

B a p a w a p p a

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Here is a sequence of variations to a simple doublestroke pattern. Apart from the crushes, the lead hand stays basically constant throughout the exercise, although there may be subtle differences in timing and volume/height/velocity from variation to variation, depending on how you choose to interpret different rudiments. For additional practice, try feeling the doubles as ninelets (see **4/4 Feel** on the next page). Also, this exercise would be good for splitting the hands—drum/rim or pad/leg—to focus on timing and quality.

♩. = 84 – 192

9/8 Feel

00 *Crushes*

A *Doublestops*

B *One-Handed*

C *Fill-In*

D *Swiss Army Triplets*

E *Off-Hand Swiss w/Kick*

F *Hertas*

G *Singlestroke Fours*

Here is an identical sequence of variations to the same simple doublestroke pattern, except the rhythm is felt differently this time. The doublestrokes are 9:8 sixteenth-note ninelets in 4/4 time instead of eighth notes in 9/8 time.

To translate the metronome (or your feet) from one feel to the other:

In 9/8, multiply the dotted quarter note tempo by 2/3 to get the quarter note tempo in 4/4
 In 4/4, multiply the quarter note tempo by 3/2 to get the dotted quarter note tempo in 9/8

♩ = 56 – 128

4/4 Feel

[00] *Crushes*

[A] *Doublestops*

[B] *One-Handed*

[C] *Fill-In*

[D] *Swiss Army Triplets*

[E] *Off-Hand Swiss w/Kick*

[F] *Hertas*

[G] *Singlestroke Fours*

[H] *Reverse sticking on repeat*