

Odd Time Signature Lesson Series

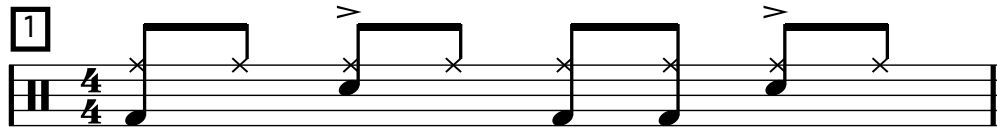
Lesson #5 - Playing in 7/4

(SVDL70)

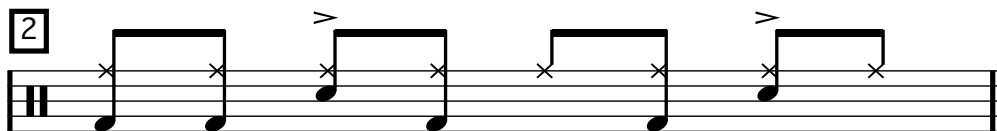
John Xepoleas

Welcome to the fifth lesson in my “Odd Time Signature” lesson series. In this lesson I will teach you how to combine 4/4 patterns with 3/4 patterns to create a series of nice sounding easy to understand 7/4 grooves.

We’ll begin by learning a series of 4/4 patterns. Later in the lesson, we’ll combine these patterns with a series of 3/4 patterns from the previous lessons to create our 7/4 grooves. Let’s start with a simple eighth note rock groove.



Now we’ll play a more syncopated eighth note bass drum part.



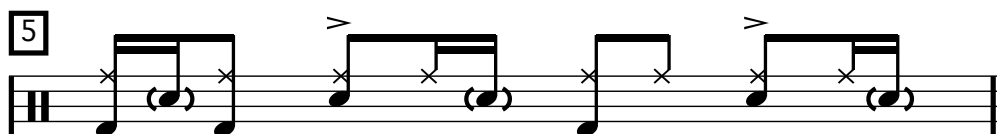
For this version we’ll add a bass drum note to the “uh” of beat one.



This pattern is a very common funk groove and has a great feel to it.



Now, we’ll incorporate snare drum ghost notes into the grooves. Play the ghost notes (●) as softly as possible, at about 1” off of the drumhead. Play the accented notes using a rim shot or a full volume stroke. The bass drum pattern on this groove is very simple. The added ghost notes are what really help to bring this groove alive.



Here we’ll take example 3 and add a ghost to the “e” of beat one and the “uh” of beat 4.

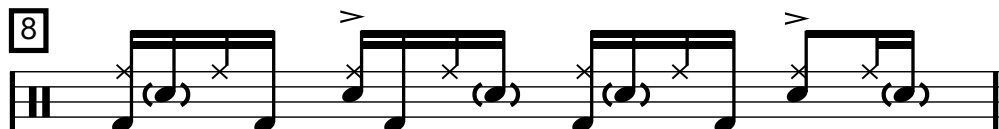


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For this version we'll take example 4 and add one ghost note to the "e" of beat three. I find it amazing what one ghost note can do to enhance the feel of a groove.

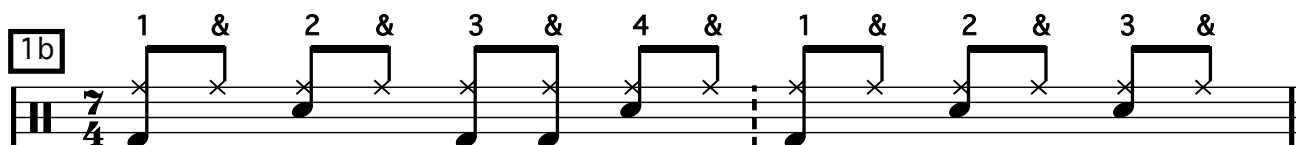


Our final 4/4 pattern has a driving 16th note feel. When a bass player starts pumping 16th notes this is one of my go-to grooves.

