

OPEN-HANDED PLAYING

concepts - exercises - musical applications

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SABIAN FACEBOOK LIVE MASTERCLASS

MAY 22

- A 30 min class, showcasing basic principles of OPEN-HANDED PLAYING and some exercises.
- Feel free to ask /comment "on the way" in case some of my explanations need further clarification; I might squeeze answers in as we are on the go. Most of your questions will however make more sense in the Q&A section after the class.

DEFINITION

- **Avoiding the crossing of hands in order to have more options around the kit**
- **Different approaches/concepts as shown with OPEN-HANDED PLAYING VOL. 1 & 2, DAILY DRUMSET WORKOUT and DRUMMING KAIROS.**

▶ **BALANCING THE SKILLS OF YOUR HANDS:**

e.g. what about the ghost note skills from your right hand?

▶ **IMPROVING INDEPENDENCE:**

Different settings/organizations of hand/foot action call for a wider variety of skills with regard to independence and control.

▶ **DEVELOPING DIFFERENT "FEEL" FOR THE SAME GROOVE:**

It is not about developing exactly the same feel and quality in both settings open and crossed. Use the different feel musically!

▶ **DEVELOP A PERSONAL, INDIVIDUAL VOICE:**

Most open-handed players (or drummers who made OHP a part of their game) sound different from others.

▶ **ENHANCED OPTIONS FOR MUSICAL EXPRESSION:**

You are not limiting yourself by crossing hands, fills may even be played "alongside" the hihat/ride pattern with improved time.

▶ **HEALTH ASPECTS:**

The way you position yourself behind the drums naturally aligns your back, affects shoulder position, posture.

Check out a number of open-handed players to learn about their approach, concept, position, setup etc.:

- Billy Cobham
- Lenny White
- Simon Phillips
- Will Kennedy
- Carter Beauford
- ...

Check out left handed players setting up like a right handed drummer:

- David Garibaldi
- Tom Brechtlein
- Ringo Starr

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TRADITIONAL APPROACH | FILL-LIKE APPLICATIONS

Exercises 1 through 12 are presented in a 2/4 time signature. Exercises 1-4 are on a single staff, while 5-12 are on a double staff. Exercises 1-4 use 'x' marks to indicate fretted notes. Exercises 5-12 use standard musical notation with stems and beams. Exercises 11 and 12 include a double bar line followed by a repeat sign.

Exercises A, B, C, and D are shown on a single staff. Each exercise consists of a sequence of notes: A (quarter, quarter, quarter, quarter), B (quarter, quarter, quarter, quarter), C (quarter, quarter, quarter, quarter), and D (quarter, quarter, quarter, quarter).

Exercises E, F, G, and H are shown on a single staff. Each exercise consists of a sequence of notes: E (quarter, quarter, quarter, quarter), F (quarter, quarter, quarter, quarter), G (quarter, quarter, quarter, quarter), and H (quarter, quarter, quarter, quarter).

Exercises I, J, K, and L are shown on a single staff. Each exercise consists of a sequence of notes: I (quarter, quarter, quarter, quarter), J (quarter, quarter, quarter, quarter), K (quarter, quarter, quarter, quarter), and L (quarter, quarter, quarter, quarter).

Exercises M, N, O, and P are shown on a single staff. Each exercise consists of a sequence of notes: M (quarter, quarter, quarter, quarter), N (quarter, quarter, quarter, quarter), O (quarter, quarter, quarter, quarter), and P (quarter, quarter, quarter, quarter).

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TRADITIONAL APPROACH | GROOVE-LIKE APPLICATIONS

1



2



3



4



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TRADITIONAL APPROACH | GROOVE-LIKE APPLICATIONS

The image displays 24 numbered musical exercises, arranged in six rows of four. Each exercise is written on a single staff with a treble clef and a common time signature. The exercises consist of rhythmic patterns of eighth and quarter notes, often with accents (>) and slurs. The patterns are as follows:

- 1: Quarter note, eighth note, quarter note, eighth note.
- 2: Quarter note, eighth note, quarter note, eighth note.
- 3: Quarter note, eighth note, quarter note, eighth note.
- 4: Quarter note, eighth note, quarter note, eighth note.
- 5: Quarter note, eighth note, quarter note, eighth note.
- 6: Quarter note, eighth note, quarter note, eighth note.
- 7: Quarter note, eighth note, quarter note, eighth note.
- 8: Quarter note, eighth note, quarter note, eighth note.
- 9: Quarter note, eighth note, quarter note, eighth note.
- 10: Quarter note, eighth note, quarter note, eighth note.
- 11: Quarter note, eighth note, quarter note, eighth note.
- 12: Quarter note, eighth note, quarter note, eighth note.
- 13: Quarter note, eighth note, quarter note, eighth note.
- 14: Quarter note, eighth note, quarter note, eighth note.
- 15: Quarter note, eighth note, quarter note, eighth note.
- 16: Quarter note, eighth note, quarter note, eighth note.
- 17: Quarter note, eighth note, quarter note, eighth note.
- 18: Quarter note, eighth note, quarter note, eighth note.
- 19: Quarter note, eighth note, quarter note, eighth note.
- 20: Quarter note, eighth note, quarter note, eighth note.
- 21: Quarter note, eighth note, quarter note, eighth note.
- 22: Quarter note, eighth note, quarter note, eighth note.
- 23: Quarter note, eighth note, quarter note, eighth note.
- 24: Quarter note, eighth note, quarter note, eighth note.

Use these examples against/with any ostinato-like structure from hihat and bassdrum - consider a number of different musical styles to embed those with an eye towards musical context.

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RUDIMENTAL APPROACH - GROOVE APPLICATIONS - BUILDING BLOCKS

The image displays 24 musical exercises, labeled A through X, arranged in a 6x4 grid. Each exercise is presented on a five-line musical staff. Above the staff, a bracket indicates a six-measure duration. The exercises are categorized into two groups based on their hand patterns:

- Group 1 (A, E, I, M, Q, U):** These exercises feature a consistent bass drum pattern of eighth notes with 'x' marks above them. The hand patterns (L for left, R for right) vary across the exercises.
- Group 2 (B, F, J, N, R, V):** These exercises feature a consistent hand pattern of eighth notes with 'x' marks above them. The bass drum patterns vary across the exercises.
- Group 3 (C, G, K, O, S, W):** These exercises feature a consistent bass drum pattern of eighth notes with 'x' marks above them and a hand pattern of eighth notes.
- Group 4 (D, H, L, P, T, X):** These exercises feature a consistent bass drum pattern of eighth notes with 'x' marks above them and a hand pattern of eighth notes.

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TRADITIONAL APPROACH | DAILY DRUMSET WORKOUT



Thanks for watching - you are also welcome to check out the online store at claushessler.com for more educational food or consider booking an online session through Skype or Zoom. And finally, you are of course welcome to join/like/follow me on Instagram, Facebook and Twitter.

Any comment, "like" or "thumbs up" is always welcome. Of course I also do thank my endorsing companies. Next time you buy a drum, cymbal, stick, drumhead or book, please look into what they have to offer and remember they helped with this event ...

Thanks again, stay safe and feel free to spread word with your drumming buddies!

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