



CLAUS HESSLER

DAILY DRUMSET WORKOUT

A DAY-TO-DAY GUIDE
TO BETTER DRUMMING



Practice routine formulas and drumset applications using straight 8th/16th notes and triplet-based rhythms for:

- Basic Independence · Accents
- Single Strokes · Double Strokes · Inverted Doubles
- Puzz Rolls · Flams · Syncopation Concepts
- Various Ostinato Patterns · Three-Note Groupings · Five-Note Groupings

Preface by Dom Famularo

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PREFACE

My dream was to be the best drummer I could be. I wanted to push myself and I needed a plan to get there. How I wish the "Daily Drumset Workout" was available when I was younger!

I now travel the world to over 70 countries, performing, and learning everyday. I am asked in every country by many drummers about a clear schedule each day in what to practice. Imagine a daily plan to guide you to achieve greatness. Well, here it is: "Daily Drumset Workout" is a formula to your personal drumming success. This book is your personal drumming coach to take you step-by-step and feel your ideas come alive.

Claus is a dedicated musician who endlessly researches and discovers new ways to learn. He constantly inspires me each time we talk and always when I hear him play. Udo Dahmen (the top drumming professor in Germany) and I were once listening to Claus play and teach, and we both realized Claus is the next generation of great drummers. His uniqueness and creative style is a fresh approach to today's drumming!

In this book, I really like how it progresses from "Groove Independence" to Single Strokes, then to Buzz Rolls, Double Strokes and Flams, working on all the technical skills we drummers need to have in our toolbox. The grooves towards the end are challenging and sound exciting.

Extra is the CD with musical tracks to play along. You will step into the adventurous music world of Claus Hessler. I so wish I had this when I was starting to develop my playing. Be prepared to grow and discover the hidden drumming creativity you have—this is when the real fun begins!

Dom Famularo
Drumming's Global Ambassador

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Rock – Pop – Funk Groove/Slow	CD Jamtrack
Rock – Pop – Funk Groove/Medium	slow medium fast 01 02 03
Rock – Pop – Funk Groove/Fast	
Samba – Bossa Nova/Slow	CD Jam Track
Samba – Bossa Nova/Medium	slow medium fast 04 05 06
Samba – Bossa Nova/Fast	
Baion – Baiao/Slow	CD Jam Track
Baion – Baiao/Medium	slow medium fast 07 08 09
Baion – Baiao/Fast	
Tumbao/Slow	CD Jam Track
Tumbao/Medium	slow medium fast 10 11 12
Tumbao/Fast	
Ternary Groove – Shuffle/Slow	CD Jam Track
Ternary Groove – Shuffle/Medium	slow medium fast 13 14 15
Ternary Groove – Shuffle/Fast	
Second Line/Slow	CD Jam Track
Second Line/Medium	slow medium fast 16 17 18
Second Line/Fast	
6/8 Afro-Cuban/Slow	CD Jam Track
6/8 Afro-Cuban/Medium	slow medium fast 19 20 21
6/8 Afro-Cuban/Fast	
Jazz/Slow	CD Jam Track
Jazz/Medium	slow medium fast 22 23 24
Jazz/Fast	

DRUM KEY

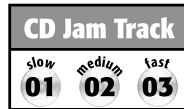
A single-line system has been used for the snare drum exercises:

The right hand is notated above the line,
 the left hand is notated below the line:

When reversing the stickings (or for left-handed drummers), this version is quite easy to read since no additional specification of the sticking is needed. It is also possible to "reinterpret" the exercises: They might also refer to the feet (instead of the hands) ... or just one hand and one foot, for instance.

GROOVE INDEPENDENCE 1

STRAIGHT EIGHTHS



Rock – Pop – Funk Groove/Slow
 Rock – Pop – Funk Groove/Medium
 Rock – Pop – Funk Groove/Fast

The image contains 12 musical exercises, labeled A through L, arranged in two columns. Each exercise is a 4-measure phrase in 4/4 time with a key signature of one flat. Exercises A, B, I, and J feature eighth-note patterns on the hi-hat. Exercises C, D, K, and L feature eighth-note patterns on the snare. Exercises E, F, G, and H feature quarter-note patterns on the snare. A large red watermark 'Legal use requires purchase' is overlaid diagonally across the exercises.

