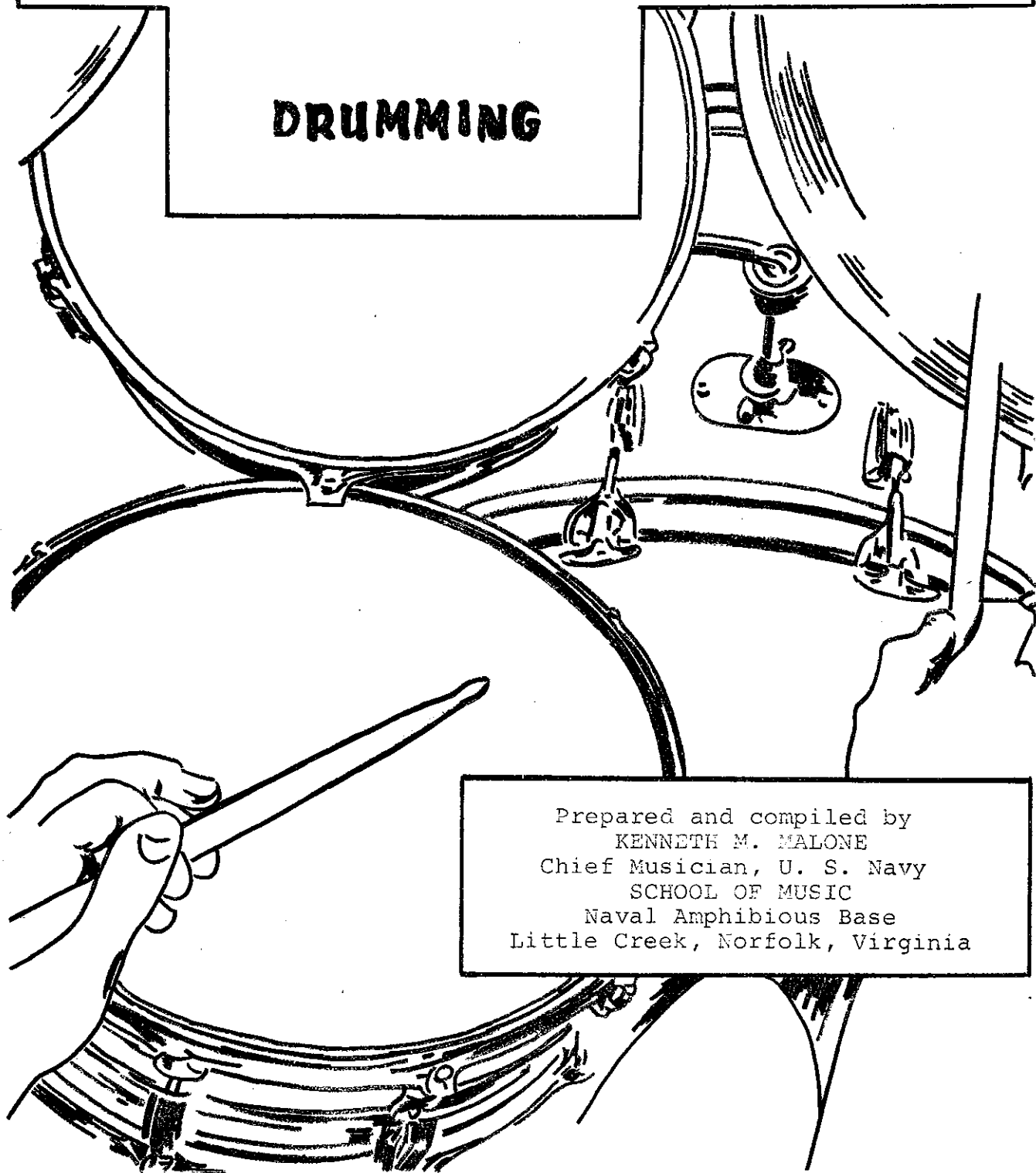


STAGE BAND

DRUMMING

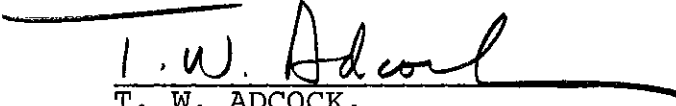


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REVIEWED AND APPROVED:

18 March 1969


T. W. ADCOCK,
LCDR, USN
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STAGEBAND DRUM LITERATURE

Drum parts must be written in detail, and should take the form of a condensed conductor's score. Many are largely inadequate in supplying complete information necessary for accuracy in performance. The drummer must know exactly what every instrument and section of the band is doing throughout an entire arrangement. Rhythmic figures, instrumentation, articulation and phrase markings and dynamics are commonly omitted.

Until a drummer knows or has memorized an arrangement, this information may be transcribed onto the drum part from the score.

Reading from another part such as trumpet, trombone or sax is sometimes necessary when time is short, but this method still does not supply the drummer with all information needed.

A CONCEPT OF TIME

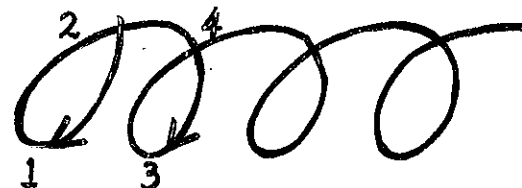
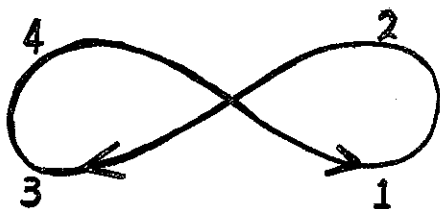
~~The entire band is responsible for keeping time and correct note placement, no matter what the style of the music may be.~~

~~Too many musicians rely solely on the drummer and/or rhythm section to maintain a steady beat for them, thus depriving the band of unity, and creating several different interpretations of an arrangement.~~

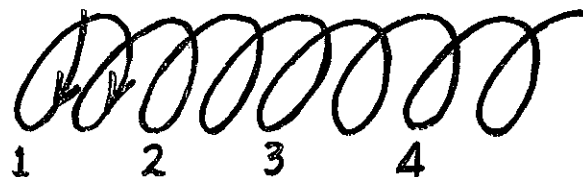
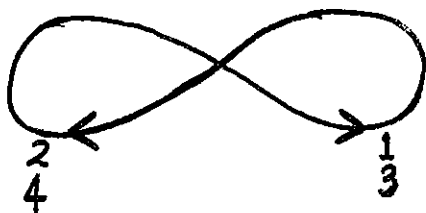
All too often a pulse or a beat is thought to be a resting place with no forward motion until the performance of the next beat. ~~Time should be flowing constantly and moving ahead~~ to provide meaning and coherency to a musical statement or phrase. Just as we speak a language, we think of an idea to be expressed, and usually speak it in a rhythmic manner, otherwise we have a jumble of meaningless words.

