



Let's Get Real

4-measure patterns are very useful for practicing, but as you start learning songs, you'll quickly see that groupings of 8 and even 16 measures are the most common. While there are always exceptions to any guideline, you will find that grouping 8 measures together will guide you to success.

"7 + 1" Pattern (for fills)

1 2 3 4	2 2 3 4	3 2 3 4	4 2 3 4
5 2 3 4	6 2 3 4	7 2 3 4	8 2 3 4

Notice that the "fill zone" has moved to the 8th measure. While you could still put a fill in the 4th measure, you don't have to. If you do add a fill, I would recommend a shorter fill, or even just a simple crash cymbal at the end of the 4th measure.

Groups of 16 Measures

In reality, within modern music you will likely hear the verse of a song composed of 16 measures quite often. You will notice that the vocals seem to break at the end of the 8th measure and then start up again over another set of 8 measures. It is also common for the chorus of a song to last 8 or 16 measures.

16 Measure Fill Options

With a longer format of 16 measures, you could choose to put a small fill on measure 8 and then save your big fill for measure 16 as you shift into the next section of the song. A crash cymbal on the 4th and 12th measure would still be fine - you just want to keep it subtle unless the song is very energetic. **The energy and dynamics of the song will always dictate how often and the type of fills that should be used.**

"7 + 1" Pattern



Here are just a few examples of how you can arrange fills that should sound good to get you started. On the 4th measure, typically a shorter fill or just a crash sounds good. Play through each of these and pick any fill from the ones you've learned so far (or you can experiment and make your own).

Remember that we learned several types of fills in previous lessons: "long" fills that started on the "1" count, "shorter" fills that started on the "3" count and "quick" fills that start on the "4" count. The blue areas below indicate where the fill should be placed and what count it should start on.



Try playing each exercise a few times. Now that you have a small collection of fills, it is up to you to choose how and when to use them.

Exercise 1

1 2 3 4



2 2 3 4



3 2 3 4

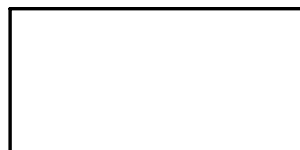


4 2 3 4



crash

5 2 3 4



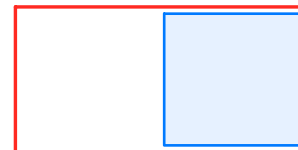
6 2 3 4



7 2 3 4



8 2 3 4

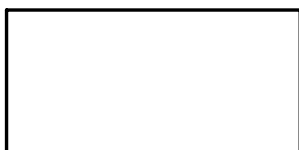


Exercise 2

1 2 3 4



2 2 3 4



3 2 3 4



4 2 3 4



5 2 3 4



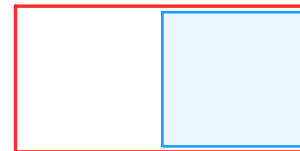
6 2 3 4



7 2 3 4



8 2 3 4



"7 + 1" Pattern



Exercise 3

1 2 3 4

2 2 3 4

3 2 3 4

4 2 3 4

crash

5 2 3 4

6 2 3 4

7 2 3 4

8 2 3 4

Exercise 4

1 2 3 4

2 2 3 4

3 2 3 4

4 2 3 4

5 2 3 4

6 2 3 4

7 2 3 4

8 2 3 4

Exercise 5

1 2 3 4

2 2 3 4

3 2 3 4

4 2 3 4

5 2 3 4

6 2 3 4

7 2 3 4

8 2 3 4



"7 + 1" Pattern - Blank Sample Sheet



Here are some blank boxes for you to experiment with and see what sounds good! Just be sure to keep the fills and crashes in measures 4 and 8!



Use the blank "7 + 1" pattern boxes to experiment with. Using measures 4 & 8, try placing different fills to see how they sound together and how it affects the feel of what you are playing. Don't forget that sometimes a simple crash cymbal can be very effective instead of a fill.

1 2 3 4

2 2 3 4

3 2 3 4

4 2 3 4

5 2 3 4

6 2 3 4

7 2 3 4

8 2 3 4

1 2 3 4

2 2 3 4

3 2 3 4

4 2 3 4

5 2 3 4

6 2 3 4

7 2 3 4

8 2 3 4