

Rhythm Cycle in Sevens and Fives

This exercise is in two parts. The first part is in 7/16 and the second part is in 5/16. Each part consists of ten four-bar variations. To get the most out of it, it's important that you play the accompanying rhythms with your feet. While I encourage you to work on the individual variations separately, the goal is to play each variation four to eight times, up to tempo, then go directly into the next one.

Let's begin with the first part. Once you're comfortable with that, the second part should come quite easily. As with everything you play, keep your muscles relaxed and use an economy of motion.

7/16

Note that the rhythm of each variation is the same: continuous sixteenth notes, subdivided 2 + 2 + 3. The variety comes from the sticking, which is written below the staff. Play each four-bar phrase at least four times before moving on to the next one.

To begin, set your metronome to 96. That's the quarter note pulse. If you were in 2/4 or 4/4 time, the metronome would always fall directly on the beat: ONE-e-and-uh TWO-e-and-uh, etc. But since you're in 7/16 time - seven sixteenth notes per measure - it's going to fall on different parts of the beat throughout the phrase. I've indicated those spots with an X. As you can see, it will fall on the 1st and 5th sixteenth notes of the first bar, the 2nd and 6th sixteenths of the second bar, the 3rd and 7th sixteenths of the third bar, and the 4th sixteenth of the fourth bar. It will fall on a downbeat only at the beginning of each four-bar sequence.

Got it? Now let's add the feet.

Begin by playing alternating quarter notes with the bass drum and hi-hat (RLRL). Since the metronome is set to the quarter note pulse, your feet will be playing right along with it. Remember, in 7/16 time it will fall on different parts of the beat throughout the phrase, indicated by the X directly below the staff. As you'll discover, the first time through the right foot will begin the phrase; the second time the left foot; the third time the right foot, and so on.

Keep your feet moving in a steady, uninterrupted rhythm (as if pedaling a bicycle) while your hands execute the variations. Although this requires considerable concentration, try to relax and get into a flow. Everything should hum along smoothly with a minimum of effort. When you can comfortably alternate your bass drum and hi-hat in quarter notes throughout all ten sticking variations, try playing two bass drum strokes followed by two hi-hat strokes (RRLL). Then try paradiddles (RLRR LRL). Make sure you maintain the quarter note rhythm. For extra credit, try playing the combinations on page 5 of *George L. Stone's Stick Control* with your feet along with the 7/16 variations in the hands. That will really test your powers of concentration!

Whenever you're ready, bump the metronome up a notch or two. I find that m.m. 108 moves things along nicely.

5/16

The rhythm of each 5/16 variation is continuous sixteenth notes, but I purposely left out the subdivisions since some are divided 3 + 2 and others 2 + 3. In these variations the metronome will again be set to the quarter note pulse. This time, though, it will fall on the 1st and 5th sixteenth notes of the first bar, the 4th sixteenth of the second bar,

the 3rd sixteenth of the third bar, and the 2nd sixteenth of the fourth bar.

Use your feet as you did in the 7/16 variations, beginning with alternating quarter notes (RLRL). Again, the first time through the right foot will begin the phrase; the second time through the left foot will begin.

Practice Notes:

- Throughout this exercise you'll find single and double-stroke rolls, five and seven-stroke rolls, and Moeller threes and fours.
- Take a look at variation #2 of each exercise. Both are made up entirely of alternating double strokes. Since you're in 7/16 and 5/16, this means the doubles will be displaced every other bar, i.e. the second note of the double will be on the downbeat in bars 2 and 4.
- In order to move seamlessly from one variation to the next, in some instances it will be necessary to play all single strokes in the very last bar before the transition. This will allow you to start the next variation with the correct sticking.
- When you're up to speed, try jumping around instead of playing the variations in order, moving freely between 7/16 and 5/16. Play each variation twice before going on, and keep those feet moving!

Hopefully, you'll find the precision and symmetry of these exercises as intriguing as I do. Have fun!

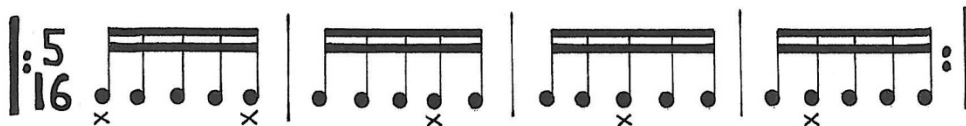
You'll find the complete exercise below.

