

Video Drum Lesson Series

4 BAR JAZZ FILLS

PARTS 1-6

(PLUS BONUS MATERIAL)



* Part 1 – Triplets with 16th notes

* Part 2 - Swung 8th notes with “Three hands and a foot”

* Part 3 – Swung 8th notes with Triplets

* Part 4 – Swung 8th notes with 16th notes

*Part 5 - “Three hands and a foot” with 16th notes

*Part 6 - “Three hands and a foot” with Triplets

*Part 7 – Bonus Material

By John Xepoleas

Four Bar Jazz Fills

Part 1 - Triplets with 16th Notes

John Xepoleas

Welcome to **Part 1** in my "*Four Bar Jazz Fill*" lesson series. In this series, I will teach you how to combine four different two bar fill rhythms to create a number of nice sounding "**Four Bar Fills**". These fills will be extremely useful when trading fours in a jazz combo, playing four and eight bar fills in a jazz chart or soloing. All of the rhythms we'll be using are from my "*Jazz Fill*" lesson series parts 1 - 4.

For this part we'll combine triplets and 16th notes. Be sure to practice playing all of the examples into two or four bars of a swing time feel. For these lessons I'll be playing two bars time.

NOTE: To make smooth transitions into the fill from your time feel, be sure to stop your jazz ride pattern with a quarter note on beat 4 of measure two.

♩ = 120 - 176 (144)

1.

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

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

3 3 3

The triplets in this example, "cross the bar-line". Because the rhythmic pattern is based on a 3/4 time signature, it ends on the 3rd beat of the 4/4 measure and starts again on the 4th beat. It then carries over into the next measure to create a fill that crosses the bar-line. See how the triplets are grouped into two groups of three and one group of two.

2.

3 3 3 3 3 3 3 3

3 3 3

Four Bar Jazz Fills - Part 1

On this version, the triplets one again, "cross the bar-line", but play on different drums from the previous example. Then, on the fourth bar of the fill, the right hand starts on the snare, moves to the hi-tom, then to the low-tom and back to the hi-tom.

3.

Example 3 is a four-bar jazz fill. The first staff shows a sequence of eighth-note triplets across four bars, with bracketed groups of three bars. The second staff shows a sequence of sixteenth-note groups across four bars. The third staff shows a sequence of eighth-note triplets across four bars, with bracketed groups of three bars.

For this example, the 16th notes, "cross the bar-line".

4.

Example 4 is a four-bar jazz fill. The first staff shows a sequence of eighth-note triplets across four bars, with bracketed groups of three bars. The second staff shows a sequence of sixteenth-note groups across four bars, with bracketed groups of three bars. The third staff shows a sequence of eighth-note triplets across four bars, with bracketed groups of three bars.

Four Bar Jazz Fills - Part 1

Now, both the triplet and 16th notes rhythms will "cross the bar-line" to create a polyrhythmic effect.

5.

Exercise 5 consists of three staves. The first staff shows a triplet of eighth notes (G4, A4, B4) repeated four times across two measures. The second staff shows a 16th-note run (G4, A4, B4, C5, B4, A4, G4, F#4) repeated four times across two measures. The third staff shows a triplet of eighth notes (G4, A4, B4) repeated three times across two measures, with 'x' marks indicating the notes are to be played on the downbeats of each measure.

Once again, both the triplet and 16th notes rhythms will "cross the bar-line". However, notice that the right moves around the set in a descending fashion for the triplets and an ascending fashion for the 16th notes.

6.

Exercise 6 consists of three staves. The first staff shows a triplet of eighth notes (G4, A4, B4) repeated four times across two measures. The second staff shows a 16th-note run (G4, A4, B4, C5, B4, A4, G4, F#4) repeated four times across two measures. The third staff shows a triplet of eighth notes (G4, A4, B4) repeated three times across two measures, with 'x' marks indicating the notes are to be played on the downbeats of each measure.

Four Bar Jazz Fills

Part 2 – Swung 8th Notes with "three hands & a foot"

John Xepoleas

Welcome to **Part 2** in my *"Four Bar Jazz Fill"* lesson series. In this series, I will teach you how to combine four different two bar fill rhythms to create a number of nice sounding **"Four Bar Fills"**. These fills will be extremely useful when trading fours in a jazz combo, playing four and eight bar fills in a jazz chart or soloing. All of the rhythms we'll be using are from my *"Jazz Fill"* lesson series #'s 1 – 4.

