Préparation aux auditions

BATTERIE

L'audition de batterie a lieu au nouveau département de musique du collège au local M014 (local de batterie). Les participants sont appelés à jouer du matériel préparé à l'avance. L'audition dure entre 15 et 20 minutes et a pour but de sélectionner les candidats jugés aptes à une admission au département.

Que dois-je préparer pour l'audition en batterie ?

Voici les éléments clef d'une audition en batterie:

1. Une étude qui démontre la lecture des figures rythmiques de base (rondes, blanches,noires, croches, doubles croches). *Ex. :*

Understanding rythm - Michael Lauren
p.21 **(voir annexe 1)**
et/ou
p.22 **(voir annexe 2)**
**(Jouer les exercices en incluant un accompagnement de grosse caisse sur tous les temps avec le hi-hat sur 2 et 4)

2. Une pièce musicale au choix de type "minus-one" (c'est à dire une pièce dont la batterie a été effacée). *Ex :*
The commandments of r&b drumming - Zoro
p.96 **(voir annexe 3)**
ou
Worshop for bass and drums - Dave Weigert
p.16 **(voir annexe 4)**
ou
Drumset soloist - Steve Houghton
p.11 **(voir annexe 5)**

****ATTENTION !** Ces exercices doivent être joués avec les cd's d'accompagnements fournis avec les livres.

3. Une étude qui démontre l'indépendance dans un contexte "swing".
Ex :

Advanced techniques for the modern drummer - Jim Chapin
p.8 **(voir annexe 6)** -jouer les figures à la caisse-claire, à la grosse caisse et au hi-hat et/ou
p.22 **(voir annexe 7)**
The Art of Bop Drumming - John Riley
p. 18 **(voir annexe 8)** -jouer les figures à la caisse claire, à la grosse caisse et au hi-hat en incluant une ride swing avec hi-hat sur 2 et 4
et/ ou
p. 26 **(voir annexe 9)** -jouer la ligne mélodique supérieure à la caisse claire et la ligne inférieure à la grosse caisse en incluant une ride swing avec hi-hat sur
2 et 4)

4. Des rythmes populaires (funk ou autres). *Ex :*

New Orleans drumming "second line and funk drumming" - Roy Burns and Joe Farris
p.22 **(voir annexe 10)**
p.26 **(voir annexe 11)**
p.32 **(voir annexe 12)**