A few simple ideas in imagining time, or measured beats would be to visualize the following examples mentally.

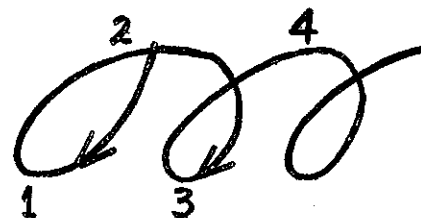
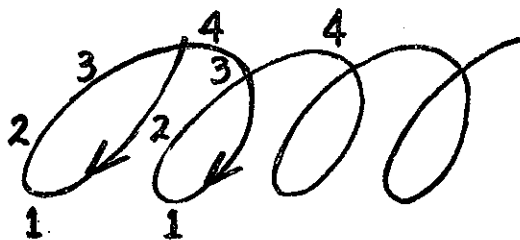
MEDIUM TEMPOS



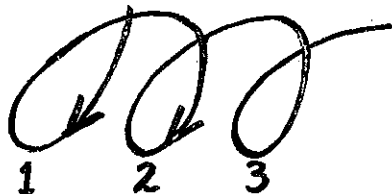
SLOW TEMPOS



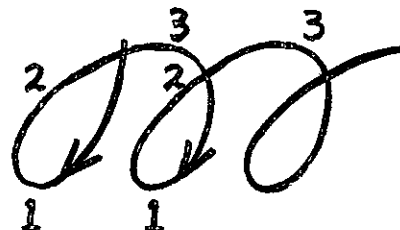
UP TEMPOS



SLOW TEMPO



MEDIUM OR UP TEMPO



These are but a few examples of course, but can be used effectively as an aide in teaching flowing music with direction, rather than performing notes and figures mathematically and mechanically correct but going nowhere.

The bar line has done much to hinder the natural process of thinking phrases, and to the weak or inexperienced reader, is usually a psychological stop in the mind.

A musical phrase should be thought of as an event, with beats and bar lines thought of only as mere sub-divisions of that event.

PHRASING AND INTERPRETATION

Many various terms are utilized in describing the style of performance desired.

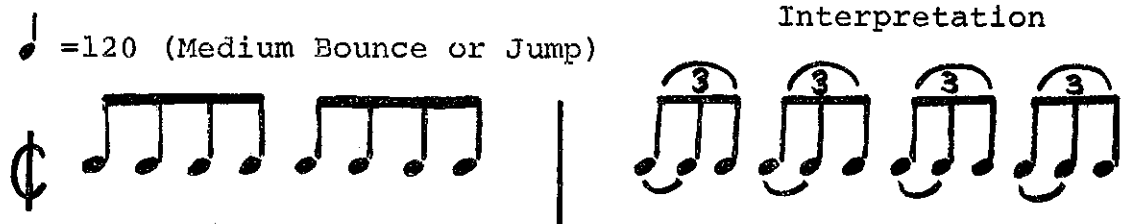
Some of these are as follows:

"Bounce"; "Medium Jump"; "Rock"; "2 beat"; "Latin"; "Ballad"; etc.

These terms along with tempo markings such as ♩ =132 help in determining the placement and duration of musical notes within a measured period of time. For ease in reading, eighth notes are usually notated straight, rather than displaced as style and/or rate of speed would suggest.

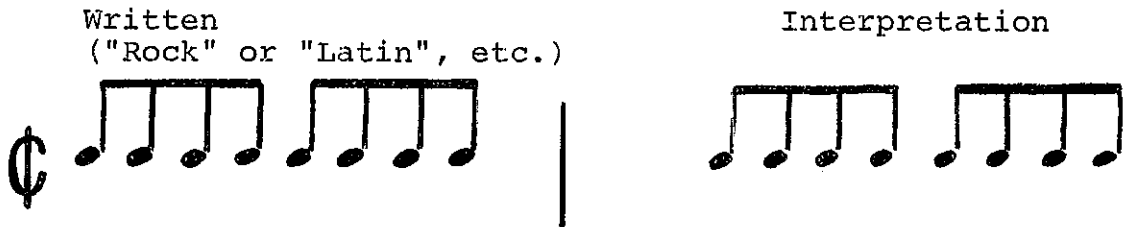
Example

Written
♩ =120 (Medium Bounce or Jump)



Interpretation

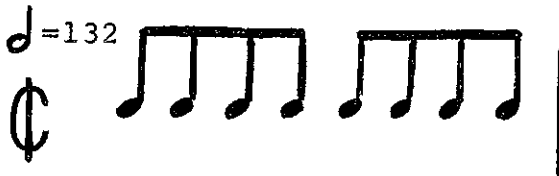
Written
("Rock" or "Latin", etc.)



Interpretation

Tempo markings can also dictate the placement of off-beat 8th notes, and gradually become more evenly spaced as the speed increases.

♩ =132



8ths at this tempo would be evenly spaced or straight.

Within every musical statement or phrase, there is an ultimate goal to be reached. All of the rhythmic and melodic notes within each statement lead toward this point.

Example



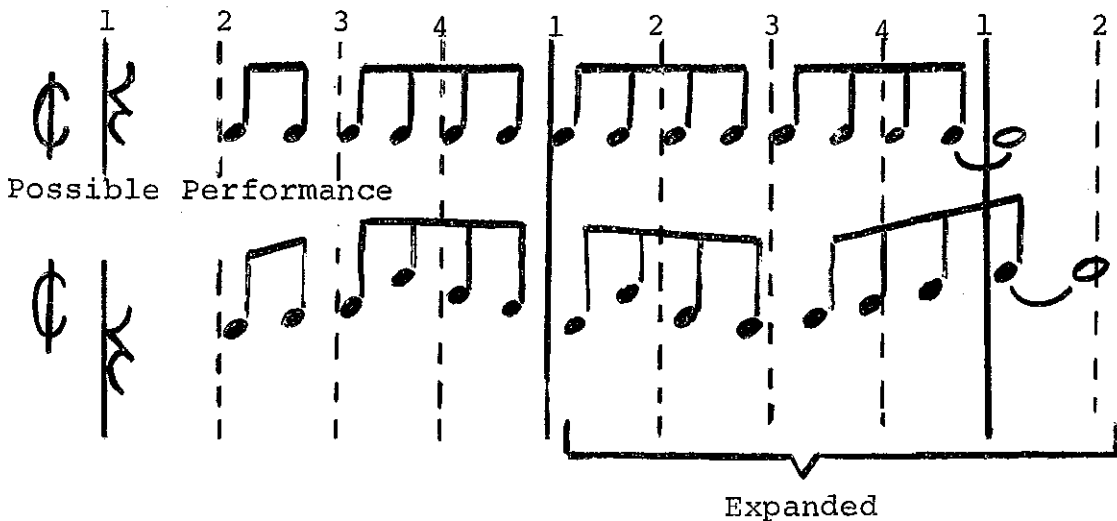
When considering note placement mathematically, there is a definite point in each measure where each note is placed. This, however, gets very monotonous if the figures are always performed and placed in this manner.

