

OPEN-HANDED PLAYING

VOLUME 1

Traditional Approach Voice-Variation Approach Play-Along Songs

by Claus Hessler with Dom Famularo

Edited by Joe Bergamini
Assisted by Steve Kunzel

Music Engraving by Claus Hessler
Book Layout and Page Design by Claus Hessler and Joe Bergamini

Additional Editing by Dave Black (Alfred Publishing Company)
Photography by Ronn Dunnet and Uwe Specht at www.Rockpictures.de

The authors wish to thank the following companies:
Sabian Cymbals, Vic Firth Sticks, Mapex Drums, Remo Drumheads, Evans Drumheads, Latin Percussion,
Shure Microphones, Hercules Stands, Alfred Publishing Co.



WIZDOM MEDIA PUBLICATIONS

PO Box 45, Whippany, NJ 07981 USA

Copyright © 2008 by Wizdom Media LLC
All Rights Reserved.

Exclusively distributed by
Alfred Publishing Co., Inc.

No part of this book may be photocopied or reproduced in any way
without the written consent of the publisher. Unauthorized uses are an
infringement of the US Copyright Act and are punishable by law.

Play-Along Songs

1. "Be What You Are" (Ralf Layher/Claus Hessler)
2. "Fever Pitch" (Ralf Layher/Claus Hessler)
3. "Foreign Coasts" (Ralf Layher)
4. "Still Some Time Left" (Ralf Layher/Claus Hessler)

Musicians

Ralf Layher – Electric Bass (all tracks)
Peter Woelpl – Electric Guitar (track 2)
Thomas Langer – Electric Guitar (track 3)
Jan Stuermer – Electric Guitar (tracks 1 and 4)
Philipp Moehrke – Keyboards (track 2)
Jochen Hock – Keyboards (track 3)
Andreas Hillesheim – Keyboards (tracks 1 and 4)

Please visit www.musiclearningcurve.com to find additional play-along songs to use with this book.

Acknowledgements

Putting a book like this together requires the talent, craft, and effort of many skilled hands and heads.

The authors would like to thank:

Joe Bergamini, for technical assistance and editing.

All the musicians who have contributed to this project, especially Ralf Layher and
Jochen Hock for sound and recording.

Claus would also like to thank:

Dom Famularo for his endless enthusiasm on this project.

Jim Chapin for being a true inspiration.

Christian Koch, Wayne Blanchard, Marco Soccoli, Frank Rohe, Miles Chen,
Matt Connors, Frank Winter and Bernhard Castiglioni

Dom would also like to thank:

Sabian, Vic Firth, Evans, Mapex, Shure, and Music Learning Curve (www.musiclearningcurve.com)

TABLE OF CONTENTS

Foreword by Billy Cobham	6
Introduction	7
A Word From Dom	8
Some History	9
Development and Background of Open-Handed Playing	10
Interesting Facts on Ambidexterity	11
Various Approaches to Open-Handed Playing	13

THE TRADITIONAL APPROACH

Drum Key	17
Definition	17
Using the Moeller Whip in Open-Handed 8 th -Note Rock Grooves	19
Using the Moeller Whip in Open-Handed 8 th -Note Triplet Rock Grooves	20
Groove Interaction Exercises	21
Groove Interaction I	22
Groove Interaction II	23
Groove Interaction III	24
Groove Interaction IV	25
Groove Interaction: Groups of Five 16 th Notes	26
Groove Interaction: Groups of Five 8 th -Note Triplets	28
Whip the Hat	29
Whip the Hat: Exercise 1	30
Whip the Hat: Exercise 2	31
Whip the Hat: Exercise 3	32
Togetherness I	33
Togetherness II	34
Togetherness III	36
Togetherness IV	37
Togetherness V	38
Togetherness VI	39
Left-Hand Lead Hi-Hat/Bass Drum Ostinatos 1.0	40
Easy Snare Exercise	42
Advanced Snare Exercise	44
Left-Hand Hi-Hat/Bass Drum Ostinatos 1.1-1.6	46
Left-Hand Hi-Hat/Bass Drum Ostinatos 1.1	47
Left-Hand Hi-Hat/Bass Drum Ostinatos 2.0	48
Left-Hand Hi-Hat/Bass Drum Ostinatos 2.1	49
Left-Hand Hi-Hat/Bass Drum Ostinatos 3.0	50
Left-Hand Hi-Hat/Bass Drum Ostinatos 3.1	51
Left-Hand Hi-Hat/Bass Drum Ostinatos 4.0	52
Left-Hand Hi-Hat/Bass Drum Ostinatos 4.1	53
Left-Hand Hi-Hat/Bass Drum Ostinatos 5.0	54
Left-Hand Hi-Hat/Bass Drum Ostinatos 5.1	55
Left-Hand Hi-Hat/Bass Drum Ostinatos 6.0	56
Left-Hand Hi-Hat/Bass Drum Ostinatos 6.1	57
Ghost Note Concept – 16 th Notes	58
Ghost Note Concept - 16 th Notes: Exercise 1	59
Ghost Note Concept - 16 th Notes: Exercise 2	60
Ghost Note Concept - 16 th Notes: Exercise 3	61
Ghost Note Concept - 16 th Notes: Exercise 4	63
Ghost Note Concept – 16 th Notes: More Applications	64
Ghost Note Concept - 16 th Notes: The Creative Step	66
Ghost Note Concept – Triplets	67
Ghost Note Concept – Triplets: Exercise 1	68
Ghost Note Concept – Triplets: Exercise 2	68

