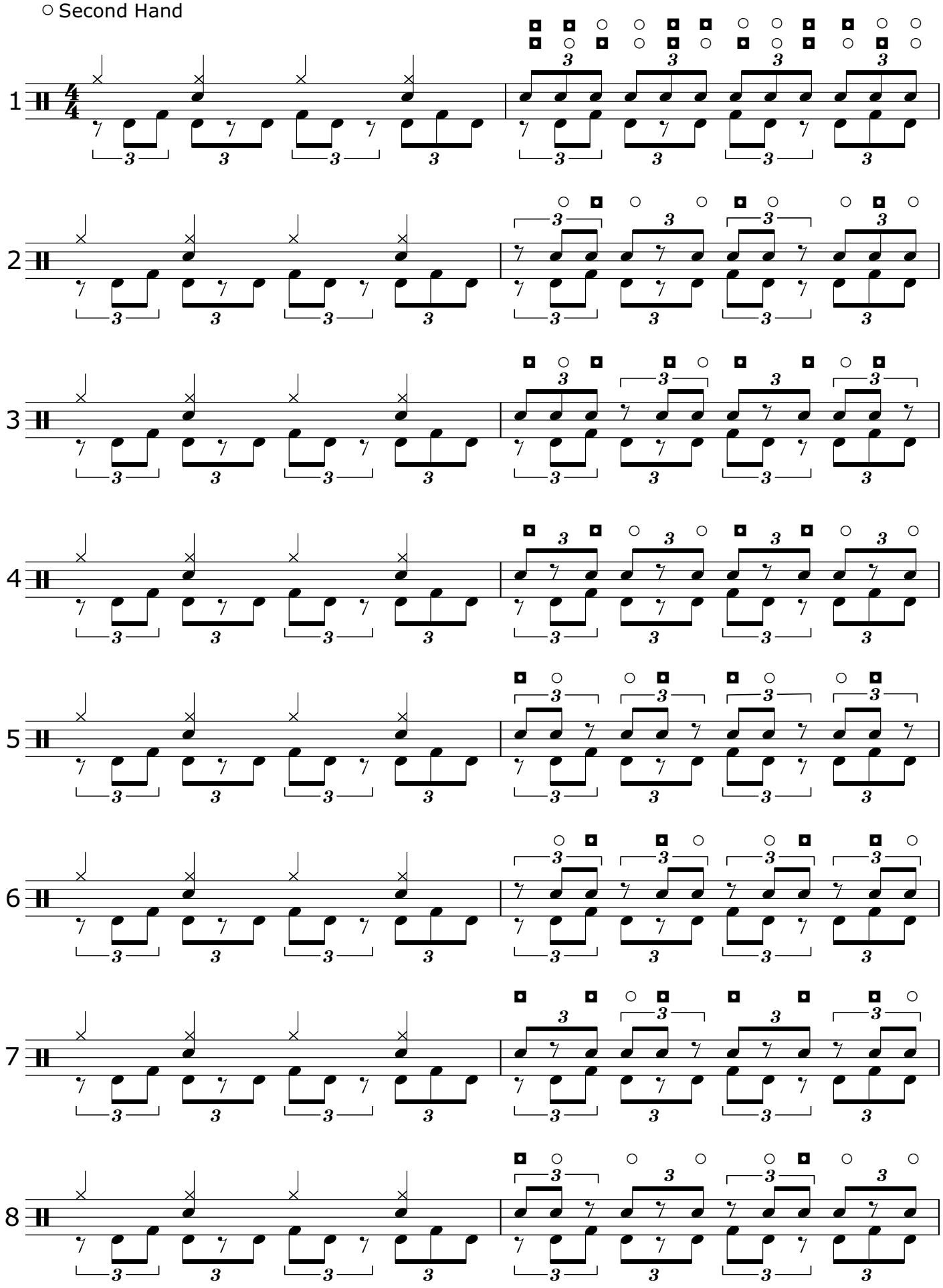


◘ Lead Hand
○ Second Hand

