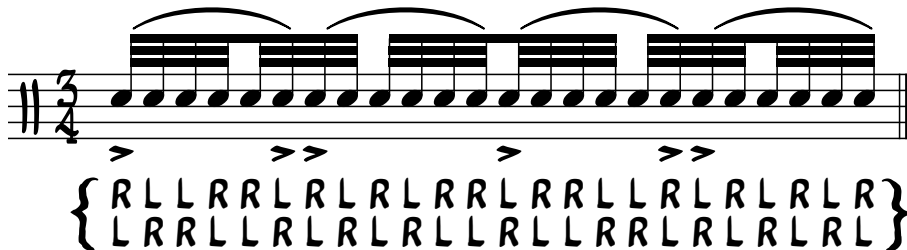
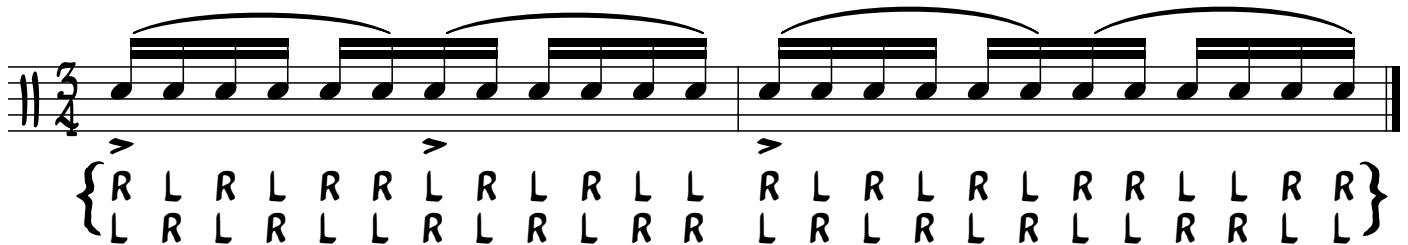
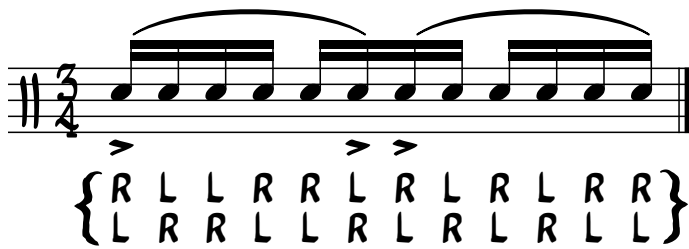


All of the previous six note stickings can also be played as 16th Notes or 32nd Notes
 Shifting between 16th notes, 16th Triplets and 32nd notes
 makes the phrases accelerated or decelerate



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.