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## Phrasing Part 1 (Introducing Phrasing for Fills)



## Developing dynamics in Single Stroke Rolls

We are going to develop a number of skills all at once now, providing us with:

- More control of our hands,
- Greater depth of understanding of stroke rolls and sixteenth notes and,
- More interesting fills around the kit.

This subject has been split into two lessons, so to get a glimpse of what is ahead watch the video in *Example 1*.

### Example 1: lesson007.idsipf.01

*Right hand lead single stroke roll*

Musical notation for a right hand lead single stroke roll. It consists of four measures of music, each containing a single stroke roll of sixteenth notes. Below the staff, the following sequence of letters is written: R L R L R L R L R L R L R L R L.

*Left hand lead single stroke roll*

Musical notation for a left hand lead single stroke roll. It consists of four measures of music, each containing a single stroke roll of sixteenth notes. Below the staff, the following sequence of letters is written: L R L R L R L R L R L R L R L R.

### Lesson Objectives

- Develop more interesting fills.
- Strengthen use and understanding of sixteenth notes using single stroke rolls.
- Introduce greater use and control of the **non-lead** hand.
- Develop fluency of movement around the kit.

## Identifying and Playing Accents

We will start by taking 4 bars of sixteenth notes and develop playing each of the available **accents**.

To explain further, have a look at each of the four bars at the top of the next page. You will see that the note to be accented moves along a sixteenth note each bar.

The accented note is signified by this sign ^ over the top of the note.

You can see that by using a Single Stroke Roll:

1. Your lead hand will accent the 'beat' and the '+'.  
2. Your non lead hand will accent the 'e' and the 'a'.

Use the multimedia files for *Example 2* and try and follow the music through by counting clearly. **Don't try and play yet**, as we are going to build each bar up on it's own before putting all the accents together.

### Example 2: lesson007.idsipf.02

1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a

1 e + a 2 e + a 3 e + a 4 e + a

### Technique Tip

The accents are played by bringing the stick up high. It is important not to create the accent by hitting hard, but to use the height of the stick to generate the accent.

To help the accent to stand out, play all the other strokes from a low level creating what are called **ghost notes**. *Example 3* is a video of the technique you need to apply to help create the dynamics you need.

### Example 3: lesson007.idsipf.techniquetip

## Building the Accents

So as we said before, we are now going to build up to playing *Example 1*, by going through each of the bar's accents individually. We will then bring them all together.

Starting with our first exercise below, we will play the accent on each note that falls on the 'Beat', using our lead hand to play the accent.

### Exercise 1: lesson007.idsipf.03

1 e + a 2 e + a 3 e + a 4 e + a

Our next example has the accent on the 'e'.

This is a very difficult exercise as it is the first time we have played an accent with our non lead hand. Because our strength is in our **lead hand** this will feel awkward and you will need to simply persevere, developing increasing levels of control.

To ensure that you are playing correctly you need to count out loud, even saying 'e' a little louder to emphasize the position of the accent in the sequence of notes.

In the next exercise you should note the **metronome** is still on the beat and that the accent is played immediately afterwards.

You will need to work slowly to count the accent in the correct place. When you play accents off the beat this is called **syncopation**.

### Exercise 2: lesson007.idsipf.04

1 e + a 2 e + a 3 e + a 4 e + a

Our third accent is on the '+', using our lead hand.

Remember again to count out loud and play slowly, bringing the accent hand high and keeping the 'ghost notes' low.

### Exercise 3: lesson007.idsipf.05

1 e + a 2 e + a 3 e + a 4 e + a

Finally, our last look at the individual accents is where the accent is played with the non lead hand on the 'a'.

### Exercise 4: lesson007.idsipf.06

1 e + a 2 e + a 3 e + a 4 e + a

## Mixing accents to develop control.

Here we should look at our first example again, which we have reproduced at the top of the next page, this time as an exercise. This exercise will develop the ability to play different accents fluently in a sequence.

