

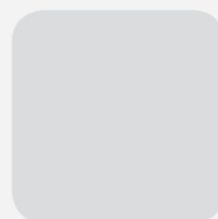
Richard Filz

Body Percussion Sounds and Rhythms

A Comprehensive Training System



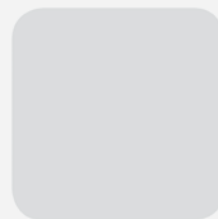
- Basics
- Warm-ups
- Sounds



- Grooves
- Fills
- Songs



- Body Percussion
Solo & Ensemble
Arrangements



About the Author



Richard Filz, MA PhD

Musician, author, educator, composer, instructor, and tutor.

Born in Vienna, Austria.

Master's degree for drumset and Latin percussion at the Konservatorium Wien University with Prof. Walter Grassmann, and at the Drummers Collective in New York, NY.

Graduate degree at the Universität für Musik und darstellende Kunst Vienna. Dissertation about "Rhythm Coaching – Aspects, Methods, Comparison."

Concerts and touring for: Threoo, Rick Margitza, Bob Berg, Joseph Bowie, Bob Mintzer, Kei Akagi, Erich Kleinschuster, Arabian Waltz, Austrian Jazz Orchestra, Sigi Finkel, Richard Graf, Macheiner/Barnert/Filz, Mischa Krausz, Patricia Simpson, Juci Janoska, Christina Zurbrügg, Albert Kreuzer & Rubberfinger, Mamadou Diabate, Mammuth Horns, Little Big Horns, and many more.

Contributions to 80 CD recordings.

Performances at jazz festivals in Jakarta, Montreal, Warsaw, Leverkusen, Getxo, Wiesen, and many more.

Publications: Rhythm, Sound & Colour for Percussion-Ensemble (Peermusic Germany, 1998), World Music Cuba (Universal Edition, 2000), Vocal Percussion 1–3 (Universal Edition, 2002), Groove Karaoke (Universal Edition, 2003), Rhythm Coach Level 1 & 2 (Universal Edition, 2004/2007), Rhyth: MIX 1 & 2 (Helbling, 2008/2009), Vocal Percussion Basics (instructional DVD, Universal Edition, 2009), Rhythm Voices (Universal Edition, 2009), BodyGroove Kids 1 (Helbling, 2012), BodyGroove Kids 2 (Helbling, 2013).

Articles in drum magazines (Drum Heads) and in German music educational journals (mip-journal, PaMina, Klasse Musik [Classroom Music], üben und musizieren [Practicing and Playing Music]).

Director and founder of the ensembles Die Dorftrommler, Rhythm Xing, and Richard Filz & Acoustic Instinct.

Teaching activity at the Landeskonservatorium Eisenstadt [Federal Conservatory Eisenstadt] (Austria) for drums, percussion ensemble, jazz rhythmic, didactics, and teaching praxis. International clinician.

Awards and distinctions: Winner of the Austrian Music School Facility Award (1998), Awardee of the Jeunesse Ideas Contest "Find it" (2000), Culture Award of the federal state Niederösterreich (2003), Culture Award of the City of Vienna (Wiener Neustadt, 2006). VDS – Media Award (2008/2010).

More information available at www.filz.at



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This book is for anybody who:

- is interested in discovering his own body as a universal rhythm instrument;
- is keen on the subject of body percussion;
- is already interested in this subject;
- is looking for a clearly structured concept;
- would like new suggestions and ideas;
- and requires a collection of set rhythms and pieces ideally suited for body percussion.

This book demonstrates the various sound possibilities provided by the human body, the wide variety of rhythms that can be realized by body sounds, and their musical application in accompanying songs or even playing solo.

Body Percussion: Sounds and Rhythms is for beginners, drumming enthusiasts who have some playing experience, and professionals.

The contents (*Basics, Warm-Ups, Grooves and Styles, and Body Percussion Solos and Ensemble Pieces*) follow a clear structure and merge in well-organized chapters. You will find exercises, rhythms, and pieces in various grades and levels that will help you set your own individual focus and select material for your individual capabilities and abilities.

The accompanying DVD provides comprehensive support to facilitate learning right from the beginning, and with free downloads at www.filz.at, you have a complete package. If you have further questions, the website has an advice section, too, and information about workshops and clinics, plus additional offers for skill development.

No other instrument allows you to experience rhythm more immediately and feel it—in the truest sense of the word—on your whole body. Because you always carry your "instrument" with you, you are able to start at any time.