For this part we'll combine 8th notes and the "3 hands and a foot" rhythm from "Jazz fill Lesson #4". Be sure to practice playing all of the examples into two or four bars of a swing time feel. For these lessons I'll be playing two bars of time. We'll end examples 1 - 4 and the "and of beat 4" creating a "push beat" or an anticipation to beat one of the following measure. **NOTE:** To make smooth transitions into the fill from your time feel, be sure to stop your jazz ride pattern with a quarter note on beat 4 of measure two. ♩ = 152 - 180 (176)

1.

R R R R R R R R

R L R R L R R L R

3 3 3

For the second example we'll simply play the "3 hands and a foot" rhythm first, followed by the 8th notes.

2.

R L R R L R R L R

R R R R R R R L R

3 3 3

Four Bar Jazz Fills - Part 2

The 8th notes in this example, "cross the bar-line". Because the rhythmic pattern is based on a 3/4 time signature, it ends on the 3rd beat of the 4/4 measure and starts again on the 4th beat. It then carries over into the next measure to create a fill that crosses the bar-line. See how the 8th notes are grouped into two groups of three and one group of two.

3.

Now we are going to incorporate a "Stick on Stick" ⊗ technique (SOS) to some of the rhythms and change the RLR sticking to a RRR sticking on some of the others.

4.

Four Bar Jazz Fills - Part 2

The 8th notes in this example "cross the bar-line", we're using more "Stick on Stick" technique and we'll come out of the fill using the snare and cymbal on the first beat of the time feel.

5.

5.

5.

5.

Bars 3 and 4 of the next two fills incorporate this great sounding Philly Joe Jones lick. The lick is based on a 3/4 time signature. Once again, these fills will cross the bar-line.

6.

6.

6.

6.

Four Bar Jazz Fills - Part 2

8.

Exercise 8 is a four-bar jazz fill. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar line with some notes marked with an 'x'. The third staff contains a line with eighth notes and a triplet of eighth notes. The fourth staff contains a line with eighth notes and a triplet of eighth notes, ending with a double bar line.

Our final fill incorporates many of the ideas we've already explored. However, this one ends on the "and of three" like the previous example.

9.

Exercise 9 is a four-bar jazz fill. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a similar line with some notes marked with an 'x'. The third staff contains a line with eighth notes and a triplet of eighth notes. The fourth staff contains a line with eighth notes and a triplet of eighth notes, ending with a double bar line.

Four Bar Jazz Fills

Part 3 - Swung 8th Notes with triplets

John Xepoleas

Welcome to **Part 3** in my "*Four Bar Jazz Fill*" lesson series. In this series, I will teach you how to combine four different two bar fill rhythms to create a number of nice sounding "**Four Bar Fills**". These fills will be extremely useful when trading fours in a jazz combo, playing four and eight bar fills in a jazz chart or soloing. All of the rhythms we'll be using are from my "*Jazz Fill*" lesson series #'s 1 - 4.

For this part we'll combine 8th notes and triplets. Be sure to practice playing all of the examples into two or four bars of a swing time feel. For these lessons I'll be playing two bars of time. For all of the examples in this lesson, except for #7, we'll end the fills with a cymbal and snare on the first beat of the jazz time measure. **NOTE:** To make smooth transitions into the fill from your time feel, be sure to stop your jazz ride pattern with a quarter note on beat 4 of measure two.

♩ = 152 - 176 (168)

1.

hi-tom
low-tom

R R R R R R R R

3 3 3 3 3 3 3 3

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

This example incorporates a "Stick on Stick" ⊗ technique (SOS) for the 8th notes and the triplets will "cross the bar-line" to create a nice sounding polyrhythmic effect.

2.

SOS

3 3 3 3 3 3 3 3

3 3 3

Four Bar Jazz Fills - Part 3

For the next two examples the 8th note rhythm will "cross the bar-line".

3.

Example 3 consists of three staves. The first staff shows a four-bar fill with eighth notes: G4-A4-B4-C5 | B4-A4-G4-F\#4 | E4-D4-C4-B3 | A3-G3-F3-E3 . The second staff shows four groups of eighth-note triplets: G4-A4-B4 | C5-B4-A4 | G4-F\#4-E4 | D4-C4-B3 . The third staff shows a four-bar fill with eighth notes and rests: G4 | A4-B4-C5 | B4-A4-G4 | F\#4-E4-D4 . The notation includes a key signature of one sharp (F#) and a common time signature (C).