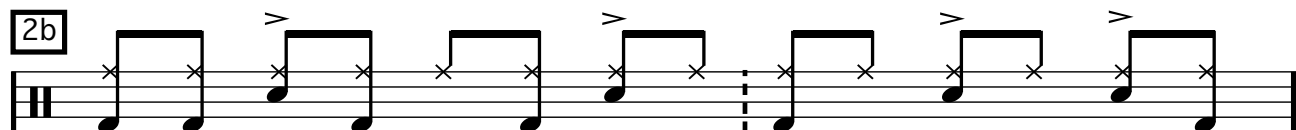


Now we will create our 7/4 grooves by combining the 4/4 patterns from this lesson with some of the 3/4 patterns you learned in the previous three lessons. For all of the examples in this lesson we'll play a 4-3 subdivision which means we'll play a 4/4 pattern followed by a 3/4 pattern. A dotted line will appear in each measure so you can easily see the sub-division. A 7/4 measure can also be played using a 3-4, 2-3-2 or other creative sub-divisions. The music you are playing will dictate how the measure will be sub-divided. Listen carefully to the bass player. His or her pattern will most often outline the sub-division for the song.

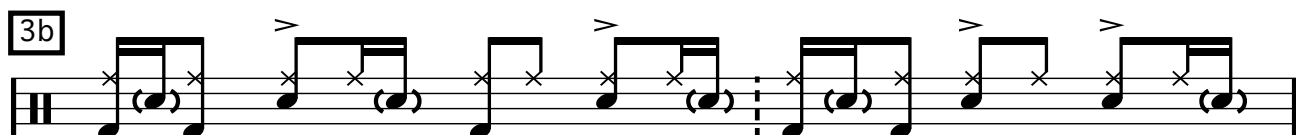
For our first 7/4 groove we'll combine a simple 4/4 pattern with a simple 3/4 pattern from lesson #1 where the snare drum is played on counts two and three. Remember, if you are new to playing in a 7/4 time signature, count out loud until you get a good feel for the pattern.



Now we'll use a syncopated bass drum pattern in the 4/4 pattern and add one extra eighth note bass drum to the 3/4 pattern.



Here we'll add a ghost notes to our groove.



Remember, I'm simply combining the 4/4 examples from this lesson with the 3/4 examples from the first three lessons in this series. Practice these examples then try some different combinations and create your own 7/4 grooves.

Now we'll incorporate the 3/4 examples from lesson #2 where the snare drum is played on the third count of the measure. For this groove we'll combine example 3 from this lesson with example 3 from lesson #2.

4b

For this groove I've combine example 4 from this lesson with example 5 from lesson #2.

5b

Now we'll use some ghost notes.

6b

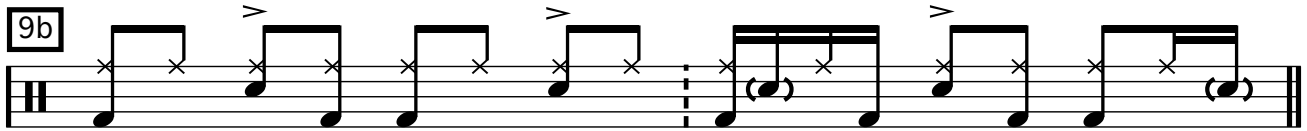
Here's another groove with a driving 16th note feel. I'm sure you will love playing this one.

7b

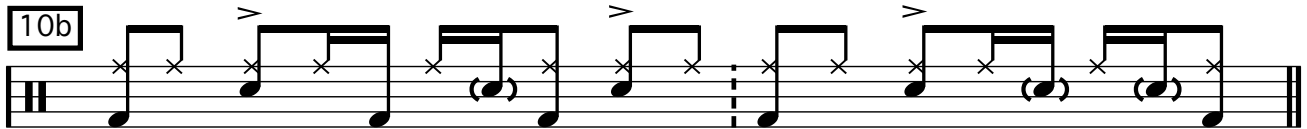
Next we'll combine our 4/4 patterns with the 3/4 patterns from lesson #3 where the snare drum is played on the second count of the measure. Once again, we'll start by combining two simple patterns to get a good feel for the subdivision.

8b

For this groove we'll combine a very simple 4/4 groove with example 11 from lesson #3.



For our last example we'll combine example 7 from this lesson with example 9 from lesson #3.



Well, that wraps up this lesson, I sure hope you enjoyed it. Check back soon for lesson #6 in this series where I will teach you how to create a series of nice sounding 6/4 grooves by using 3-3, 4-2 and 2-4 subdivisions.