Whether you slap, clap, snap, rub, or stamp, you will have fun with the moves, and your body will stay in good shape. In addition, the interaction between your two brain hemispheres will be stimulated, and rhythmic and coordinative facilities will improve.

Body Percussion: Sounds and Rhythms is an integrative, whole-body training system that will prepare you for any kind of rhythm-based or drumming activity.

The body is surprisingly well-adapted to become a musical instrument. The comparatively low volume of its sounds merges wonderfully with acoustic instruments and voices. You can find appropriate examples and performances of my trio on the accompanying DVD.

Body sounds and rhythms are frequently combined with choral music. With *Body Percussion: Sounds and Rhythms*, choral directors will be able to find new and exciting rhythms for every style to create accompaniments of their own.

Body percussion is also one of the most suitable "instruments" for group and classroom music. Teachers from music schools, as well as clinicians and conductors of drum circles and rhythm groups, will find appropriate materials in *chapter 5*.

As the saying goes, if you have a body, you have a drumkit. I wish you a joyful and fun experience, and I hope this comprehensive material will help you embark on a fantastic voyage of discovery in the exciting and vibrant world of body percussion.

Richard Filz



You can create body sounds by slapping or drumming on different parts of your body. Theoretically, it is possible to produce an infinite number of body sounds. We will limit ourselves to sounds that can be physically and tonally distinguished from one another on the chest, hips, thighs, and cheeks, and also on the forearms (p. 73) and with the mouth (p. 96).

Hand Position

A relaxed hand position is vital for all slapping sounds. The entire flat of the hand lands on the relevant tonal zone and momentarily remains in this position or, when playing a faster sequence, is immediately lifted off. The swing comes from your arm and wrist.



Phase 1



Phase 2



Phase 3



Phase 4



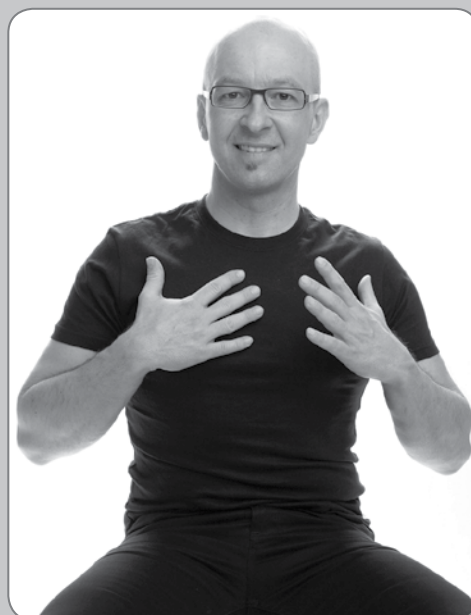
Slapping on the Chest

Beat with the entire flat of the hand on your pectoral muscles. This will produce a deep and muffled sound.

For individual sounds, it is best to play with the right hand on the left pectoral muscle and vice versa. For faster beat sequences, each hand stays on its "own" side.



Individual sounds are played in a "crossed-over" position.



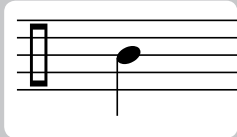
For faster beat sequences, each hand stays on its "own" side.



1. Body Sounds

DVD Slapping on the Hip

To slap on your hips, let the flat of your hand fall loosely onto the hipbone. This produces a muffled sound which is primarily played as a soft intermediate sound.



The flat of your hand falls loosely onto the hip bone.

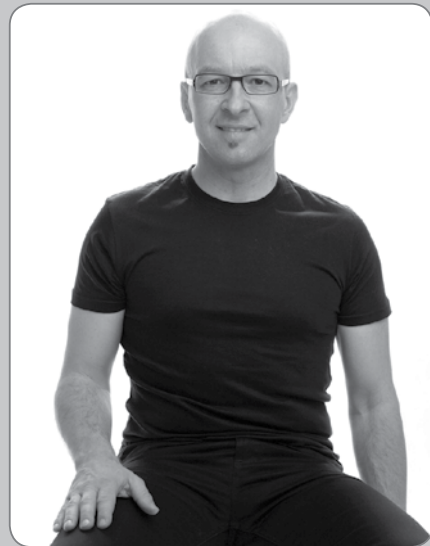
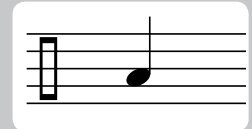
DVD Slapping on the Thigh

The thigh slap should sound as bright as possible to distinguish it clearly from chest slapping. Play loosely with the flat of your hand in the middle of your thigh.

Right Thigh



Left Thigh



Right Hand on Right Thigh



Left Hand on Left Thigh