

# Inspired by Jack DeJohnette

The following exercises were inspired by watching a lot of the new videos of Jack's playing that were uploaded to Youtube after his unfortunate passing. These exercises were inspired by the sticking vocabulary he was using in multiple performances. Many drummers use these stickings, but everyone sounds different when they play them in the context of the music they are performing.

There are many ways to place these in the flow of time besides the 16th triplets I have notated, and I show some other possible rhythmic placements on the last page.

Composer / Jack Verga 2025

Exercise 1: Four measures of 16th triplet patterns. Stickings are as follows:

- Measure 1: { R L R L R L } / { L R L R L R }
- Measure 2: { R R L L R R } / { L L R R L L }
- Measure 3: { R L R L R R } / { L R L R L L }
- Measure 4: { R L R R L L } / { L R L L R R }

Additional sticking for Measure 4: { R L L R R L } / { L R R L L R }

Exercise 2: Four measures of 16th triplet patterns. Stickings are as follows:

- Measure 1: { R L L R R L } / { L R R L L R }
- Measure 2: { R R L R L R } / { L L R L R L }
- Measure 3: R L L R L L / L R R L R R
- Measure 4: R R L R R L / L L R L L R

Additional sticking for Measure 1: { R L L R L R } / { L R R L R L }

The following 4 exercises are laid out so that the hands have to alternate that way both hands get equal attention and practice, but on the drums you may want to re-arrange the 8 stickings so they do not alternate, and instead favor one hand or the other so that they can be orchestrated on a drumset with multiple drums.

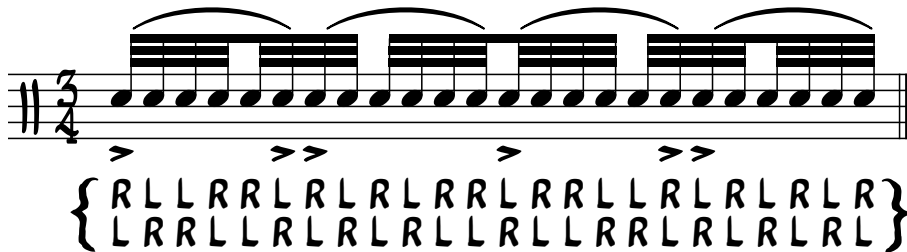
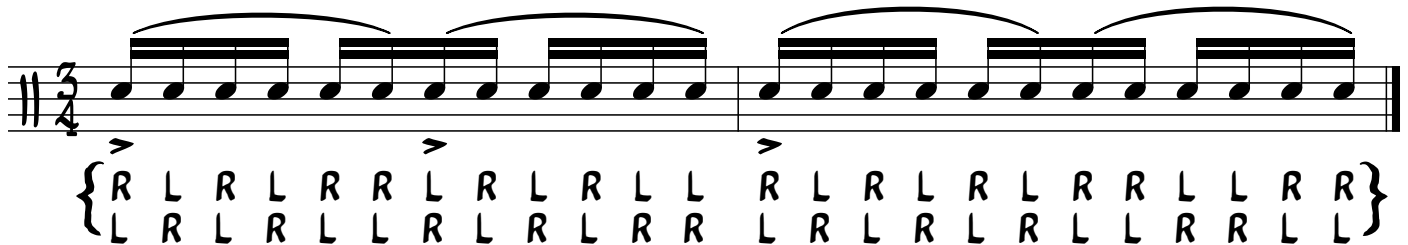
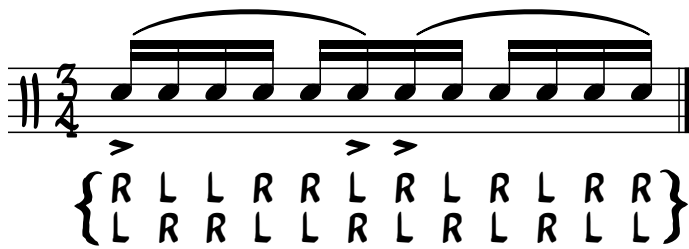
Exercise 3: Eight measures of 16th triplet patterns. Stickings are as follows:

- Measures 1-4: { R L R L R L R L L R L R L R L R } / { L R L R L L R L R L R L L R L L }
- Measures 5-8: { R L R R L L R L R L R R L R R L R L R L R } / { L R L L R R L R L R L L R L L R L R L R L R }

Exercise 4: Eight measures of 16th triplet patterns. Stickings are as follows:

- Measures 1-4: { R L R L R L R R L L R L R L R L R L L R } / { L R L R L L R L L R L R L R L L R R L }
- Measures 5-8: { R L L R L L R R L R L R L L R L L R R L R L R L } / { L R R L R R L L R L R L R R L R R L L R L R L R }

All of the previous six note stickings can also be played as 16th Notes or 32nd Notes  
 Shifting between 16th notes, 16th Triplets and 32nd notes  
 makes the phrases accelerated or decelerate



When playing these stickings on the drums, they should be orchestrated in several ways to imitate what Jack DeJonette does. Play the entire six note group or multiple groups on a single drum and move it around your drums. Split the hands between two drums and play them at equal volume or experiment with making one or the other louder and dominant while the other is played soft or even ghosted.

Play the right on a cymbal and the left on the snare or toms, the bass drum can reinforce the right hand on the cymbal or can be placed inbetween the hands creating a roll between the hands and bass drum at fast tempos. Shift the patterns to different note values

so that the patterns accelerate or decelerate as you move them around the drums.

When soloing repetition is also important to help the listener grasp what you are playing.

Notice how Jack DeJonette will create a phrase and repeat it several times and then move on to a variation on that phrase or different contrasting phrase.

Two Bass Drum attacks of equal note value can substitute for any RR/LL in these patterns or or added to the end of any six note group to create an 8 note group. This will alter the phrasing and mixing 6 and 8 note groups adds more related vocabulary to play and improvise with when soloing.