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About the Author

One of today's top players, New York-based John Favicchia has performed and/or recorded with such greats as Steve Khan, Tony Levin, Chieli Minucci, Lonnie Plaxico, John Benitez, Harvie S, Larry Coryell, Dean Brown, Rachel Z, Chris Geith, Laco Deczi, Mike Pope, John Benitez, Steve Adelson and Bob Malach. His band, Dharma All Stars, blends various styles into a powerful blast of fusion that spans the extremes of the dynamic range. Favicchia has been busy touring around the world as well as releasing his own albums. His debut CD, *World Time*, earned rave reviews and was a Top 10 Critics Pick of the Year in *Jazziz* magazine, while his latest release, *Dharma*, offers an intriguing mix of melody, eclecticism, and tight ensemble playing with a cast of all-star guests including Steve Khan, Dean Brown, Dave Mann, and Chieli Minucci. Favicchia enjoys both the mental and physical sides of playing drums. "Definitely," says John, "It's all about the soul and the mind, but its very visceral as well. I'm caressing the sounds out of my cymbals in one bar, but when the music takes off and I start to wail, I take no prisoners."

Increasingly in demand for drum clinics and festivals, John has recently performed at the following events:

John Favicchia/Bruno Farinelli Drum Clinic Tour - Italy 2009 & 2010
John Favicchia/Chris Lesso Drum Clinic Tour - Canada 2009 & 2010
John Favicchia/Mike Sorrentino Clinic Tour - United Kingdom & France 2010
John Favicchia Drum Clinic Tour - China 2010
Cape Breton International Drum Fest, Nova Scotia, Canada
Denver Music Institute, Denver, CO, USA
Drummers Collective NYC, USA
Quebec City Music, Quebec City, Quebec, Canada
Just Drums, Toronto, Ontario, Canada
Slam Jam Drum Festival 2005, NJ, USA
East Coast US Guitar Center Tour
Sam Ash Music US National Tour
Long Island Drum Center, Plainview, NY, USA

According to Mike Lomonaco at Just Drums in Toronto, "John Favicchia is great. He's a dynamic, very involved player who blew us all away with his great playing and personality."

John endorses Yamaha Drums, Sabian Cymbals, Vic Firth Sticks, Remo Drumheads, Latin Percussion, Hansenfutz Practice Pedals, Axis Pedals, DrumFun, Beatnik, Factory Metal Percussion, and Samson Mics.

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Introduction

Elements is a method for connecting your musical ideas with technique. It allows you to create and play an extensive vocabulary while thinking of basic rhythmic ideas. Basically, the Elements are simple one-beat permutations of eighth notes, sixteenth notes, or triplets (The Elements concept can work for any rhythm at all, but in this book we focus on eighths, sixteenths, and triplets, since these are the most frequently encountered rhythms in most music). The basic approach to this book is to learn these basic one-beat rhythms, and then practice them in specific ways on the drumset so that you can develop a vocabulary that will allow you to play any ensemble figure you might encounter, or solo around any given rhythm, and generally build a much more sophisticated vocabulary on the drums. If you practice and apply the Elements correctly, you will never get lost when playing fills, solos, and grooves.

Elements is also a way of thinking. If you think about all of your drumming as elements, you will be able to bridge the gap between all of your playing styles, solos, fills and grooves.

The Elements concept began because drum students were coming to me for lessons who had amazing hand and foot technique, but lacked the ability to completely utilize their technique skills on a full drumset. Their technique was at a very high level on a single surface (for example, on a pad or snare drum), but they were not applying all the knowledge they had on that one surface to the drumset.

el·e·ment

1. A fundamental, essential, or irreducible constituent of a composite entity.
2. The basic assumptions or principles of a subject.

per·mu·ta·tion

1. A complete change; a transformation.
2. The act of altering a given set of objects in a group.
3. Mathematics: A rearrangement of the elements of a set.

As you go through the book, you will learn the Elements and various ways to apply them on the drums, including using them for rolls and fills, playing ensemble figures, and soloing around hits.

Key

PART 1: 16th-NOTE ELEMENTS

"To reach a higher level, just when you think you are giving all you can give, that's the time to give more. Give 110%!"

- Dom Famularo

1. 16th-Note Elements

Here are the 16th note Elements. These are all the possible permutations of one beat of sixteenth notes. It is important to be 100% proficient in each one of these. These Elements will become the crucial building blocks of your drumming vocabulary. Practice these individually on a pad or snare drum, with a metronome, until they are comfortable.

1

1 (E) (&) (A)

2

(1) (E) & (A)

3

1 (E) & (A)

4

(1) E (&) (A)

5

(1) (E) (&) A

6

1 E (&) (A)

7

(1) (E) & A

8

(1) E & (A)

9

1 (E) (&) A

10

(1) E (&) A

11

1 (E) & A

12

(1) E & A

13

1 E (&) A

14

1 E & (A)

15

1 E & A

1a. Basic Elements Exercise

The following exercises are repetitions of each Element to make sure you are comfortable with them. Make sure to count the 16th-note subdivisions out loud. This is a time for you to break the Elements down and analyze them. This is just a practice drill; it doesn't yet have anything to do with applying the Elements with a band.

1 ♩ = 60-90

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

2

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

3

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

4

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

5

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

6

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

7

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

8

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

9

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

10

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

11

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

12

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

13

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

14

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A

15

1 E & A 2 E & A 3 E & A 4 E & A 1 E & A 2 E & A 3 E & A 4 E & A