For interest and contrast, another very effective means of placement is used. Expansion or contraction.

Singers and soloists use this method frequently as a means of contrast and deviation from the normal expected placement of notes. It is also an effective way to build rhythmic tension, and makes a lyrical statement or musical phrase much more meaningful than if it is merely performed in a mechanical manner.

Written

Examples



(Written)

Possible Performance

Musical notation showing a sequence of notes on a staff, representing a possible performance of the written music.

Expansion

Musical notation showing the same sequence of notes as above, but with a bracket underneath indicating that the notes are stretched out in time.

Contraction

Musical notation showing the same sequence of notes as above, but with a bracket underneath indicating that the notes are compressed in time.



Lyrics play an important part in note placement. We speak rhythmically according to the thought to be portrayed and/or the words used, and they vary in length, speed and emphasis.

Examples

Cym. X X X X X X X X X X X X

St. Bass

Rhythmic figure

As sung w/lyrics

I think we're gon- ra walk up there on top of the world

Expanded Contracted Expanded

A musical score example showing four parts: Cym., St. Bass, Rhythmic figure, and As sung w/lyrics. The lyrics are: "I think we're gon- ra walk up there on top of the world". The score is divided into three sections: "Expanded", "Contracted", and "Expanded".

The diagram illustrates musical notation for four parts: Cym., St. Bass, Rhythmic figure, and As sung w/lyrics. The lyrics are: Well it really makes wonder what life is all about. Brackets under the lyrics indicate 'Expansion' for 'Well it really' and 'Contraction' for 'makes wonder what life is all about'.

In other words, the notes or lyrics may be placed in a more natural rhythmic manner, (as if speaking) superimposed over the basic time structure.

This method of phrasing can be a major problem to a drummer and/or rhythm section in keeping steady time.

Usually an inexperienced performer will tend to think of the offset placement of the notes as the basic time, and thus forcing the soloist to compensate by placing his figures even farther behind or ahead of his normal placement.

If a soloist is "Laying Back" or "Pushing" the notes of a figure, and absolute time is desired, the drummer and/or rhythm section must divorce themselves from thinking the offset notes or figures as part of the time structure.

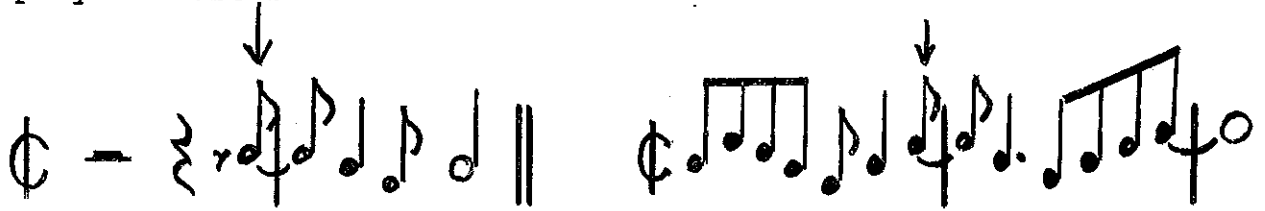
ABOUT ARTICULATION MARKINGS

Articulation markings are absolutely necessary for accurate group performance while phrasing any particular figure.

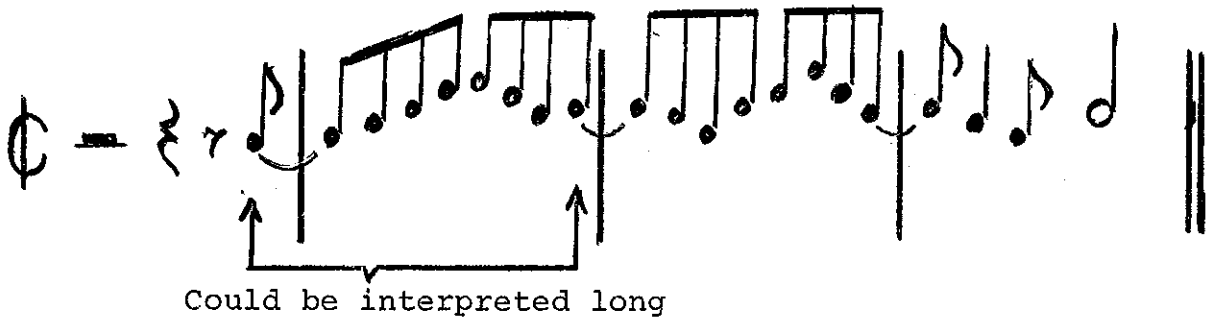
A drummer must recognize and understand all common articulation markings such as accents, staccato and tenuto markings, slur and phrase marks, etc., and also acquire the ability to sing dance band figures rhythmically, with proper note placement, value and emphasis.

Some note values are generally understood without such markings.

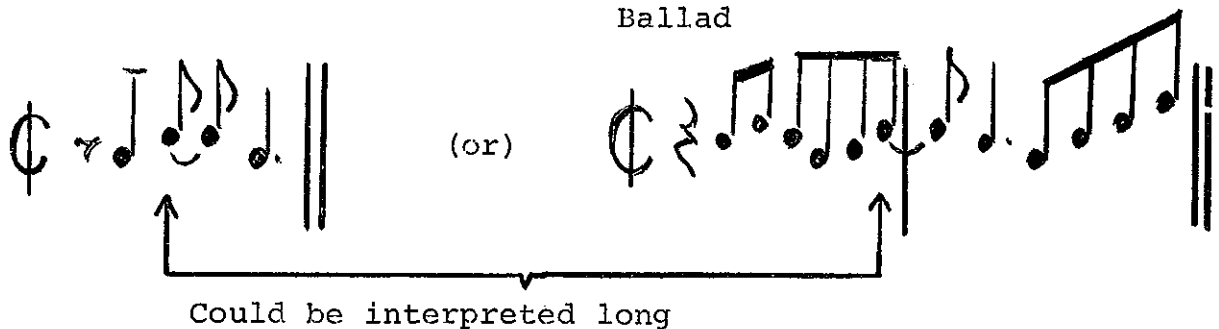
Off-beat 8th notes tied on the same pitch are usually played short such as:



However, no hard and fast rule can apply to every situation as the following examples will show. The notes preceding, or following tied 8th give us some indication as to length and articulation.