4.

Example 4 consists of three staves. The first staff shows a four-bar fill with eighth notes: G4-A4-B4-C5 | B4-A4-G4-F\#4 | E4-D4-C4-B3 | A3-G3-F3-E3 . The second staff shows four groups of eighth-note triplets: G4-A4-B4 | C5-B4-A4 | G4-F\#4-E4 | D4-C4-B3 . The third staff shows a four-bar fill with eighth notes and rests: G4 | A4-B4-C5 | B4-A4-G4 | F\#4-E4-D4 . The notation includes a key signature of one sharp (F#) and a common time signature (C).

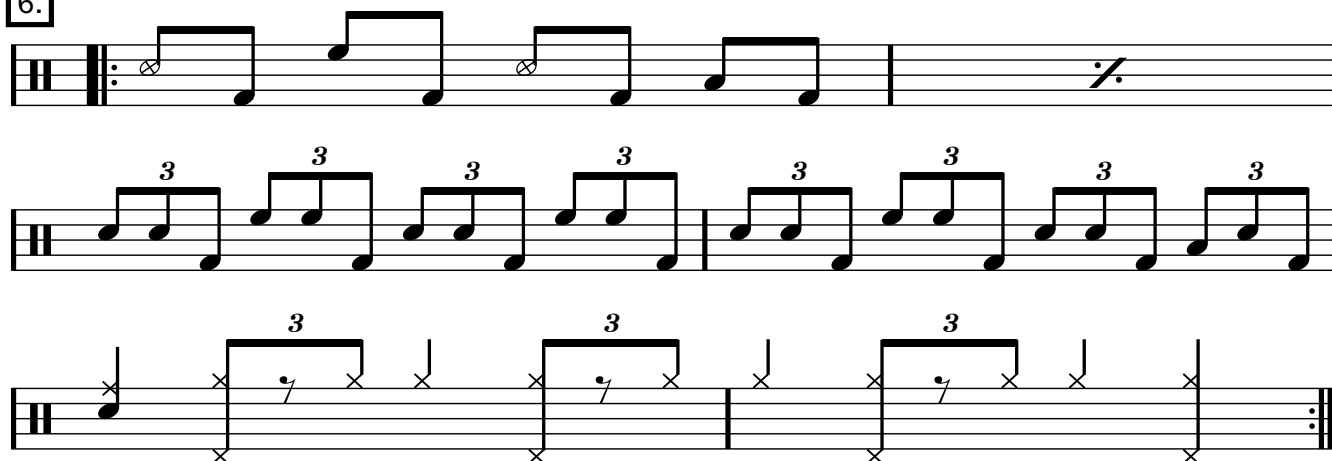
Now, the triples will have both hands moving up to the hi tom on beats 2 and 4.

5.

Example 5 consists of three staves. The first staff shows a four-bar fill with eighth notes: G4-A4-B4-C5 | B4-A4-G4-F\#4 | E4-D4-C4-B3 | A3-G3-F3-E3 . The second staff shows four groups of eighth-note triplets: G4-A4-B4 | C5-B4-A4 | G4-F\#4-E4 | D4-C4-B3 . The third staff shows a four-bar fill with eighth notes and rests: G4 | A4-B4-C5 | B4-A4-G4 | F\#4-E4-D4 . The notation includes a key signature of one sharp (F#) and a common time signature (C).

