

The following 8 exercises present different variations of 4 against 5, 5 against 4, 3 against 5 and 5 against 3. Using the grouping of a dotted eighth note and an eighth note or an eighth note and a dotted eighth note. Refer to the Basic Polyrhythmic Patterns if you have any doubt about what kind of subdivisions we are using for each exercise. For example, the first exercise shows a steady beat of 5 quarter notes over a pattern of dotted eighth note + an eighth note. This means we will be approaching the lower line as our main beat - 4 in this case and we will have to think quintuplets - I write 5/16 cause it seems easier to read. Exercise II) is 4 against 5 therefore we will think sixteenth notes. Anyway, eventually our goal is to HEAR these rhythms and be able to switch between them easily. A ritual I developed for myself is to play through all the exercises without stopping. This way you will switch automatically between quintuplets (5/16) and sixteenth notes or eighth-note triplets.

I) 5 over 4

Drum Set

II) 4 over 5

5

Dr.

III) 5 over 4

6

Dr.

IV) 4 over 5

10

Dr.

V) 5 over 3

11

Dr.

VI) 3 over 5

14

Dr.

VII) 5 over 3

15

Dr.

VIII) 3 over 5

Dr.

For the next group of exercises we will add one note in the end of the group of three.

IX) 5 over 4

Dr.

X) 4 over 5

Dr.

XI) 5 over 4

Dr.

XII) 4 over 5

Dr.

XIII) 5 over 3

Dr.

XIV) 3 over 5

Dr.

VII) 5 over 3

Dr.

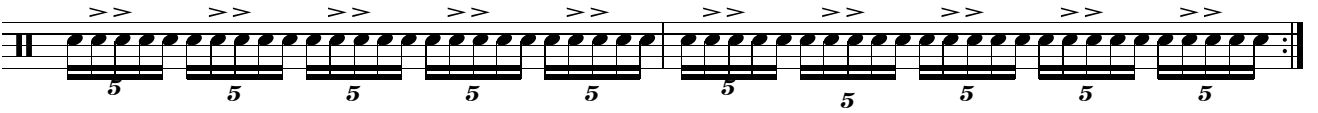
XVI) 3 over 5

Dr.

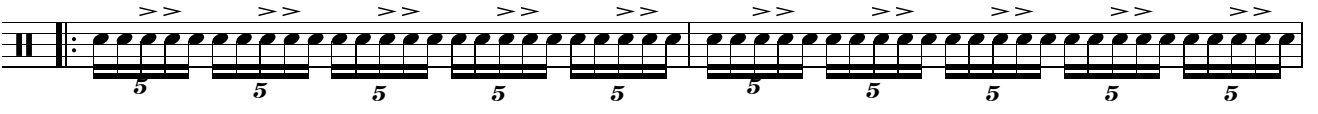
Here is a group of exercises which are hopefully going to strengthen the feel for groups of fives.
Some alternative stickings are suggested but basically these are alternating singles.


1

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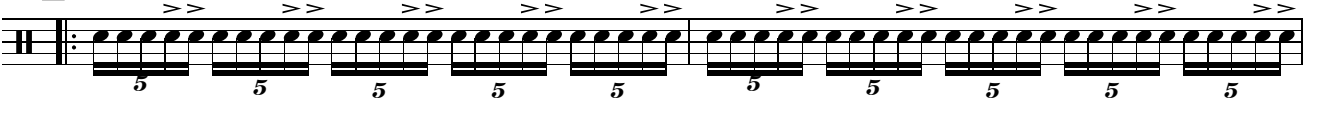
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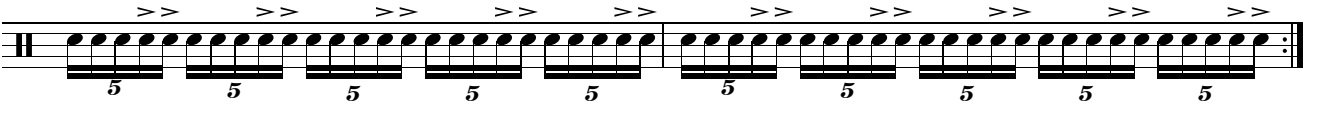
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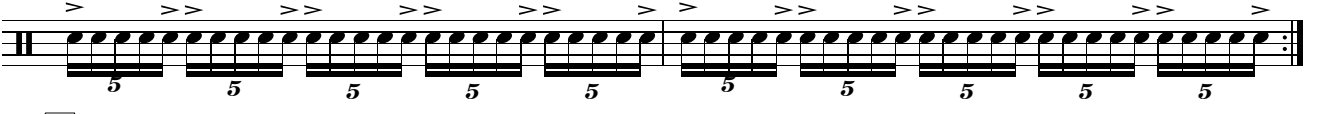
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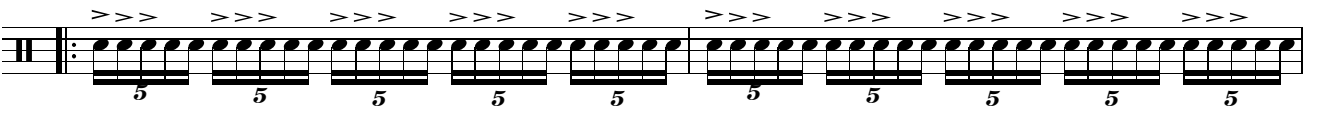
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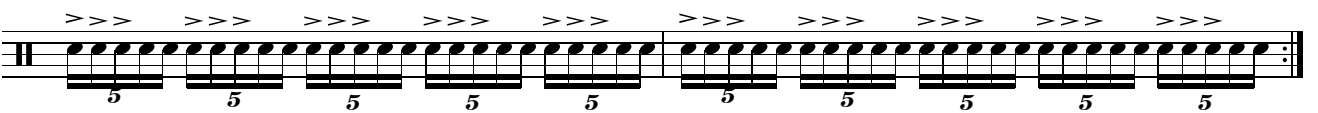
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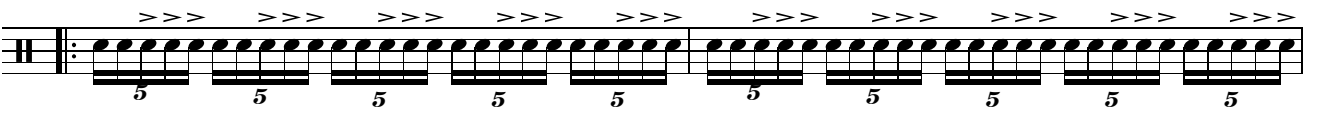
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12

