

# INTRODUCTION

Before the advent of rock music, swing and jazz drummers brought greater prominence to the bass drum by playing bass “kicks” based mostly on eighth-note triplets. Later, with the ongoing development of the rock idiom, the skills of the drumming community became even more developed with respect to the bass drum, as players began laying down more intricate rhythmic patterns using sixteenth-notes, sixteenth triplets, and thirty-second notes.

This study concentrates specifically on developing simple to complex-sounding bass drum patterns against a variety of rock cymbal beats in various time signatures. The snare drum is played only as a backbeat throughout.

For those of you familiar with the **MINI MONSTER BOOK OF ROCK DRUMMING**, this book can be considered its offspring — hence, the title, **SON OF**. While the **MINI MONSTER BOOK** is all encompassing, covering just about every aspect of the topic, for his first book, the son decided to be more specialized, with his focus purely on the bass drum. Although the vast majority of the book is for rock drumming, the mini monster’s son has a certain interest in jazz, and so the final several pages have been given over to developing bass drum patterns within the jazz idiom.

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# **PART ONE**

**BASS DRUM PATTERNS  
FOR ROCK WITH A  
STRAIGHT 8<sup>TH</sup> NOTE  
CYMBAL RHYTHM  
IN 4/4 AND 2/4 TIME**

# BASS DRUM PATTERNS WITH 1/4 & 1/8 NOTES FOR ONE BAR IN 4/4 TIME

1. Cymbal Snare Bass

2. Cymbal Snare Bass

3. Cymbal Snare Bass

4. Cymbal Snare Bass

5. Cymbal Snare Bass

6. Cymbal Snare Bass

7. Cymbal Snare Bass

8. Cymbal Snare Bass

9. Cymbal Snare Bass

10. Cymbal Snare Bass

11. Cymbal Snare Bass

12. Cymbal Snare Bass

13. Cymbal Snare Bass

14. Cymbal Snare Bass

15. Cymbal Snare Bass

16. Cymbal Snare Bass

# BASS PATTERNS WITH 1/4 & 1/8 NOTES CONTINUED

1.

Cymbal  
Snare  
Bass

2.

3.

Cymbal  
Snare  
Bass

4.

5.

Cymbal  
Snare  
Bass

6.

7.

Cymbal  
Snare  
Bass

8.

9.

Cymbal  
Snare  
Bass

10.

11.

Cymbal  
Snare  
Bass

12.

13.

Cymbal  
Snare  
Bass

14.

15.

Cymbal  
Snare  
Bass

16.

17.

Cymbal  
Snare  
Bass

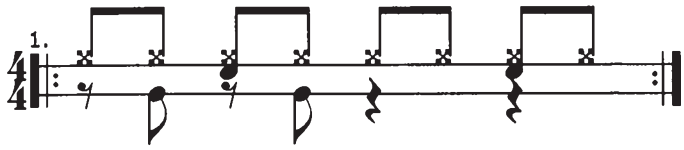
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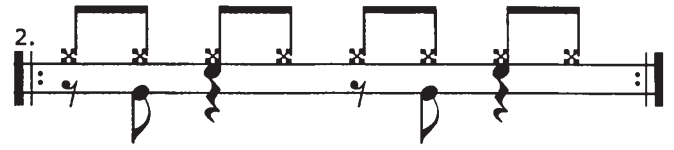
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Snare  
Bass

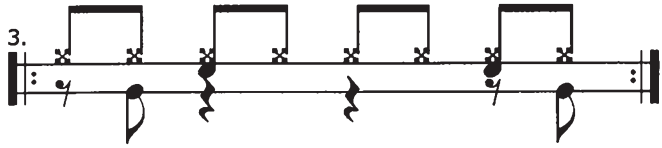
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# BASS PATTERNS WITH 1/4 & 1/8 NOTES CONTINUED

