

GROOVE INTERACTION – GROUPS OF FIVE – 16th NOTES

The following exercises are designed to help start creating a complete OHP vocabulary, while applying the Moeller method. Different hi-hat/ride cymbal patterns will be played with various snare drum and bass drum parts to create grooves and fills. Practice all of these until they are clean and comfortable.

Hihat / Ride Cymbal Patterns 1 – 12:

The image displays 12 numbered musical patterns for hi-hat or ride cymbal. Each pattern is written on a single staff with a cymbal icon at the start. Patterns 1-4 are on a single line, 5-8 on a double line, and 9-12 on a double line with a 3/4 time signature. Patterns 1-4 use eighth notes, patterns 5-8 use sixteenth notes, and patterns 9-12 use eighth notes with stems without noteheads for rests.

- Start slow and use a click track.
- Take your time to get familiar with the phrases and the motions.
- Play patterns 1 – 12 on the hihat or ride; patterns A – P on snare / floortom
- For difficult combinations: Write down what you want to play.
- Also apply shuffled interpretation of 16th notes.
- Create your own phrases and patterns and write them down.

Here are the patterns that should be combined with phrases 1 – 12. You will notice that they have 5 notes each. These patterns A – P will be played while you keep the hi-hat/ride cymbal pattern going. The examples A – H are structured in a “2-3” grouping while the exercises I – P use a “3-2” grouping of 16th notes. The bass drum fills the spaces between the notes played by the floor tom and the snare; stems without a notehead are rests. They are written this way to help you subdivide.

Floortom / Snare / Bassdrum patterns A - P:

Patterns A through P are displayed as musical notation on a single staff each. Each pattern is preceded by a double bar line. The patterns are arranged in four rows: Row 1 (A-D), Row 2 (E-H), Row 3 (I-L), and Row 4 (M-P).

This example shows you the combination **2 A** – using **hihat pattern 2** and the **phrase A** forming a structure of two bars groove and two bars fill:

The example shows a 4/4 groove and fill structure across three staves. The first staff is the hi-hat part, featuring a pattern of 'x' marks with accents (>) above them. The second and third staves show the bass drum and snare parts, respectively, with accents (>) above the notes. The fill ends with a double bar line and repeat dots.

GROOVE INTERACTION – GROUPS OF FIVE – 8th NOTE TRIPLETS

Just as we worked on the groupings of five notes using 16th notes the following exercises are about the same concept using 8th note triplets. These are the patterns 1 – 7 for the hihat / ride cymbal:

Patterns 1-7 for the hihat / ride cymbal:

- Pattern 1: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.
- Pattern 2: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.
- Pattern 3: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.
- Pattern 4: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.
- Pattern 5: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.
- Pattern 6: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.
- Pattern 7: Three groups of five eighth notes. The first two groups are triplets. The third group has an accent on the first note.

These are the groups of five eighth notes each to combine with the ones above:

Groups of five eighth notes (A through P):

- A: Five eighth notes starting on G4.
- B: Five eighth notes starting on G4.
- C: Five eighth notes starting on G4.
- D: Five eighth notes starting on G4.
- E: Five eighth notes starting on G4.
- F: Five eighth notes starting on G4.
- G: Five eighth notes starting on G4.
- H: Five eighth notes starting on G4.
- I: Five eighth notes starting on G4.
- J: Five eighth notes starting on G4.
- K: Five eighth notes starting on G4.
- L: Five eighth notes starting on G4.
- M: Five eighth notes starting on G4.
- N: Five eighth notes starting on G4.
- O: Five eighth notes starting on G4.
- P: Five eighth notes starting on G4.