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13

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Dr. 

14

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

15

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

16

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

17

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

18

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

19

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

20

Dr.
 This exercise consists of two staves of drum notation. Each staff begins with a double bar line and a repeat sign. The notation features a series of eighth notes with stems pointing up, grouped into pairs. Above each pair is a greater-than sign (>). Below each pair is the number 5. The first staff ends with a repeat sign, and the second staff ends with a double bar line.

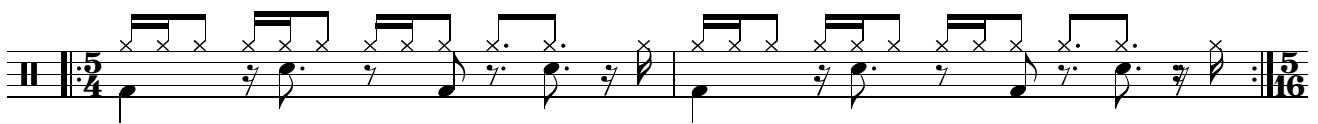
The following exercise can be applied to any of the exercises from 1 to 21. Even though on paper it looks really complicated the meaning is actually very simple - the top line presents the hands and the bottom - the metronome click. Both of them remain the SAME. What is going to change is the time feel that we have - switching from quintuplets to sixteen notes to eight note triplets.

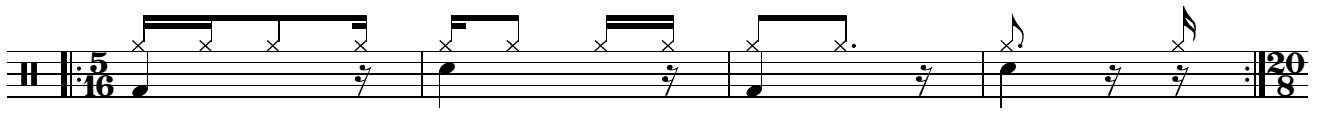
it is a good idea to tap your foot on the downbeats during the exercise or/and count out loud with the subdivisions.

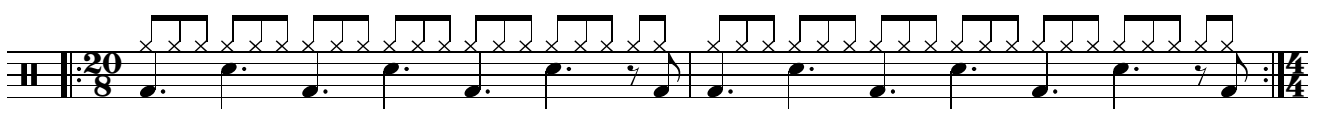
So far we can conclude that we can recognize fives or any other group of notes in three ways - as a meter: 5/4, 5/8, 5/16 which is probably the easiest. As a quintuplet (or any other kind of subdivision depending on the group of notes we are looking at) or as superimposed rhythm over another time signature. This last one I always found out most interesting because it opens endless possibilities to experiment and gives you a really powerful tool once you are able to actually control it, in other words - to hear and feel the two pulses together, as one thing.

The first thing here is the 3 ways I heard one beat which Eric Harland played. The third version was something which just popped up in my head while practicing the first one and if you want to make it more accurate or play the three beats in a row, should say ♩=♩ just before the third line.

4 over 5 Eric Harland

Dr. 

Dr. 

Dr. 

The next thing is looking at subdivisions inside a bar of 4/4. What we have here is 4 groups of four sixteenth notes. What if we group them in fives? Then we get two times five - 10 and we have 6 left sixteenth notes which we can think of as two times three or three times two. The next example shows the combinations with the 6 beats as two groups of three. Now you can see that depending on the way we place the fives, the threes and the groupings of two and three withing the group of five, we get six combinations as follows:

Groups of 5 in 4/4

BASIC PATTERNS - IMPORTANT NOTE - FEEL THE SAME SUBDIVISIONS AS THE PATTERN SUGGESTS. IN OTHER WORDS: THE BAR OF 4/4 WOULD BE 16/16. SO FOR N.1 COUNT WOULD BE- One,two,One,two,three,One,two,One,two,three, One,two,three, One,two three...