Ballad



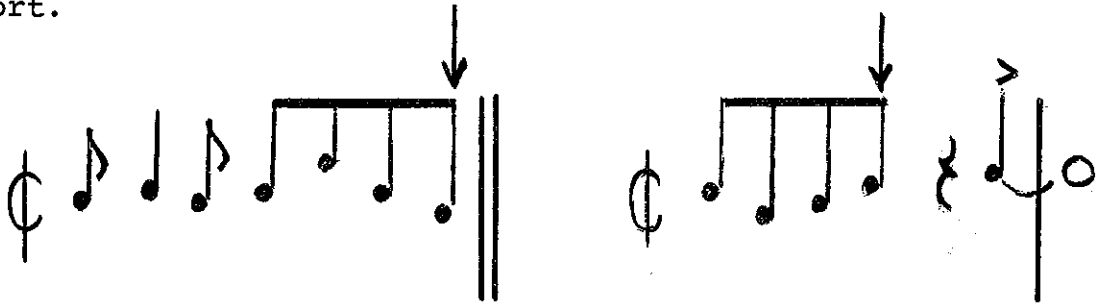
Interpretation can be very different in examples like these and care should be taken in applying any such rules without articulation markings.

Consecutive 8th notes are usually performed legato tongue unless otherwise marked.

Example



The last 8th note in a series is usually interpreted short.



Quarter notes written off beat preceded by an 8th note or rest are usually performed shorter than full value.

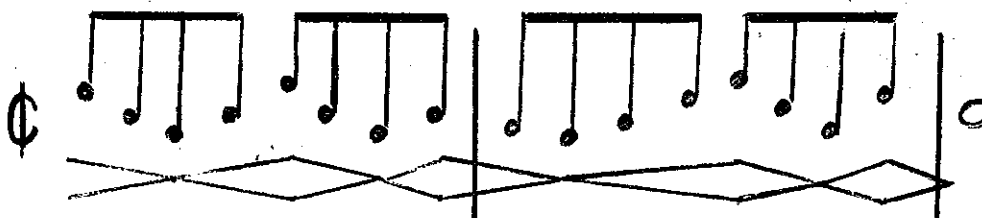
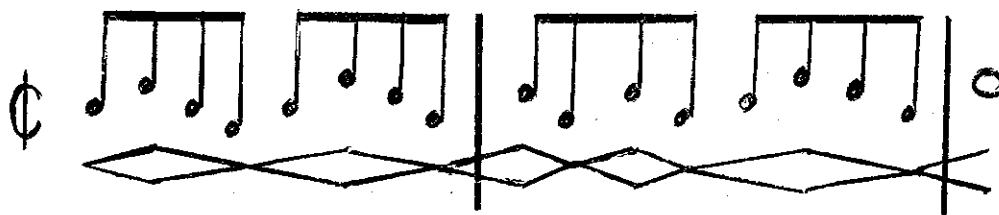


These can be treated as 8ths tied when unmarked.

DYNAMIC PHRASING WITHOUT MARKINGS

In a written melodic line, at any given dynamic level, certain notes are given more weight or emphasis, and are important to the drummer, especially in reinforcement of a particular figure.

The notes in an ascending figure tend to have more presence as the pitch rises, and vice versa for a descending figure. In a solo or unison melodic figure, the higher pitches are usually emphasized at the marked dynamic level, and the lower pitches are deemphasized.



In other words ascending figures tend to crescendo, and descending figures decrescendo.

The last note in a sequence or pattern would always get more emphasis, whether higher or lower, when unmarked.

This however, brings us to a specific example of absolute group phrasing, and is another reason why articulation markings are so essential.

When soli, or ensemble figures are written in harmony, the figures melodically for an individual instrument may be written in direct contrast, pitchwise, or in contrary motion to the lead line.

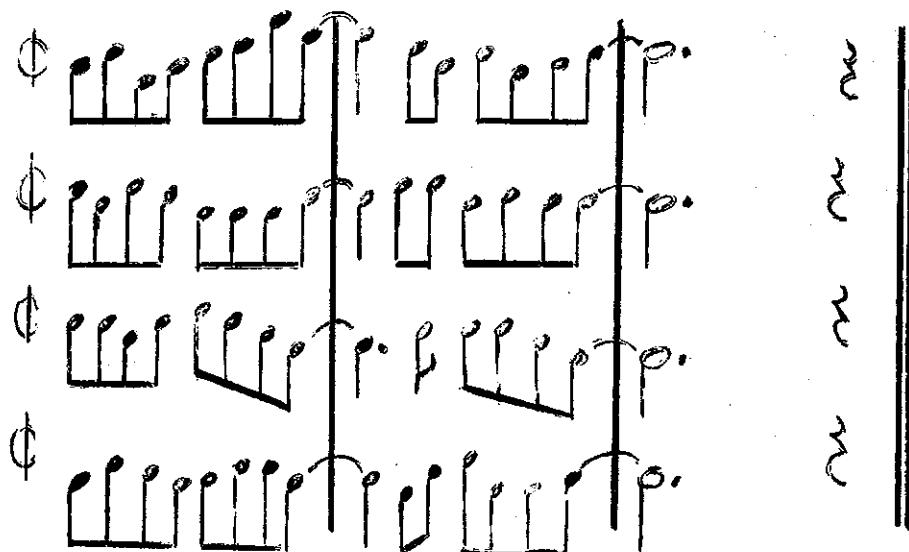
Example

1st Trombone

2nd Trombone

3rd Trombone

4th Trombone



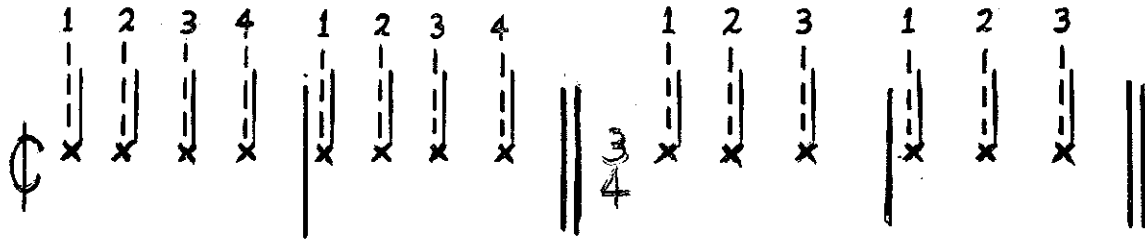
It would then be almost impossible to determine the emphasis or weight of specific notes in the lead line, and probably is the reason for the standard interpretation of deemphasizing on the beat 8ths and emphasizing off-beats.



On beat 8ths deemphasized in both cases optional.

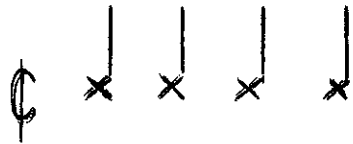
PERFORMING "TIME" ON THE DRUM SET

When performing the most basic time pattern, the primary beats are performed as is, and the impact or attack on each note is the actual beginning of each full beat.