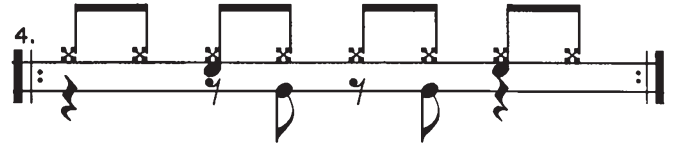
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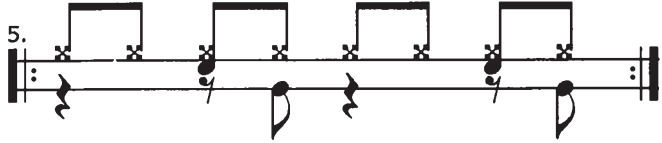
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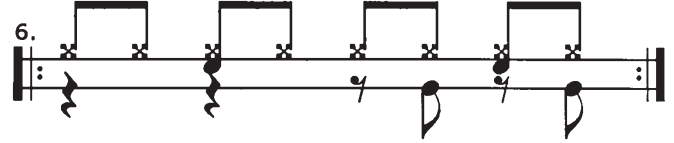
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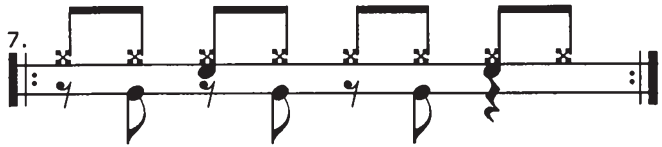
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Bass

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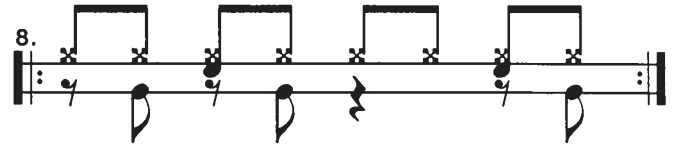
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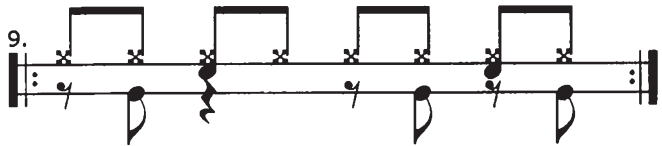
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Bass

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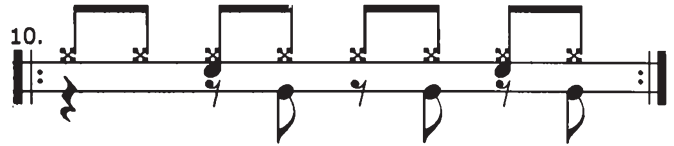
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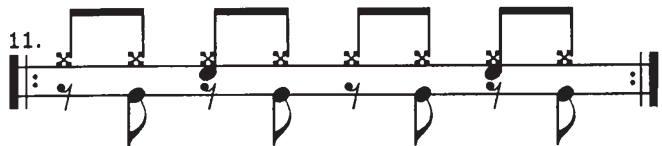
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Snare  
Bass

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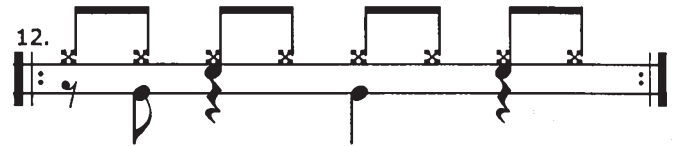
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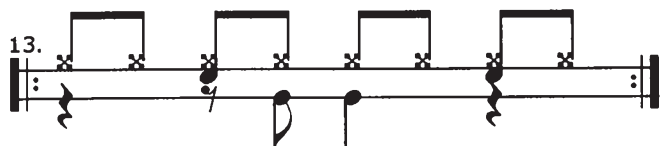
Cymbal  
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Bass

10. 

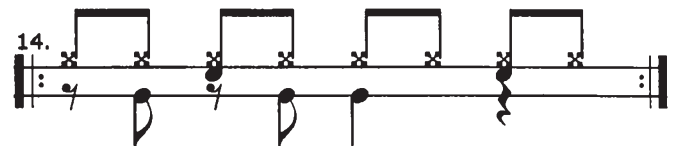
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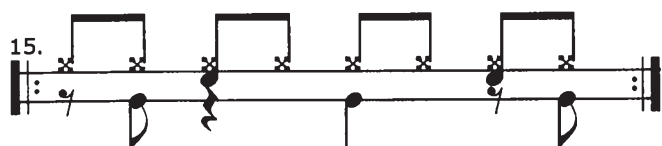
Cymbal  
Snare  
Bass

12. 

