

Four Bar Jazz Fills

Part 7

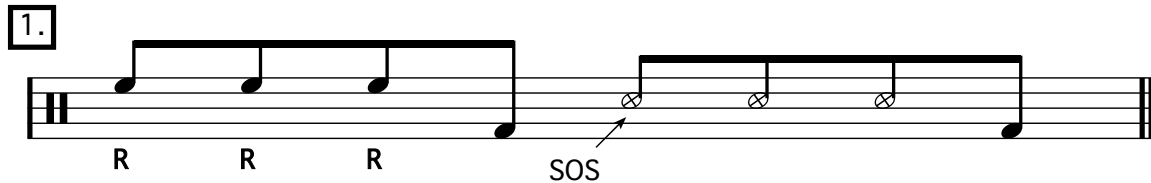
John Xepoleas

In this lesson I'm going to teach you six new four bar jazz fills. I'll show you the fills and teach the concepts they are based on. This first example is based on a "Three Hands & a Foot" pattern from part 4 of my "2 bar jazz fill" series. On the first half of the measure the right hand plays on a hi-tom, then on the second half of the measure a stick on stick (SOS) technique is used. Ex.1

♩ = 152 - 180

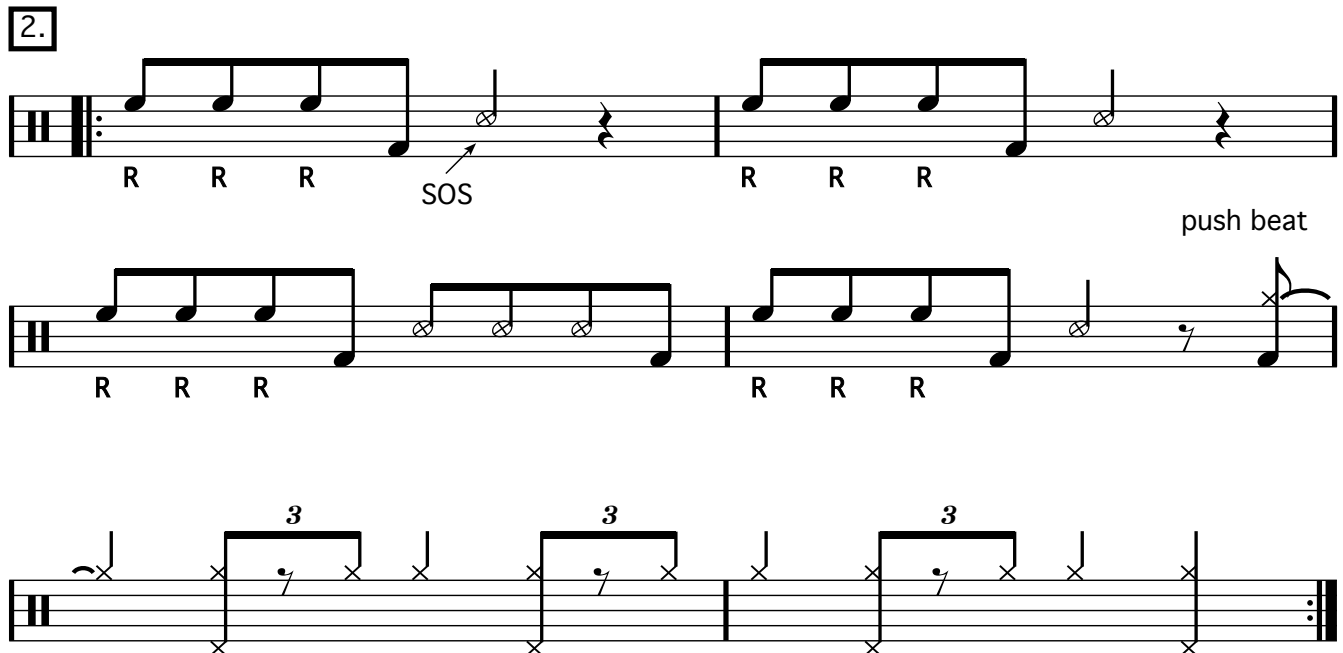
Concept

1.



Here's the full fill. For this lesson 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.

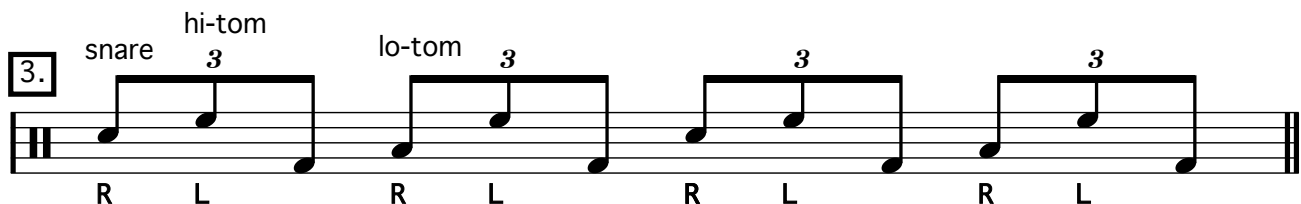
2.



This next fill has the same rhythmic phrasing as the previous example, but uses triplets instead of 8th notes. Here's the basic triplet pattern. Notice that the left hand plays on the hi tom for this triplet pattern and the right hand plays between the snare and the low tom.

Concept

3.



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4.

Exercise 4 consists of five staves of music. The first two staves show a 4-bar phrase with eighth notes and triplets. The third staff shows a 4-bar phrase with triplets. The fourth staff shows a 4-bar phrase with triplets. The fifth staff shows a 4-bar phrase with triplets and a final note with a fermata.

This next fill has the same rhythmic phrasing as the previous example, but uses triplets instead of 8th notes. Here's the basic triplet pattern. Now we'll create an "8 bar phrase" by combining the two previous "4 bar phrases". 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.

5.

Exercise 5 consists of five staves of music. The first two staves show a 4-bar phrase with eighth notes. The third staff shows a 4-bar phrase with eighth notes and triplets. The fourth staff shows a 4-bar phrase with eighth notes and triplets. The fifth staff shows a 4-bar phrase with eighth notes and triplets.

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For this fill we'll combine 16th notes and 8th notes. (These concepts are covered in my "2 bar jazz fill lessons parts 1 and 3). The 16th notes are played using double strokes and the 8th notes are played between your right hand and bass drum.

Concept

6.

snare hi-tom

R R L L R R L L R

7.

snare hi-tom lo-tom

R R R R

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. Also note the snare drum ruff leading back into the time feel.

8.

R R L L R R L L R

R R R R R R R

3 3 3

R R L L R R L L R

The triplets in this fill are based on a 3/4 time signature and will "cross the bar-line". This concept is covered in my (2 bar jazz fill lesson part 2)

Concept

9.

snare lo-tom hi-tom

3 3 3

R L R L R L R

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This fill uses the same first two bars as the previous example, but incorporates triplets for the second two bars.

10.

This fill concept is based on a lick I picked up from Philly Joe Jones. Play a stick on stick (SOS) technique for the first three notes, then on the 3rd beat of the bar, play the quarter note with your right hand on the lo-tom using a single stroke and play your left hand on the snare using a buzz stroke.

11.

Concept

For our final fill we'll stretch the Philly Joe lick out over three bars to create a polyrhythmic effect. We'll then play a straight-ahead 4/4 pattern on bar four to bring us back into a time feel.

12.