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FOREWORDS

This book is intended for musicians who can already play and who are able to read drum notation but often find themselves playing the same old fills and patterns over and over again. It's designed to offer you a creative injection allowing you to continue to increase your skill set and expand your vocabulary.

The idea for writing this book came from often seeing drummers repeating the same fills and patterns regardless of the context. Some drummers tend to stick to the same couple of fills with which they get the job done and there is nothing wrong with that as such. With this book I intend to stimulate the creative thoughts process when it comes to developing patterns and fills. This book also provides the reader with tools and methods that will help and strengthen the readers creativity and ability to develop patterns and fills.

Claus Thylstrup - London, July 2012 / Odense, 2016

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... And at last but not least, all the amazing musicians in the U.K. and Denmark who I've had the privilege of sharing the stages with over the last many years.

INTRODUCTION

Creative Development consists of separate chapters which doesn't follow a continuous pattern and that means you can skip between chapters as you like. Most chapters are based on a basic pattern or fill which is then shown in a series of different variations with altered orchestrations, stickings, subdivisions etc.

Once you start to work through the pages you will soon notice that most of the patterns and fills in this book are notated across a whole bar or two bars but that doesn't mean that you can't split the pattern or fill up into sections to create a one or two beat pattern. The reason why it's in whole bars is to give you a better understanding of how the pattern or fill is constructed and how it works. So, be creative and experiment. Split the bar up or mix and match it with other patterns and fills.

If you want to experiment with odd time signatures I have developed three methods for adapting common time patterns and fills into odd time signatures - These can be found on page 52.

... But always remember that; fills is a gentlemen's sport that has to be played appropriately. Nothing is more important than the groove of a song so treat this content as a variety of spices. Add a little too much and your guests will never eat your food again but add just the right amount and they will keep coming back for more!

- Unleash your creativity, enjoy the content and have fun!

SUGGESTED PRACTISING METHODS

If you haven't already, I suggest you read the forewords and the introduction to help you understand the ideas behind this book. Before you reach for the sticks I suggest you take the time to read the text that comes with each chapter as it will not only give you ideas on how to approach the chapter but it will also help you understand the basics behind the pattern or fill and in some cases the history behind a particular pattern or fill.

I suggest you always practice using a metronome/click. This will help to improve your time feel and understanding of different subdivisions. Don't rush the progress, start slowly and take your time to work out what's going on on each beat. As an example; in the Broken Doubles chapters you will be playing quintuplets and it's important to practice them slowly in order to make sure you get the timing right. Alternatively, chapter 3 - Basic Familiarization With Even and Uneven Groupings can help you familiarize yourself with the different subdivisions used throughout the book.

As soon as you feel comfortable playing a variation, put it into a musical context. Start by playing cycles of four bars. Three bars of groove and one bar of the variation or with the two bar variations, six bars of groove and two bars of the variation. - Experiment with playing different styles of grooves around the variation as this will force you to explore new possibilities of how the pattern or fill can be applied to different genres.

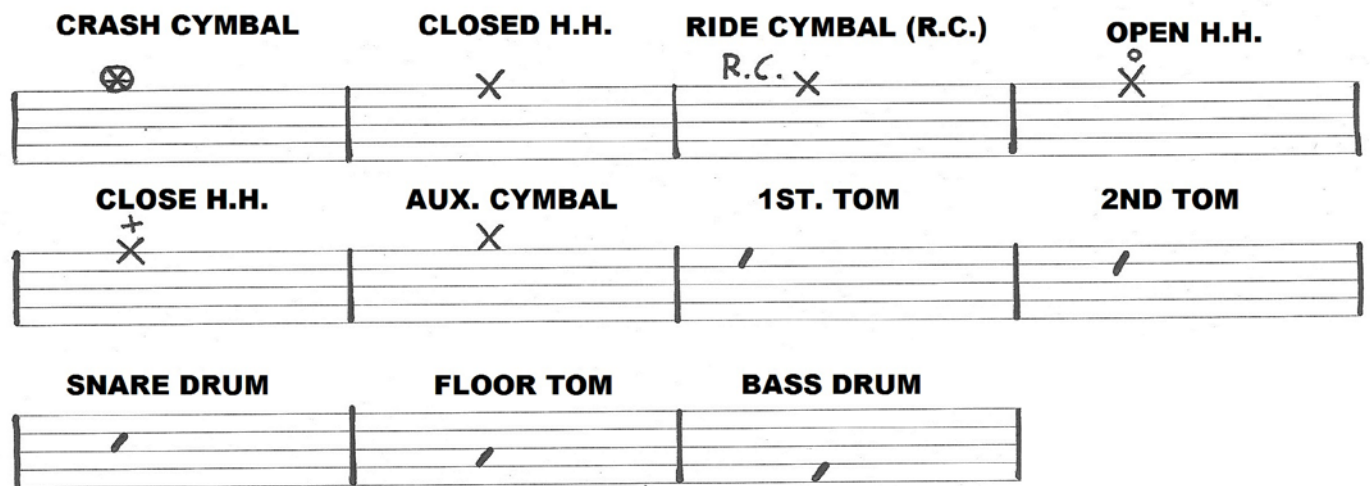
IMPORTANT

As mentioned earlier this book is not intended as a step by step book, you can skip through the chapters as you like and go straight to a chapter that catches your attention. That being said it's necessary to walk through chapter 4, Step By Step Method in order to understand how to use the content and develop your own variations of the patterns and fills.

Now... lets grab some sticks and start playing!

NOTATION KEY

Notation used throughout the book



Sticking: R = Right Hand, L = Left Hand, F = Foot/kick/bass drum

Please note:

Additional cymbals might be used in some examples so please refer to the specified cymbal in the accompanying text



User tip! Method for practicing the patterns and fills

As soon as you have learned a new pattern or fill it's important to play it in a context.

Play the pattern or fill in a loop sequence of four bars, three bars of groove followed by a bar or the chosen pattern or fill.

Start with a simple groove but as soon as you feel comfortable you should experiment by applying the pattern or fill to a different style of groove.

Loop = Three bars of groove + one bar or of pattern/fill

WARM UP EXERCICES

A lot of the patterns and fills in this book can be quite demanding and can take a while to get to grips with, so warming up the muscles before starting a practice session or a gig is very important to make sure you don't do any damage to yourself. There is a lot of warm up exercises out there but the following exercises are some that I have developed through my own experience. Warming up is easily overlooked but here are a few simple exercises that will get your arms and legs warmed up.

Six Stroke/Paradiddle Exercise

RLLRRLR L RR LRLLR L R L L RLLRRLR L R RLRRLLR L R L L

RLLRRLR R R RLRRLLRL L L L RLLRRLR R R RLRRLLRL L L L

Feet Exercises

RLR LRL RL R LRL RLR LRL RL

RLRRRLR LLLLRL RLRRRLR LLLLRL RLRLRL RLRLRL RLRLRL RLRLRL

This next exercise is a personal favourite which I use before going on stage and it works quickly because of the consecutive R.H. or L.H. strokes. Start slowly at around 60 Bpm.

Inverted Strokes Exercise

R L R L R L R L

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

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

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