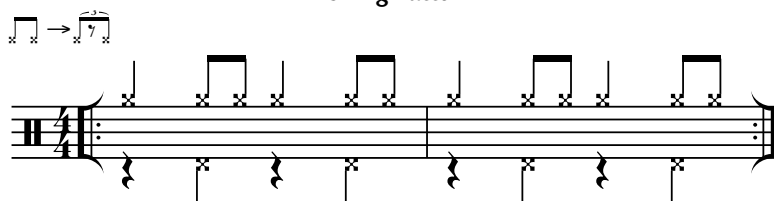


Execution Of The Examples (Fills)

Ausführung der Beispiele (Fills)

Swing Pattern:



When executing fills you have to pay careful attention to three zones of transition:

Bei der Ausführung der Fills gibt es drei Übergangsbereiche, die Sie besonders beachten sollten:

Swing Pattern – Fill



Fill – Phrasing



Phrasing – Swing Pattern



While playing within these zones of transition pay attention to:

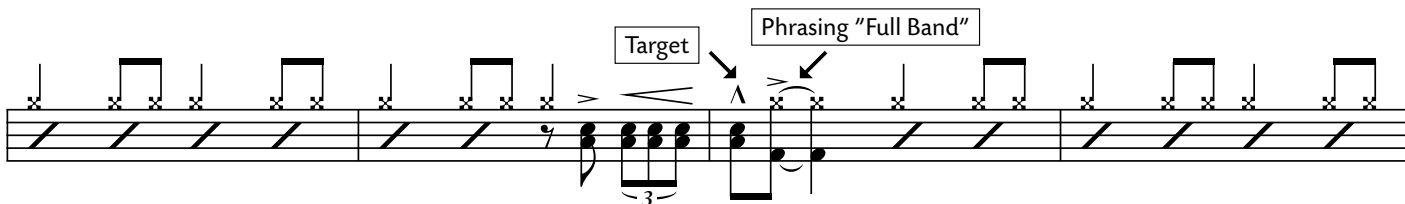
Achten Sie in den Übergangsbereichen auf:

- Timing
- Dynamics

- Timing
- Dynamik

The set-up, or lead-in (fill), for the big band phrase should be played in a dynamically balanced manner with regard to the actual phrasing. In most cases, the fill is heading towards a target. Therefore, it should at least be played as loud as the phrasing itself.

Die Vorbereitung (Fill) für die Big Band Phrase sollte in einem dynamisch ausgewogenen Verhältnis zur eigentlichen Phrasierung gespielt werden. Sie zielt meistens auf einen Endpunkt (target) hin. Diese Note ist die wichtigste für die Band. Sie sollte daher mindestens so laut wie die Phrasierung gespielt werden.



- Hi-hat

The hi-hat is constantly being played on "2" and "4" while performing the fills.

- Hi-Hat

Die Hi-Hat wird auch während der Fills immer auf „2“ und „4“ gespielt.

# The One



Track 10

⊗ Use different cymbals for accents:

Ride cymbal

Crash ride

Crash cymbal

⊗ Verwenden Sie bei den Akzenten verschiedene Cymbals:

Ride Cymbal

Crash Ride

Crash Cymbal



Track 11

## Play Along Track

bpm (♩ = 120)

Fill play 8x

# Short Fill

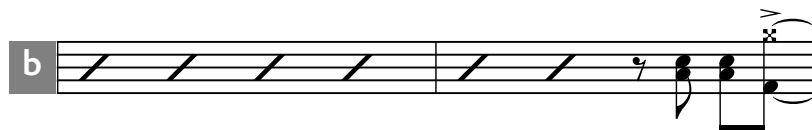
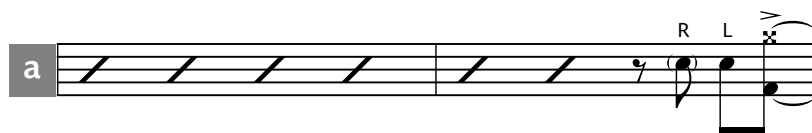