N.1: 2,3,2,3,3,3

N.2: 3,2,3,2,3,3

N.3: 2,3,3,3,2,3

Dr. 

R L R L L R L R L L R L L R L L.....

N.4: 3,3,2,3,2,3


N.5: 3,2,3,3,3,2

N.6: 3,2,3,2,3,3

Dr. 


Now a nice way to create a nice polyrhythmic effect is to play a single right hand between each double left and accent the right hands:

2,3,2,3,3,3


Dr. 

The first bar shows the pattern with the stickings, the second one is the rhythmic figure created by the accents. Practice them individually and also together - once you are used to both of them you can try to fluently switch between them and find nice ways to orchestrate around the set.


3,2 3,2,3,3

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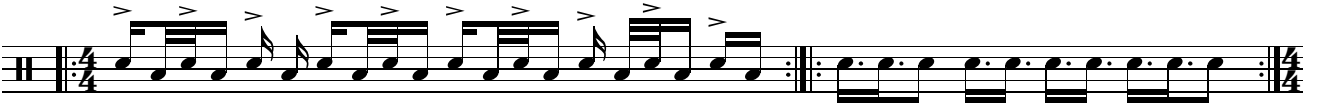
2,3,3,3,2,3

Dr. 


3,3,2,3,2,3

Dr. 

3,2,3,3,3,2

Dr. 

3,3 3,2 3,2

Dr. 

CREATING RHYTHMICAL PATTERNS BASED ON PARADIDDLES AND GROUPS OF FIVES IN 4/4.

What we will do here is to go through the six patterns with all possible combinations of the four four-note paradiddles and the six variations of a group of six with a double stroke and four singles.

Top line is to be played as right hand, lower line as left hand.

*Variations of Basic Pattern N.1:
Part One: RRLR*

1.

Dr.

Rhythmic figure derived from the accented right hands...

2.

Dr.

As you can notice, there are three types of notes - short (32nd), medium (16th), and long (dotted 16th). Instead of counting try to feel and hear the melody that the combination of these notes creates.

3.

Dr.

4.

Dr.

5.

