
HUEI-YUAN PAN | MUSICIAN

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Huei-Yuan Pan

Los Angeles, CA

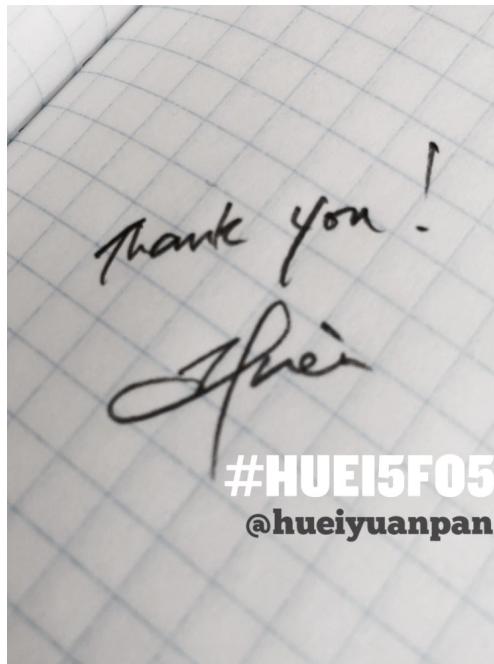
Dear Grid Book Nation,

Thank you for checking out the interview and visiting my website! I hope you find this free PDF gift valuable and useful on your musical journey to becoming a better musician.

These are intended as supplements as you continue to "Practice like the best. Play like the best." - *The Grid Book Series*

Let me know if I can ever help. You can find me on all my social media platforms @hueiyuanpan. Look forward to connecting with you soon.

Huei



hueiyuanpan.com

Month/Year: _____

PRACTICE JOURNAL

1. At the end of each practice session/lesson, write down the date and time of your next practice session.
2. List which "Items" you'll practice and the "Targets" you'll zoom in on while everything is fresh on your mind.
3. In a specific tempo column(s), e.g. 120 beats per minute, list the number of **correct repetitions** you'll perform each Target. "Slow & Correct is better than Fast & Wrong!" -Huei

III

Date	Time	Items	Targets	92	100	108	112	120	128	136	144	152	160	168	172	180	188	192	200	208	212	216	220
Example																							
4/8	3-4pm	Gridbook	Diddle 1-4									4	4	4	4								
			Flam 1-4									4	4	4	4								
		#Huei5for5	Lesson 4									1000											
			Lesson 7 Lines 1-5									8	4		4								
		Etude #1	m. 1-16									10				4	4	2					
			m. 16-24									5											
			m. 24-32									3											

NOTES: In Lesson #7, Line 1 (Bucks 2's), noticed a tendency to rush the & of 4 and the first left tap. Struggled at 200bpm, will try again tomorrow.

Month/Year: _____

PRACTICE JOURNAL

Periscope Lesson 1

4-2-1

4-2-1 is a framework of practicing. It can be applied to a number of exercises to help you with hand to hand transitions. By taking a 4 beat pattern or grouping (called the 4's), we play the 4's once, 2's twice, and the 1's four times. The systematic approach helps you organize your practice and build a solid foundation in your playing. Below are some examples of how they can be applied to your beginning exercises - give it a shot, I hope it helps!

Huei-Yuan Pan

Eight on a Hand

4's

2's

1's

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

Bucks 2's

4's

2's

1's

R r L I R r L I R r L I R r L I R r L I R

Bucks 3's

4's

2's

1's

R r r R r r L I I L I I R r r L I I R r r L I I R

Bucks 4's

4's

2's

1's

R r r r R r r r L I I I L I I I R r r r L I I I R r r r L I I I R

For show notes and a video lesson, visit: hueiyuanpan.com/periscope/lesson1

Periscope Lesson 2

Timing is Everything

Timing is the foundation in which all drummers build their playing. It affects the groove, feel, and flow of the music. This is especially important when communicating and playing with other musicians and the audience.

In this lesson, we cover the first two duple timing exercises I teach all my beginning students. Although basic, I am regularly surprised at the cracks in the fundamental timing of young drummers and even experienced musicians. Building and strengthening their sense of time and groove is a lifelong process for musicians. For young players, a strong foundation is necessary to build the house! For advanced players, these are two of my "go-to" exercises I use for my own timing maintenance. Think of it like taking a daily vitamin!

Advanced concepts to keep in mind include 1) Right Hand and Left Hand Flow 2) Burying the Met 3) Feet coordination

Use the "Drill" sections to practice and gain reps. Once consistently accurate, use the "Exercise" sections for quick check-ups.

Drill: 16th Note Timing #1

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16th Note Timing EXERCISE #1

Drill: 16th Note Timing #2

Pattern 1: (1 e + _)

1 e + a 2 e + a 3 e + 4 e +

Pattern 2: (1 _ + a)

1 e + a 2 e + a 3 + a 4 + a

Pattern 3: (1 e _ a)

1 e + a 2 e + a 3 e a 4 e a

Pattern 4: (_ e + a)

$$1 \ e + a \ 2 \ e + a(3) e + a(4) e + a$$

16th Note Timing EXERCISE #2

For show notes and a video lesson, visit: hueiyuanpan.com/periscope/lesson2

Periscope Lesson 3

Hukadiks: Paradiddle-diddle breakdown

My high school percussion teacher taught this exercise to me when I was in the 11th grade. He marched in the A-Line at North Texas University, which some of you may know is taught by Paul Rennick. To me, that systematic approach to drumming was very appealing, and this is where I learned how fundamental technique is built through slow and correct repetitions. Over the years, I still come back to this breakdown as a staple of how to teach my students how to play Pdd's.

I sound like an old grandpa for saying this, but nowadays, it seems like more students go for fast and flashy drumming before they've really mastered the fundamentals. At some point, some of these students hit a roadblock. Their technique fails them and they aren't able to play as fast or precisely as they want. For these students, here is my PSA: slow, correct repetitions are better than fast, wrong repetitions. Once you've ensured that you are using the correct stroke, touch, and motion, the speed comes very easily with more time and repetition. If you create the wrong habits, at some point, you may hit a ceiling.

Ultimately, our goal is for our technical facility to be at a place where we can freely express the music we hear inside our heads. This exercise is very helpful in building great clarity in heights, strong innerbeat quality, and rhythmic integrity. I hope it's as beneficial for you as it has been for me over the years. *-Huei*

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Hukadik: Layer 1

Hukadik: Layer 2

Hukadik: Layer 2.5

Hukadik: Layer 3

Hukadik TAG

For show notes and a video lesson, visit: hueiyuanpan.com/periscope/lesson3
If the handout or video is helpful, please consider leaving a comment on the lesson page, thanks!