Track 13



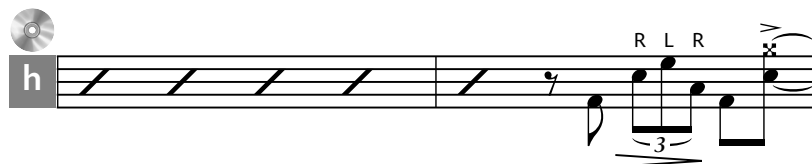
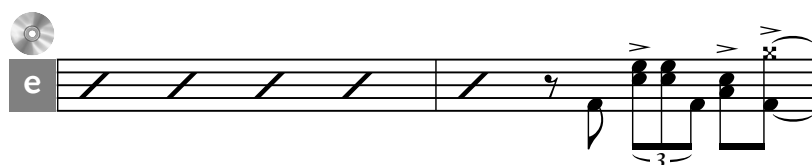
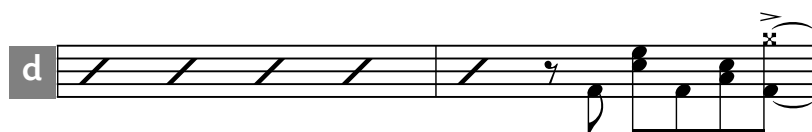
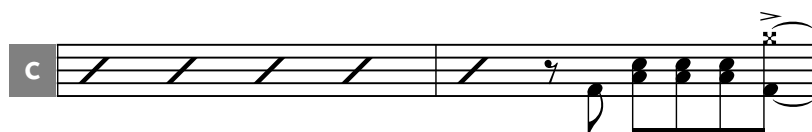
• **Examples a, b and c:**

Possible orchestrations on the drumset, dynamics and accents (see Chapter 2 "Colours" on page 29)



• **Beispiele a, b und c:**

Aufteilungsmöglichkeiten, Dynamik und Akzente (siehe Kapitel 2 „Colours“ auf Seite 29)



Track 21

**Play Along Track**

bpm (♩ = 120)

play 8x



# One Bar Fill



Track 15



Track 21

Play Along Track

bpm (♩ = 120)

Fill

play 8x



# Fill (Lead in)



Track 17

a

b

c

d

e

f

g

h

Play Along Track



Track 27

bpm (♩ = 120)

Fill

play 8x

# Straight Eighth Notes

„Straight Eighth Notes“ are used as a kind of „special effect“ in swing arrangements when, for a short time, the phrasing switches over to a binary eighth note feel.

There are two different kinds of notation:



„Straight Eighth Notes“ – gerade Achtel – werden in Swing-Arrangements als „Special Effect“ verwendet. Dabei wird kurzzeitig auf Achtelphrasierung (binär) gewechselt.

Bei der Notation gibt es zwei Ausführungen:

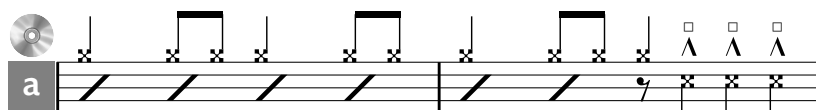
This change in rhythm (swinging eighths – straight eighths) can be direct (example a) or it can be set up by means of a fill (examples b and c).

Dieser rhythmische Wechsel (triolisch – gerade Achtel) kann direkt gespielt (Beispiel a) oder mit einem Fill vorbereitet werden (Beispiele b und c).



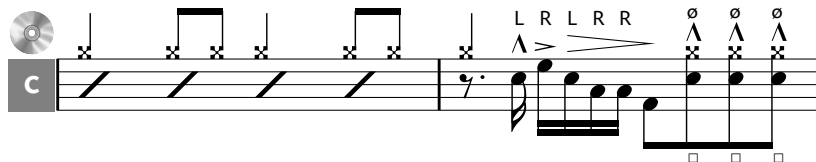
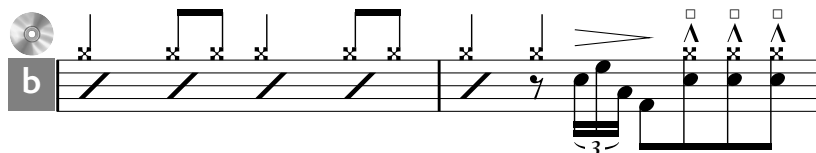
• **Example a:**

When playing this variation, the change in phrasing (swinging eighth notes – straight eighth notes) is especially effective since the phrasing is performed directly without a fill.