5. Des rythmes latins (facultatif). *Ex :*

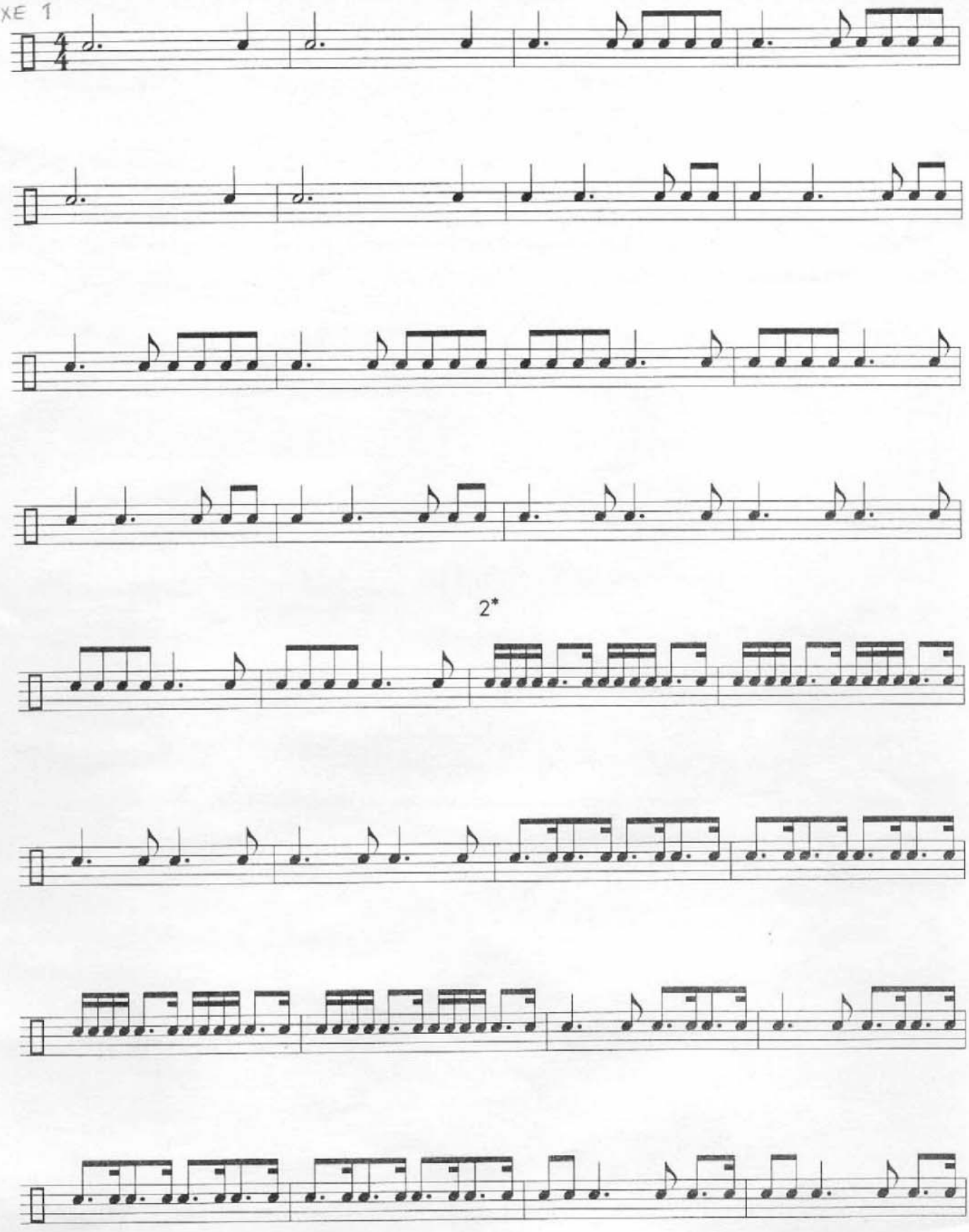
la bossa nova **(voir annexe 13)** ; *la samba, la cascara* **(voir annexe 14)**; *bembé* **(voir annexe 15)**; *songo,* etc…

(Références : Afro-Cuban rythms for the drumset - Frank Malabe
Brazilian rythms for the drumset - Duduka Dafonseca et Bob Weiner)

