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INTRODUCTION



This book follows the direction of the Polyrhythmic Possibilities, Vol.1, which I released in 2011, at the same time being a direct extension of the teachings of Gary Chaffee.

The materials presented here were originally developed and designed to be used in conjunction with live drum set classes, private instructions, clinics and Master Classes at The Berklee College of Music, Boston MA, USA., at my own school, The Drum Set Coach Academy, Palmer Lake CO, USA and my online school TheDrumSetCoach.com.

I have been teaching at colleges for many years. I started at The University of Southern Mississippi in the mid 1990s, then at Berklee College of Music for the past 12 years. Through all those years one of the biggest challenges to me when teaching Gary Chaffee's "Rhythm & Meter Patterns" and "Sticking Patterns" to drum set players was that most materials available were originally intended for snare drum. Plus, the musical applications were primarily found in the classical music.

I am fortunate enough to have vast experience in playing professionally in an orchestral and a rudimental setting while I was in The United States Air Force Band. However, the majority of my students throughout the years were rock drummers and/or jazz drummers. The rest, they were and are primarily playing what I call Pop/Rock music.

To make the concepts and applications more adaptable to popular music, I have taken many ideas showed to me by Gary Chaffee and simplified them to meters like 4/4, 3/4, 5/4, 7/4 and 9/8. There are no sudden meter changes here. This makes life a lot easier for drummers because I want my students to be able to play everything in this book with a steady pulse, great feel and groove. Despite the complexity.

In my opinion, it must groove, and both we and the audience must be able to tap our feet to what we are playing. I understand that many people will not be familiarized with the complexity of rhythms presented here, but if you practice these concepts with the intention of good time, great feel and groove, it will only help the music.

I am at a stage in my life that when I play music, I want the audience to enjoy it, and one of the main ingredients that makes that possible is a steady rhythm. That's why this course presents complexity over simpler rhythmic structures, such as 4/4, 3/4 and so on. So, basically, there is always a steady pulse.

These course materials are the result of more than 30 years of studying and teaching.

It is a natural progression from Polyrhythmic Possibilities Vol.1 and a natural "Musical" progression and extension from my studies with my teacher and mentor Gary Chaffee. It is a very challenging course but it is fun to play once you develop the skills to do so. I hope you will collect the fruits of your hard work as I indeed am still benefiting from mine. Have fun and enjoy this amazing journey! I am right here if you need help!

God Bless

Henry J. Mena



Photo by Jonathan Betz

4 TYPES OF FIVES & 4 TYPES OF SEVENS

Although students could and should practice what is written here, I use these pages containing 4 types of fives and 4 types of sevens just as a guide.

I usually open the semester course by playing a drum solo improvisation going in and out of those subdivisions, which will sound like I am in odd meter and playing things that speed up and slow down etc. Students will look confused, and most will not be able to tell me what they heard. Then I go over again, but the second time we will be looking at the materials here. Once the students see the examples on paper and start working on them, in a few weeks they start to be able to play the exercises over a simple foot ostinato. Then we start making grooves, fills, and solos. That is the orchestration aspect.

Make sure to check out the audio and video examples of the online course version of this book at TheDrumSetCoach.com

4 TYPES OF FIVES

Exercise 1: 5/4 subdivisions, 4xs

Exercise 2: 5/4 subdivisions, 4xs

Exercise 3: 5/3 subdivisions, 2xs

Exercise 4: 5/4 subdivisions, 4xs (or 8xs)

FINDING THE 5:3 SUBDIVISION

Exercise 5: 5/4 subdivisions, 4xs

Exercise 6: 5/3 subdivisions, 3a, 3a, 3a, 3a, 3a, 3a, 3a, 3a, 3a, 3a, 5a, 5a

4 Types of Fives (Orchestration Possibilities)

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♩ = 105

1 singles **2** 5a's

3 5c's with an extra accent at the end **4** singles (big 5:4 accented on the hi-hat)

5

6

7 5a 5a 3a's 5a 5a 5c

8 3a's 5a 5a

4 Types of Fives (Orchestration Possibilities, cont.)

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10

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12

13

3a's

5a 5a

4b's

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