

OPEN-HANDED PLAYING

VOLUME 1

Traditional Approach Voice-Variation Approach Play-Along Songs

by Claus Hessler with Dom Famularo



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The authors wish to thank the following companies:
Sabian Cymbals, Vic Firth Sticks, Mapex Drums, Evans Drumheads, Gon Bops Percussion,
Latin Percussion, Shure Microphones, Hercules Stands, Alfred Music

Play-Along Songs

1. "Be What You Are" (Ralf Layher/Claus Hessler)
2. "Fever Pitch" (Ralf Layher/Claus Hessler)
3. "Foreign Coasts" (Ralf Layher)
4. "Still Some Time Left" (Ralf Layher/Claus Hessler)

Musicians

Ralf Layher – Electric Bass (all tracks)
Peter Woelpl – Electric Guitar (track 2)
Thomas Langer – Electric Guitar (track 3)
Jan Stuermer – Electric Guitar (tracks 1 and 4)
Philipp Moehrke – Keyboards (track 2)
Jochen Hock – Keyboards (track 3)
Andreas Hillesheim – Keyboards (tracks 1 and 4)

Please visit www.musiclearningcurve.com to find additional play-along songs to use with this book.

Acknowledgements

Putting a book like this together requires the talent, craft, and effort of many skilled hands and heads.

The authors would like to thank:

Joe Bergamini, for technical assistance and editing.

All the musicians who have contributed to this project, especially Ralf Layher and Jochen Hock for sound and recording.

Claus would also like to thank:

Dom Famularo for his endless enthusiasm on this project.

Jim Chapin for being a true inspiration.

Christian Koch, Wayne Blanchard, Marco Soccoli, Frank Rohe, Miles Chen,
Matt Connors, Frank Winter and Bernhard Castiglioni

Claus would like to thank Sabian cymbals, Mapex drums, Evans drumheads, and Promark drumsticks.

Dom would also like to thank:

Sabian, Mapex, Vater, and Remo

This book is dedicated to my family:
Julia, Lea, Lucian, Rosemarie, Ernst and Rainer

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GROOVE INTERACTION EXERCISES

As mentioned earlier, OHP allows the freedom to incorporate new voices into your grooves. Here are some exercises to help you work on that concept. Keep the pulse of eighth notes going with your left hand and make sure that you are still using the Moeller whip to bring out the accents inside the hi-hat/ride-cymbal pattern. For ease of reading, the eighths on the hi-hat are not always notated, but they should be played.

You might have noticed that you can now play fills with your right hand while the left hand continues to keep time. This is a great way to keep the groove flowing during your fills.

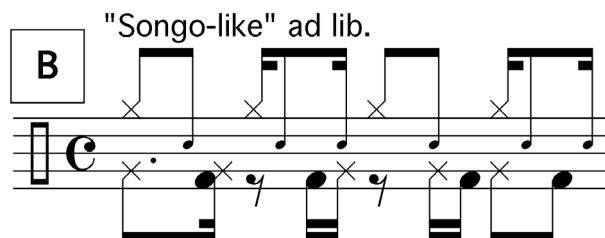
- Start slowly and use a click track.
- Play the exercises on both hi-hat and ride cymbal.
- Combine the exercises with regular time playing creating two; four; or eight-bar phrases.
- You can also shuffle some of these patterns.
- Create your own phrases and patterns.



Claus Hessler

BE WHAT YOU ARE

This song started as a straight R&B tune with the working title "Are & Be," but gradually developed different stylistic shadings, from a more funk-oriented sound and feel in letter A, to an Afro-Cuban concept using left-foot rumba clave in letter B. The following example shows a basic idea that you can use as a starting point for that passage:

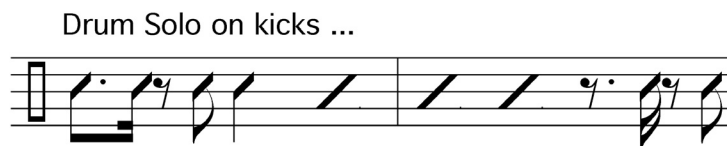


It is not an authentic example of songo, but it is definitely within that stylistic scope. Because the whole song then was no longer a straight R&B style, we just decided to let things go and changed the title to "Be What You Are."

The form itself is simple: The intro features a simple unison phrase that leads into the A section (but without the melody). After that we go into the AAB form of the song, with guitar playing the melody. The first two bars of the intro take us into the solo form with keyboard and then guitar solo. On the guitar solo, the first five bars of letter B follow more of a samba feel, as opposed to the Afro-Cuban feel this section usually has. After the interlude, follow the D.S. (with repeats) and then go to the Coda.

FEVER PITCH

On this tune we incorporated a little drum feature on top of the modified kicks of the solo form, which is really fun to play. Hit the figures and fill the spaces in between with your soloing as shown in the example below:



The style is somewhat funk/fusion-like with a rudimental interlude in between. Overall this song has a fair amount of notes, phrases and patterns to follow. Pay attention to the 2/4 measures that show up in certain spots (at the end of the intro, in the second ending of letter A, at the end of the drum solo, and also at the end of the second guitar solo). The end guitar solo contains some interesting interplay within the band. Feel free to adapt to this or just play straight through it, whichever makes more sense to you musically.

BE WHAT YOU ARE

Med. R&B/Funk

Straight 8th's

Intro

Fill

A Melody enters ...

B "Songo-like" ad lib.

PLAY 6

Solos on A-A-B: 1st solo keyboards
2nd solo guitar, then to interlude ...

Intro

Fill

A