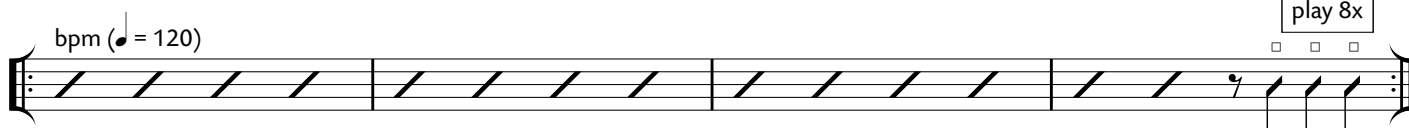


• **Beispiel a:**

Bei dieser Variante kommt der Phrasierungswechsel besonders effektiv zur Geltung, da diese Phrasierung direkt und ohne Fill gespielt wird.



**Play Along Track**



# Move Exercise

a

Level 1

①

②

③

④

## Play Along Tracks

① bpm (♩ = 120)

①  
Track 21

② bpm (♩ = 120)

①  
Track 22

③ bpm (♩ = 120)

①  
Track 23

④ bpm (♩ = 120)

①  
Track 24

# Move Exercise

a

Level 1

## Play Along Tracks

1

bpm (♩ = 120)

Track 25

2

bpm (♩ = 120)

Track 26

3

bpm (♩ = 120)

Track 27

4

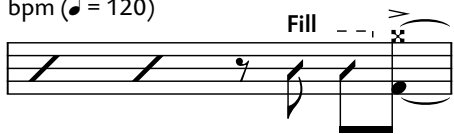
bpm (♩ = 120)

Track 28

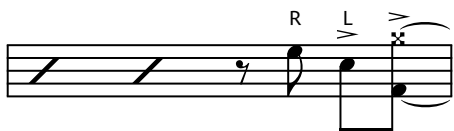
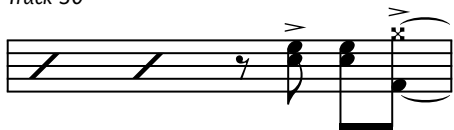


# Colours (short)

bpm (♩ = 120)



Track 30



Dynamik

Stick on stick



Track 31



• **Flam:**

Pay special attention to the placement of the grace notes in these examples. In contrary to the „classical flam“, the grace note here is played louder and a bit farther off from the primary note („more open“). The exact placement also depends on the tempo chosen.

Slow tempo - more open

Faster tempo - closer

(Jeff Hamilton, Peter Erskine, etc.)

• **Flam:**

Achten Sie bei diesen Beispielen auf die Platzierung der Vorschlagnoten. Im Gegensatz zum „klassischen“ Flam wird hier die Vorschlagnote lauter und etwas weiter von der Hauptschlagnote entfernt (breiter) gespielt. Die genaue Platzierung hängt auch vom Tempo ab.

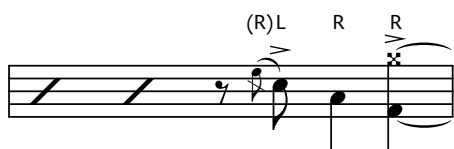
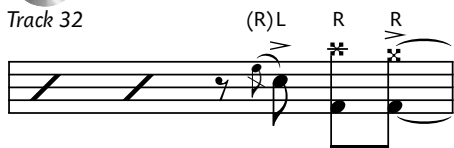
Langsames Tempo: breiter

Schnelleres Tempo: enger

(Jeff Hamilton, Peter Erskine, etc.)



Track 32

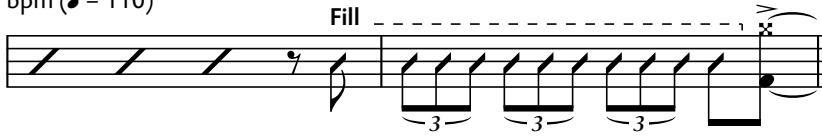


Flam

# Colours (Triplets)

bpm (♩ = 110)

