

ALTITUDE DRUMMING

Volume 5 - Phrasing & Fills

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Eugenio Ventimiglia

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DRUMMER**

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Phrasing & Fills

Altitude Drumming – Volume 5

- FREE EXCERPT -

Confident Drummer Series

by Eugenio Ventimiglia

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Phrasing & Fills

My approach to writing a drum book is always to create the method I could never find.

I own dozens of them, but for some strange reason I always had a hard time finding a good book about drum fills.

I ended up looking for great licks in my favourite albums, and learning to transcribe them.

Phrasing is a topic of fundamental importance for every drummer, as it constitutes at least half of what we do.

However, the study of this subject tends to easily disorient drummers, due to the large amount of options, directions and solutions available.

That's why I have tried to organize the materials collected over the course of many years in a gradual and coherent program, with the intent to provide a go-to manual full of musical ideas and effective phrasing techniques.

The end result is lots of practical and ready to use fills, and also a number of powerful tools and methods essential to learning how to invent your own licks, so that you can use these studies as a starting point and as a reference to get inspired and work on developing your own style and vocabulary.

The book is arranged in clear sections, one for each main topic. You will be guided step by step through an effective course of action, while trying to stick to extremely useful and musical applications:

- Phrasing Cells: lay the foundation for the development of your own language, using alternating hands phrasing, rhythmic figures, hand/foot combinations and sticking ideas.

- Permutations: achieve a much deeper understanding of each of the notes

involved in what you are practicing, know everything inside out and get more creative with it.

- **Phrasing Ideas:** enhance your phrasing with exciting subdivisions, dynamics and orchestrations.
- **Different Length Fills Catalogue:** quickly expand your vocabulary with more than 200 cool and modern fills of all durations.
- **One Fill Study:** discover new ways to study any fill, and learn how to transform it, personalize it and make it original and yours.
- **Over the Barline Fills:** tired of fills always ending on '1'? ;)
- **Ideas Workout:** learn how to add many layers to your phrasing and develop your unique style with this effective approach (used by all great drummers to work on their ideas).
- **Improvisation:** become able to phrase spontaneously, without thinking, and interacting in real time with what's happening musically around you, creating from a position of complete freedom and fluency.

In total it's more than 110 pages and 4 hours of videos, and in it you are going to find all the concepts you need to build a strong, vast and personal vocabulary, and also express yourself and create something exciting.

It's cool to have it all organized, so that you can use it to work on your phrasing from scratch or go back to these studies any time you need to get inspired with something fresh to practice.

In this free excerpt I'd like to share with you 37 examples picked from the 600+ fills included in the method.

I wanted to arrange this booklet so that it's like a mini crash course, that you can use to instantly boost your phrasing skills.

You will also get an idea of how effective this approach is.

Each example is linked to its video demo, which you can access by clicking on the transcription.

If you want to check out the whole 13 minute video demo on YouTube, click [HERE](#).

The table of contents of the book is included at the end this 15 page PDF.

To find out more and to buy the method you can visit the dedicated page here:

['Phrasing & Fills' - Altitude Drumming - Volume 5](#)

Phrasing Ideas

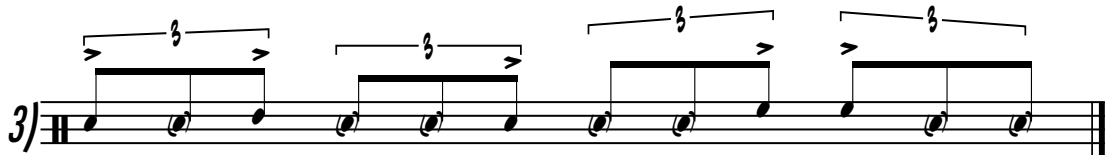
Alternating Hands
8ths
p.37 ex.1



Figures
8ths
p.39 ex.1



Alternating Hands
Triplets
p.37 ex.2



Hand/Foot Combinations
Triplets
p.41 ex.2



Stickings
Triplets
p.43 ex.2



Phrasing Ideas

Alternating Hands
16ths
p.37 ex.3

6)

Figures
16ths
p.38 ex.3

7)

Stickings
16ths
p.43 ex.3

8)

Alternating Hands
Sextuplets
p.37 ex.4

9)

Figures
Sextuplets
p.39 ex.4

10)

Phrasing Ideas

Alternating Hands
Subsivision Mix
p.37 ex.6

11)

Figures
Subsivision Mix
p.39 ex.6

12)

Hand/Foot Combinations
Subsivision Mix
p.41 ex.6

13)