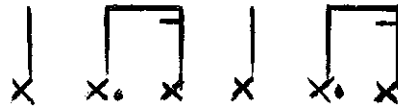


There are several other common written figures used to designate "time" on the set.

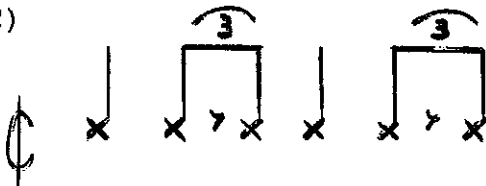
(A)



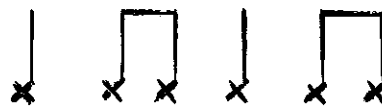
(B)



(C)



(D)



The first example (A) deals only with the primary beats and is the most basic beat pattern utilized.

The written 16th notes (or 8th notes) on the off-beats of 2 and 4 (Examples B, C, and D) primarily deal with phrasing and normally indicate the placement of off-beat 8ths whether they are to be evenly spaced or offset.

Example

SAXES (Written)

(Interpretation)

♩ = 120

This concept is often misinterpreted especially in the case of the dotted 8th followed by the 16th figure.

♩ = 120

SAXES

Interpretation

Cym.

Written

If the above cymbal pattern is performed exactly as written, the last half of beats 2 and 4 would sound cluttered or misplaced.

The 16th notes normally would be placed with the triplet figure as interpreted by the other instruments.

SAXES (Written)

(Interpretation)

♩ = 120

If the 8th notes are to be interpreted as straight or evenly spaced, the cymbal pattern would match this concept.

(Written and performed)

SAXES
("Rock" or "Latin", etc)

Cymbal

As stated earlier, tempo alone can dictate the placement of off-beat 8th notes, and gradually become more evenly spaced as the speed increases.

This concept holds true while performing any of the basic written time patterns.

The dotted 8th followed by the 16th figure, i.e.

can be performed as written to phrase the time pattern with a double time figure.

TRUMPETS

Slow

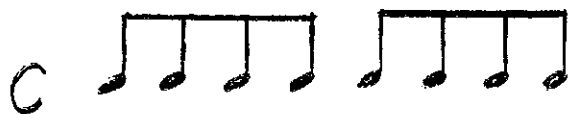
Cym.

(or)

To suggest a double time rhythmic figure when the written notes are performed straight or evenly spaced.

Example

SAXES



Cymbal

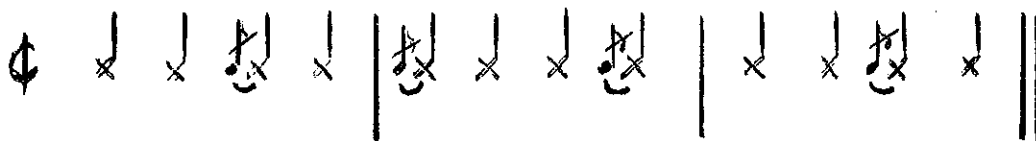


Actual sound
of rhythmic
figure



(or)

The 16th notes may be used as decorations of the primary beats, or thought of as such.

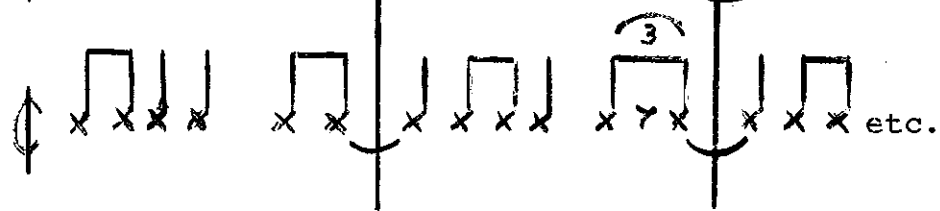


The actual time figures can also be varied for contrast, or for phrasing purposes to fit with another rhythmic figure more appropriately.

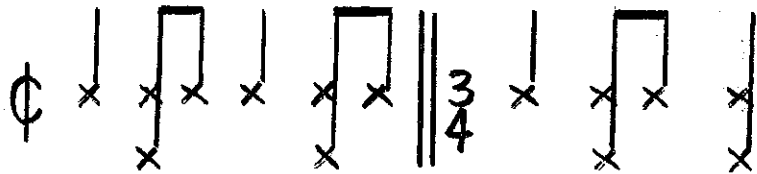
SAXES

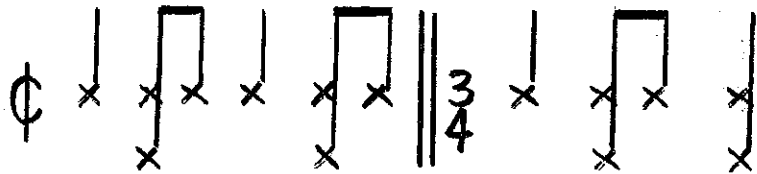


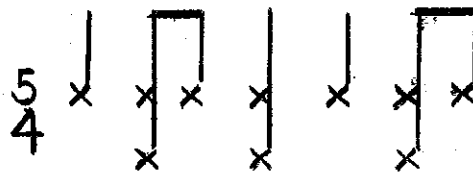
Cym.

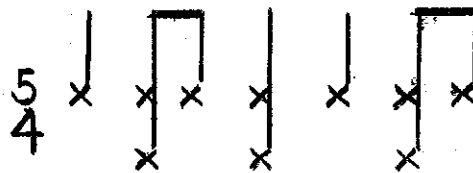


When performing conventional time figures, the hi-hat when played with the foot, is primarily used for reenforcement, usually on the weak beats of the measure, or weak fractions of the beats.

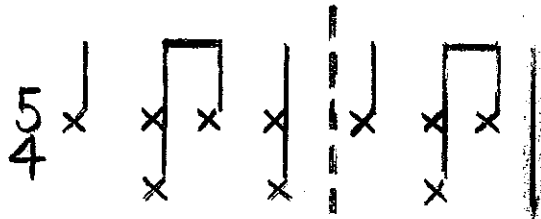
Ride Cymbal 

Hi Hat 

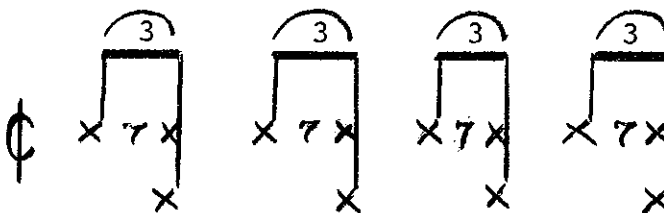
Ride Cymbal 

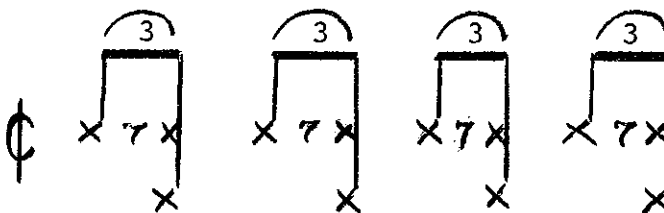
Hi Hat 

The measure in 5/4 time could be considered as 1 bar of 3/4 and 1 bar of 2/4.