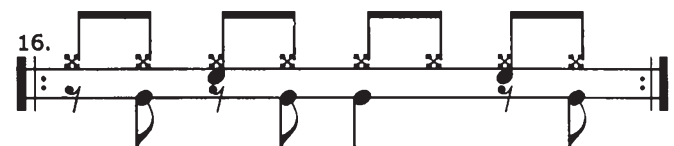
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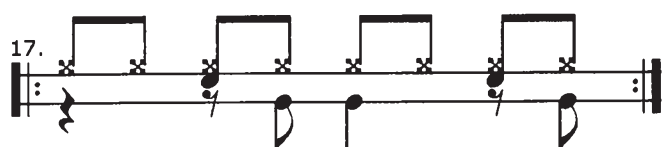
Cymbal  
Snare  
Bass

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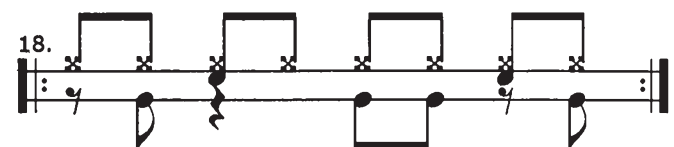
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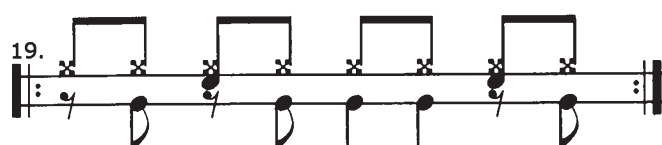
Cymbal  
Snare  
Bass

16. 

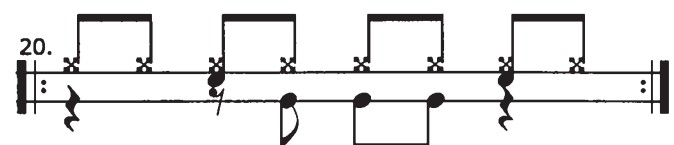
17. 

Cymbal  
Snare  
Bass

18. 

19. 

Cymbal  
Snare  
Bass

20. 

# BASS PATTERNS WITH 1/4 & 1/8 NOTES FOR TWO BARS

**IMPORTANT:** First play each exercise with all the notes, then repeat the exercises and omit the notes in parenthesis.

The image contains ten numbered musical exercises for bass guitar, arranged vertically. Each exercise is written on a single staff in 4/4 time. The exercises are as follows:

- Exercise 1:** Two bars of eighth-note patterns. The first bar contains notes on strings 4, 3, 2, 1, 4, 3, 2, 1. The second bar contains notes on strings 4, 3, 2, 1, 4, 3, 2, 1. A circled note on string 4 in the first bar is to be omitted.
- Exercise 2:** Similar to exercise 1, but with a circled note on string 3 in the first bar to be omitted.
- Exercise 3:** Similar to exercise 1, but with a circled note on string 2 in the first bar to be omitted.
- Exercise 4:** Similar to exercise 1, but with a circled note on string 1 in the first bar to be omitted.
- Exercise 5:** Similar to exercise 1, but with a circled note on string 4 in the second bar to be omitted.
- Exercise 6:** Similar to exercise 1, but with a circled note on string 3 in the second bar to be omitted.
- Exercise 7:** Similar to exercise 1, but with a circled note on string 2 in the second bar to be omitted.
- Exercise 8:** Similar to exercise 1, but with a circled note on string 1 in the second bar to be omitted.
- Exercise 9:** Similar to exercise 1, but with a circled note on string 4 in the first bar and a circled note on string 3 in the second bar to be omitted.
- Exercise 10:** Similar to exercise 1, but with a circled note on string 3 in the first bar and a circled note on string 2 in the second bar to be omitted.

Each exercise is marked with a '2' and a double bar line with a slash, indicating a two-measure phrase. The exercises are numbered 1 through 10 on the left side of the staves.