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CD-TRACKING INFORMATION

1. **"**Ozmoziz" (minus drums)
(Claus Hessler / Ralf Layher)

2. "Mantelpeace" (minus drums)
(Claus Hessler / Ralf Layher)

3. "Scoberry Fields" (minus drums)
(Claus Hessler / Ralf Layher)

4. "What You Promise" (minus drums)
(Claus Hessler / Ralf Layher)

5. "Slow But Sure" (minus drums)
(Claus Hessler / Ralf Layher)

6. "Zentences" (minus drums)
(Ralf Layher / Claus Hessler)

7. "Bionic" (minus drums)
(Claus Hessler / Ralf Layher)

8. "S.T.N". (minus drums)
(Claus Hessler / Ralf Layher)

MUSICIANS
Peter Wölpl - electric guitars / acoustic guitars
Tom Hiltner - piano / keyboards
Ralf Layher - electric bass
Jürgen Köhler - accordion on "Bionic"
Additional programming by Claus Hessler and Ralf Layher

Sound, Mixing and Mastering by Ralf Layher
Jürgen Köhler plays Guerrini Accordions www.guerriniaccordions.it

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DRUM KEY - SETUP INFORMATION
Here is the key for the instruments used throughout this book. As with *Open-Handed Playing Vol. I,* we recommend setting up a hi-hat and a ride cymbal on each side of the kit and to lower your left hi-hat (for "standard" right-handed players) to almost the level of your snare in order to achieve the most comfortable playing position.

INTRODUCTION

It has been an incredible journey since the first drumset players set out to explore the instrument we continue to play today. Milestones in music and drumming have been created. Techniques have been developed through trial and error, and musical styles have evolved. Stars appeared, changing the course of drumming and music forever, and then disappeared. The instrument has evolved through the years and still is in constant change. Whenever we think we have reached the boundaries of what can be done on the drumset, someone comes along and pushes the limits even further.

It's hard to imagine a time when the hi-hat (or "sock cymbal") wasn't a standard part of the drumset: A lot of early players resisted the new idea, and stuck to their old setup, using no hi-hat at all, while others (like Jo Jones or Dave Tough) embraced the idea, saw the potential, and changed jazz drumming forever. Kenny Clarke (famous for his advanced jazz ride-cymbal techniques) once stated that his main reason for using more ride cymbal and less hi-hat was to avoid the crossing of hands.

There was a time when Gene Krupa and Buddy Rich still did a fair amount of their playing with the left hand crossing over the right hand, using the traditional grip in their left hand. Back then, this was a widely used position. Today it is all but forgotten - people think I'm joking when I mention this at a clinic. Drummers adapted to the musical needs, the instrument changed and the crossing of hands finally changed as well. The right hand would now be played over the left hand, and matched grip was starting to appear. As the 1960s arrived, the matched grip became even more popular. Drumming superstars like Ringo Starr, Keith Moon and John Bonham brought matched grip to the forefront of popular music. Then, in the 70s, monster fusion players like Billy Cobham, Simon Phillips, and Terry Bozzio began to expand the possibilities even wider, incorporating the open-handed technique.

Many new moves and breaks from old traditions were (and still are) subject to impetuous discussions in the drumming community. Whether it be which way to hold the stick is the correct one, if calfskin is better than plastic, if anybody really needs two bass drums or a double pedal ... you name it. My intention is not to tell you what's right or wrong. The important thing is to allow discovery and create more than just one answer to a question - and they all might be right! What counts in the end is not to find yourself trapped in a conceptual prison made up of traditions that have lost their value, or acting from a standpoint of "things have always been that way!" It is all about balancing the virtues of traditions with your personal musical visions and the challenges of today. Then make your choice—allowing for yet another change once the necessity appears!

With all this in mind, I foresee a time when a double pedal will be a standard part of any beginner level drumkit. Or a second hi-hat. Or an additional ride cymbal. Or all three! I can easily see open-handed playing becoming an accepted, regular, and undisputed method of drumset playing. Think about how obscure and strange crossing the left hand over the right hand sounds to us today, and how natural and common it was back then. Let's respect the drumming traditions and continue to learn from the giants who passed their artistry on to us. But also keep an eye towards the future. Remember: There is no safe overtaking on the highway without watching the rearview mirror. But, ultimately, you have to take care of what's happening in front of you!

Claus Hessler
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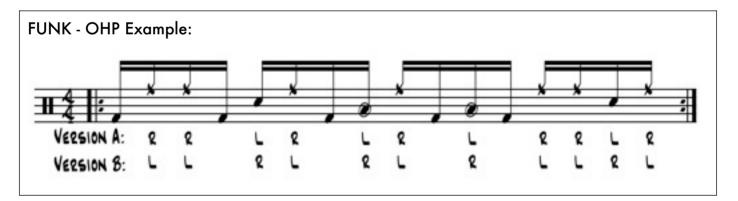June 2011

THE LINEAR APPROACH

Definition

The linear approach makes use of the basic idea in linear phrasing, which is to never play two or more instruments at the same time. Performing linear patterns in the open-handed mode will give you additional choices and more freedom in the way you organize your movements and the sounds that you will create.