An example of emphasis on the off beats would be a common "Shuffle" rhythm.

Ride Cymbal 

Hi Hat 

The hi-hat can however be employed to emphasize any note in a time pattern, and technique should not be limited to only a standard patterns.

Depending on the sound or dynamic level wanted, various foot techniques are utilized; each with a different function.

A). Toe (Heel resting on plate). This should be the only method used while playing the standard hi-hat time pattern with the stick, or any uneven rhythmic patterns that require varied pitch, length and/or dynamic control.

B). Heel and Toe (Rocking motion). This method is only practical in keeping time with the foot and is not used while playing varied or uneven rhythmic patterns.

C). Bouncing Toe and Leg (Heel raised slightly, toe presses downward, forcing knee to raise. Pressure is then released with toe allowing leg to fall with full weight closing cymbals. By far the most powerful technique). This method is very effective in keeping time with the foot, and also in producing enough sound when using hi-hat as part of variable rhythmic patterns.

Snare

Hi Hat

When the various time patterns are played with the stick on the hi-hat, innumerable sounds may be achieved, mainly by utilizing the foot to manipulate the sound and/or length of each note. (Opening and closing).

The most common hi-hat beat pattern is interpreted as follows:

0 = Open

+ = Closed

All of the notes are open except beats 2 and 4. The cymbals are parted only slightly, and should produce a sizzle effect.

The cymbals are closed with the toe on beats 2 and 4, but are opened before the off beats are struck, otherwise too much emphasis is placed on beats 1 and 3.

The bass drum is also utilized in a reinforcement capacity to the string bass while playing conventional time patterns.

It is played exactly with, but softer than the string bass, so as not to destroy or overshadow the various pitches or tones being generated.

EX.

(In 4)

Ride Cymbal	X	X	X	X	X	X	X	X	X
Hi Hat		X		X		X		X	
Bass Drum	Ⓞ	●		●		●		●	
String Bass	●	●	●	●	●	●	●	●	●

(2-Beat)

Ride Cymbal	X	X	X	X	X	X	X	X	X
Hi Hat		X		X		X		X	
Bass Drum	Ⓞ	●	~	●	~	●	~	●	~
String Bass	●	●	●	●	●	●	●	●	●

Jazz Waltz (In 3)

Ride Cymbal	X	X	X	X	X	X	X	X	X
Hi Hat		X		X		X		X	
Bass Drum	Ⓞ	●		●		●		●	
String Bass	●	●	●	●	●	●	●	●	●

3
4

As tempo increases, the bass drum gradually plays a less important role in reinforcement of each beat.

In playing the time pattern at a fast tempo, when each measure is felt in 1 or 2 pulses, the bass drum is not played on each beat, but is used sparingly to stabilize the time; control placement of a particular figure; or add weight or depth to a given note.

EX.

(SCORE) $\text{♩} = 132$

Brass

Saxes

Ride Cymbal

Snare Drum

Hi Hat

Bass Drum

String Bass

In the preceding example the bass drum is left free to phrase or emphasize important notes with the horns while the string bass is maintaining 4 beats each measure. These beats now become subdivisions of the basic pulses which everyone should be thinking as 1 or 2 per measure.

EX.

$\text{♩} = 132$

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

This allows a much freer concept of time thought, and distracts less from the rhythmic and melodic statements.

The snare drum may also be utilized in a reenforcement capacity while playing various time patterns.

(SHUFFLE)

EX.

There is also a very common snare drum pattern which is very effective in keeping time. It must not be confused with the standard "shuffle" rhythm however, and dynamic level is probably the most important factor in governing it's usefulness.

EX.

The snare drum does not generate a full tone on the off beats, and is played extremely soft in relation to the cymbals. This time pattern is felt as a continuous 8th note pattern and is effective usually up to a medium tempo. It would not however, be used for up tempos, when simplicity in rhythmic structure becomes

essential. In playing the pattern, the stick bead is either held on the head for each stroke, or played near the edge of the drum.

VARIABLE DYNAMIC BALANCE IN KEEPING TIME

Each instrument of the drum set plays a different role in establishing the overall sound or function of the beat patterns. All of them are played in direct dynamic proportion to each other.

The first consideration would be tone quality of each instrument. The wide range of pitch variance possible, from the cymbals as the highest most brilliant, down to the bass drum with its depth at the bottom of the tone spectrum.

~~When the desired sound of the time is established, it should not be changed without reason, as would be the case if the basic time pattern is shifted from one cymbal to another in the middle of a musical idea or statement.~~

EX.

The musical notation consists of three staves. The top staff is for Trumpets, showing a melodic line with eighth and sixteenth notes, a half note, and a quarter note with an accent (^). The middle staff is for R.C. (Right Cymbal), showing a rhythmic pattern with 'o' for cymbal and 'x' for other drums. The bottom staff is for H.H. (Hi-Hat), showing a similar rhythmic pattern. The notation is divided into four measures by vertical bar lines.

When the time sound is supposed to be part of the overall musical idea, it should not distract from it in anyway.

Time figures and patterns can be very basic or extremely complex in structure depending, of course, on many factors.

Dance music demands certain basic patterns recognizable in style, tempo and/or rhythmic pattern structure, i.e., 12/8 Rock Ballad, Fox Trot, Samba, Cha Cha, etc. Dixieland Fox Trot, Ballad, Waltz, etc. etc.

In the evolution of dance music, and Jazz there will always be new styles and trends to follow, each with it's own function. In performing any type of dance music, the rhythmic structures and time patterns are restricted to dance steps, body motion, etc, and should be performed with this in mind.

In playing various time patterns, and phrasing figures, a drummer's job has changed tremendously. It was at one time very important that the drummer play audible beats at least with part of the drum set in any type of dance music. Even while the band

would phrase various rhythmic figures and patterns, the beats would be constant, and phrasing the figures with the band without this audible beat was almost unheard of.

Today, much more freedom is allowed, not only the drummer but entire rhythm section, in phrasing figures, leaving the beats at times to be understood, and not always heard.

In modern Jazz, almost all of the restrictions are lifted concerning beat patterns, or rigid time structures. Anything is possible providing it serves a purpose.

Time patterns may be suggested, superimposed, or completely free within a group. All of them can be used as rhythmic devices for variation in musical sound or content.

