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# Introduction

*Elements* is a method for connecting your musical ideas with technique. It allows you to create and play an extensive vocabulary while thinking of basic rhythmic ideas. Basically, the Elements are simple one-beat permutations of eighth notes, sixteenth notes, or triplets (The Elements concept can work for any rhythm at all, but in this book we focus on eighths, sixteenths, and triplets, since these are the most frequently encountered rhythms in most music). The basic approach to this book is to learn these basic one-beat rhythms, and then practice them in specific ways on the drumset so that you can develop a vocabulary that will allow you to play any ensemble figure you might encounter, or solo around any given rhythm, and generally build a much more sophisticated vocabulary on the drums. If you practice and apply the Elements correctly, you will never get lost when playing fills, solos, and grooves.

*Elements* is also a way of thinking. If you think about all of your drumming as elements, you will be able to bridge the gap between all of your playing styles, solos, fills and grooves.

The Elements concept began because drum students were coming to me for lessons who had amazing hand and foot technique, but lacked the ability to completely utilize their technique skills on a full drumset. Their technique was at a very high level on a single surface (for example, on a pad or snare drum), but they were not applying all the knowledge they had on that one surface to the drumset.

## el·e·ment

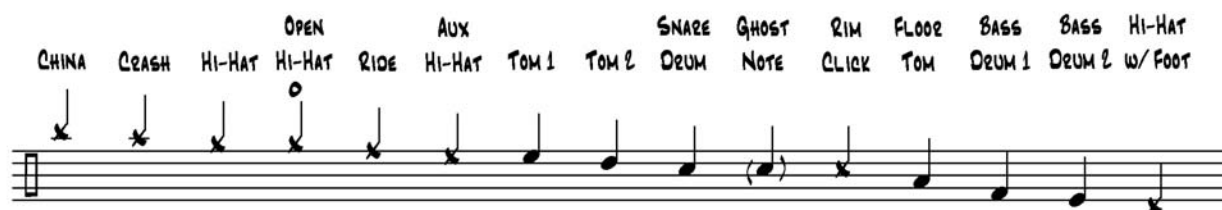
1. A fundamental, essential, or irreducible constituent of a composite entity.
2. The basic assumptions or principles of a subject.

## per·mu·ta·tion

1. A complete change; a transformation.
2. The act of altering a given set of objects in a group.
3. Mathematics: A rearrangement of the elements of a set.

As you go through the book, you will learn the Elements and various ways to apply them on the drums, including using them for rolls and fills, playing ensemble figures, and soloing around hits.

## Key



# About the Disc

The enclosed disc is a data/MP3 disc. It will play on most newer CD players as a standard CD, or it can be loaded into your computer and imported into any music software such as iTunes.

1. Opening Solo & Introduction
2. 16th-Note Elements 1b
3. 16th-Note Element Improv 1
4. 16th-Note Element Improv 2
5. 16th-Note Element Improv 3
6. 16th-Note Element Improv 4
7. 16th-Note Element Improv 5
8. 16th-Note Element Rolls
9. 16th-Note Element Rolls Improv 1
10. 16th-Note Element Rolls Improv 2
11. 16th-Note Element Rolls Improv 3
12. 16th-Note Element Rolls Improv Full Set
13. 16th-Note Element # 11 One-Bar Fill
14. 16th-Note Element # 11 One-Bar Fill Voicings
15. 16th-Note Element # 11 Continuous Voicing Exercise
16. 16th-Note Element Hits On Beat 1 96bpm
17. 16th-Note Element Hits On Beat 1 130bpm
18. 16th-Note Element Hits On Beat 2 96bpm
19. 16th-Note Element Hits On Beat 2 130bpm
20. 16th-Note Element Hits On Beat 3 96bpm
21. 16th-Note Element Hits On Beat 3 130bpm
22. 16th-Note Element Hits On Beat 4 96bpm
23. 16th-Note Element Hits On Beat 4 130bpm
24. Bass Drum Elements Groove
25. Elements On Bass Drum: Song Example
26. Triplet Elements 1c
27. Triplet Elements Improv
28. Triplet Elements Improv Solo
29. Triplet Roll Elements Improv
30. Triplet Roll Elements Improv 3b
31. Triplet Element Hits On Beat 1 110bpm
32. Triplet Element Hits On Beat 1 132bpm
33. Triplet Element Hits On Beat 2 110bpm
34. Triplet Element Hits On Beat 2 132bpm
35. Triplet Element Hits On Beat 3 110bpm
36. Triplet Element Hits On Beat 3 132bpm
37. Triplet Element Hits On Beat 4 110bpm
38. Triplet Element Hits On Beat 4 132bpm
39. Bass Line - Rock Groove 1
40. Bass Line - Rock Groove 2
41. Bass Line - Rock Groove 3
42. Bass Line - Rock Groove 4
43. Bass Line - 3/4 Funk
44. Bass Line - Blues 1
45. Bass Line - Blues 2
46. Bass Line - Jazz Trading 4 Slow
47. Bass Line - Jazz Trading 4 Medium
48. Bass Line - Jazz Trading 4 Fast
49. Bass Line - Jazz Trading 8 Slow
50. Bass Line - Jazz Trading 8 Medium
51. Bass Line - Jazz Trading 8 Fast
52. Bass Line - Jazz Trading 12 Slow
53. Bass Line - Jazz Trading 12 Medium
54. Bass Line - Jazz Trading 12 Fast
55. Bass Line - Jazz Trading 16 Slow
56. Bass Line - Jazz Trading 16 Medium
57. Bass Line - Jazz Trading 16 Fast
58. Bass Line - Salsa/Songo 118bpm
59. Bass Line - Salsa/Songo 135bpm
60. Bass Line - Samba 94bpm
61. Bass Line - Samba 120bpm
62. Bass Line - Partido Alto 90bpm
63. Bass Line - Partido Alto 102bpm
64. Bass Line - Bembe

