

32nd STREET

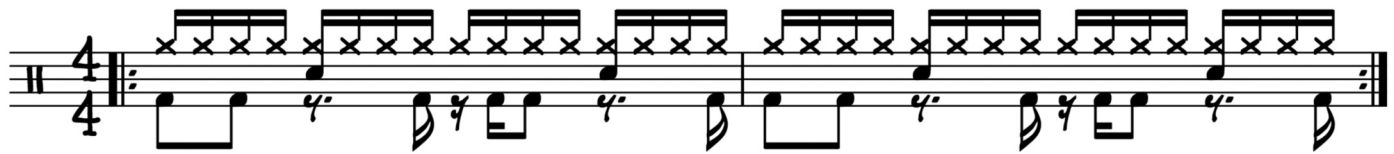
Students often ask me about how to use 32nd notes—and more importantly, how to count them. The first thing is to realize that you need four notes per eighth note, and eight notes per quarter note. While counting sixteenth notes out loud, play two notes per sixteenth note for each syllable (1 e & a). Practice playing a bar of sixteenth notes, then a bar of 32nd notes. Use a metronome with a quarter-note pulse, as well as an eighth-note pulse, in order to feel both eight- and four-note subdivisions. This check pattern will help you establish the time and feeling of the 32nd notes.

My first influence in this area would have to be Billy Cobham on “Stratus,” followed by Simon Phillips’ use of 32nd-note rolls in some of his solos. The two drum solos on the *Simon Phillips Complete DVD* (Alfred) are great examples.

Practice Tips

1. Practice the 16th-to-32nd- note check pattern mentioned above.
2. Count out all of the patterns using an eighth-note pulse.
3. Play these examples on one surface to get familiar with the patterns.
4. Use a metronome and gradually increase the tempo.

“32nd STREET” BASIC GROOVE



32nd STREET

FILLS USING 32ND NOTES

PRACTICE SEGMENTS: COMBINE THE FOLLOWING SEGMENTS TO
CREATE FILLS OF YOUR OWN

A 1 E + 2

R L R L R R

B 1 E + A 2

R L R L R F R

C 1 E + A 2

R L R L R L R L R



158

ts #1 1 E + 2 2 + A 3 E + 4

R L R L R R R L R L R R



159

ts #2 1 E + A 2 E + 3 E + A 4 E + A

R L R R L L R L R R L L R L R L



160

ts #3 1 E + A 2 + A 3 E + A 4 E + A

R L R R L L R L R R L L R L R L



161

ts #4 1 E + A 2 + A 3 T L E T L + T L A T L 4 E + A

R L R L F F R L F F R L R L F F R L R L

☞ = R CROSSES OVER L

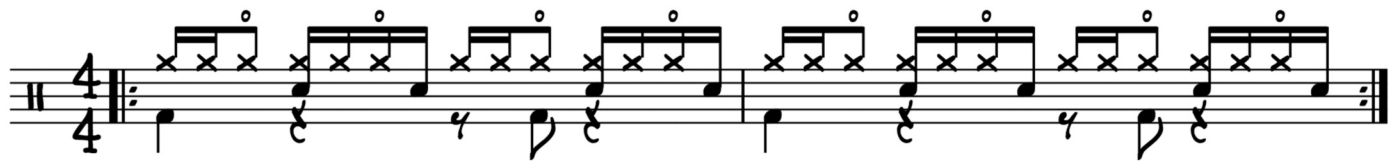
WHEN THINGS GET ODD

These fills utilize odd-number groupings in cross-rhythms. I've bracketed the groups so you have a clear picture of how they are assembled. This is just a basic approach to this material; for further study check out Gary Chaffee's *Patterns* books. Odd groupings give an interesting rhythmic landscape to your fills, but you have to be comfortable hearing the quarter-note pulse in this context, or you run the risk of crashing the band. You have to know where you are at all times! Practice this material slowly, with a metronome. Some great examples of this type of playing can be found by listening to Vinnie Colaiuta with Allan Holdsworth, Gavin Harrison with 05Ric, and Mike Mangini with Dream Theater.

Practice Tips

1. Listen to the recordings from the drummers mentioned above.
2. Count out all of the patterns.
3. Play these examples on one surface to get familiar with the pattern.
4. Use a metronome and gradually increase the tempo.

"WHEN THINGS GET ODD" BASIC GROOVE



WHEN THINGS GET ODD

FILLS USING ODD-NUMBERED GROUPINGS

PRACTICE SEGMENTS: COMBINE THE FOLLOWING SEGMENTS TO CREATE FILLS OF YOUR OWN

A 1 E+ A 2

RLRLF

B 1 E+A

RLRLL

C 1 E+ A 2 E+

RLRLRF

D 1 E+ A 2 E+

FRLRLRL

go #1

162 F R L R L R L F R L R L R L R L

go #2

163 F R L R L R L F R L R L R L F L

go #3

164 R L R L F R L R L F R L R L F R

go #4

165 F R L R L F R L R L F R L R L R

go #5

166 R L R L F R L R L F R L R L F L

go #6

167 F R L R L R L F R L R L F R L L

go #7

168 R L R L F R L R L R L F R L R L

go #8

169 R L R L R L F R L R L R L F R L

go #9

170 R F R F F R F R F R F F R L

go #10

171 R F R F F R F R F F R F R F F L

MORE WITH 24

ADVANCED PHRASING USING SIXTEENTH-NOTE TRIPLETS

Basic four-note subdivision

24 #1

R L R L R L R L R L R L R L R L R L R L R L

Basic four-note subdivision (2 accents)

24 #2

R L R L R L R L R L R L R L R L R L R L R L

Basic four-note subdivision (paradiddles)