Suggested time does not contain any hard or fast rules to follow, other than it is usually used to suggest predetermined tempi, or tempo changes. Meter is free however, and also figure placement as long as they are kept within the pre-established tempo structure.

PIANO (Meter superimposed w/basic time pattern)

The musical score is organized into four systems, each separated by a vertical bar line.
 - **System 1:** Piano melody (treble clef) with notes G4, A4, B4, C5, B4, A4, G4. Drum part with 'x' marks. String bass line with notes G2, A2, B2, C3. Sounds section with 'x' marks.
 - **System 2:** Piano melody with a triplet of notes G4, A4, B4. Drum part with 'x' marks. String bass line with notes G2, A2, B2, C3. Sounds section with 'x' marks.
 - **System 3:** Piano melody with notes G4, A4, B4, C5, B4, A4, G4. Drum part with 'x' marks. String bass line with notes G2, A2, B2, C3. Sounds section with 'x' marks.
 - **System 4:** Piano melody with notes G4, A4, B4, C5, B4, A4, G4. Drum part with 'x' marks. String bass line with notes G2, A2, B2, C3. Sounds section with 'x' marks, ending with 'etc.'

In the preceding example, the various instruments are actually playing in the same time signature, but normal placement of chord changes and rhythmic structure suggests or implies various time signatures.

Time or rhythmic figures can also be used in a very dominant role or may take the form of an underlying background effect. Dynamic balance within the group determines precedence between melodic and rhythmic importance.

Rhythmic styles may be suggested by variation of instruments used by the drummer.

(Bossa Nova)

EX.

(Possible Performance)

Of course there are many variations but the above example illustrates a possible pattern that could be used as a variation to the basic rhythm. The pattern may also be inverted or repeated, etc., provided there is a reason for doing so.

Once again, when the overall sound of the time or background rhythm has been established, it should not change from its overall effect or sound in the middle of a musical statement without definite purpose.

PHRASE PUNCTUATION

One of the most important functions of the set drummer in performing Jazz, popular, or dance music deals with phrasing.

(The ability when situation demands, to compose and perform notes or figures within a musical phrase in appropriate places, for the purpose of adding interest, color or continuity.) Depending of course on their use within a given example, these figures or notes can dictate to the listener the feeling of suspense or finality or used to introduce a new section of the overall musical idea. Sometimes these punctuation figures are written into a drum part, but more often are not.

There are three basic elements which aid the drummer in punctuating a musical statement or phrase. Rhythmic structure, melodic direction, and/or chord functions.

These may be used individually or collectively in establishing meaning or purpose to a given musical idea. "At the end of every musical phrase there is a chord progression which produces a feeling of either finality or suspense. These points of repose, called CADENCES, are the most important parts of musical phrases since they make the feeling of tonality clear; they give the end of the musical phrase the proper inflection (i.e., one of finality or suspense); and because they give the effect of rhythmic punctuation, they give form to the musical phrase".

A knowledge of the technical names of these cadences and the chords which produce them are unnecessary to the drummer but their functions and points of occurrence are absolutely essential if the drummer is to punctuate correctly.

In a very realistic sense, a musical phrase or statement can be compared with, and treated in the same manner as a phrase or statement in any language. In each case punctuation is essential.

In the following examples there are two definite statements, each different in melodic and rhythmic structure but related to each other in that they form a complete musical idea.

(A) (B)

The image shows two musical phrases, (A) and (B), written on a grand staff. Phrase (A) is a melodic line in 4/4 time, starting with a treble clef and a common time signature. It consists of two measures of eighth notes, followed by two measures of quarter notes, and ends with a quarter note. Phrase (B) is a shorter melodic line, also in 4/4 time, consisting of two measures of quarter notes, ending with a quarter note. Both phrases are written on a grand staff with a treble clef and a common time signature.

"ROCK"

(A)

(B)

In the preceding examples statement A could be interpreted as a question; statement B as the answer.

Following are the same examples with various drum figures written to clarify the meaning and placement of punctuation.

"ROCK"

A drummer must also avoid over punctuating. Nothing can be as distracting to a musical statement as conflicting background rhythmic figures, placed sporadically and dynamically out of character with the context of the basic idea.

Simplicity is paramount when performing in an accompaniment or background capacity for obvious reasons.

PHRASING FIGURES WITH THE BAND

Tone quality and sound characteristics of the drum set play a very important role in phrasing. While reading a drum part rhythmically and dynamically may not be difficult, several very important problems remain for the drummer to solve individually.

What quality of sound should be applied to each note while phrasing figures? Which drums or cymbals should be used? What balance between the drums? How much depth? How much brilliance, etc., etc.?

Chord voicing and melodic direction are not written on the drum part, yet each of these can play an important role in helping the drummer decide which drum or cymbal to use and how each should be played.

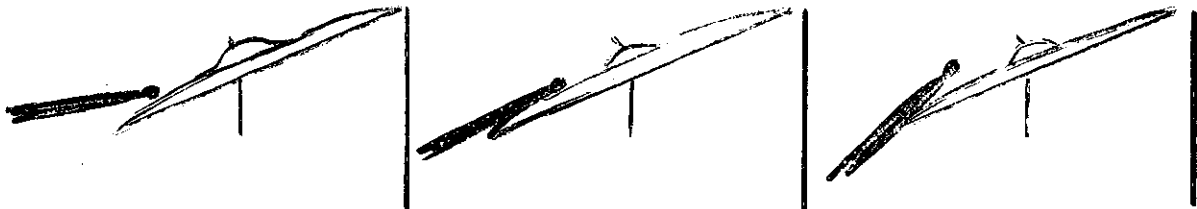
Several different sounds or effects may be achieved if the cymbals are struck in various ways.

EX.

(With bead)

(Flat)

(Shank, at angle)



Shallow, brilliant,
no depth, fast
decay of sound

Speaks instantly,
very brilliant,
medium decay of
sound

Speaks slightly
slower, contains
depth, but has
brilliance, long
decay of sound

The following example should be performed exactly as written. The articulation markings should be followed closely for accurate phrasing. In measures (A) and (B) the accents on cymbal would be struck at an angle. In measure (C) the cymbal is again struck at an angle on beat 1, and with bead on the 2nd

beat for shorter sound. On the last half of the 3rd beat, it is again struck at an angle for long decay of sound in measure (D).

SAXES

3
4

DRUMS
(As Written)

R.C.

S.D.

H.H.

B.D.

When it is indicated on the drum part that the basic time pattern be performed continuously, the written figures may be emphasized with the other drums available.

DRUMS

EX.

(Trpts)

Possible Performance

R.C.

S.D.

H.H.

B.D.

DRUMS

(Ensemble)

Possible Performance

R.C.
S.D.
H.H.
B.D.