Ternary Phrasing
Sextuplets
p.47 ex.5

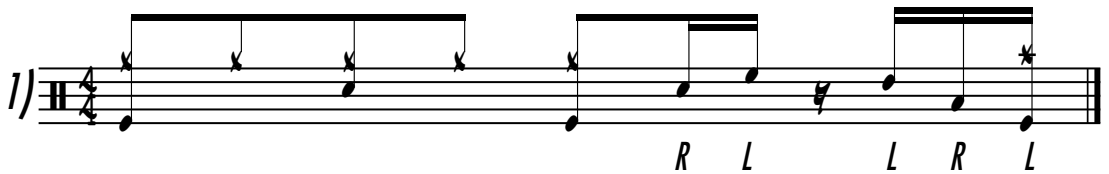
14)

Ternary Phrasing
Ninetuplets
p.48 ex.9

15)

Fill Duration

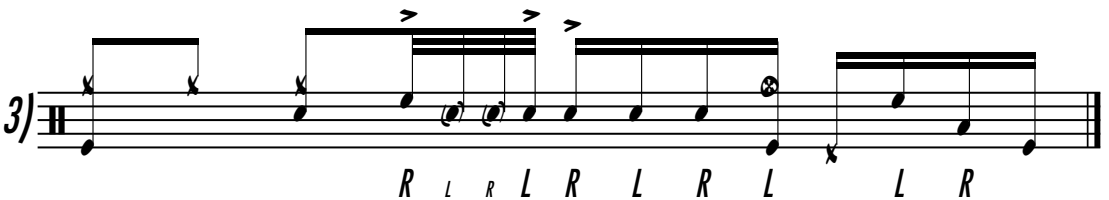
6 Sixteenth Notes
p.55 ex.2

1)  Musical notation for a 6 sixteenth notes fill. The notation is on a single staff in 4/4 time. It consists of sixteenth notes: quarter, quarter, quarter, quarter, quarter, quarter. The drumming pattern is indicated by 'R L L R L' below the notes.

9 Sixteenth Notes
p.58 ex.1

2)  Musical notation for a 9 sixteenth notes fill. The notation is on a single staff in 4/4 time. It consists of sixteenth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The drumming pattern is indicated by 'L R R L R L R' below the notes.

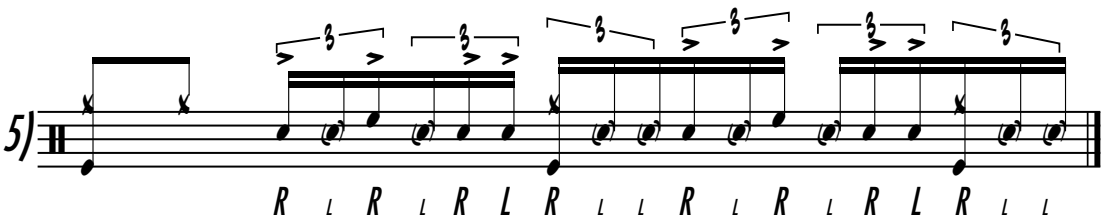
10 Sixteenth Notes
p.59 ex.7

3)  Musical notation for a 10 sixteenth notes fill. The notation is on a single staff in 4/4 time. It consists of sixteenth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The drumming pattern is indicated by 'R L R L R L R L L R' below the notes.

11 Sixteenth Notes
p.60 ex.4

4)  Musical notation for an 11 sixteenth notes fill. The notation is on a single staff in 4/4 time. It consists of sixteenth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The drumming pattern is indicated by 'R L R L R R R L L' below the notes.

12 Sixteenth Notes
p.61 ex.6

5)  Musical notation for a 12 sixteenth notes fill. The notation is on a single staff in 4/4 time. It consists of sixteenth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The drumming pattern is indicated by 'R L R L R L R L L R L R L R L L' below the notes.

13 Sixteenth Notes
p.62 ex.4

6)  Musical notation for a 13 sixteenth notes fill. The notation is on a single staff in 4/4 time. It consists of sixteenth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The drumming pattern is indicated by 'L R L R L R L R L R L R' below the notes.