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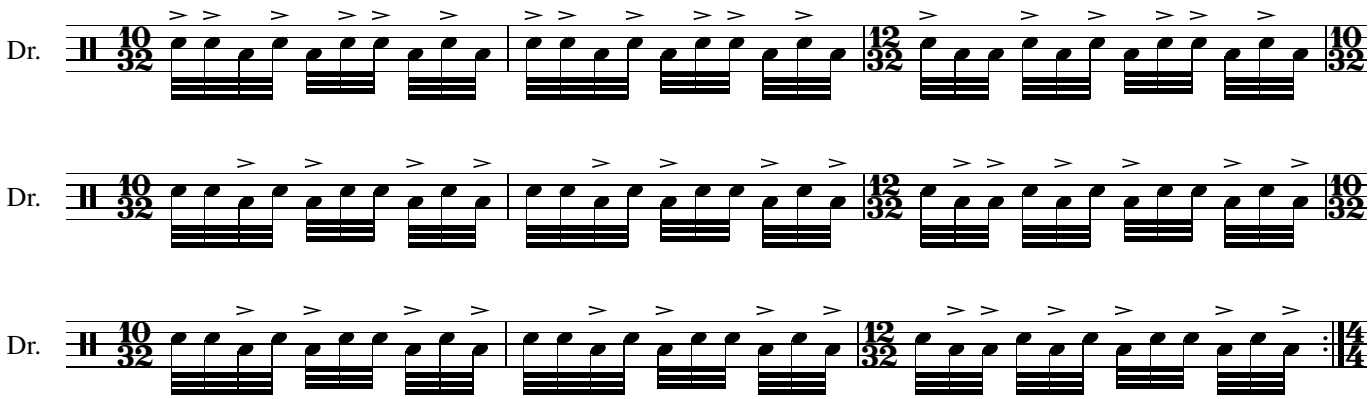
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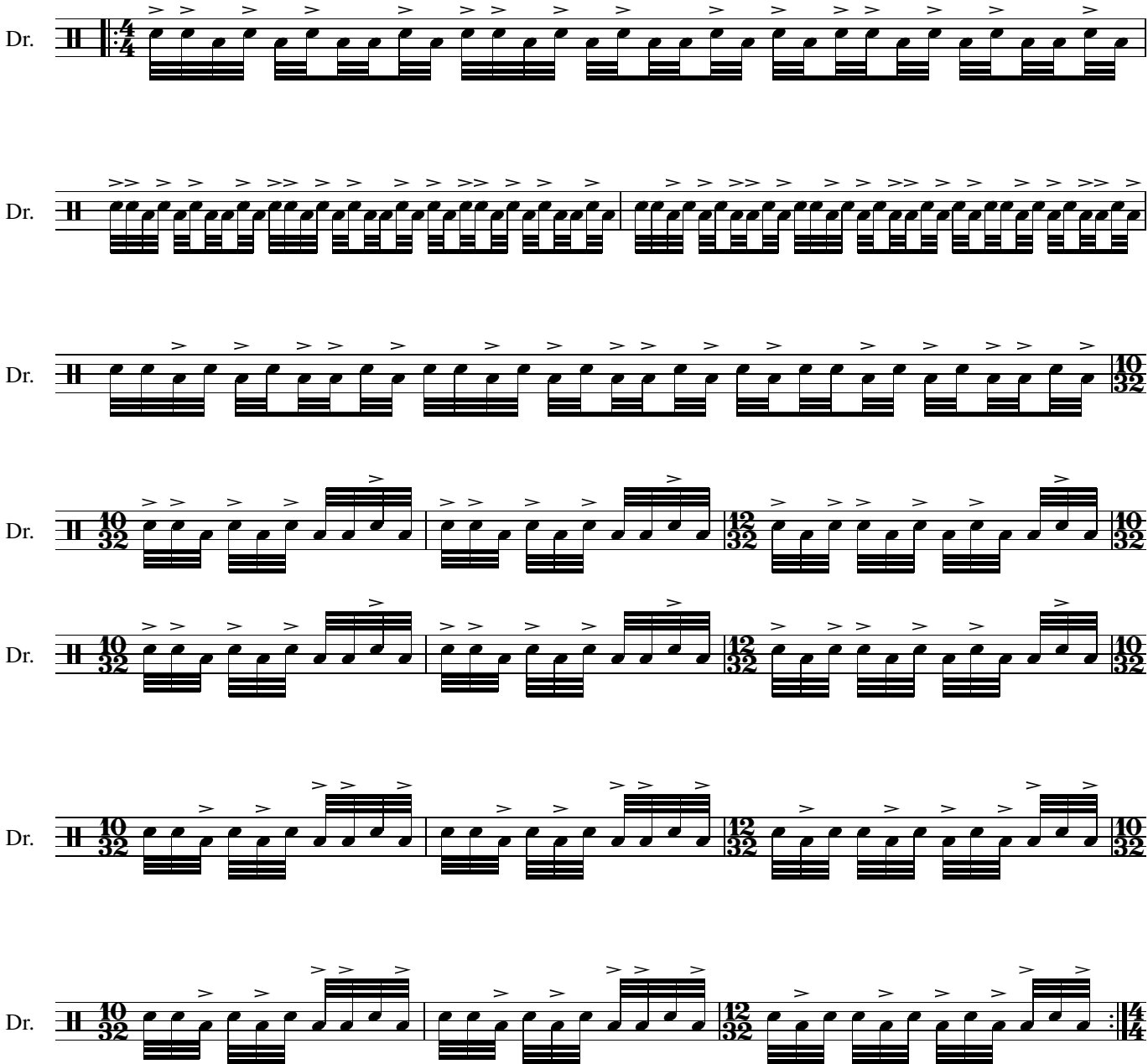
EXERCISE 1:

As you notice the exercise above accents first the right hands from 1. on the previous page, then accents the left hands and then changes the feel. Notice the groupings in the bars of 10/32 - they are suggesting the most "logical" groupings, however other groupings are also possible.

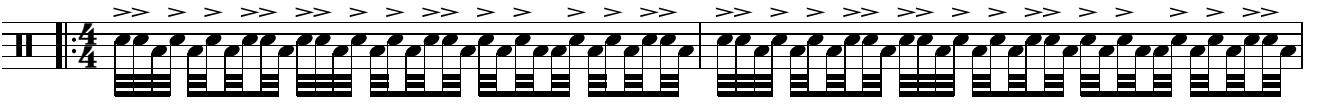
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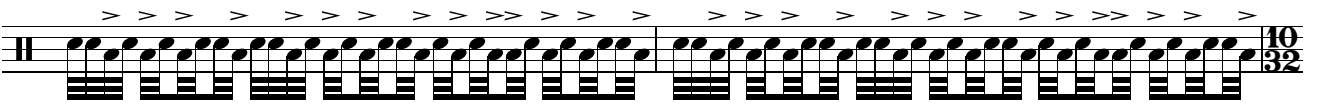
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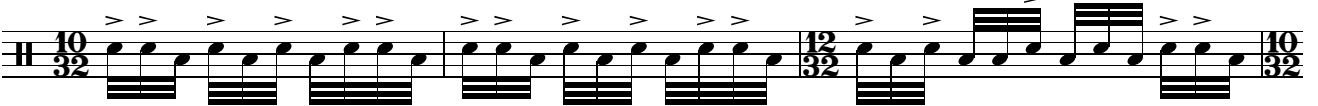
EXERCISE 3:

Dr. 


