Episode 2: Remix

Welcome to the second part of this workshop series. After introducing the groupings of 3, 5 and 7 in the first episode, this workshop is on combining the groupings.

All of you are now able to play our groupings of 3 over two bars very smoothly with an absolute rhythmical understanding of the pattern. Needless to say: after having practiced consequently. It is really important that you don't just memorize when, for example, two bars of 5s are over. You should be able to count it and – in the end – just feel it. It would be wrong to go like: "okay, now I have a two-bar-fill coming up, so this would be six times 5s and then two 16^{ths} and then back to the groove…"
If you approach it like that, you'll be heading for disaster and there will be at least as much "ones" as musicians are in the band. If you play with other musicians, you always have to put your own playing in relation to what the others are playing. And that's only possible if you feel the pulse.

Example A / 3775333(+1)


```
R L  R  L  R L  R L  R L  R L  R L   L  R L  R L  L  R L  L  R L  L  R L  L  RF
[  3  ] [        7       ] [        7        ] [     5     ] [ 3 ] [ 3 ] [ 3 ] (+1)
```

Example B / 735537(+2)


```
R L  R L  R L  L  R L  L  R L  R L  L  R   L  R L  L  R L  L  R L  R L  R L  L  R   L
[           7           ] [ 3 ] [   5    ] [    5     ] [ 3 ] [          7          ] (+ 2)
```

Example C / 537377


```
R L  R L  L  R L  L  R L  R L  R L   L  R   L  L  R L  R L  R L  L  R L  R L  R L  L
[     5     ] [ 3 ] [        7        ] [ 3 ] [         7        ] [         7        ]
```

Let's now get to mixing the groupings. In **Examples A-C**, I notated three of the countless combinations that are possible.
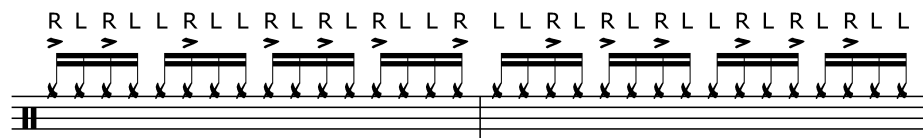
Regarding **A**: here you find a combination of groupings of 3, 5 and 7, which I notated in two different ways. On the one hand, above the notes, you see a numerical sequence of 3s, 5s and 7s (who would have thought??!). On the other hand, you find this sequence written out as notes. However, the goal is to be able to play the fills by only reading the numerical sequence. The notation only serves the purpose of clarification.

In order to play two full bars in 4/4 time, you need 32 sixteenth notes. There is one "missing" in the example, which is why a "+1" is added in brackets. You just play the last, "missing" 16th note with the bass drum (RF stands for right foot).

In **Example B**, two 16th notes are missing at the end, thus a (+2) is added.

Finally you see in **C,** that it is possible to get by without extra notes.

In the last episode of this workshop series I hinted that I would show you further counting methods. **Example D** now reveals them.

Example D / Count out loud according to Example C

R L R L L R L L R L R L R L L R   L L R L R L R L L R L R L R L L

counting method c)   "CLICK"   "CLICK"   "CLICK"   "CLICK"   "CLICK"   "CLICK"   "CLICK"   "CLICK"
counting method c)   "CHICK" "CHICK" "CHICK" "CHICK"   "CHICK" "CHICK" "CHICK" "CHICK"

Using **example C**, I would now like to explain these two counting methods. Strictly speaking, "counting method" is not really the right term here, because it is more about verbalizing the pulse. So, counting method c) means: play the combination 537377 (start on the hi-hat to practice counting) und say "click" on the quarter notes. I absolutely understand when you now ask yourself how you could possibly benefit from this.

Let me try to explain: saying "click" has a few advantages over counting (1,2,3,4). First one: the word itself is very percussive, urging you to play even more exactly. Another advantage is, that without numbers, you are forced to internalize the pulse even more.

The last counting method, and also the most challenging one, is to say "chick" on the 8th note offbeat. It will help you to reach a high level of rhythmical independence.

All of this is not easy, I know… At first, I struggled with it too. If it's too difficult, go back to the pure forms of 3s, 5s and 7s from the first episode.

Furthermore, you should write down your own combinations by putting together the three numbers as randomly as possible until you get a total of 32 (32 sixteenth notes

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over 2 bars in 4/4 time). You don't need to write down an elaborate notation at all. I just wrote it down for you for the sake of clarification.

It's quite enough to practice and count about 10-15 combinations. Having done that, you've usually gotten the hang of it and are able to play the 8 billion other possible combinations, as well.
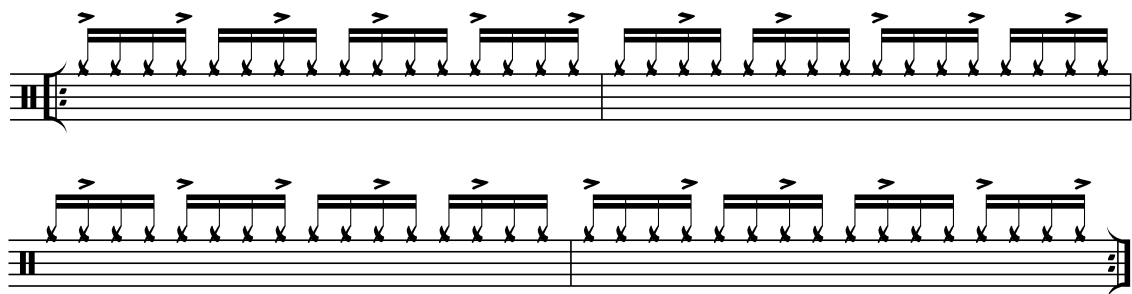
Here you find a few fundamental thoughts on the topic in general:

- in this – as well as in the last – episode, I always notated examples over two bars. In addition, you should practice other musical forms on your own:
  3 bars of groove and 1 bar of groupings
  2 bars of groove and 2 bars of groupings (as shown here)
  1 bar of groove and 3 bars of groupings
  Example E shows a grouping of 3 notated over 4 bars.

- especially the counting exercises can be practiced even without a drum set and sticks – just with your hands on a table, your legs…in the waiting room, in the metro, at school(?)…

- while practicing, I recommend starting with different bars of the groupings. Let's say you are practicing 3s and decided to play a form of 2 bars of groove and 2 bars of groupings, then also start with bar 2 or 3 of the groupings.

- a grouping of 3 falls on the "one" after 3 bars, a grouping of 5 after 5, and 7s after 7 bars.

Example E / 3s over 4 bars

Have fun playing. And don't forget: the result is worth the effort.

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