Rhythm Cycle in Sevens and Fives

by David Hocker



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| 1. | $\dot{R} \dot{L} R \dot{L} \dot{R} L R$ | $\dot{L} \dot{R} L \dot{R} \dot{L} R L$ | $\dot{R} \dot{L} R \dot{L} \dot{R} L R$ | $\dot{L} \dot{R} L \dot{R} \dot{L} R L$ |
| 2. | $R R L L R R L$ | $L R R L L R R$ | $L L R R L L R$ | $R L L R R L L$ |
| 3. | $R R L L \dot{R} \dot{L} \dot{R}$ | $L L R R \dot{L} \dot{R} \dot{L}$ | $R R L L \dot{R} \dot{L} \dot{R}$ | $L L R R \dot{L} \dot{R} \dot{L}$ |
| 4. | $R R L L R R \overset{>}{L}$ | $R R L L R R \overset{>}{L}$ | $R R L L R R \overset{>}{L}$ | $R R L L R R \overset{>}{L}$ |
| 5. | $L L R R L L \overset{>}{R}$ | $L L R R L L \overset{>}{R}$ | $L L R R L L \overset{>}{R}$ | $L L R R L L \overset{>}{R}$ |
| 6. | $R R L L \overset{>}{R} L L$ | $R R L L \overset{>}{R} L L$ | $R R L L \overset{>}{R} L L$ | $R R L L \overset{>}{R} L L$ |
| 7. | $L L R R \overset{>}{L} R R$ | $L L R R \overset{>}{L} R R$ | $L L R R \overset{>}{L} R R$ | $L L R R \overset{>}{L} R R$ |
| 8. | $R R L L \overset{>}{R} R R$ | $L L R R \overset{>}{L} L L$ | $R R L L \overset{>}{R} R R$ | $L L R R \overset{>}{L} L L$ |
| 9. | $R L R L \overset{>}{R} R R$ | $L R L R \overset{>}{L} L L$ | $R L R L \overset{>}{R} R R$ | $L R L R \overset{>}{L} L L$ |
| 10. | $\overset{>}{R} R R R L R R$ | $\overset{>}{L} L L L R L L$ | $\overset{>}{R} R R R L R R$ | $\overset{>}{L} L L L R L L$ |



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|-----|---------------------------------------|---------------------------------------|---------------------------------------|---------------------------------------|
| 1. | $\dot{R} \dot{L} \dot{R} \dot{L} R$ | $\dot{L} \dot{R} \dot{L} \dot{R} L$ | $\dot{R} \dot{L} \dot{R} \dot{L} R$ | $\dot{L} \dot{R} \dot{L} \dot{R} L$ |
| 2. | $R R L L R$ | $R L L R R$ | $L L R R L$ | $L R R L L$ |
| 3. | $\dot{R} \dot{L} \dot{R} L L$ | $\dot{R} \dot{L} \dot{R} L L$ | $\dot{R} \dot{L} \dot{R} L L$ | $\dot{R} \dot{L} \dot{R} L L$ |
| 4. | $\dot{L} \dot{R} \dot{L} R R$ | $\dot{L} \dot{R} \dot{L} R R$ | $\dot{L} \dot{R} \dot{L} R R$ | $\dot{L} \dot{R} \dot{L} R R$ |
| 5. | $R R L L \overset{>}{R}$ | $L L R R \overset{>}{L}$ | $R R L L \overset{>}{R}$ | $L L R R \overset{>}{L}$ |
| 6. | $R R \overset{>}{L} R R$ | $L L \overset{>}{R} L L$ | $R R \overset{>}{L} R R$ | $L L \overset{>}{R} L L$ |
| 7. | $R R \overset{>}{L} L L$ | $R R \overset{>}{L} L L$ | $R R \overset{>}{L} L L$ | $R R \overset{>}{L} L L$ |
| 8. | $L L \overset{>}{R} R R$ | $L L \overset{>}{R} R R$ | $L L \overset{>}{R} R R$ | $L L \overset{>}{R} R R$ |
| 9. | $R L \overset{>}{R} R R$ | $L R \overset{>}{L} L L$ | $R L \overset{>}{R} R R$ | $L R \overset{>}{L} L L$ |
| 10. | $\overset{>}{R} R R \overset{>}{L} L$ | $\overset{>}{L} L \overset{>}{R} R R$ | $\overset{>}{L} L \overset{>}{R} R R$ | $\overset{>}{R} R \overset{>}{L} L L$ |