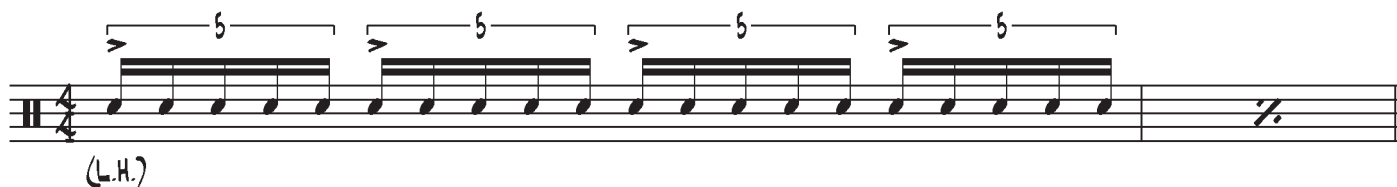


## Solo in Fives

41. “Solo in Fives” is based entirely on quintuplets: groups of 5 even notes. I play a left-hand quintuplet ostinato on my side snare with the snares turned off.



42. The quintuplet “sticking” pattern that I play on the bass drum pedals is similar in concept to the double bass drum ostinato that I use in the 6/8 part of my solo in “A Night in Tunisia.” For the “Solo in Fives,” I start with a single right and then I play doubles: RLLRR LLRRL LRLL RLLR. As you can see, there are four different variations that occur because the basic 5 subdivision is an odd number.



43. The quintuplet double bass drum pattern written out for both feet:



44. A hand/foot pattern first created and perfected by Vinnie Colaiuta. The hands and the feet both play a “hand-to-hand” pattern with the hands on the beats 1 & 2 & 3 & 4 &, and the feet playing all of the 16th in-between notes. I think of the feet as pickup notes into the hands; the right foot comes just before the right hand and the left foot comes just before the left hand. Then I focus on the accents played by the hands, which creates the rhythms. I wrote this pattern without notating the tom melodies.



45. Another way I use this idea is to change the sticking in the hands but continue the feet using the same pattern, with the right foot as the 16th note before 1 and the left foot as the 16th note before the “&” of 1, etc. This way I may play RR LL RR LL with my hands, but I don’t alter the bass drum pattern. I demonstrate this idea on the DVD using various stickings.



46. When I use flams in this pattern, I am usually using hand-to-hand RLRL sticking, and then I play some of the rights and lefts as flams. This is the same idea as accenting some of the notes to give you different rhythms, but I am putting flams on the accents. This last example uses hand-to-hand sticking with flams on 1, the “&” of 2 and beat 4, a classic New Orleans rhythm.



## CONCLUSION

Now that you’ve watched the DVD, read the written material, and followed along with all the written examples, you may be wondering, “what do I do with all of this information?” First, make some decisions about which ideas you want to work on and take your time assimilating them. I suggest starting with something that you think you will have an application for now or in the immediate future. Work on the phrases and concepts until they feel natural. As you play them, record yourself to make sure your time and feel is good, and that the balance between your limbs is exactly the way you want it. After you have a grasp of a certain lick or phrase, let your creativity flow naturally and follow your own inclinations to see where that leads you.

Ultimately you want to take this material and allow it to help you develop your own vocabulary that is an extension of a tradition, making yourself a link in the chain and creating your own drum legacy.

Steve Smith



## DRUM LEGACY DVD CHAPTER LIST

**Chapter Selection:**

- A) Opening (0:59)  
 B) Intro (1:06)  
 C) "Moments Notice"  
 1) Performance (7:01)  
 2) Discussion (21:03)  
 a) Approaching the Song  
 b) Accompanying the Soloists  
 c) Drum Solo  
 d) Hand and Foot Combinations  
 e) Syncopation and Stick Control  
 f) Tony Williams Lick
- D) "Insubordination"  
 1) Performance (6:49)  
 2) Discussion (21:57)  
 a) Uptempo Ride Pattern  
 b) Modern Jazz Phrasing  
 c) Developing Modern Phrasing  
 d) Duo Playing  
 e) Elvin "Rolling Triplets"  
 f) Gadd - Elvin Phrase
- E) Max Roach  
 1) "Big Sid" Performance (1:57)  
 2) "Big Sid" Discussion (7:37)  
 a) Influences and Solo Pieces  
 b) Playing Melodically  
 c) Origins of Max's Ideas  
 3) "Drums Unlimited" Performance (2:06)  
 4) "Drums Unlimited" Discussion (7:00)  
 a) Hi-Hat Theme "A"  
 b) Second Theme "B"  
 c) Themes and Variations
- F) "Three Card Molly": Elvin Jones  
 1) Performance (6:41)  
 2) Discussion (21:58)  
 a) Seeing Elvin  
 b) The Wide Beat  
 c) Elvin and Gene  
 d) Elvin's Approach  
 e) Elvin Concepts Demonstrated
- G) "Sister Cheryl": Tony Williams  
 1) Performance (7:12)  
 2) Discussion (24:41)  
 a) Origins: "Poinciana"  
 b) "TW" Matched Grip  
 c) Tony's Evolution  
 d) Tony's Phrases and Ideas  
 e) Tony Ideas Explained  
 f) "Fred"/Tony's Influence
- H) "Two Bass Hit": Philly Joe Jones  
 1) Performance (6:10)  
 2) Discussion (16:18)  
 a) Treatment of Tune  
 b) Buddy's Influence on Philly Joe  
 c) Philly Joe Phrases  
 d) Use of Rudiments  
 e) Philly's Time Feel
- I) "Soulful Drums": Joe Dukes  
 1) Performance (3:49)  
 2) Discussion (19:26)  
 a) Joe's Style: Leaving Space  
 b) The Chitlin' Circuit  
 c) The B3 Organ  
 d) The Jazz Shuffle  
 e) Uptempo Shuffle  
 f) Quarter-Note Feel
- J) "A Night in Tunisia": Art Blakey  
 1) Performance (13:20)  
 2) Discussion (17:38)  
 a) Learning Art's Soloing Language  
 c) "Cubop" and Driving Swing  
 c) Motivic Solo Phrases  
 d) Using Licks As Cues  
 e) Drum Solo Construction  
 f) Remembering Art
- K) Solo in Fives (3:03)  
 1) Quintuplet Ostinato  
 2) "Khanda West" (2:04)  
 3) Techniques Used in Fives Solo  
 a) Moeller Motions  
 b) Freehand Technique  
 c) Hand-Foot Alternating Concept  
 d) Conclusion
- L) Smith vs. Smith: Drum Battle (2:32)  
 M) Closing Credits (3:11)  
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- Bonus:**  
 A) Drumset Approach Master Class - Australia's Ultimate Drummers Weekend 2004 (22:30)  
 B) "The Drum Also Waltzes" AUDW 2004 Performance (2:43)  
 C) Steve Smith's Jazz Legacy: Live in NYC  
 1) "Insubordination" (8:42)  
 2) "Three Card Molly" (6:31)  
 3) "Soulful Drums" (5:29)  
 4) "Night in Tunisia" (11:20)  
 D) "Moanin'" from Drum Legacy Master Class at Drummers Collective, NYC (5:16)