Fill Duration

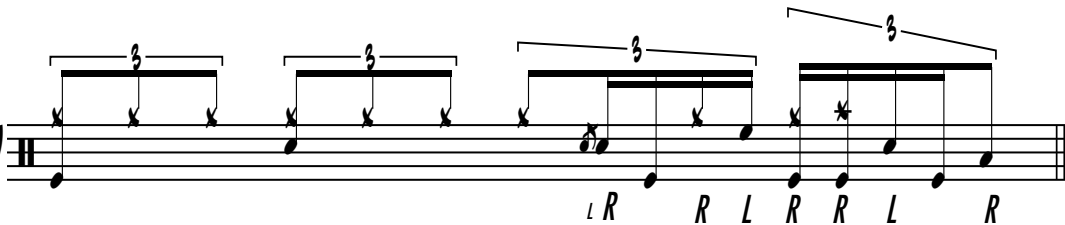
14 Sixteenth Notes
p.63 ex.4

7)  Musical notation for a 14 sixteenth notes fill. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four groups of four sixteenth notes. The first group is a quarter note followed by three eighth notes. The second group is a quarter note followed by three eighth notes. The third group is a quarter note followed by three eighth notes. The fourth group is a quarter note followed by three eighth notes. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The drum notation below the staff is: R L RR L RR L R R LL R L R L.

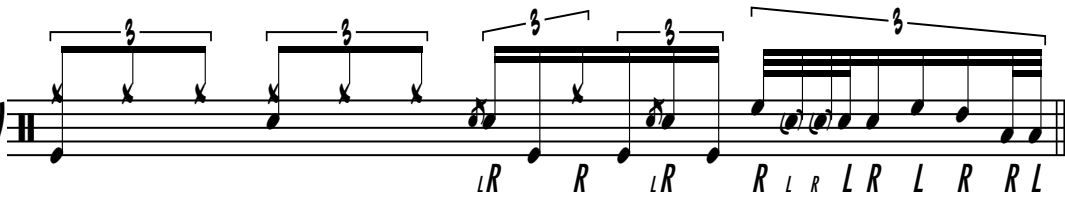
15 Sixteenth Notes
p.64 ex.3

8)  Musical notation for a 15 sixteenth notes fill. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four groups of four sixteenth notes and one final sixteenth note. The first group is a quarter note followed by three eighth notes. The second group is a quarter note followed by three eighth notes. The third group is a quarter note followed by three eighth notes. The fourth group is a quarter note followed by three eighth notes. The final note is a sixteenth note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The drum notation below the staff is: L R L R L R L R R R R R L.

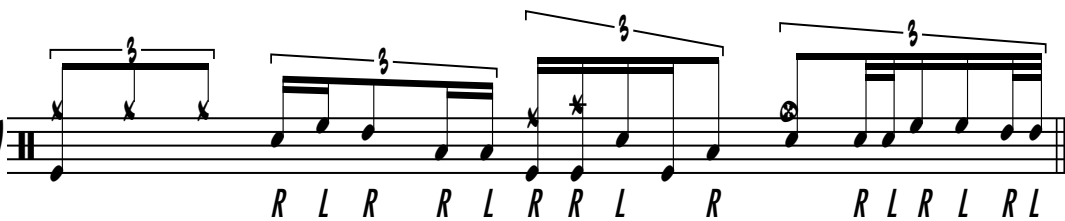
5 Eighth Note Triplets
p.70 ex.3

9)  Musical notation for a 5 eighth note triplets fill. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four groups of eighth note triplets and one final eighth note. The first group is an eighth note triplet. The second group is an eighth note triplet. The third group is an eighth note triplet. The fourth group is an eighth note triplet. The final note is an eighth note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The drum notation below the staff is: L R R L R R L R.

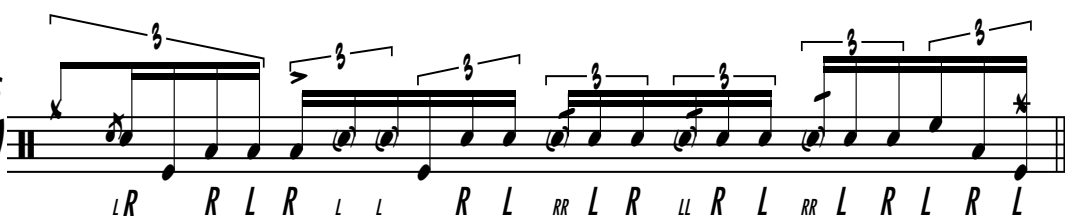
6 Eighth Note Triplets
p.71 ex.7

10)  Musical notation for a 6 eighth note triplets fill. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four groups of eighth note triplets and one final eighth note. The first group is an eighth note triplet. The second group is an eighth note triplet. The third group is an eighth note triplet. The fourth group is an eighth note triplet. The final note is an eighth note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The drum notation below the staff is: L R R L R L R L R L.