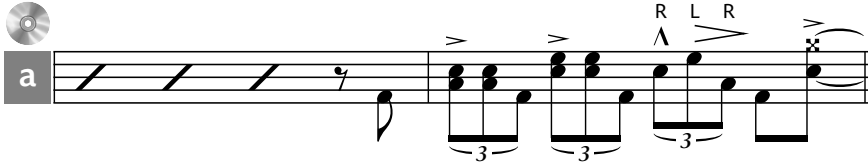
Fill



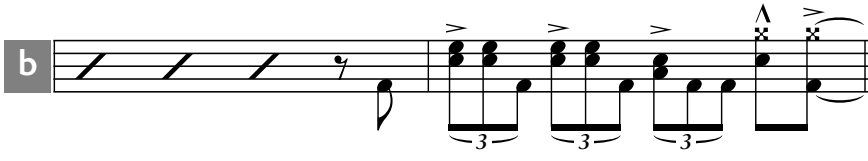
Track 44



**a**



**b**



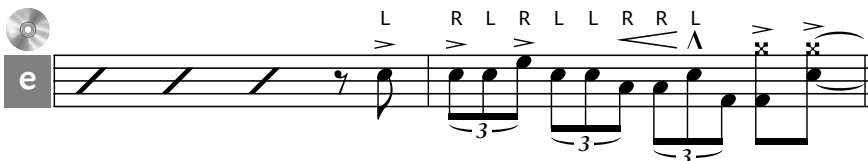
**c**



**d**



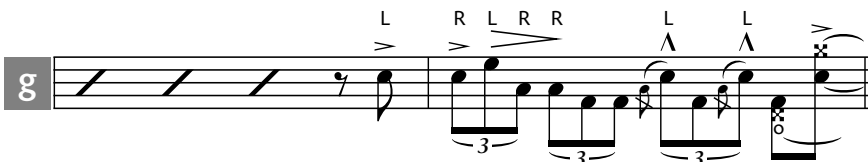
**e**



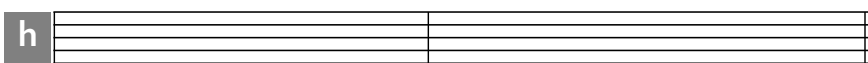
**f**



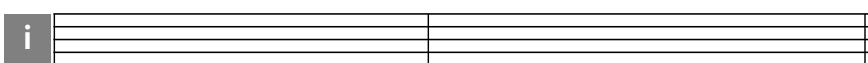
**g**



**h**



**i**

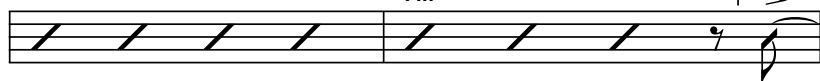


You

# Mixed Rolls

bpm (♩ = 110)

Fill



Track 49

**a**

**b**

**c**

**d**

**e**

**f**

**g**

You:

**h**

**i**

## Long Notes

### Examples 1 and 2:

Standard execution of long notes. The long note is played on the crash ride or the crash cymbal.

### Beispiele 1 und 2:

Standardausführung für „Long Notes“: Die lange Note wird auf dem Crash Ride oder Crash Cymbal gespielt.

The image shows three examples of long notes in a drum set context. Each example consists of a musical staff with a slash indicating a crash ride or cymbal, and a corresponding drum set diagram below it. Example 1 shows a long note on the crash ride with a single accent mark. Example 2 shows a long note on the crash ride with two accent marks. Example 3 shows a long note on the crash ride with two accent marks and a hi-hat (H.H.) symbol above the second short note.

## Short – Long

### Mixed Variations

#### · Examples 1 and 2:

The accents are played on the snare drum or bass drum, and the long note is played on the crash ride or crash cymbal.

In **example 3** the short note is played on the hi-hat and the snare drum; in **example 4** it's only played on the snare drum.

The image shows four examples of short-long patterns in a drum set context. Each example consists of a musical staff with a slash indicating a crash ride or cymbal, and a corresponding drum set diagram below it. Example 1 shows a short note on the snare drum and a long note on the crash ride. Example 2 shows a short note on the snare drum and a long note on the crash ride. Example 3 shows a short note on the hi-hat and snare drum and a long note on the crash ride. Example 4 shows a short note on the snare drum and a long note on the crash ride.


### Mischvarianten

#### · Beispiele 1 und 2:


Die Akzente werden auf der Snare Drum oder Bass Drum gespielt, und die „Long Note“ auf dem Crash Ride oder Crash Cymbal.

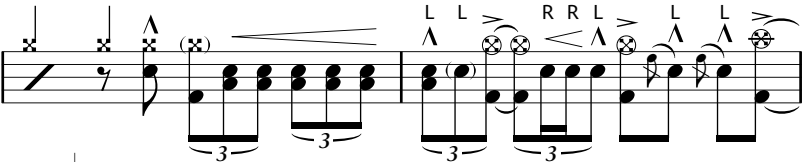
Die „Short Note“ wird bei **Beispiel 3** auf der Hi-Hat und der Snare, bei **Beispiel 4** nur auf der Snare Drum gespielt.