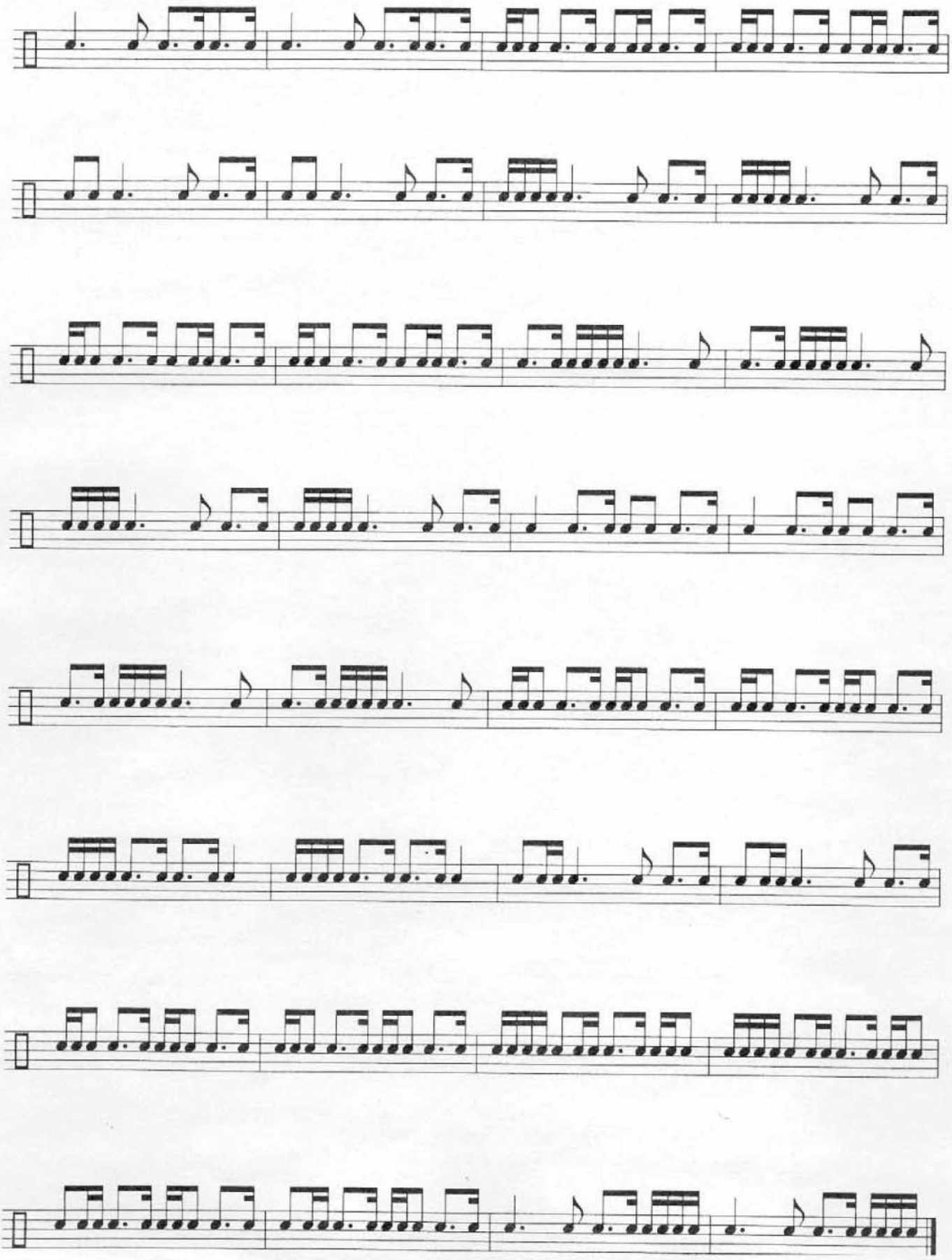
Il est à noter que la solidité et la musicalité du jeu ("feel") sont des atouts majeurs lors de l'audition !
Les exercices écrits plus hauts ne sont pas obligatoires à l'audition et peuvent être remplacés par d'autres exercices similaires.

Des questions sur l'audition ? N'hésitez pas à contacter la classe de batterie à l'adresse électronique suivante : danielric@hotmail.com