The score consists of a main melody line at the top and four drum parts below it. The main melody is written in a single staff with a treble clef and a common time signature. It features a series of eighth and sixteenth notes with accents. The drum parts are labeled R.C. (Right Conga), S.D. (Snare Drum), H.H. (Hi-Hat), and B.D. (Bass Drum). Each part shows rhythmic patterns corresponding to the main melody, with various note values and rests.

It is not necessary to emphasize every note in a given figure. The following examples indicate moving 8th note patterns, and emphasis on each note would distract from the most important notes in the figure. Usually these are the notes where primary or important chord changes occur. The notes between such points could be merely passing tones or chords, or decorations of the principle notes in a figure.

SAKES

EX.

Possible Performance

R.C.
S.D.
H.H.
B.D.

The score consists of a main melody line at the top and four drum parts below it. The main melody is written in a single staff with a treble clef and a common time signature. It features a series of eighth notes with accents. The drum parts are labeled R.C. (Right Conga), S.D. (Snare Drum), H.H. (Hi-Hat), and B.D. (Bass Drum). Each part shows rhythmic patterns corresponding to the main melody, with various note values and rests.

In the following example the basic beats are played throughout, putting emphasis on the written figures with bass drum and snare drum exactly with the ensemble figures. The back beats (2 & 4) are maintained with the snare drum, accenting where they fall naturally. The bass drum maintains 4 beats each measure, accenting when snare drum does not fall with ensemble figure. The cymbals are accented with written figures for brilliance.

Ensemble
(Written)

DRUMS
(As Written) In 4 Heavy Back Beat

Possible Performance

FILLS AND PHRASING

Fills are used in Jazz and Stageband music for many varied reasons. Their function is to fill space, to make full, to add interest or color, to add punctuation, or to control placement of a figure following. They may be performed on any drum separately, or in combination with any drum or cymbal.

Beginning with the most basic of these fills, we have the single note preceding off or on beat long notes.

(Written) OFF 1

Possible Performance

Cym.
Fill
H.H.
B.D.

OFF 2

OFF 3

OFF 4

(Written)

Possible Performance

Cym.
Fill
H.H.
B.D.

(Written) ON 2

Possible Performance

Cym.
Fill
H.H.
B.D.

ON 3

ON 4

(Written)

Possible Performance

Cym.
Fill
H.H.
B.D.

ON 1

If the bass drum is used for the fill note, the snare drum and cymbal would usually be used to emphasize the note following.

EX.

(Written) OFF 1 OFF 2 OFF 3

Cym.
S.D.
H.H.
B.D.

OFF 4

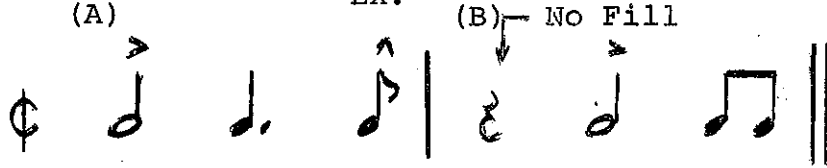
Cym.
S.D.
H.H.
B.D.

The decision must be made regarding placement of depth or weight in any such example. Snare drum and cymbal for instance would contain a much more shallow sound than would the bass drum and cymbal.

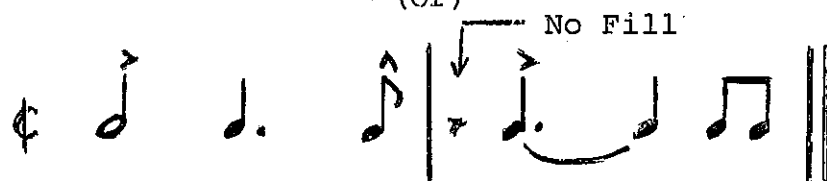
Fills may be any length and contain any rhythmic figure, however the content of such "ad lib" fills should enhance the overall musical idea, and be kept in character with the style of music being performed.

It is possible through poor interpretation to destroy the rhythmic value or meaning of the notes following. For example, any off or on beat notes immediately preceded by an off beat note would not have a fill between them.

EX. (A) (B) No Fill

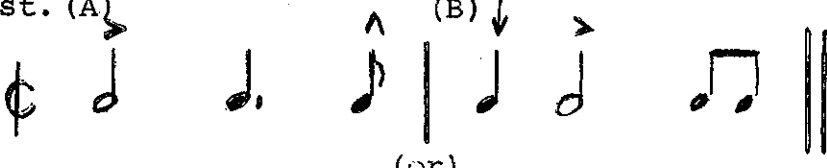
Ensemble (Fill) 

(or) No Fill


Ensemble (Fill) 

In measure (A) the note off beat 4 would normally be used for anticipation of a chord change on beat 1 of measure (B). If a fill note is used on the quarter or 8th rest in measure (B), the rhythmic content would be changed and the value of syncopation would be lost. (A)

(B)

Actual Sound 

(or)

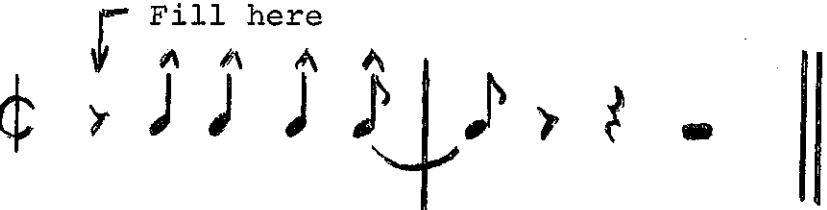


The only fill in such examples would normally occur before the first off beat note.

Fill here 

Fill here 

Consecutive off beat notes would not normally contain fills between them.

Fill here 

Fill here No fill

Fills are not confined only to rests, but may be used to fill notes as well.

Ensemble
(Written)

DRUMS
(Possible performance)
Cymbal
Small Tom
Snare Drum
Large Tom
Hi Hat
Bass Drum

EX.

Ensemble
(Written)

DRUMS
(Possible performance)
Cymbal
Small Tom
Snare Drum
Large Tom
Hi Hat
Bass Drum

(or)

The placement of notes following a fill will be determined to a great extent by the drummer. If timing is off even slightly, continuity is disrupted and note placement is scattered.

Listening is one of the most important keys to good performance. Speed and technical ability become worthless if there is a

lack of awareness in phrasing, time, dynamic balance, and note placement, etc.

An understanding of all the instruments involved in a performance is essential.

Points of concern should be:

1. Articulation markings.
2. Dynamic level.
3. Dynamic balance between various instruments or sections.
4. Note placement.
5. Which instrument or section has the primary or most important statement at any time?
6. What is the background, if any?
7. How much emphasis on a given figure?

Concentrated thought applied to each of these factors will help to improve the quality of any musical performance.