OPEN HANDED PLAYING - FOUR APPROACHES

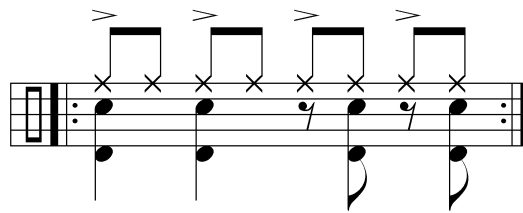
CLAUS HESSLER WITH DOM FAMULARO

Again this is a written example using **hihat pattern 1** and **phrase A** of the floortom / snare / bassdrum phrases:

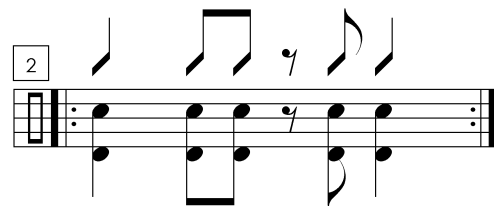
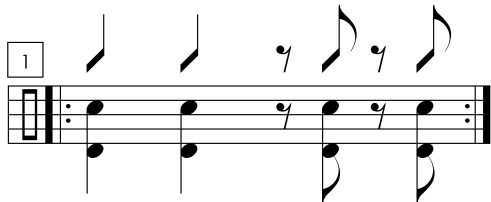
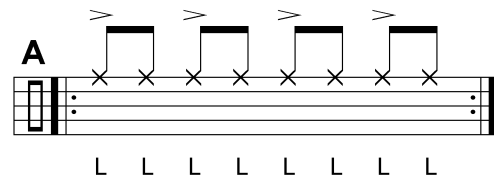
The image displays three staves of musical notation for a drum set. The top staff is for the hi-hat, the middle for the floor tom, and the bottom for the snare and bass drum. The notation is in 4/4 time and features four triplet patterns, each marked with a bracket and the number '3'. The first staff shows the hi-hat pattern with 'x' marks for hits and a dotted quarter note for the downbeat. The second staff shows the floor tom pattern with a solid quarter note for the downbeat and 'x' marks for hits. The third staff shows the snare and bass drum pattern with a solid quarter note for the downbeat and 'x' marks for hits. The first two staves have a double bar line after the first two triplet patterns, and the third staff has a double bar line after the last two triplet patterns.

TOGETHERNESS I.

Whether playing cross-handed or open handed, it is important to develop the ability to play combinations of notes together on the drums without flaming. This section works on playing notes exactly together. Play pattern A on the hi-hat along with the four basic exercises 1 – 4 as the first step. For example, the combination of A 1 will look like this:



Here are the exercises:



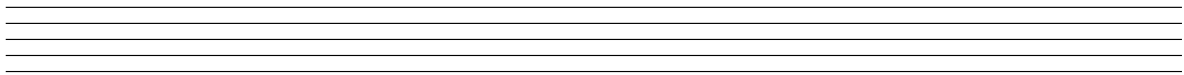
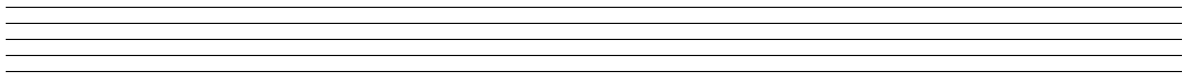
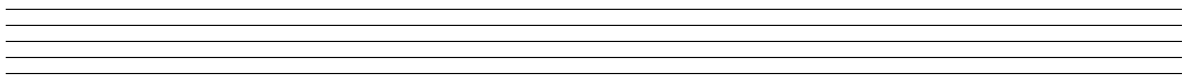
OPEN HANDED PLAYING - FOUR APPROACHES

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Once you have mastered this play the following 8 bars in exactly this style playing snare and bassdrum exactly together – no flams at all.



As a help you can use the following lines to write down what you are really playing in detail:



- Start slow and use a metronome.
- If necessary, write out the individual patterns to understand the rhythms.
- Use OHP and the Moeller Whip to produce the accents on the hihat.
- Pay close attention to the quality of sounds. Don't flam!
- Balance the sound of snare, bassdrum and hihat.
- Practice with different patterns on hihat or ride cymbal.
- Also practice with shuffled 8th notes.
- Use any other drum book or improvise with snare and bassdrum.