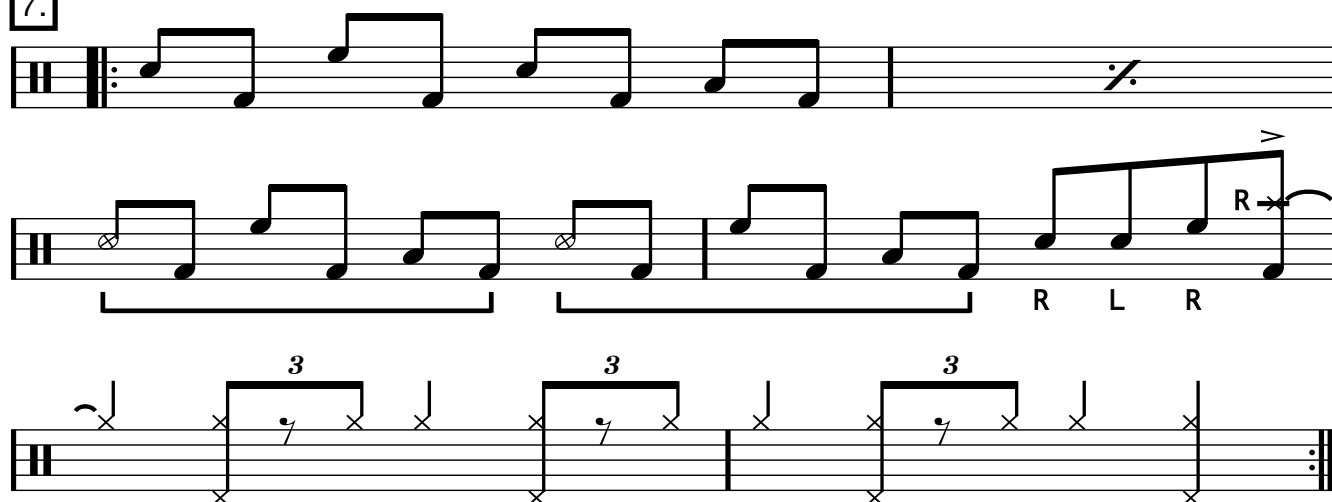
Four Bar Jazz Fills - Part 3

6.

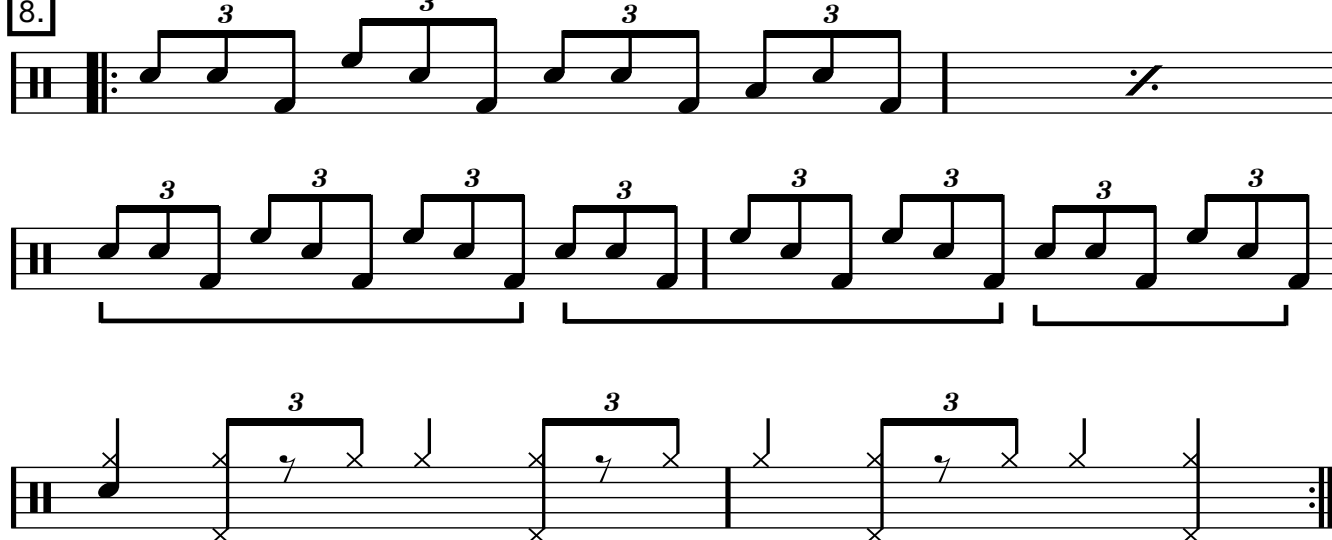


The next two examples will start with two bars of a repeated pattern, then end with the same rhythm played "across the bar-line".

7.



8.



Four Bar Jazz Fills

Part 4 - Swung 8th Notes with 16th notes

John Xepoleas

Welcome to **Part 4** in my *"Four Bar Jazz Fill"* lesson series. In this series, I will teach you how to combine four different two bar fill rhythms to create a number of nice sounding **"Four Bar Fills"**. These fills will be extremely useful when trading fours in a jazz combo, playing four and eight bar fills in a jazz chart or soloing. All of the rhythms we'll be using are from my *"Jazz Fill"* lesson series #'s 1 - 4.

For this part we'll combine 8th notes and 16ths. Be sure to practice playing all of the examples into two or four bars of a swing time feel. For these lessons I'll be playing two bars of time.