65. Bass Line - Baiao 120bpm
66. Bass Line - Baiao 130bpm
67. "Funk It Up"
68. "From Silence To Sound"
69. "Rock It Out"
70. "Coincidence"
71. "Coincidence" No Drums
72. "Te Estremeces"
73. "Te Estremeces" No Drums
74. "Animation"
75. "Animation" No Drums
76. "The Gauntlet"
77. "The Gauntlet" No Drums
78. Opening Solo
79. "The Gauntlet" Drum Solo
80. "World Time II" Solo
81. "Dharma" Solo
82. Element 6 & 11 Improv Solo

Audio examples played and recorded by John Favicchia

"Funk It Up" (Bill Heller/John Favicchia)  
Bill Heller: Keyboards and programming

"From Silence to Sound" (Bill Heller/John Favicchia)  
Bill Heller: Keyboards and programming

"Rock It Out" (Bill Heller/John Favicchia)  
Bill Heller: Keyboards and programming

Bass line play-alongs performed by Mike Pope  
Written by Mike Pope and John Favicchia

"Coincidence" (Chris Geith)  
John Favicchia - Drums  
David Mann - Tenor Sax  
Chris Geith - Keys & Synth Programming

"Te Estremeces" (Mario Cazeneuve)  
John Favicchia - Drums & Clave  
Harvie Swartz - Vertical Bass  
Mario Cazeneuve - Keys & Vocals  
Mark Gatz - Soprano Sax & Tenor Sax  
Carl Fischer - Trumpets  
Ed Leone - Trombone  
Cristian Riveria - Congas, Bells, Timbales  
Matt Cardin - Nylon-String Guitar  
Joe Torres - Vocals

"Dharma" (John Favicchia)  
John Favicchia - Drums

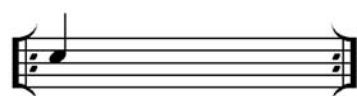
"Animation" (Chieli Minucci)  
John Favicchia - Drums  
Chieli Minucci - Guitars & Synth Programming

"The Gauntlet" (Dean Brown)  
John Favicchia - Drums  
Dean Brown - Guitars & Keys  
Jerry Brooks - Bass  
David Mann - Tenor Sax

# 1. 16th-Note Elements

Here are the 16th note Elements. These are all the possible permutations of one beat of sixteenth notes. It is important to be 100% proficient in each one of these. These Elements will become the crucial building blocks of your drumming vocabulary. Practice these individually on a pad or snare drum, with a metronome, until they are comfortable.

1



1 (E) (&) (A)

2



(1) (E) & (A)

3



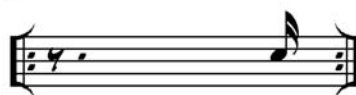
1 (E) & (A)

4



(1) E (&) (A)

5



(1) (E) (&) A

6



1 E (&) (A)

7



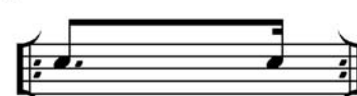
(1) (E) & A

8



(1) E & (A)

9



1 (E) (&) A

10



(1) E (&) A

11



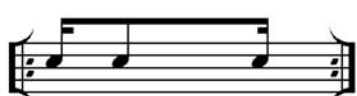
1 (E) & A

12



(1) E & A

13



1 E (&) A

14



1 E & (A)

15



1 E & A



## 3. Accented Element Rolls: Intro

This section is similar to section 1, except that this time we will insert accented Elements into a flow of sixteenth-note open rolls. Play the roll as low strokes (2-3") and the accents as half strokes (6-9"). Be certain that when you accent the notes of the Element, that each accent is a *single* stroke, not a double! The ability to execute clean single-stroke accents while playing a roll in between is very important.

