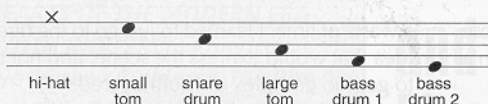


# DRUM MACHINE PROGRAMMING

NORMAN WEINBERG

## HEARING DOUBLE

key



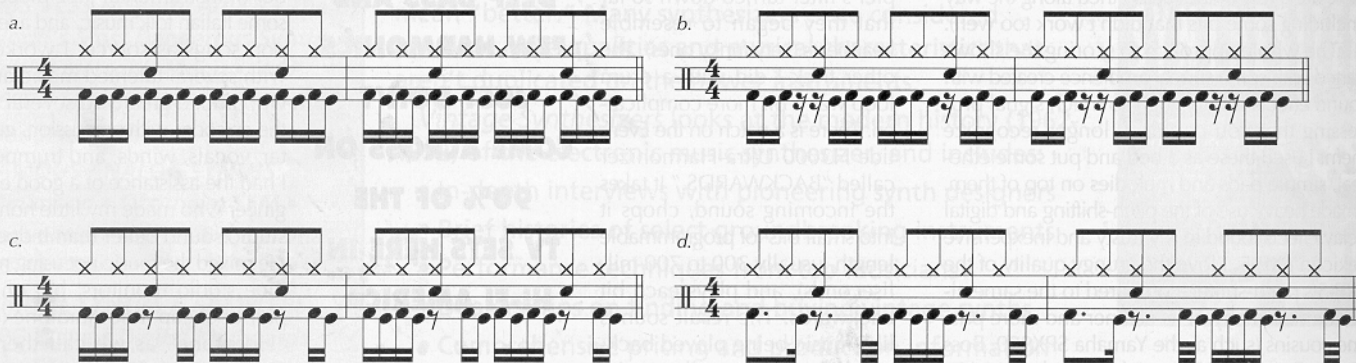
hi-hat small tom snare drum large tom bass drum 1 bass drum 2

**A**COUSTIC DRUMMERS, JUST LIKE THEIR electronic counterparts, are constantly looking for new tonal resources. And the easiest way to expand the pallet for both types of players? "Buy more stuff!" A number of years ago, the great drummer Louie

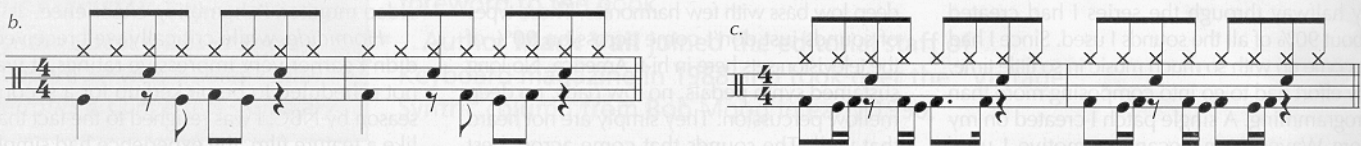
Continued on page 126

Norm Weinberg teaches at Del Mar College in Corpus Christi, Texas. He spends his summer months anywhere it's air-conditioned.

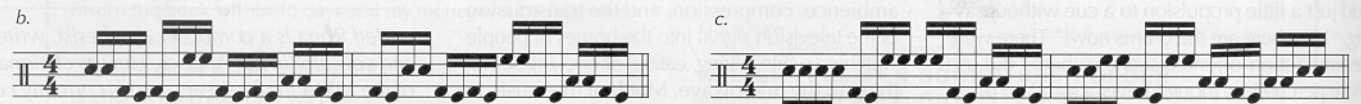
Ex. 1. Four meat-and-potatoes double-bass grooves. Notice the change from straight sixteenth-notes in the first two-bar pattern to syncopated and 32nd-note variations in the second, third, and fourth patterns.



Ex. 2. Here the bass drum patterns are more syncopated. For maximum impact, try tuning each bass drum to a slightly different pitch.



Ex. 3. Several double-bass drum fills. Drummers often use hand/foot combinations in this context, as shown here.



# DRUM MACHINE PROGRAMMING

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Bellson decided to augment his drum set with a second bass drum. The rest, as they say, is history. Most recently, the hi-hat has been getting multiple attention. For the next two months, we'll take a look at programming for double basses and multiple hi-hats.

When most people think of drummers who use double-bass-drum kits, they tend to imagine the power players with four limbs flailing around the kit. Certainly, one of the most important reasons for adding a second bass drum is to play rhythmic figures that are too fast to be played with a single foot (see Example 1). Keep in mind, the hi-hat and snare drum parts are overly basic to focus attention on the bass drums. By all means, get creative with these.

In Example 1a, every sixteenth-note in the bar carries a bass drum note. In Examples 1b and 1c, some of the sixteenth-notes are left out. The result is a bass drum rhythm that is more syncopated and rhythmically interesting than a constant barrage of low frequency power. In Example 1d, the bass drums perform a 32nd-note pattern that lends extra weight to the first and third beats of the bar.

If you look back at the first four grooves in Example 1, you'll see that the selection of bass drums is based on a pattern. Each count is related to a 1-2-1-2 pattern of sixteenth-notes. The patterns in Example 2 offer more melodic interest. For maximum impact, try using two distinct bass drum timbres. You can experiment with the first bass drum tuned slightly higher or lower than the second bass drum. Many acoustic drummers employ bass drums of different sizes in their kit (for example, 18- and 20-inch bass drums, or 22- and 24-inch instruments).

For a more obvious effect, use two completely different (yet still related) samples. Double-bass fills commonly alternate sixteenth-note groupings between the hands and feet. In Example 3a, the pattern is two notes played by the hands and two notes played by the feet. In Example 3b, the pattern is two notes with the hands followed by four notes with the feet. Example 3c reverses the previous pattern by playing four notes with the hands and two with the feet. Caution: Do not try to incorporate these fill ideas in ballads, country and western, music, or polkas!