

# Table of Contents

Introduction . . . . .	3
About the MP3 CD . . . . .	4
Acknowledgments . . . . .	4
Drumset Notation Key . . . . .	4
 <b>PART 1: FILL CONCEPTS AND PRIMER PRACTICE MATERIAL</b>	
Keep the Common Tone: Rhythmic Ideas That Promote Consistency . . . . .	5
Fill Notation. . . . .	6
Fill Articulation . . . . .	6
Suggested Fill? . . . . .	6
Fills in Time: Interpreting and Connecting Section Figures . . . . .	7
Clarity Is King!. . . . .	22
Fill Development (Fill-netics). . . . .	22
Dynamics . . . Not All Drum Fills Are Loud!. . . . .	23
Targeting and Interpreting Ensemble Figures. . . . .	23
Instrumental Primer Target Points . . . . .	24
One-, Two-, and Four-Bar Phrases. . . . .	44
Ways to Practice Fill Transcriptions . . . . .	55
Solo Fills . . . . .	57
Ensemble “Shout Chorus” Solos . . . . .	57
Play-Along Tracks. . . . .	64
 <b>PART 2: FILL-IN-TERPRETATION IN CONTEXT</b>	
Intro Fill-in-terpretation. . . . .	64
Outro Fill-in-terpretation . . . . .	70
Fill-in-terpretation in Support of the Melody . . . . .	73
Phrases That Frame the Solo Section . . . . .	75
Fill-in-terpretation with Backgrounds. . . . .	78
Shout Chorus Fill-in-terpretation . . . . .	80
Ensemble Figures with Drum Solos . . . . .	82
Fill-in-spiration Selected Discography . . . . .	85
About the Authors . . . . .	88

## Part 1: Fill Concepts and Primer Practice Material

When performing big band music, the drummer is at the helm, providing the feel, groove, and pulse that make the musicians on the bandstand comfortable and inspired to play. To accomplish this, you must maintain a feeling of consistency when keeping time.

A common tendency many drummers have when playing fills is to rush (speed up) or drag (slow down) the tempo. This is often due to a coordination conflict between a player's upper and lower limbs. One example of this is when a drummer transitions from one texture or musical event (cymbal swing time) to another (drum fill on toms). To help remedy this, we recommend counting out loud to resist the urge to change tempo. Practicing with a metronome can also help you become more consistent and confident as you gain experience playing drum fills in a variety of musical styles.

### Keep the Common Tone: Rhythmic Ideas That Promote Consistency

An approach to help maintain consistency when playing fills is to keep the common rhythm and tone you're playing time on as the *foundation* for your fill. One example of this approach is to continue playing four quarter notes on the bass drum, and beats 2 and 4 on the hi-hat while filling around the kit with your hands.

Keeping your limbs sonically and rhythmically consistent as you transition from "beat to fill" can help provide the common thread that unites the beats and fills you play, promoting a more solid time feel throughout the arrangement.

Below are some alternate foot patterns to get you started. Practice these examples slowly at first, until you gain control of each foundational rhythm. The next step is to try these rhythms as the basis for your fills within the context of a musical phrase from an arrangement.

### Alternate Foot Patterns in Swing, Latin, and Funk Styles

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

**Sixteen-Measure Combination Study #2**

Musical notation for measures 1-4. The top staff is in 4/4 time and contains eighth notes and quarter notes with accents. The bottom staff contains eighth notes with triplets and quarter notes.

**5**

Musical notation for measures 5-8. The top staff features eighth notes with accents and triplets. The bottom staff continues with eighth notes and quarter notes, including triplet markings.

**9**

Musical notation for measures 9-12. The top staff includes eighth notes with accents and quarter notes. The bottom staff features eighth notes with triplets and quarter notes.

**13**

Musical notation for measures 13-16. The top staff contains eighth notes with accents and quarter notes. The bottom staff features eighth notes with triplets and quarter notes, ending with a double bar line.