This exercise also helps in counting rolls. Now you can use rolls in your grooves and solos and not get lost!

As written:



As played:



## 3a. Accented Element Rolls

For this routine play an even 16th-note roll and accent each Element. Use a single sound surface and be sure to practice with a metronome to make sure your roll does not speed up or slow down.





## 3e. Improvisation with Improvised Voicings

Now let's take our ability to play 16th-note open rolls with improvised Elements and apply it to the drumset. In the improvised example below, I orchestrated Elements all over the kit and kept the roll flow going on my snare drum.

First, play this exercise as written; then improvise your own Elements and orchestrate them on your kit. To do this, you must improvise on two levels: 1) which Elements you are going to accent, and 2) on which part of the drumset you are going to play them. Try to play this exercise for as long as you can without stopping. If you stumble or break the flow, stop and start again from the beginning. Also keep in mind that this is a vocabulary builder. Some of these ideas are going to feel right and some will not. As you play, remember what feels and sounds right. Store these ideas away in your memory to be used again in the future. The ones that don't feel and sound good? Just forget them. Be open to experimenting and letting yourself just play without too much thought.



## 4. 16th-Note Element Application: Three Bars of Time and a One-Bar Fill

In this routine you will play three bars of any 8th-note or 16th-note-based groove, followed by a one-bar fill. For the fill, think of an Element and orchestrate it on the kit. Your job is to voice the Element in the most musical way possible. Try to think of as many Elements as possible, and use them as the basis for your fill. Use a metronome so that your fills don't speed up or slow down.

After you play through the entire exercise many times, the next step is to combine Elements when you fill. If you can make one Element in a fill sound good, then once you start to mix and match all the Elements you will be on your way to making your vocabulary larger and larger.

The next two pages contain of all the Element variations to practice.

For example, using the following Element as a fill:

CD  
Track 13

3x



CD  
Track 14

You might orchestrate it in the following ways:



CD  
Track 16  
96 bpm

## 6a. Ensemble Playing 1:

CD  
Track 17  
130 bpm

### 16th-Note Element Ensemble Hits on Beat 1

In addition to expanding your vocabulary on the drumset, understanding the Elements will also help you to execute rhythms played within the musical ensemble. All ensemble figures encountered on charts can be broken down into the Elements you have already learned.

Ensemble hits were very popular with Big Bands and Latin bands but in more recent times have become part of all musical styles. This section presents ensemble figure exercises for you to practice. This first set of exercises presents all the Elements one at a time, occurring on beat 1 of the bar. The next set moves all the Elements back to beat 2, then beat 3, and beat 4. When you have mastered these exercises, you will easily be able to catch any one-beat 16th-note-based ensemble hit in any position in the bar.

Each track has two bars of time up front. You will then play one bar of time with a fill leading into an ensemble figure in the second bar. Try playing the hits with two basic interpretations. First, play them with “long” sounds (i.e., a cymbal crash), and then with “short” sounds (i.e., a snare accent or other staccato sound).

#### 1 REPEAT 4X (2 BARS CLICK UP FRONT)



#### 2 REPEAT 4X



#### 3 REPEAT 4X



#### 4 REPEAT 4X



#### 5 REPEAT 4X



CD  
Track 24

## 1. 16th-Note Elements on the Bass Drum

In the groove ostinatos section, you will be using the Elements to improve coordination. With this first set of Groove Ostinatos, we will be working on bass drum independence. The exercises below show a basic rock groove with all the 16th-note Elements played for one measure on the bass drum. Start slow, and use a metronome.

The image displays 15 numbered musical exercises for bass drum 16th-note patterns in 4/4 time. Each exercise is written on a single staff with a 4/4 time signature and a key signature of one sharp (F#). The exercises are arranged in a grid-like fashion, with numbers 1 through 15. Exercises 1 through 14 are grouped into pairs (1-2, 3-4, 5-6, 7-8, 9-10, 11-12, 13-14), while exercise 15 is centered below the last pair. Each exercise shows a sequence of 16th notes, often beamed in pairs, with 'x' marks indicating specific rhythmic accents or patterns. The patterns vary in complexity, starting with simple eighth-note pairs and progressing to more intricate 16th-note groupings.

CD  
Track 82

# Soloing With Elements 6 & 11

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

The musical score consists of five systems of notation for guitar. The first system features a continuous sequence of eighth notes with accents. The second system introduces triplets of eighth notes. The third system includes a measure with a whole note and a triplet of eighth notes. The fourth system continues with triplets and accents. The fifth system, marked with a circled 'A', begins with a triplet of eighth notes, followed by a repeat sign, and then continues with eighth notes and accents.