**Orchestration** is taking a part from one surface and putting it on different surfaces. By using orchestration, simple parts learned on snare drum can be moved around the drumset to toms, cymbals, or anything else.

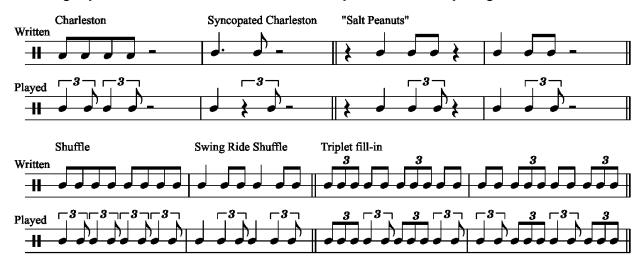


Learn these basic ideas on snare drum and orchestrate them:



Use the above ideas as a jumping off point to generate more basic, short phrases. By filling in an 8th note with 16ths, or removing an 8th note in the middle of an idea, very similar, but distinctly different ideas are easy to generate quickly and spontaneously.

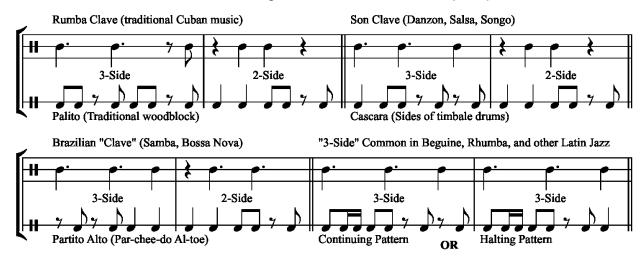
In Swing styles, there are a few foundational rhythms that everything is built on:



Like with 8th Rock, orchestrate the above ideas and then use them as a jumping off point to generate more short phrases. A common and effective approach is to add shuffle or triplet fill-in notes to any existing phrase



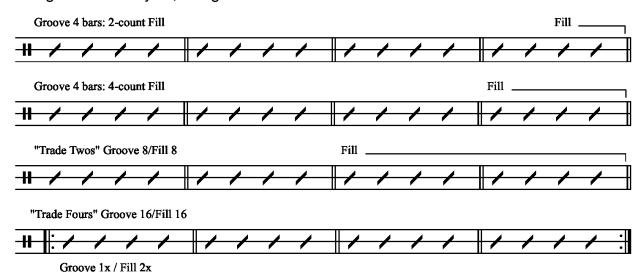
**Latin** styles have far more variety than Rock or Swing, and each groove has different rules. Quite a few Latin grooves, however, are based on **Clave**, the idea that a groove has two sides: A "2-side" that is straight and a "3-side" that is syncopated.



Use the rhythms below each clave as the basis for fills and solos. These are complementary patterns specific to each style. They usually change from "on" the beat to "off" the beat on count 3 of each measure. Pieces and songs can start on the 2-side or the 3-side. The melody will line up with the complementary patterns most of the time.

A **Fill** or **Kick** is a part played within a groove to communicate something to the ensemble. A **Solo** is a longer part featuring the drumset for several bars or more.

Kicks and Fills are typically short, under four counts. Longer fills may last two to four bars. This is common in almost any style. Practice the following fill patterns in Rock, Swing and Latin Styles, using the basic ideas and orchestrations from above.



A good way to structure fills and solos is with a simple pattern:

**AABA**: Bars 1, 2 and 4 are the same rhythm or instrument, bar 3 is different. **3-3-2**: A 3-count or 3-note pattern is repeated, followed by a different 2-counts or notes.