



KAIROS: THE MAGIC MOMENT

KAIROS |'kīräs|

an opportune moment for decision or action. Greek, literally 'opportunity.'

Playing the drums is a continuous chain of 'magic moments'. No matter if it is 'only' about allowing for **REBOUND**, using a special **MOVEMENT** or simply adding something special to the **MUSIC** whenever the moment seems right: There is a perfect time for everything. Being aware of those '**SWEET SPOTS**' is one thing. Being able to also take action at exactly the right moments is the common thread that great drummers of **ALL STYLES** share: The key aspect of **GREAT DRUMMING** is the complex combination of active will, automated skills and creative intuition—all in the context of **TIME**.

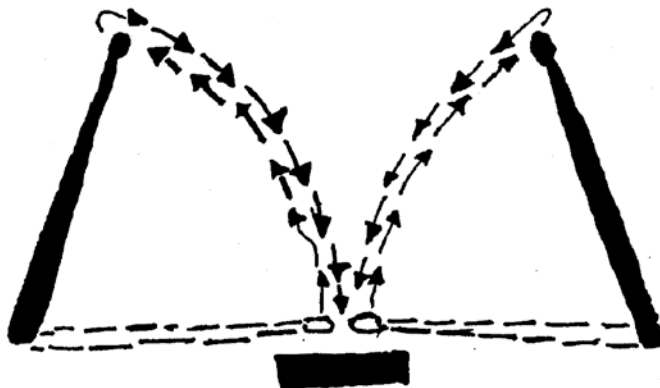
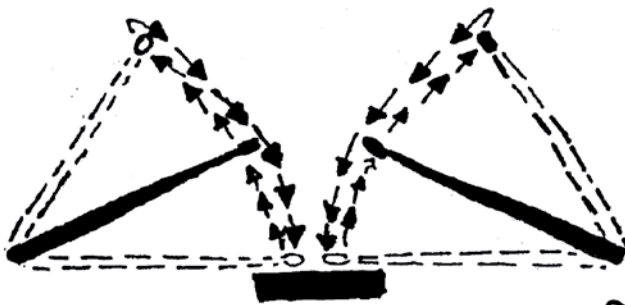
The Greek language describes this opportune split second for decision and action as **KAIROS**, ancient Greeks pictured Kairos as a man with wings and a lock of plaited hair (the 'opportunity') on his forehead. When you see a supreme moment approaching, seize that lock. Beware: Kairos flies quickly, and once he and his lock of hair have passed, so has your opportunity—as the back of his head is bald.

This DVD will increase your **AWARENESS** of the 'sweet spots' and give you the tools you need to bring your musical imagination into the real world. Welcome to the **DRUMMING KAIROS**. Be prepared to **GRAB IT!**

ORIGINAL SCRIPT JIM CHAPIN: STOP AT THE TOP

Stop at the Top

The first two diagrams represent the way many students are permitted to practice slow single-strokes. At slow tempos it means starting and stopping twice for each stroke.



Moeller and G. L. Stone taught slow single-strokes like this last diagram. Try it. (see title) & also double strokes-etc.

The hit, and the return, are as quick as possible, with no wasted motion at the top.
NO "WIND-UP"



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SERIOUS MOVES EXERCISE | GERMAN AND FRENCH POSITION

(A)

(B)

(C)

Practice Pointers:

- Understanding the whip in a sequence of one loud and one soft stroke.
- Preparation for the use of the whip in both hands.
- Make sure there is no continuous bending of the wrist in any direction.
- Position of your hand should be American/German grip.
- Understanding the use of the whip in connection with formal techniques.
- Do not hold the stick down on accents, especially in bars 1 and 3.
- Do not work too hard in bar 2, allow for rebound.

Note:

You can also play this exercise using the French position. In this case, apply finger and wrist-turn movements—no whip at all. The arrows in this exercise refer to the up and down motions of the hand when using the whip.



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THREE CAMPS

5 STROKE ROLL

11 STROKE ROLL

10 STROKE ROLL

SINGLE DRAG

1ST CAMP

2ND CAMP

3RD CAMP

Note: The notes with stems down should help to indicate the accents.



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ANOTHER THREE CAMPS

First Camp

Second Camp

Third Camp

Ending roll

(open roll based on 16th notes)



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ANOTHER DIXIE

Composed by Daniel D. Emmett (1815 - 1904)

Drum Chart by Claus Hessler

A

1

2

B

1

2

Fine

C

D.S. con rep.
al Fine



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ANOTHER GARRYOWEN

The musical score for 'Another Garryowen' is written in 6/8 time and consists of 12 staves. The notation includes various drumming techniques and patterns:

- Staff 1:** Starts with a right-hand (R) drum stroke. A first ending bracket labeled 'A' covers the first six measures, ending with a double bar line.
- Staff 2:** Continues the melody with a 5:1 pattern (five eighth notes followed by a dotted quarter note) in measures 7-8.
- Staff 3:** Features a first ending bracket labeled '1' and a second ending bracket labeled '2'. It includes a 7:1 pattern (seven eighth notes followed by a dotted quarter note) in measure 10.
- Staff 4:** Contains a second ending bracket labeled 'B' and a 5:1 pattern in measure 11.
- Staff 5:** Shows a 5:1 pattern in measure 12 and a 7:1 pattern in measure 13.
- Staff 6:** Includes a first ending bracket labeled '1' and a 5:1 pattern in measure 14.
- Staff 7:** Features a second ending bracket labeled '2' and a 5:1 pattern in measure 15.
- Staff 8:** Contains a first ending bracket labeled 'C' and a 5:1 pattern in measure 16.
- Staff 9:** Shows a 5:1 pattern in measure 17.
- Staff 10:** Includes a first ending bracket labeled 'D' and a 5:1 pattern in measure 18.
- Staff 11:** Features a 5:1 pattern in measure 19.
- Staff 12:** Ends with a 5:1 pattern in measure 20.

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**RUDIMENT CREATIONS BASED ON
THE MOELLER PULL-OUT | SINGLE STROKE FOUR**

SINGLE RUFFADIDDLE || $\frac{2}{4}$

R L R L R L R L L R R L R L R L R L

L R L R L L R L R L R L R L R R

DOUBLE RUFFADIDDLE || $\frac{6}{8}$

R L R L R L R L R L R L R L R L R L L L

L R L R L R L R L L R L R L R L R L R R

TRIPLE RUFFADIDDLE || $\frac{2}{4}$

R L R L R L R L R L R L R L R L R L

L R L R L R L R L L R L R L R L R L

RUFF ACCENT || $\frac{2}{4}$

R L R L R L R L R L R L R L R L R L

L R L R L R L R L R L R L R L R L R L

SINGLE RUFFAMACUE || $\frac{2}{4}$

R L R L R L R L R L R L R L R L R L

L R L R L R L R L R L R L R L R L R L

DOUBLE RUFFAMACUE || $\frac{6}{8}$

R L R L R L R L R L R L R L R L R L R L R L R L

L R L R L R L R L R L R L R L R L R L R L R L R

TRIPLE RUFFAMACUE || $\frac{2}{4}$

R L R L R L R L R L R L R L R L R L R L R L R L

L R L R L R L R L R L R L R L R L R L R L R L R