Ghost Note Concept – Triplets: Exercise 3	69
Ghost Note Concept – Triplets: More Applications	70
Bass Drum Building Blocks – 16 th Notes	72
Bass Drum Building Blocks – 16 th Notes: Exercise 1.0	73
Bass Drum Building Blocks – 16 th Notes: Exercise 1.1	74
Bass Drum Building Blocks – 16 th Notes: Exercise 1.2	75
Bass Drum Building Blocks – 16 th Notes: Exercise 2.0	76
Bass Drum Building Blocks – 16 th Notes: Exercise 2.1	77
Bass Drum Building Blocks – 16 th Notes: Exercise 2.2	78
Bass Drum Building Blocks – 16 th Notes: The Creative Step	78
Bass Drum Building Blocks – Triplets	79
Bass Drum Building Blocks – Triplets: Exercise 1.0	80
Bass Drum Building Blocks – Triplets: Exercise 1.1	81
Bass Drum Building Blocks – Triplets: Exercise 1.2	82
Bass Drum Building Blocks – Triplets: Exercise 2.0	82
Bass Drum Building Blocks – Triplets: Exercise 2.1	83
Bass Drum Building Blocks – Triplets: Exercise 2.2	83
Broken 16 th -Note Groove Concepts	84
Broken 16 th -Note Groove Excerpts	85
Broken 16 th -Note Grooves	86
Broken 16 ^{ths} – Drumistic Form	87
Conclusion	88

THE VOICE VARIATION APPROACH

Definition	90
Voice Variation Grooves	92
Voice Variation Number System: Exercise 1.0	94
Voice Variation Number System: Exercise 1.1	95
Voice Variation Number System: Exercise 2.0	96
Voice Variation Number System: Exercise 2.1	97
Voice Variation Blocks – The Creative Step	98
Conclusion	101

PLAY-ALONG SECTION

Play-Along Section.....	103
“Be What You Are” (Ralf Layher/Claus Hessler)	106
“Fever Pitch” (Ralf Layher/Claus Hessler)	108
“Foreign Coasts” (Ralf Layher)	111
“Still Some Time Left” (Ralf Layher/Claus Hessler)	113

APPENDIX

Recommended Additional Material	115
Open-Handed Discography	115
Claus Hessler Setup Diagram	116
Dom Famularo Setup Diagram.....	117
Billy Cobham Setup Diagram.....	118