# One Bar Phrases


**a** 

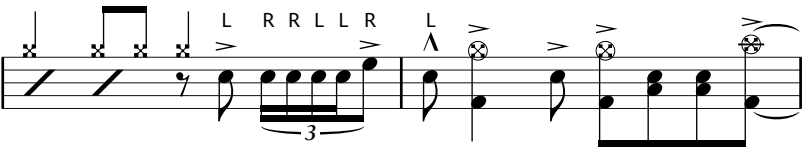
bpm (♩ = 80)

 Track 1




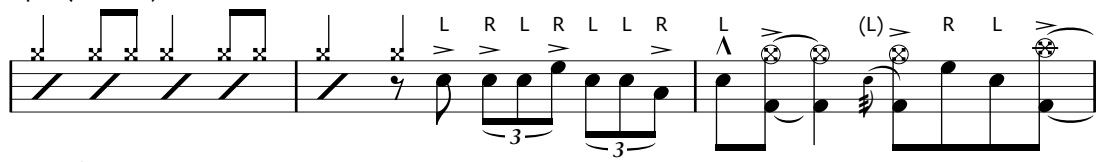
bpm (♩ = 120)

 Track 2




bpm (♩ = 190)


 Track 3




bpm (♩ = 260)

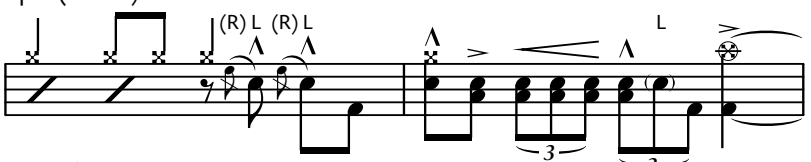
 Track 4



**b** 

bpm (♩ = 80)

 Track 5




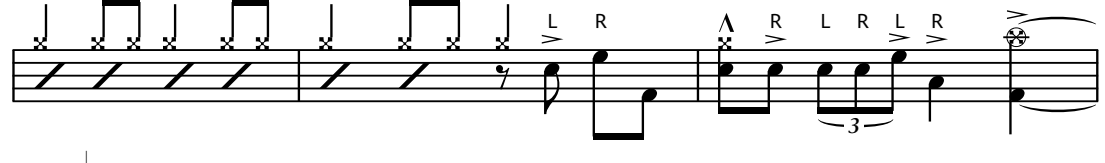
bpm (♩ = 120)

 Track 6





bpm (♩ = 190)

 Track 7



bpm (♩ = 260)

 Track 8



## 6

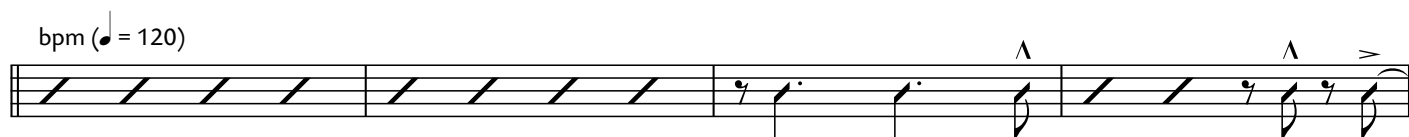
## Brushes

Brushes are not only used when playing ballads. You often find the instruction "brushes" right at the top of a big band chart when the arranger wants the drummer to start off in a more relaxed and softer yet no less intense manner. This chapter is going to present the different possibilities of providing a rhythmical setting for the big band phrases employing the brushes. General information and suggestions on how to play the brushes are to be found in: "The Art of Bop Drumming" (John Riley), "The Living Art of Brushes" (Clayton Cameron), "The Essence of Brushes" (Ed Thigpen), "The Art of Playing with Brushes" (Presented by Adam Nussbaum and Steve Smith).

Besen werden nicht nur bei Balladen eingesetzt. Oft findet man am Beginn eines Big Band Charts die Anweisung „Brushes“. Der Arrangeur wünscht sich einen ruhigeren, leiseren aber nicht weniger intensiven Einstieg des Drummers. In diesem Kapitel werden die verschiedenen Möglichkeiten gezeigt, wie Sie mit Besen Big Band Phrasierungen musikalisch umrahmen können. Allgemeine Informationen und Tipps zum Besensspiel finden Sie in: „The Art of Bop Drumming“ (John Riley), „The Living Art of Brushes“ (Clayton Cameron), „The Essence of Brushes“ (Ed Thigpen) und „The Art of Playing with Brushes“ (Presented by Adam Nussbaum / Steve Smith).