EXERCISE 4:


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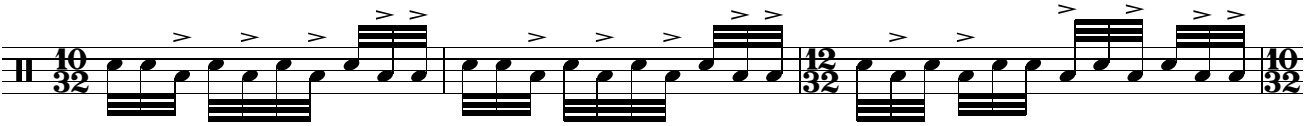
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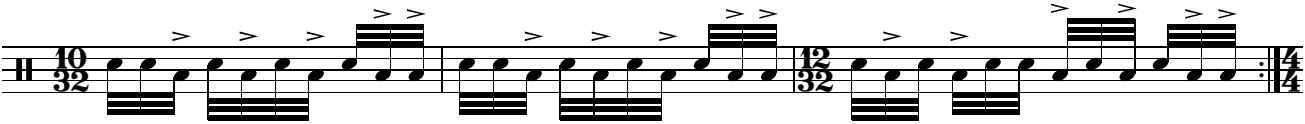
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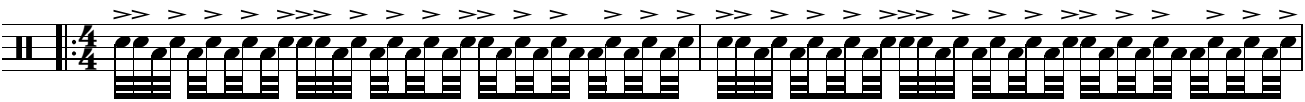
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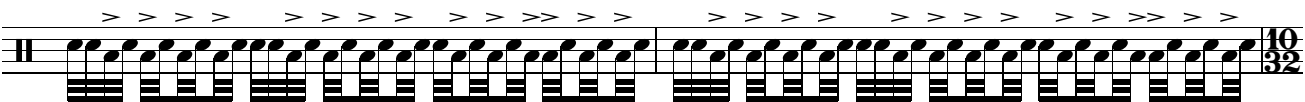
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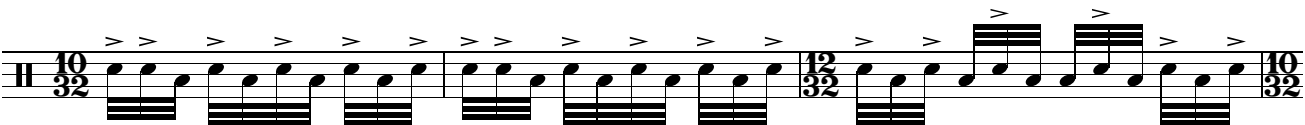
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EXERCISE 6:


Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

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Variations of Basic Pattern N.1:
Part Two: RLLR


1.

Dr. 

2.

Dr. 

3.

Dr. 


4.

Dr. 

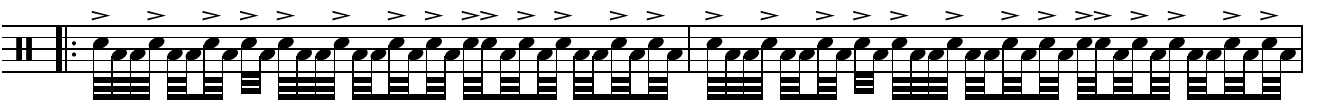
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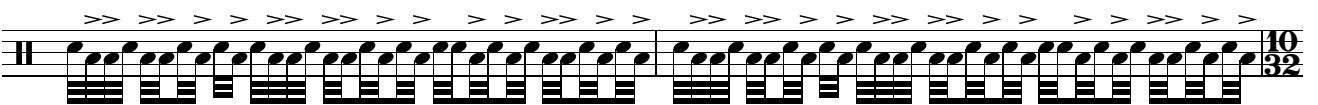
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EXERCISE 1:


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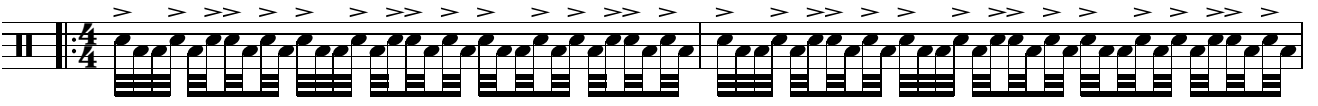
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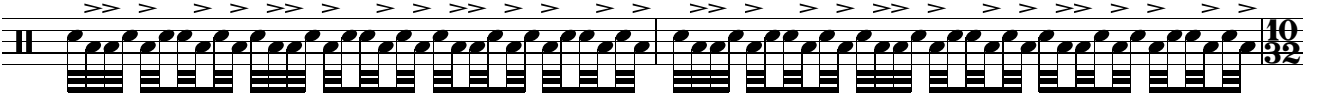
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EXERCISE 2:

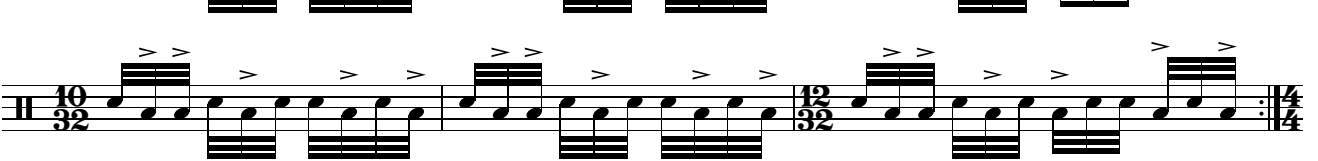
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EXERCISE 3:

Dr. 