Exercises A through D

Play exercises A through D with your right or left hand on the **hi-hat** while adding the following reading text, executing it on the **bass drum** (right or left foot for double-pedal players):

The reading text is a 4-measure bass drum pattern in 4/4 time with a key signature of one flat. The notes are: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Exercises E through H

Play exercises E through H with your right or left hand on the **snare** while adding the reading text above, executing it on the **hi-hat** (right or left hand).

Exercises I through L

Play exercises I through L with your right or left hand on the **hi-hat** while adding the reading text above, executing it on the **snare** (right or left foot for double-pedal players).

PRACTICE POINTERS

- Suggestion: Choose **three ostinato patterns** per week and stick to the same material for the duration of **one week** without changing it. Otherwise, you will not be able to notice any progress. Dedicate **10 minutes** to each of the ostinatos, practicing them with a click or jam track.
- The wave-like movement of the “**Moeller whip**” is the best choice when it comes to executing accents on the hi-hat.
- Choose a tempo you are able to cope with; sometimes it is better to slow down a little ... It still doesn't work? Slow down some more! Recommended tempo to start with: **60 bpm**.
- All instruments falling together on the same beat (and being played simultaneously) should really sound at the same time. No flams between bass drum and snare!
- If you have difficulties in correctly matching reading text and exercise, you should put down the exact constellation of the notes in writing.
- Evaluate your performance after the practice unit with the help of the chart. Fill in the date, the period of time you have spent on practicing this exercise, the tempo and your personal evaluation.
- In case you wish to raise the level of difficulty, select other reading texts or try improvising.
- Practice at different dynamic levels: **PIANO** (soft), **MEZZOFORTE** (medium), **FORTE** (loud). Pay attention to whether this fact undermines the quality of your performance. The accents played on the hi-hat (A-D; I-L) should always be clearly audible.

Exercise	Period of Time/Week	Tempo	Evaluation
A			
B			
C			
D			
E			
F			
G			
H			
I			
J			
K			
L			

GROOVES WITH FIVE-NOTE GROUPINGS

SECTION 1.0

CD Jam Track

slow 01 medium 02 fast 03

Rock – Pop – Funk Groove/Slow
Rock – Pop – Funk Groove/Medium
Rock – Pop – Funk Groove/Fast

BASIS:

(A)

(B)

(C)

(D)

(E)

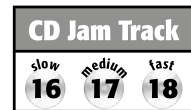
OPTIONAL HI-HAT PATTERNS

PRACTICE POINTERS

- Play each possible combination made up of the basic pattern (basis) and exercises A through E for **2 minutes a day** for the total duration of **one week**. Pick any eighth-note groove of your choice as a basic pattern. Practice using a click or jam track.
- You are now going to play a phrase with the length of five sixteenth notes on the **snare**, distinguishing between soft and loud notes within this **five-note grouping**. Apply the “**Moeller whip**” for the accents.
- The **hi-hat pattern including the accent** should remain solid while playing exercises A through E, without any changes being made to quality or consistency.
- In case you are not so sure about the **constellation of hi-hat and snare**, write out some bars for yourself or add the hi-hat above the snare notation. Use the empty lines below:



- As an option, you may again use the additional **hi-hat patterns** offered on the previous page.
- Also, try playing quarter notes on the **hi-hat/foot** while transferring the hi-hat pattern to an additional closed (remote) hi-hat or ride cymbal.
- Repeat the exercises playing **open-handed** and experiment with **shuffled interpretation of sixteenth notes**.
- Choose a **slow tempo** and evaluate your performance with the help of the **chart!**



Exercise	Period of Time/Week	Tempo	Evaluation
A			
B			
C			
D			
E			