24 #3

R L R R L R L L R L R R L R L L R L R R L R L L

Basic five-note and four-note subdivisions in (5,4,5,4,6)

24 #4

R L R L L R L R L R L R L L R L R L R L L R R L

Sevens simple orchestration

24 #5

R L R L R L R L R L R L R L R L R L L R L L

CHAPTER

TRIBUTE

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SIMON SAYS / Simon Phillips

This page is dedicated to one of my all-time favorite drummers, Simon Phillips. I first heard Simon on Jeff Beck's *Space Boogie* and was blown away by the sheer power and excitement of his double-bass shuffle! I didn't know then the depth of Simon's playing and just how much of an inspiration he would be. His feel is unbelievable, his musicality unmatched, and if you ever meet him, his enthusiasm is contagious. Make sure you check out Simon's solo work. As a leader his material is melodic, with great rhythmic complexity at times—but always grooving. The fact that he plays open-handed is also a great testament to his dedication to the instrument. Simon is one of the pioneers in this area.

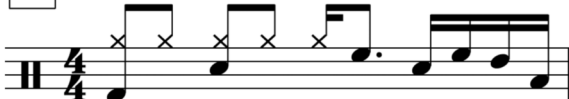
#1 "Give Blood" (Pete Townshend)



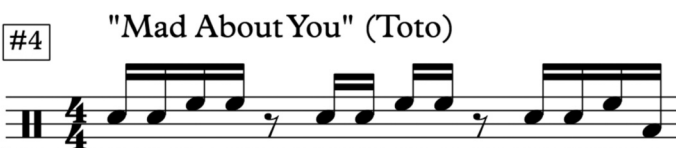
#2



#3



#4



#5



#6



#7



#8



#9

#10 "Out of the Blue"

#11 "Kumi Na Moja" (3:07)

#12 "Symbiosis" (2:55)

#13 "Bottom of Your Soul" (Toto) (5:30)

#14 "Hero with 1,000 Eyes" (Los Lobotomys)

GIVE ME LIBERTY / Liberty DeVitto

This page is dedicated to the great Liberty DeVitto, whose legendary career has spanned over four decades. His work with Billy Joel is unmistakable. You can always tell by his sound and style that it is Liberty playing! On tracks like "Get it Right the First Time" his musical use of the kit is dripping with originality. On "Only the Good Die Young," his brush groove is one of a kind. On "Summer Highland Falls," he plays with emotion and sensitivity. He's never about flash or chops, and his fills are tasteful and serve the songs well.

#1 "The Entertainer"

Musical notation for "The Entertainer" in 4/4 time. The notation shows a series of eighth and sixteenth notes with various articulations like accents and slurs. There are 'x' marks above some notes and a circled 'o' above the first note.

#2 "Summer Highland Falls"

Musical notation for "Summer Highland Falls" in 4/4 time. The notation features a mix of eighth and sixteenth notes with accents and slurs.

#3 "Movin' Out"

Musical notation for "Movin' Out" in 4/4 time. The notation consists of eighth and sixteenth notes with accents and slurs.

#4 "Scenes from an Italian Restaurant"

Musical notation for "Scenes from an Italian Restaurant" in 4/4 time. The notation includes eighth notes, sixteenth notes, and triplet markings (3) over groups of notes.

#5 "Prelude / Angry Young Man"

Musical notation for "Prelude / Angry Young Man" in 4/4 time. The notation shows eighth and sixteenth notes with accents, slurs, and a circled 'o' above the first note.

#6 "Only the Good Die Young" (brushes)

Musical notation for "Only the Good Die Young" (brushes) in 4/4 time. The notation features triplet markings (3) over groups of notes and a circled 'o' above the final note.

#7 "Allentown"

Musical notation for "Allentown" in 4/4 time. The notation includes eighth and sixteenth notes with accents and slurs.

#8 "Close to the Borderline"

Musical notation for "Close to the Borderline" in 4/4 time. The notation shows eighth and sixteenth notes with accents, slurs, and a circled 'o' above the first note. There are 'x' marks below the notes in the second and third measures.

#9 "The Stranger"

Musical notation for "The Stranger" in 4/4 time. The notation consists of eighth and sixteenth notes with accents and slurs.

#10 "Scenes from an Italian Restaurant"

Musical notation for "Scenes from an Italian Restaurant" in 4/4 time. The notation includes eighth notes, sixteenth notes, and a sextuplet marking (6) over a group of notes.

ABOUT THE AUTHOR



Jim Toscano is a freelance drummer, educator, clinician and author in the New York City area. Playing drums since the age of 10, Jim grew up in Brooklyn, NY studying with local teachers. He then went on to study at the Drummers Collective with Kim Plainfield, Marvin "Smitty" Smith, and then with Victor Lewis and Charlie Persip at Jazz Mobile. After maintaining a busy performance schedule while working on his degree in music from CUNY's AFM 802 Music Program, Jim later found inspiration and a deeper understanding of drum technique and life from the amazing "Wizdom" of Dom Famularo. Jim has also studied with world-class drummers Marko Djordjevic, Chad Wackerman and Claus Hessler.

Jim's passion for teaching arrived at a young age. He has built a successful private teaching practice with more than 100 students, and maintains a busy clinic schedule with schools, stores, and his Hand Technique Workshop. Jim is a frequent contributor to the Sabian Education Network.

Jim has played with countless bands and artists, remaining independent, which has allowed him to constantly evolve and explore new music. Jim is currently performing with several NY artists, is involved with many recording projects, and is now in the process of producing a video lesson series for online lessons based on his on his modern drumset approach.

Jim Toscano uses Sabian cymbals, Evans drumheads and Promark drumsticks.