

presents

# Five For Filling

*Qualifying Quirky Quintuplets!*

This article is about a fill riff using groups of five 16<sup>th</sup> notes that extend over the downbeats. This has a unique feel considering we tend to hear even groups (2s, 4s or 6s) in fills when playing a constant 16<sup>th</sup> note flow. Firstly, make sure you have a fair command of playing and hearing groups of 5/16 over the beat line. To see the big picture, play four groups of 5/16 in a measure of 5/4 with alternate sticking **[Ex. 1]**. Accent the beginning of each 5/16 group - which occurs a 16<sup>th</sup> note further into each consecutive beat. Tap the downbeats with a foot, preferably yours, and play slow enough that you can comfortably count aloud *vocally emphasizing* the accented counts:

[Ex 1] count: 1 e + a 2 e + a 3 e + a 4 e + a 5 e + a  
sticking: R L R L R L R L R L R L R L R L R L

(Lefties: reverse the stickings!)

Okay, let's clip that 5<sup>th</sup> beat leaving a "pick-up" accent at the end of beat 4. Remember you are playing three groups of five 16<sup>th</sup> notes plus one 16<sup>th</sup> note left over [e.g., 5+5+5+1 = 16] **[Ex 2]**.

[Ex 2] count: 1 e + a 2 e + a 3 e + a 4 e + a  
sticking: R L R L R L R L R L R L R L

**Videos for Ex. 1 & 2**

Now for some different ideas using this particular 5/16 fill phrasing, let's play a measure of groove opposite one measure of fill. Below is a preliminary orchestration between the snare, high tom and floor tom and a lone snare hit on the "ah" of 4 at the end **[Ex. 3]**:

[Ex 3] R L R L R L R L R L R L R L

**Video for Ex. 3**

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Here's one I really like: a bass drum substitution for the last two notes (R-L-R-F-F). And then orchestrate the hands similarly – snare, high tom and floor tom [Ex. 4].

[Ex 4]

R L R F F

5/16 5/16 5/16 1/16

For a nicely disjointed variation use only one bass drum substitution on the last note (R-L-R-L-F) [Ex 4b].

[Ex 4B]

R L R L F

5/16 5/16 5/16 1/16

Videos for Ex. 4 & 4b

Here's a sticking pattern change that will influence the dynamic contrast of the groupings if you *tap* the double lefts. This results in more of a “fusion”-style sound [Ex. 5]:

[Ex 5]

R L L F F

5/16 5/16 5/16 1/16

..and a tricky variation of this with only one bass drum substitution resulting in an inverted paradiddle plus a bass drum [Ex. 5B]:

[Ex 5B]

R L L R F

5/16 5/16 5/16 1/16

Videos for Ex. 5 & 5b

Now let's play a 4/4 measure of *quintuplets* (groups of five *within* the beat) opposite a measure “5/16” groupings in 5/4. This exemplifies a kind of “expand/contract” sound. [Ex. 6].

[Ex 6]

1 2 e 3 + 4 a 1 2 3 4

5/16 5/16 5/16 5/16

Video for Ex. 6

## Five for Filling

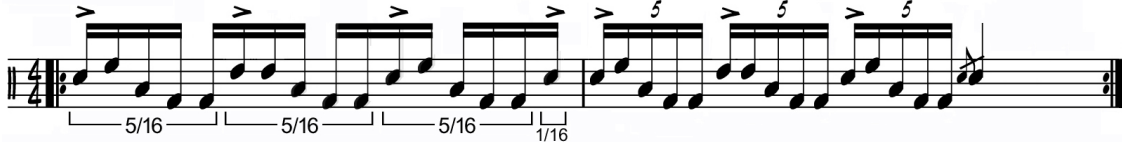
If we apply this mix to a broader two-measure fill in 4/4, you might get the following:

[Ex 6A]



We can play Ex. 4 in the first measure and play only quintuplets in the second measure:

[Ex 6B]



These last ones utilize mixtures of “expanded” and “contracted” groups of fives:

[Ex 6C]



Instead of riding through the whole measures let's apply the brakes on 4+ with a flam:

[Ex 6D]



...and finally, who says you have to start on 1?:

[Ex 6E]



### Videos for Ex. 6a - 6e

I hope this piques your interest to try your own ideas with “5”! You can *also* use this idea with any number groupings: 3/16 & triplets or 6/16 & sextuplets.