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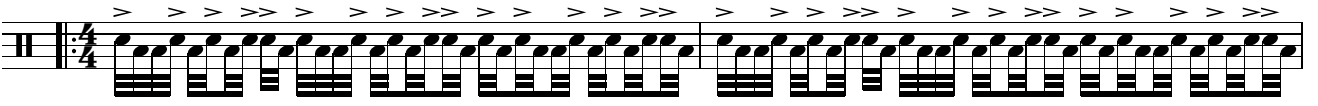
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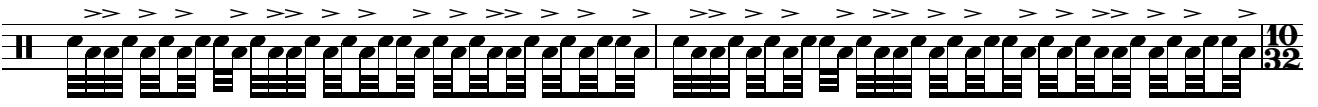
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EXERCISE 4:


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EXERCISE 5:

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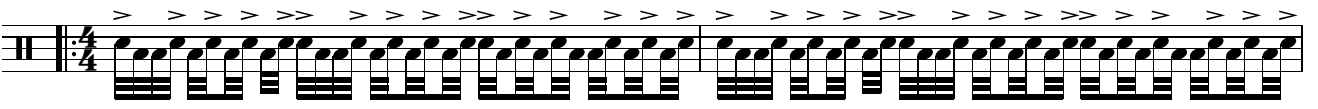
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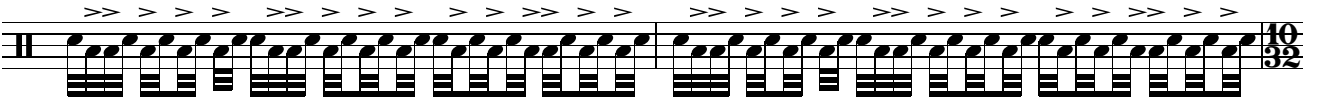
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EXERCISE 6:


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*Variations of Basic Pattern N.1:
Part Three: RLRR*

1.

Dr. 

2.

Dr. 

3.

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4.

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5.

Dr.

6.

Dr.

EXERCISE 1:

Dr.

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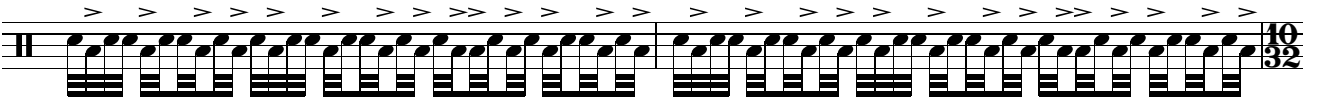
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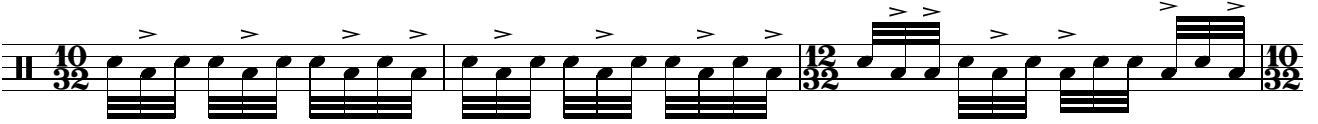
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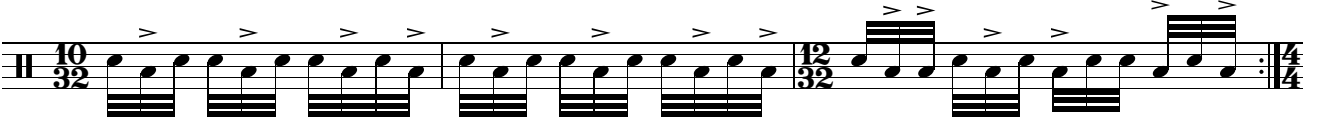
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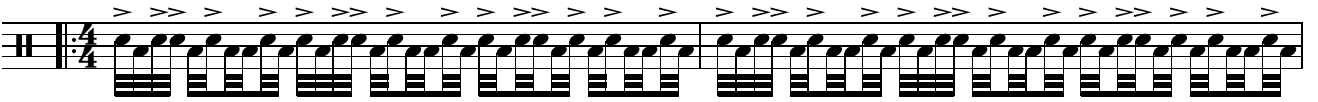
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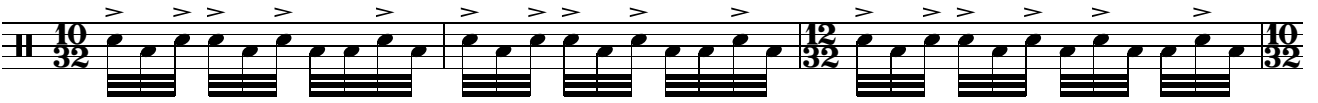
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EXERCISE 3:


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EXERCISE 4:


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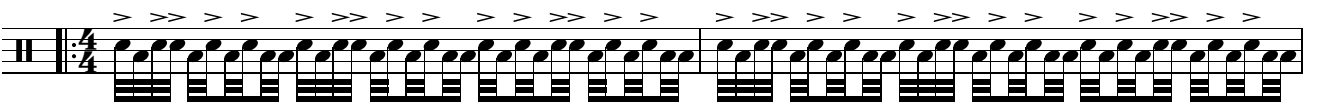
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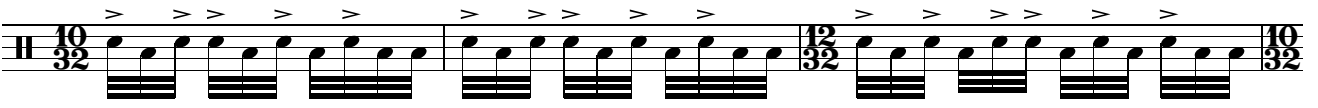
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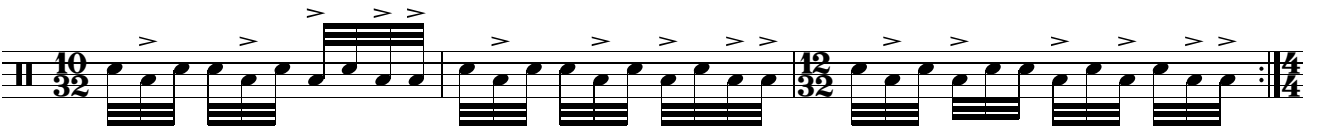
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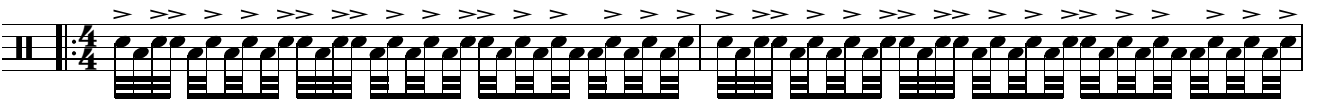
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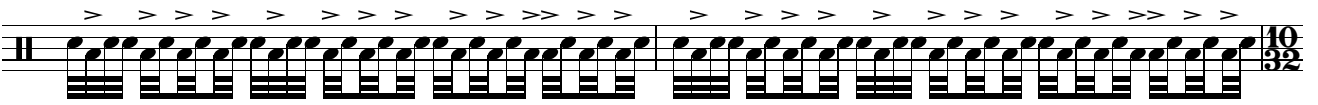
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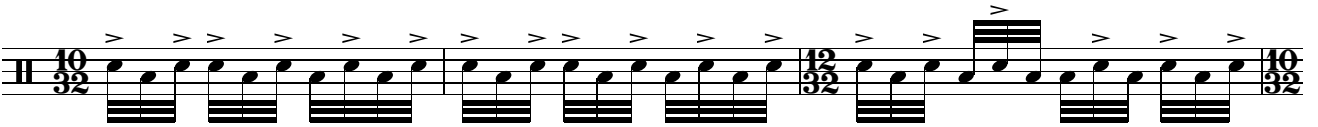
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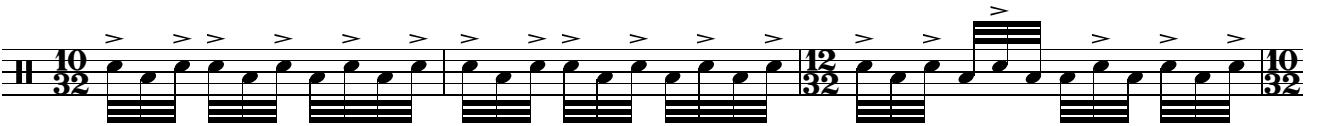
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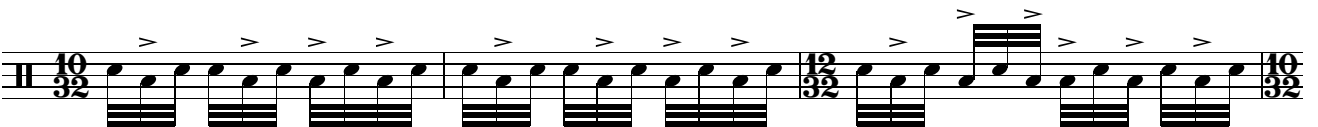
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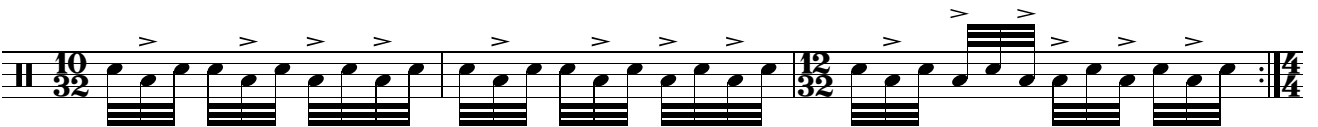
Dr.  *Drum notation for exercise 6, first line: 4/4.*

Dr.  *Drum notation for exercise 6, second line: 10/32.*

Dr.  *Drum notation for exercise 6, third line: 10/32, 12/32, 10/32.*

Dr.  *Drum notation for exercise 6, fourth line: 10/32, 12/32, 10/32.*

Dr.  *Drum notation for exercise 6, fifth line: 10/32, 12/32, 10/32.*

Dr.  *Drum notation for exercise 6, sixth line: 10/32, 12/32, 14/4.*

Variations of Basic Pattern N.1:
Part Four: RLRLRLR

1.