I would suggest considering sequencing two bars at a time, if taking on all four is too difficult to begin with. This will provide good practise for putting all four bars together.

Remember to use the looping function on the DrumXtractor.

### Exercise 5: lesson007.idsipf.07

Exercise 5 consists of four measures of a drum pattern in 4/4 time, marked with a '1' in the first measure. The pattern is as follows:

- Measure 1: Four eighth notes with accents on the first, second, third, and fourth beats. A box above the first note says "Play the accent on the 'beat'".
- Measure 2: Four eighth notes with accents on the first, second, third, and fourth notes. A box above the first note says "Play the accent on the 'e'".
- Measure 3: Four eighth notes with accents on the first, second, third, and fourth notes. A box above the first note says "Play the accent on the '+'".
- Measure 4: Four eighth notes with accents on the first, second, third, and fourth notes. A box above the first note says "Play the accent on the 'a'".

## Developing movement using the accents around the kit

Placing the accent on a drum other than the snare, often helps, as there is a clarity of sound, distinguishing the accent from the ghost notes.

I would put the accents using the lead hand on the floor tom, (the 'Beat' and the '+') and then place the accents using the non lead hand on the hi-tom (the 'e' and the 'a').

### Exercise 6: lesson007.idsipf.08

Exercise 6 consists of four measures of a drum pattern in 4/4 time, marked with a '1' in the first measure. The pattern is as follows:

- Measure 1: Four eighth notes with accents on the first, second, third, and fourth beats. A box above the first note says "Play the accent on the 'beat'".
- Measure 2: Four eighth notes with accents on the first, second, third, and fourth notes. A box above the first note says "Play the accent on the 'e'".
- Measure 3: Four eighth notes with accents on the first, second, third, and fourth notes. A box above the first note says "Play the accent on the '+'".
- Measure 4: Four eighth notes with accents on the first, second, third, and fourth notes. A box above the first note says "Play the accent on the 'a'".

#### DrumXtractor Tip

This file can be looped to play a bar or two bars at a time, so if you wanted to practise just moving to the floor tom on the beat, you could just loop the first bar for instance.

## Using the Accents as Fills

At this point we are able to:

- play the accents on the snare,
- place the accents on the toms, and
- play each of the accents one after the other.

The next stage is to play the accents as a simple fill. As shown below, play a bar of groove in front of each of the four accent variations placing the accent on the appropriate tom.

### DrumXtractor Tip

This midi file is made up of four 2 bar loops. So if you wanted to practise each line and variation on its own, just cycle those two bars.

### Exercise 7: lesson007.idsipf.09

The exercise consists of four variations of drum fills, each shown on a single staff in common time (C). Each variation begins with a 2-bar groove consisting of a snare drum (S) and a tom (T) pattern. The first two bars of the groove are identical in all variations:  $\text{S } \times \times \times \times \text{ T } \times \times \times \times$ . The fill portion follows in the next four bars, with an accent (^) placed over the first note of each bar. The variations are labeled as follows:

- 1:** The fill consists of four bars of eighth notes on the snare drum, with accents on the first note of each bar. The notes are labeled 1, 2, 3, and 4.
- e:** The fill consists of four bars of eighth notes on the snare drum, with accents on the first note of each bar. The notes are labeled e, e, e, and e.
- +**: The fill consists of four bars of eighth notes on the snare drum, with accents on the first note of each bar. The notes are labeled +, +, +, and +.
- a:** The fill consists of four bars of eighth notes on the snare drum, with accents on the first note of each bar. The notes are labeled a, a, a, and a.



## Summary

We have developed the necessary skills to move onto the next part of phrasing '*Developing Phrasing as Fills*' which is our next lesson. This is a good time to refer to the first example played at the beginning of the lesson as we are going to use the skills developed here in playing phrases similar to the one found in our *Example 1*.

**Example 1: lesson007.idsipf.01**