CD TRACKING INFORMATION

TRK	PG	CONTENTS
1	24	Groove Interaction III: Ex. 1
2	24	Groove Interaction III: Ex. 2
3	24	Groove Interaction III: Ex. 3
4	24	Groove Interaction III: Ex. 4
5	24	Groove Interaction III: Ex. 5
6	24	Groove Interaction III: Ex. 6
7	25	Groove Interaction IV: Ex. 1
8	25	Groove Interaction IV: Ex. 2
9	25	Groove Interaction IV: Ex. 3
10	25	Groove Interaction IV: Ex. 4
11	25	Groove Interaction IV: Ex. 5
12	25	Groove Interaction IV: Ex. 6
13	30	Whip the Hat: Ex. 1.1
14	30	Whip the Hat: Ex. 1.2
15	30	Whip the Hat: Ex. 1.3
16	43	Easy Snare: Exercise A (also see page 35)
17	43	Easy Snare: Exercise B
18	43	Easy Snare: Exercise C
19	43	Easy Snare: Exercise D
20	43	Easy Snare: Exercise E
21	43	Easy Snare: Exercise F
22	43	Easy Snare: Exercise G
23	43	Easy Snare: Exercise H
24	45	Advanced Snare: Exercise A
25	45	Advanced Snare: Exercise B
26	45	Advanced Snare: Exercise D
27	45	Advanced Snare: Exercise H
28	90	Voice Variation: Example 1
29	91	Voice Variation: Example 2
30	91	Voice Variation: Example 3
31	93	Voice Variation: Example A2
32	93	Voice Variation: Example B2
33	106	"Be What You Are": with drums
34	106	"Be What You Are": minus drums, with click
35	106	"Be What You Are": minus drums, no click
36	108	"Fever Pitch": with drums
37	108	"Fever Pitch": minus drums, with click
38	108	"Fever Pitch": minus drums, no click
39	111	"Foreign Coasts": with drums
40	111	"Foreign Coasts": minus drums, with click
41	111	"Foreign Coasts": minus drums, no click
42	113	"Still Some Time Left": with drums
43	113	"Still Some Time Left": minus drums, with click
44	113	"Still Some Time Left": minus drums, no click

GROOVE INTERACTION EXERCISES

As mentioned earlier, OHP allows the freedom to incorporate new voices into your grooves. Here are some exercises to help you work on that concept. Keep the pulse of eighth notes going with your left hand and make sure that you are still using the Moeller whip to bring out the accents inside the hi-hat/ride-cymbal pattern. For ease of reading, the eighths on the hi-hat are not always notated, but they should be played.

You might have noticed that you can now play fills with your right hand while the left hand continues to keep time. This is a great way to keep the groove flowing during your fills.

- **Start slow and use a click track.**
- **Play the exercises on both hi-hat and ride cymbal.**
- **Combine the exercises with regular time playing creating two; four; or eight-bar phrases.**
- **You can also shuffle some of these patterns.**
- **Create your own phrases and patterns.**



Claus Hessler

GROOVE INTERACTION I

2

4

6

8

1

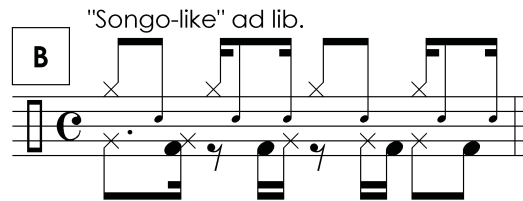
3

5

7

BE WHAT YOU ARE

This song started as a straight R&B tune with the working title "Are & Be," but gradually developed different stylistic shadings, from a more funk-oriented sound and feel in letter A, to an Afro-Cuban concept using left-foot clave in letter B. The following example shows a basic idea that you can use as a starting point for that passage:



It is not an authentic example of songo, but it is definitely within that stylistic scope. Because the whole song then was no longer a straight R&B style, we just decided to let things go and changed the title to "Be What You Are."

The form itself is simple: The intro features a simple unison phrase that leads into the A section (but without the melody). After that we go into the AAB form of the song, with guitar playing the melody. The first two bars of the intro take us into the solo form with keyboard and then guitar solo. On the guitar solo, the first five bars of letter B follow more of a samba feel, as opposed to the Afro-Cuban feel this section usually has. After the interlude, follow the D.S. (with repeats) and then go to the Coda.

FEVER PITCH

On this tune we incorporated a little drum feature on top of the modified kicks of the solo form, which is really fun to play. Hit the figures and fill the spaces in between with your soloing as shown in the example below:



The style is somewhat funk/fusion-like with a rudimental interlude in between. Overall this song has a fair amount of notes, phrases and patterns to follow. Pay attention to the 2/4 measures that show up in certain spots (at the end of the intro, in the 2nd ending of letter A, at the end of the drum solo, and also at the end of the 2nd guitar solo). The end guitar solo contains some interesting interplay within the band. Feel free to adapt to this or just play straight through it, whichever makes more sense to you musically.

CD
33

CD
34

CD
35

Open-Handed Playing

BE WHAT YOU ARE

Med. R&B/Funk

Straight 8th's

Intro

A

Melody enters ...

B

"Songo-like" ad lib.

PLAY 6

Solos on A-A-B: 1st solo keyboards
2nd solo guitar, then to interlude ...

Intro

A

Fill