## Possible Orchestrations – Five Variations

## Aufteilungsmöglichkeiten – Fünf Versionen



1.) The right hand plays the accents. The left hand sweeps in a quarter note pulse. In case the accents are farther apart from one another (see bracket \*), the swing pattern should be kept going.

1.) Rechte Hand spielt die Akzente – Linke Hand wischt im Viertelpuls. Bei längeren Abständen zwischen den Akzenten (siehe Klammer\*) sollte das Swing Pattern durchgespielt werden.



Track 77



2.) The right hand plays the swing pattern. The left hand sweeps in a quarter note pulse. The accents are played on the bass drum.

2.) Rechte Hand spielt Swing Pattern – Linke Hand wischt im Viertelpuls. Die Akzente werden mit der Bassdrum gespielt.



Track 78



Bill Holman



Sammy Nestico



- a) The bass supports the horn phrasing.
- b) The bass plays in "4" (walking bass)

- a) Bass spielt Bläserphrasierung mit.
- b) Bass spielt in „4“ (Walking Bass)

Nowadays, this somewhat dated manner of notation is either applied rather infrequently or is completely out of use.

An arrangement notated in this manner requires the drummer to build up a maximum amount of energy (volume), thus pointing out a musical climax (see frame in 2nd measure).

**Attention:** This kind of notation does not call for the simultaneous use of snare drum, tom and bass drum, but symbolically indicates the volume to be played!

Die nächste Notation ist älteren Ursprungs und wird heutzutage eher selten oder gar nicht mehr verwendet.

Bei dieser Schreibweise verlangt der Arrangeur vom Drummer ein Maximum an Energie (Lautstärke) und möchte damit auf einen Höhepunkt im Stück hinweisen (siehe Rahmen im 2. Takt).

**Achtung:** Diese Notation bedeutet jedoch nicht, dass man Snare, Tom und Bass Drum gleichzeitig spielen soll; vielmehr wird hier rein symbolisch auf die Lautstärke hingewiesen!

Frank Foster



Another term used to communicate the same idea is: "Explode".

Eine andere Bezeichnung, die für diese Notation verwendet wird, lautet: „Explode“.

Sammy Nestico





Track 1 (with drums)

Track 2 (without drums)

**DRUMS**

# FLAT FOOT SHUFFLE

Thomas Huber

$\text{♩} = 120$  Shuffle/Swing

SHUFFLE Fill Voc.

*f* *mf*

**A**

6

10

1.

14

2.

18

**B**

SHUFFLE

Brass:

21 *f* *mf*

25

29 *f* *mf*

To Coda  $\oplus$

Solo-Fill

33 *ff*



Drums

**C** Ensemble

37 SWING "in 4"

41 *mf* (6)

1. 2.

47 *ff* D.S. al Coda

**CODA**

Solo Fill Voc. Tp

51 *mf*

Tp

56

60

Fill

64 *f*



Track 1 (with drums)

Track 2 (without drums)

# Flat Foot Shuffle

(rewritten drum chart)

Shuffle/Swing (♩ = 120)

Fill *f* Shuffle Fill (Voc.)

6 **A** Shuffle *mf* - 4 -

10 - 8 -

14 1.

18 2.