Dr.  *Drum notation for variation 1: 4/4.*

2.

Dr.  *Drum notation for variation 2: 4/4.*

3.

Dr.

4.

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6

Dr.

EXERCISE 1:

Dr.

Dr.

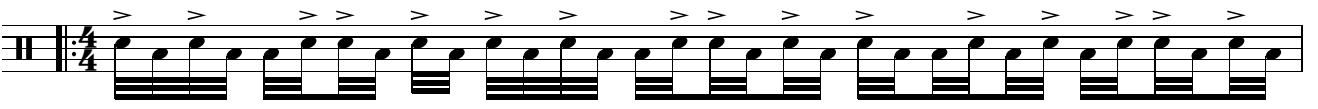
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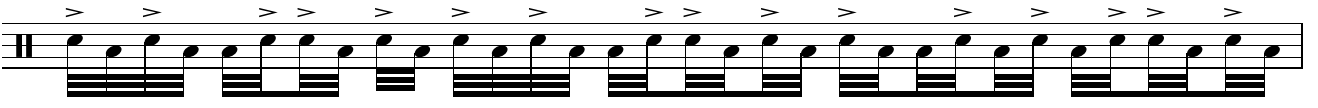
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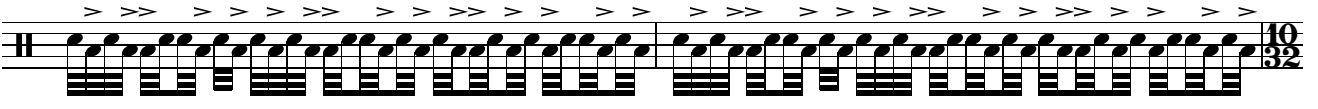
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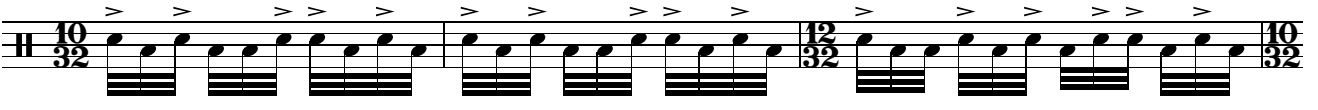
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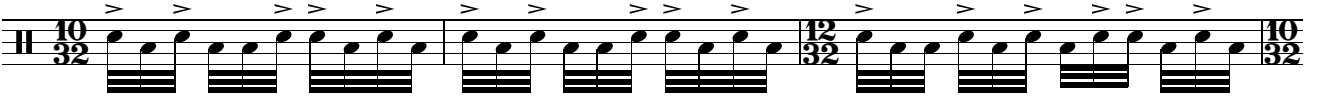
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Dr. 


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EXERCISE 3:

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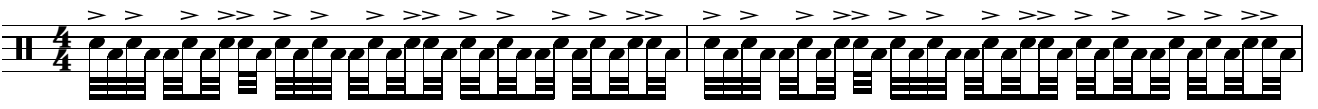
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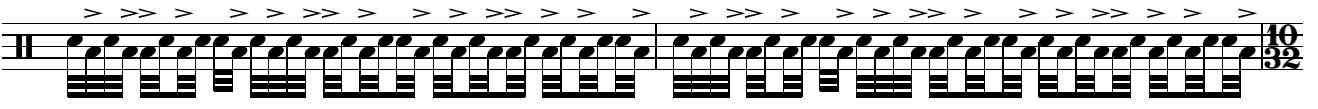
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Dr. 


Dr. 


EXERCISE 4:

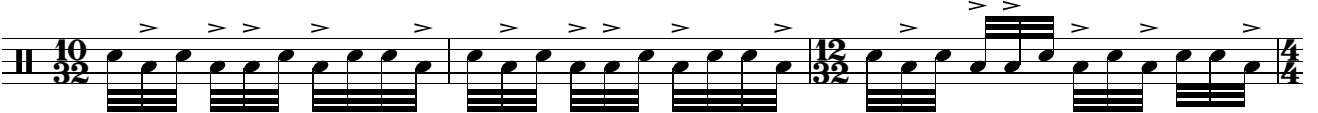
Dr. 

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EXERCISE 5:

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

Dr. 

EXERCISE 6:

The image displays five staves of drum notation for Exercise 6. Each staff begins with a drum set icon and a 4/4 time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, often grouped in beams. Above the notes are various accents and dynamic markings, including > (accent), >> (strong accent), and >>> (very strong accent). The first staff is a continuous pattern. The second staff ends with a double bar line and a 10/32 time signature. The third, fourth, and fifth staves each begin with a 10/32 time signature, followed by a 12/32 time signature, and then return to 10/32. The patterns become more complex, incorporating triplets and longer note values.