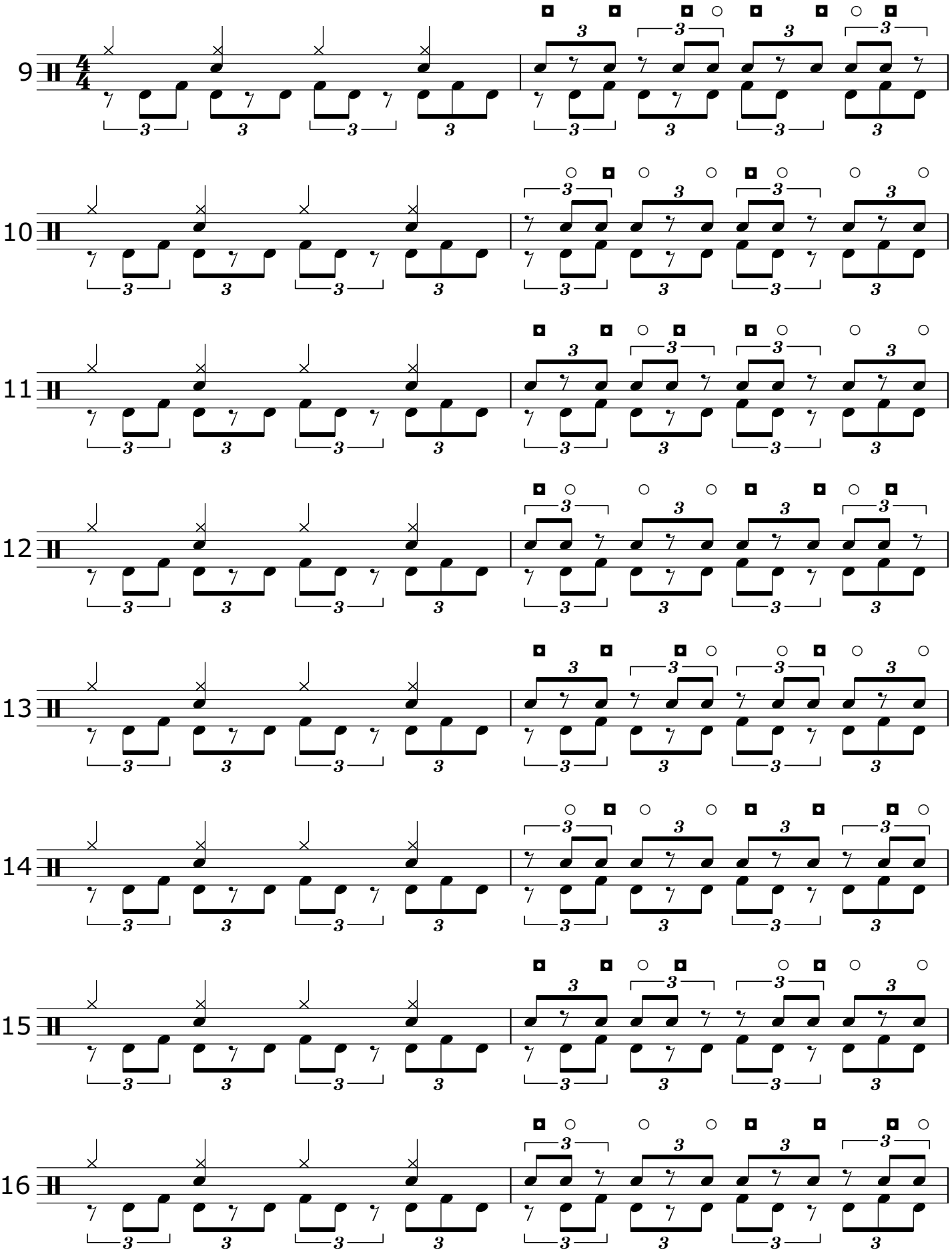
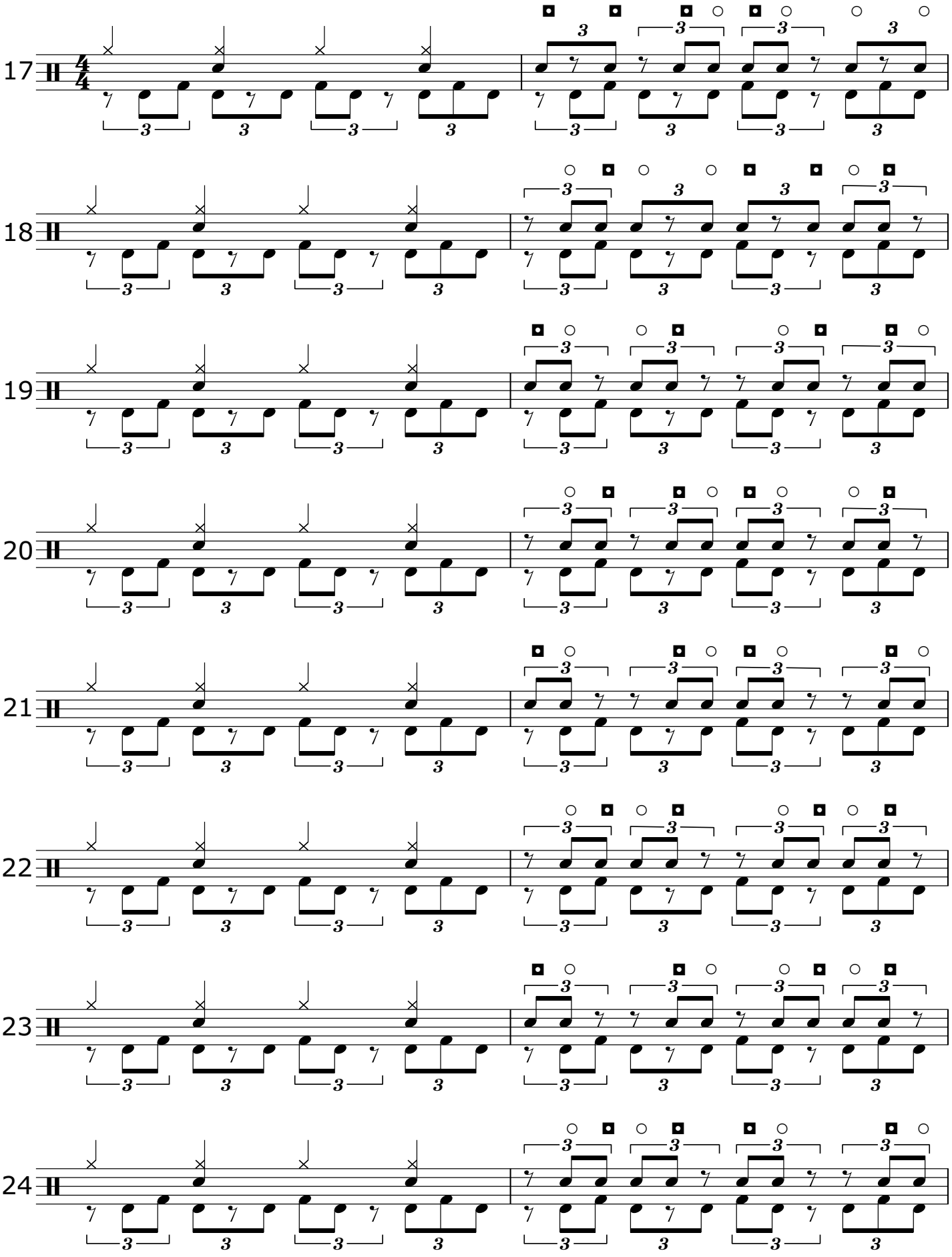


Chapter 3
Section 2

■ Lead Hand
○ Second Hand



◘ Lead Hand
○ Second Hand



◘ Lead Hand
○ Second Hand