9 Eighth Note Triplets
p.74 ex.4

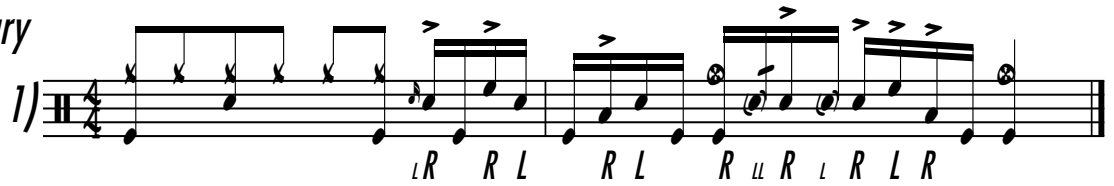
11)  Musical notation for a 9 eighth note triplets fill. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four groups of eighth note triplets and one final eighth note. The first group is an eighth note triplet. The second group is an eighth note triplet. The third group is an eighth note triplet. The fourth group is an eighth note triplet. The final note is an eighth note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The drum notation below the staff is: R L R R L R R L R R L R L R L.

11 Eighth Note Triplets
p.76 ex.5

12)  Musical notation for an 11 eighth note triplets fill. The notation is on a single staff with a treble clef and a 4/4 time signature. It consists of four groups of eighth note triplets and one final eighth note. The first group is an eighth note triplet. The second group is an eighth note triplet. The third group is an eighth note triplet. The fourth group is an eighth note triplet. The final note is an eighth note. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6. The drum notation below the staff is: L R R L R L L R L RR L R LL R L RR L R L R L.

One Fill Study

Permutations - Binary
p.80 ex.1

1) 

l R R L R L R ll R l R L R

Permutations - Binary
p.80 ex.6

2) 

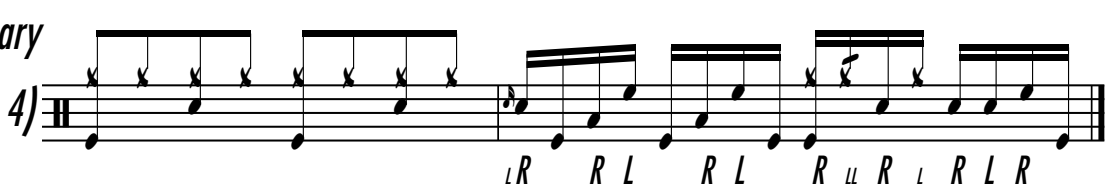
l R R L R L R ll R l R L R

Orchestrations - Binary
p.88 ex.2

3) 

l R R L R L R ll R l R L R

Orchestrations - Binary
p.88 ex.4

4) 

l R R L R L R ll R l R L R

Over the Barline Fills

End on 'and' of '4'
Binary
p.94 ex.11

1) 

End on 'a' of '4'
Binary
p.94 ex.15

2) 

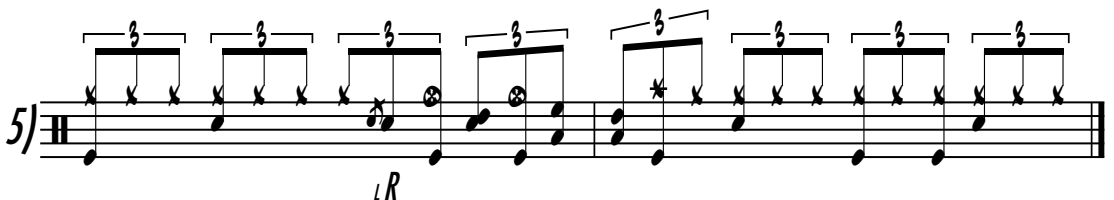
End on 'and' of '1'
Binary
p.95 ex.23

3) 

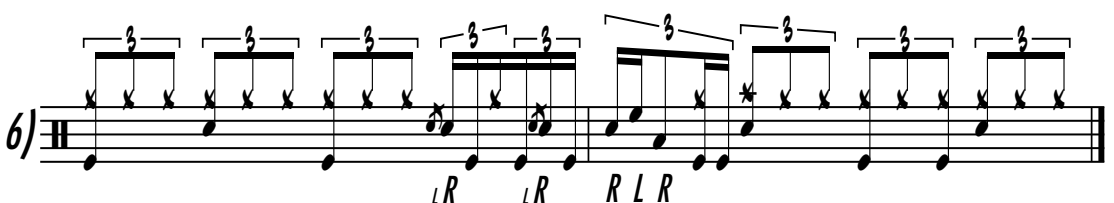
End on '2'
Binary
p.96 ex.32

4) 

End on 'and' of '1'
Ternary
p.98 ex.15

5) 

End on '2'
Ternary
p.99 ex.24

6) 

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