21 **B** *f* Brass *mf*

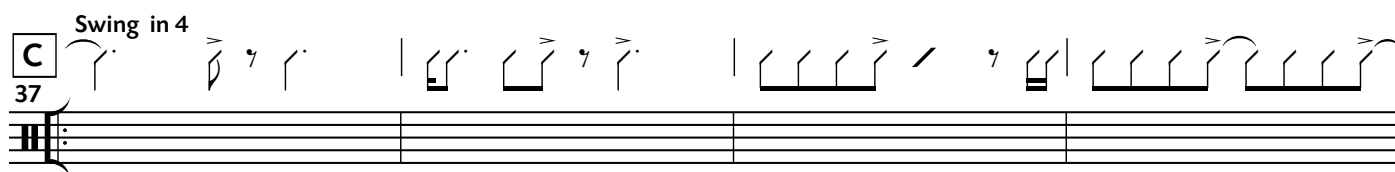
25

29 *f* *mf*

33 Solo Fill *ff*

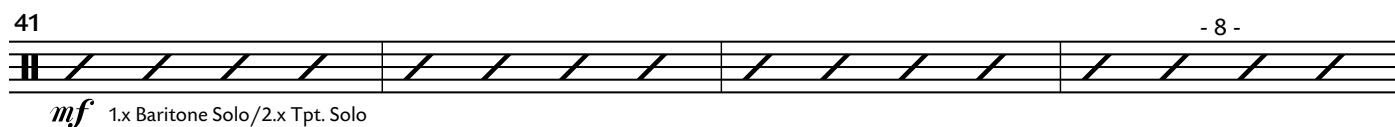
Swing in 4

**C** 37



41

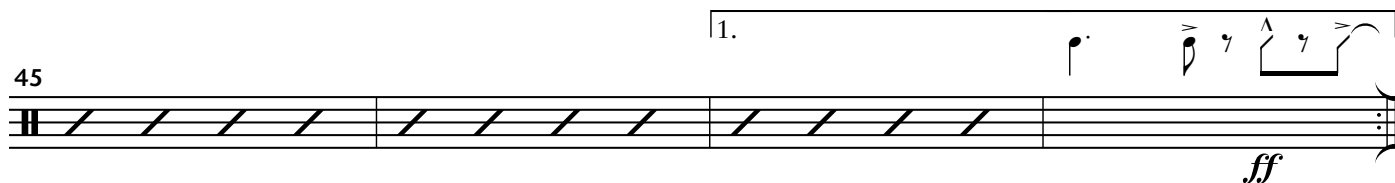
- 8 -



*mf* 1.x Baritone Solo/2.x Tpt. Solo

45


1.



*ff*

49

2.

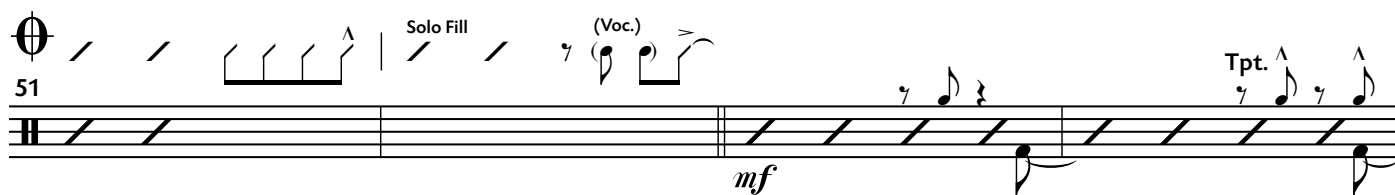


D.S. al Coda

51

Solo Fill (Voc.)

Tpt.



*mf*

55

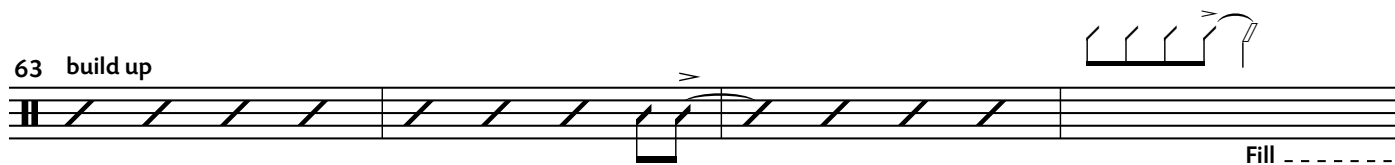
Tpt.



59

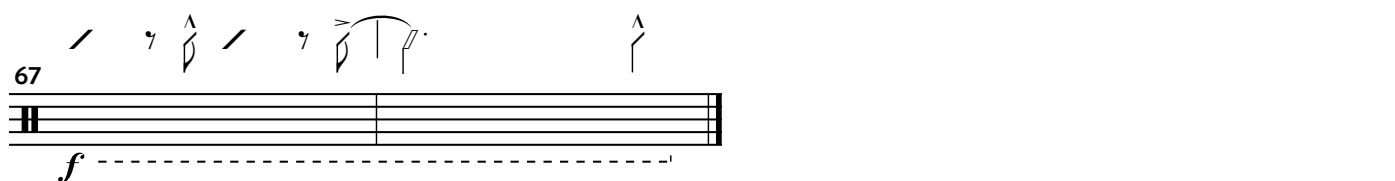


63 build up



Fill -----

67



*f* -----