NOTE: To make smooth transitions into the fill from your time feel, be sure to stop your jazz ride pattern with a quarter note on beat 4 of measure two. ♩ = 152 - 176 (162)

1.

hi-tom low-tom

R R R R

hi-tom low-tom

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

3 3 3

This example incorporates a "Stick on Stick" ⊗ technique (SOS) for the 8th note rhythms.

2.

SOS

hi-tom low-tom

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

3 3 3

Four Bar Jazz Fills - Part 4

For the next two examples, the 8th note rhythms will "cross the bar-line" to create a nice sounding polyrhythmic effect.

3.

Example 3 shows a four-bar jazz fill. The first staff contains a melody of eighth notes, with brackets indicating groups of four notes that cross bar lines. The second staff shows a continuous eighth-note accompaniment. The third staff shows a bass line with eighth notes and triplet markings.

4.

Example 4 shows a four-bar jazz fill. The first staff contains a melody of eighth notes, with 'x' marks on the first and third notes of each group. The second staff shows a continuous eighth-note accompaniment. The third staff shows a bass line with eighth notes and triplet markings.

Now, the 16th note rhythms will "cross the bar-line".

5.

Example 5 shows a four-bar jazz fill. The first staff contains a melody of eighth notes, with brackets indicating groups of four notes that cross bar lines. The second staff shows a continuous eighth-note accompaniment. The third staff shows a bass line with eighth notes and triplet markings.

Four Bar Jazz Fills - Part 4

6.

Exercise 6 consists of three staves of music. The first staff is a four-measure phrase starting with a repeat sign, featuring eighth notes and a final measure with a repeat sign. The second staff shows a continuous 16th-note pattern across four measures. The third staff shows a triplet-based pattern with eighth notes and rests, also across four measures.

Here, both the 8th and the 16th note rhythms "cross the bar-line".

7.

Exercise 7 consists of three staves of music. The first staff is a four-measure phrase with eighth notes. The second staff shows a continuous 16th-note pattern across four measures. The third staff shows a triplet-based pattern with eighth notes and rests, also across four measures.

Check out the motion of the right hand on the 16th note rhythms. It starts out descending, then moves ascending, then descending to end the phrase.

8.

Exercise 8 consists of three staves of music. The first staff is a four-measure phrase with eighth notes. The second staff shows a continuous 16th-note pattern across four measures. The third staff shows a triplet-based pattern with eighth notes and rests, also across four measures.

Four Bar Jazz Fills

Part 5 - "Three Hands & a Foot" with 16th Notes

John Xepoleas

Welcome to **Part 5** in my *"Four Bar Jazz Fill"* lesson series. In this series, I will teach you how to combine four different two bar fill rhythms to create a number of nice sounding **"Four Bar Fills"**. These fills will be extremely useful when trading fours in a jazz combo, playing four and eight bar fills in a jazz chart or soloing. All of the rhythms we'll be using are from my *"Jazz Fill"* lesson series #'s 1 - 4.

For this part we'll combine the "Three Hands & a Foot" pattern and 16ths. Be sure to practice playing all of the examples into two or four bars of a swing time feel. For these lessons I'll be playing two bars of time. **NOTE:** To make smooth transitions into the fill from your time feel, be sure to stop your jazz ride pattern with a quarter note on beat 4 of measure two.

♩ = 152 - 176 (170)

1.

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

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

3 3 3

Now, we'll apply a RRR sticking to the "Three Hands & a Foot" pattern.

2.

R R R R R R R R R R R R

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

3 3 3

Four Bar Jazz Fills - Part 5

For this example we'll use a "Stick on Stick" technique for the first part of the "Three Hands & a Foot" pattern, then we'll play the 16ths so the pattern crosses the bar-line to create a polyrhythmic effect

3.

Now, we'll end each of our two-bar fill phrases on the "and of Three". This is a technique used by Philly Jo Jones and many other jazz and be-bop drummers.

4.

Bars 1 and 2 of this fill are based on great sounding Philly Joe Jones lick. The lick is based on a 3/4 time signature. Once again, this fill will cross the bar-line.

5.

Four Bar Jazz Fills - Part 5

The 16th notes in this example end with a "Stick on Stick" shot on beat three in measure one, then again on beat two in measure two, to create a nice sounding variation of the fill.

6.

R R R

R R R

3

Here are two examples that incorporate all of the concepts presented in this lesson.

7.

3

3

3

8.

