

# Jazz Fills

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## Part 4 "3 hands and a foot"

This is the 4th lesson in my "Jazz Fill" drum lesson series. In this lesson I'm going to teach you a classic 8th note jazz fill that is played using three 8th notes with your hands and one with your foot. We'll start by playing the pattern between the snare and the toms.

♩ = 120 - 184

1.

Snare hi-tom Snare low-tom

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

All of the 8th notes in this lesson are to be played with a swing feel. This is referred to as playing "swung 8th notes".

3 3 3 3 3 3 3 3

Now let's apply an optional sticking to the above pattern.

2.

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

Once you are comfortable playing the previous examples, practice playing them as two bar fills into two bars of a swing time feel. **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. Also, notice that the snare and ride are played together when coming out of the fill.

3.

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

3 3 3

Next we'll use a "Stick on Stick" technique (⊗). This is a technique where your right hand hits the left stick to create a rim-shot. It was commonly used by Philly Joe Jones, Max Roach, Buddy Rich and other jazz legends.

4.

R R R R R R

## Jazz Fills Part 4 - Page 2

Here's a two-bar fill using the "Stick on Stick" technique for the snare parts.

5.

The first staff shows a two-bar fill with eighth notes. The first bar contains three eighth notes (R R R) and the second bar contains three eighth notes (R R R). The second staff shows the 'Stick on Stick' technique with three groups of three eighth notes, each group starting with a cross (x) and followed by a dot (·) and another cross (x).

The next three examples are based on a three-beat swung 8th note pattern and are written in a 3/4 time signature.

6.

Example 6 is in 3/4 time. The first staff shows a three-beat swung 8th note pattern with notes on the first, second, and third beats. The notes are labeled R, L, R, R. The second staff shows the 'hi-tom' technique with three groups of three eighth notes, each group starting with a cross (x) and followed by a dot (·) and another cross (x).

7.

Example 7 is in 3/4 time. The first staff shows a three-beat swung 8th note pattern with notes on the first, second, and third beats. The notes are labeled R, L, R, R. The second staff shows the 'low-tom' technique with three groups of three eighth notes, each group starting with a cross (x) and followed by a dot (·) and another cross (x).

8.

Example 8 is in 3/4 time. The first staff shows a four-beat swung 8th note pattern with notes on the first, second, third, and fourth beats. The notes are labeled R, L, R, R, R, L, R, R. The second staff shows the 'hi-tom' technique for the first three beats and the 'low-tom' technique for the last beat.

The following two fills "cross the bar-line". Because the rhythmic patterns are based on a 3/4 time signature, they end on the 3rd beat of the 4/4 measure and start again on the 4th beat. They then carry over into the next measure to create a fill that crosses the bar-line. See how the patterns are grouped into two groups of three and one group of two.

9.

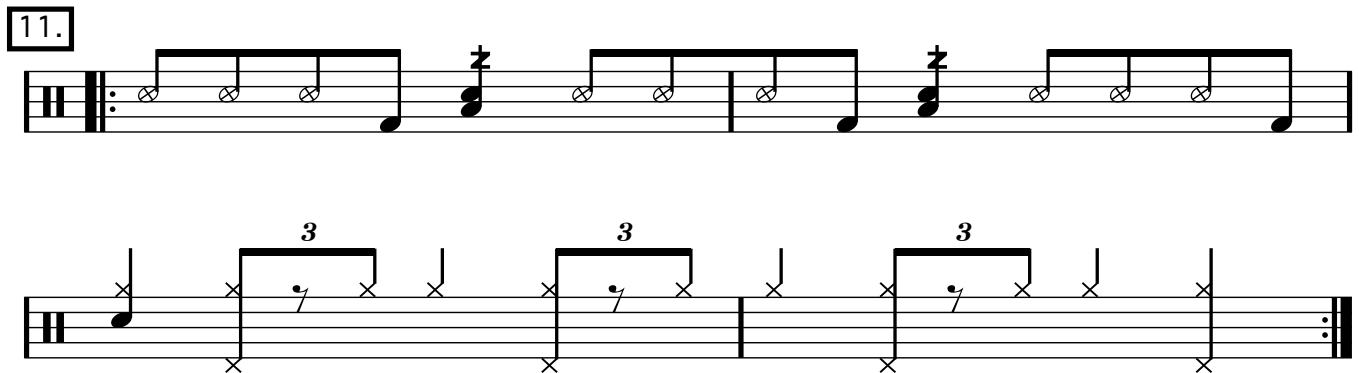
Example 9 is in 4/4 time. The first staff shows a four-beat swung 8th note pattern with notes on the first, second, third, and fourth beats. The notes are labeled R, L, R, R, R, L, R, R. The second staff shows the 'hi-tom' technique for the first three beats and the 'low-tom' technique for the last beat. The third staff shows the 'Stick on Stick' technique with three groups of three eighth notes, each group starting with a cross (x) and followed by a dot (·) and another cross (x).

# Jazz Fills Part 4 - Page 3

Here's a nice idea I picked up from Philly Joe Jones. On the 3rd beat of the bar, play the quarter note with your right hand on the low-tom using a single stroke and play your left hand on the snare using a buzz stroke.



Try this two bar fill using the Philly Jo technique.



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