As there are certain players/instructors whose names are closely related to the issue of linear phrasing, we would like to especially point out the work of David Garibaldi, Gary Chaffee and Rick Gratton, who are well-known for this style of playing. We strongly recommend their material as an outstanding additional source to be practiced open-handed.

The Linear Approach ...

• will strenghten your control and coordination between hands and feet.

• allows for more freedom regarding your choice of sounds.

• works great for funk, fusion and certain genres of Latin music.

• can be a good option for solos and/or fills while using another approach for your grooves/comping.

For example: Play the following linear groove, first with hands crossed, then open-handed. You'll surely notice that, from a conceptual point of view, the open-handed position (see version B) causes less problems in terms of avoiding accidental stick clicks or similar challenges.

FUNK - OHP Example:

To give yet another example of how open-handed technique can enrich your playing and musical expression drastically, let's take a brief look at the following examples. Pattern A shows a basic Songo groove; pattern B illustrates some of the various options that suddenly occur when open-handed playing is used. It's the same, identical rhythmic information. But this time, we use the freedom of the hands to add more sounds, which is really important when you're trying to cover the work of a percussionist. For example, pattern B brings in floor tom and rack tom, as well as a cowbell in the second bar. Pattern B is surely not for continuous use, but it's a good way to bring in some interaction and additional color.

SONGO - OHP Example 1:

The same applies to one of the most common songo patterns that most of you might be familiar with (see example C). Patterns D and E illustrate some other options that appear when using the open-handed position. Of course, there are many other possible combinations, but these will definitely add something to your range of musical expression.

SONGO - OHP Example 2:

LINEAR APPROACH: TWO- AND THREE VOICE PATTERNS
16th Notes

The following pages feature the classic linear technique using different sound sources of the drumset. First, we'll start with two surfaces, then expand the ideas by adding accents, three voices instead of two, and offer several ways to incorporate hi-hat sounds with the foot, apply double strokes, and also leave out certain notes.

It is not our intention to rewrite the many possible ways of how linear drumset vocabulary can be structured using note-groupings of different size and complexity, orchestration of stickings, and so forth. However, we feel linear phrasing is a necessary and helpful addition to the idea of playing open-handed, and would like to offer at least a good starting point with some classic linear strategies before continuing with the already available books and educational packages on the subject of linear drumming. Avoiding the crossing of hands to gain more freedom of musical expression is still the bottom line in our concept.

Besides working on regular 16th-note based rhythms, we also added exercises in triplet rhythms, included a "linear hands" chapter, as well as some creative and challenging steps that will help develop your own linear/musical vocabulary for grooves and fills.

Claus performing at ffortissimo drumschool, Fulda, Feb 2010. Photo: © Ralf Thomas

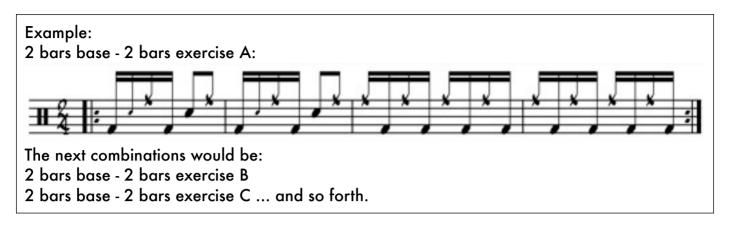## LINEAR APPROACH: TWO-VOICE PATTERNS - EXERCISE 1.0
16th Notes

By combining two bars of the base pattern with two bars of patterns A through L, you can create four-bar exercises like this:

Example:
2 bars base - 2 bars exercise A:

The next combinations would be:
2 bars base - 2 bars exercise B
2 bars base - 2 bars exercise C ... and so forth.

Here are some important tips to remember when working on this material:

• Start slowly and use a metronome or click.
• Play the exercises using the open-handed position on both hi-hat and ride cymbal.
• Make sure that all the 16th notes have equal spacing between the notes.
• Try playing the exercises using a 16th-note shuffle feel.
• Make sure the volume of the hands and feet sounds balanced.

You can also experiment with the form of the exercises. Here are some suggestions. The options are endless:

• Two bars of the base, then one bar each of exercises A and B, forming a four-bar phrase. Then two bars of the base again but now exercise B and D ...and so forth.
• One bar of the base, three bars of any of the exercises.
• Four bars of the base, then one bar each of A, B, C, and D.

The following pages are all constructed in this same manner, giving you a suggested base and a number of exercises to be combined with that pattern. How you structure the exercises is totally up to you. It can be the four-bar procedure as shown above. It could be any of the suggestions just mentioned, or even a non-stop exercise. The choice is yours: Have fun! The next page features a different base and adds dynamics to the patterns. As indicated in the drum key, loud notes on the snare are shown with a larger notehead, while softer notes are shown with a smaller head to help differentiate between certain dynamic ranges. All other dynamics are indicated with the regular accent. As with *Open-Handed Playing Vol. I*, this again is the point where the serious work starts. However, it is also the point where the music starts to enter into the equation.

LINEAR APPROACH: TWO-VOICE PATTERNS - EXERCISE 1.1
16th Notes