R R R

R R R

3

Four Bar Jazz Fills

Part 6 - "Three hands and a foot" with Triplets

John Xepoleas

Welcome to **Part 6** in my *"Four Bar Jazz Fill"* lesson series. In this series, I will teach you how to combine four different two bar fill rhythms to create a number of nice sounding **"Four Bar Fills"**. These fills will be extremely useful when trading fours in a jazz combo, playing four and eight bar fills in a jazz chart or soloing. All of the rhythms we'll be using are from my *"Jazz Fill"* lesson series #'s 1 - 4.

For this part we'll combine the "Three Hands & a Foot" pattern and Triplets. Be sure to practice playing all of the examples into two or four bars of a swing time feel. For these lessons I'll be playing two bars of time. **NOTE:** To make smooth transitions into the fill from your time feel, be sure to stop your jazz ride pattern with a quarter note on beat 4 of measure two.

♩ = 152 - 176 (168)

1.

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

hi-tom 3 low-tom 3

R L R L R L R L

3 3 3

Now, we'll apply a RRR sticking to the "Three Hands & a Foot" pattern.

2.

R R R R R R R R R R R R

3 3 3 3

3 3 3

Four Bar Jazz Fills - Part 6

For this example we'll use a "Stick on Stick" technique for the first part of the "Three Hands & a Foot" pattern, then we'll play the triplets so the pattern crosses the bar-line to create a polyrhythmic effect

3.

R R R R R R R

Now, we'll end each of our two-bar fill phrases on the "and of Three". This is a technique used by Philly Jo Jones and many other jazz and be-bop drummers.

4.

R R R R R R R

Bars 1 and 2 of this fill are based on great sounding Philly Joe Jones lick. The lick is based on a 3/4 time signature. Once again, this fill will cross the bar-line.

5.

R R R R R R R

Four Bar Jazz Fills - Part 6

Here are three examples that incorporate all of the concepts presented in this lesson.

6.

R R R R R R

3 3 3 3 3 3

3 3 3

7.

3 3 3 3 3 3

3 3 3

3 3 3

8.

R R R R R R R R R

3 3 3 3

3 3 3

Four Bar Jazz Fills

Part 7 - "Extra Credit"

John Xepoleas

Here are a few 4 Bar fills that I like to play, but didn't get a chance to film for this lesson series. I hope you enjoy them as much as I do.

The theme for the first example uses the "3 hands and a foot" rhythm and stops on the 3rd beat of measures 1, 2 and 3 using a stick on stick hit. It leads into the time feel with a push beat on the "and" of beat four.

♩ = 152 - 180

1.

R R R SOS R R R push beat

R R R R R R

3 3 3

This is the same concept as the previous example, but with triplets. Notice that the left hand plays on the hi tom for this triplet patterns and the right hand plays between the snare and the low tom.

3.

hi-tom lo-tom 3 3 3 3 3 3

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

3 3 3 3 3 3

Four Bar Jazz Fills - Part 7

I know this is a series on 4 Bar jazz fills, but since we are at the extra credit stage of the game, I thought I might share a way to play a nice sounding 8 bar phrase. Quite often jazz musicians play phrases that are referred to as "call and response" or "question answer". In this case we are going to play the first 4 bar phrase using the "hands and a foot theme" then answer it with the fill using the triplet theme.

3.

R R R R R R R

R R R R R R R

3 3 3 3 3 3 3 3

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

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

3 3 3 3 3 3 3 3

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

3 3 3 3 3 3 3 3

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

Here's another one of my favorites. Once again, the fill stops on the 3rd beat of measures 1, 2 and 4. However, this time we'll play the bass drum on the "and" of three. This is a technique Philly Joe Jones used a lot in his playing.

4.

snare hi-tom

R R L L R R L L R

snare hi-tom lo-tom

R R R R R R R

3 3 3 3 3 3 3 3

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

Four Bar Jazz Fills - Part 7

This fill uses the same first two bars as the previous example, but incorporates triplets for the second two bars. Notice that the triplets are being played like they have been throughout this series and the rhythm crosses the bar-line.

5.

R R L L R R L L R

For our final version we'll take the 3/4 Philly Joe Jones lick and stretch it out over three bars to create a three bar polyrhythmic effect. We'll then play a straight ahead pattern on bar four to bring us back into a time feel. Also, notice that the quarter note buzzes are played using the snare and lo tom, then the snare and hi tom. Enjoy!

6.

lo-tom & snare hi-tom & snare

lo-tom & snare hi-tom & snare

R R R