

Section Two: Drumset

CHAPTER 4

Linear Applications with Bass Drum Fill-Ins

In this chapter we explore numerous ways to augment the sticking formulas from Chapter 1, filling in spaces between the rolls with the bass drum in a linear fashion. This is in contrast to the more *independent* foot patterns such as Samba, Tumbao or Rhumba Clave accompaniments in Appendix A.

The inspiration for the examples in this chapter came primarily from listening to Jack DeJohnette, Philly Joe Jones and Elvin Jones. The examples can be thought of as a way to integrate sticking combinations with bass drum fill-ins, in order to develop more flowing and melodic ideas while soloing.

For variety we can play the hi-hat where the bass drum is written or we can mix up the two.

EXAMPLE 45A-1

Using the 8th note interpretation of the primary phrase we return to example 2A and fill-in with a 16th note on the bass drum after each 8th note accent.

The musical notation for Example 45A-1 is presented in two systems. Each system consists of a top staff with a treble clef and a bottom staff with a bass clef, both in 4/4 time. The tempo is marked as quarter note = 100. The notation includes accents (>) over the first eighth note of each pair of eighth notes in the top staff. The bottom staff shows the corresponding sticking patterns for the right (R) and left (L) hands. The first system contains two measures, and the second system contains two measures. The sticking patterns are as follows:

System 1, Measure 1: R L R R L R L L R L L R L L R R L R R L / R L R L R L R L R L R L R L R L R L R

System 1, Measure 2: R L L R L L R L R R L R L L R R L R L L R R L L / R L R L R L R L R L R L R L R L R L R

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EXAMPLE 45A-2

Using the quarter note interpretation of the previous example, we see a more common notation of the pattern. For added practice play this example as “rounded”, or partially swung 8th notes.

$\text{♩} = 200$

R L R R L R L L R L L R L L R R L R R L
R L R L R L R L R L R L R L R L R L R

R L L R L L R L R R L R L L R R L L
L R L R L R L R L R L R L R L R L R L

EXAMPLE 45B-1

Returning to the 8th note syncopation of the primary phrase, the accents on *long* notes (those with a duration of a quarter note or longer) will start the rolls right on the accent and the bass drum fills in the empty spaces. We use the double-stroke, single-stroke and the inverted double-stroke stickings.

$\text{♩} = 100$

R L L R L R R L R R L R R L R R L L R L L R L
R L R L R L R L R L R L R L R L R L R L R L R
R L R R L R L L R L L R L L R L L R R L

R R L R R L R L L R L R R L L R R L L
L R L R L R L R L R L R L R L R L R L R
R L L R L L R L R R L R L L R R L L R

EXAMPLE 45B-2

Here is the same pattern using the quarter note interpretation.

$\text{♩} = 200$

R L L R L R R L R R L R R L R R L L R L L R L
 R L R L R L R L R L R L R L R L R L R L R L R
 R L R R L R L L R L L R L L R L L R R L R R L

R R L R R L R L L R L R L L R R L L R R L L
 L R L R L R L R L R L R L R L R L R L R L R L R
 R L L R L L R L R R L R L R R L R L L R R L L R

EXAMPLE 45B-3

Here are some alternate stickings for example 45B-2.

The first sticking is all right hand and bass drum. We can also play the right stick over the left as the left stick rests on the snare drum.

The second sticking is all left hand and bass drum. This could also be practiced while keeping jazz time on the ride cymbal.

The third sticking is played with both hands in unison indicated by the letter B.

Drummers such as Max Roach, Billy Higgins and Philly Joe Jones used techniques like this for medium to fast swing soloing. This is a helpful exercise for developing multiple strokes in one hand, and is easy to move melodically from snare drum to the toms and cymbals. Remove the accents in performance. *Play both as even 8th notes and with a swing feel.*

$\text{♩} = 180$

R
 L
 B

R
 L
 B

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EXAMPLE 46A-1

Returning to the 8th note rhythm of the primary phrase, we use 16th note triplets to fill-in the spaces of the syncopated figure and the bass drum follows each accent. We use an alternating sticking throughout.

Example 46A-1 is a drum set exercise in 4/4 time with a tempo of 100. It consists of two systems of notation. The first system has two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staff contains a melodic line of quarter notes with accents. The bottom staff contains a bass drum line with 16th note triplets and accents. The sticking pattern for the first system is: R L R L R L R L R L R L R L R L R L R L. The second system also has two staves. The top staff has a melodic line with accents and a final quarter rest. The bottom staff has a bass drum line with 16th note triplets and accents. The sticking pattern for the second system is: R L R L R L R L R L R L R L R L R L R L.

EXAMPLE 46A-2

Using the quarter note interpretation of the previous example, we see the more common notation for this pattern. This is a soloing device used by Max Roach and many others. Explore playing the hi-hat instead of the bass drum for a different texture.

Example 46A-2 is a drum set exercise in 4/4 time with a tempo of 200. It consists of two systems of notation. The first system has two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staff contains a melodic line of quarter notes with accents and rests. The bottom staff contains a bass drum line with 16th note triplets and accents. The sticking pattern for the first system is: R L R L R L R L R L R L R L R L R L R L. The second system also has two staves. The top staff has a melodic line with accents and rests. The bottom staff has a bass drum line with 16th note triplets and accents. The sticking pattern for the second system is: R L R L R L R L R L R L R L R L R L R L.