ANNEXE 1



Annexe 2



Annexe 3

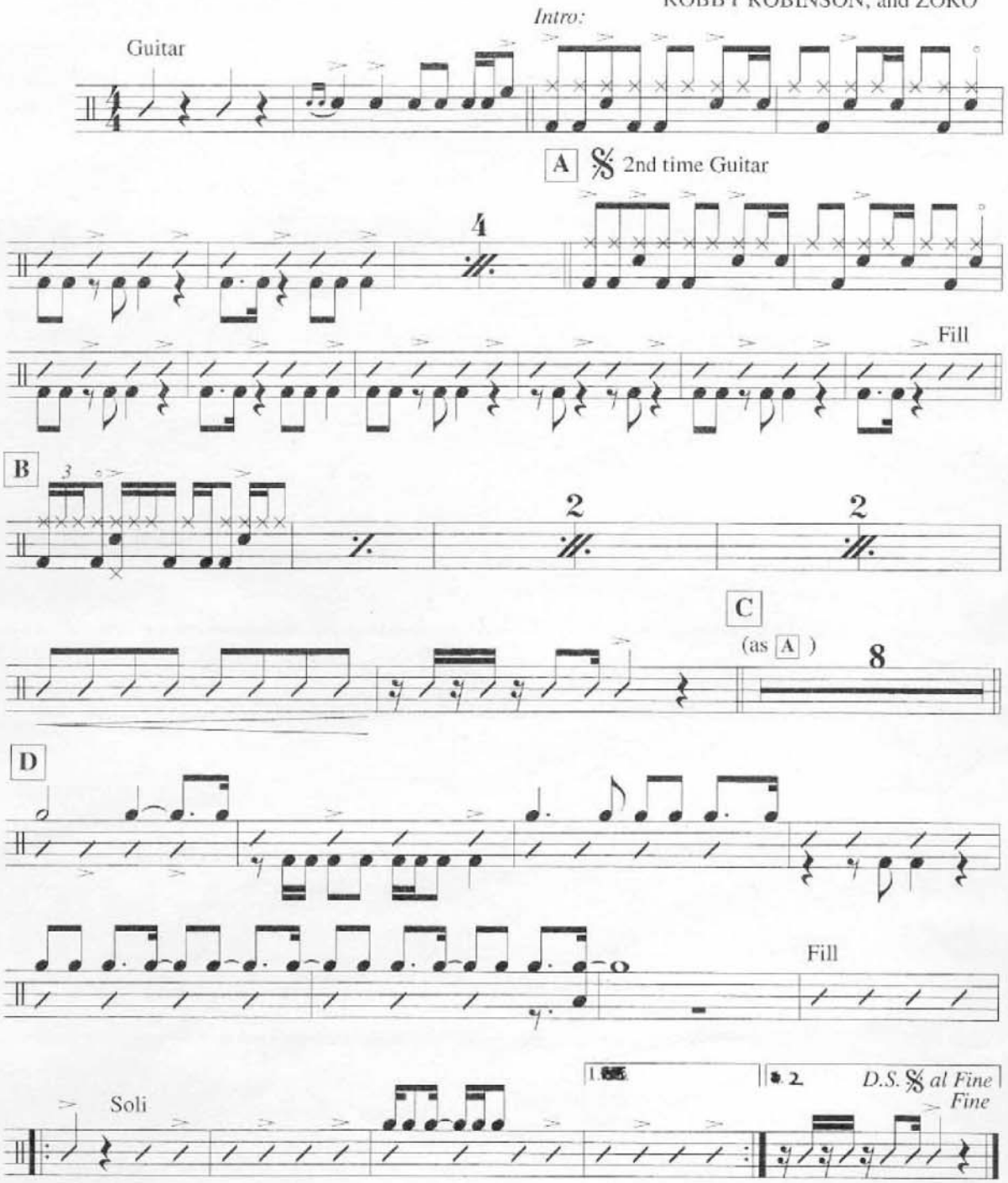
This funk play-along is based around one of the most prominent grooves of the funk era. The basic straight eighth note groove is deceptively simple. Its driving pulse and consistency is crucial to the feel on the song. Watch for all of the band figures.

"Sho-Nuff"

CD 37 & CD 38

#2 Funk Play-Along

Composed by
FINO ROVERATO, REX ROBINSON,
ROBBY ROBINSON, and ZORO



Annexe 4

#1

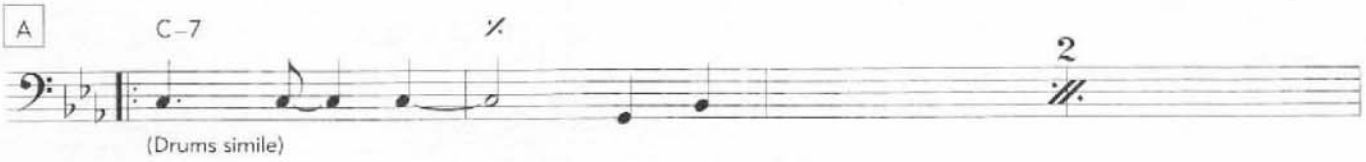
EQUINOX

John Coltrane

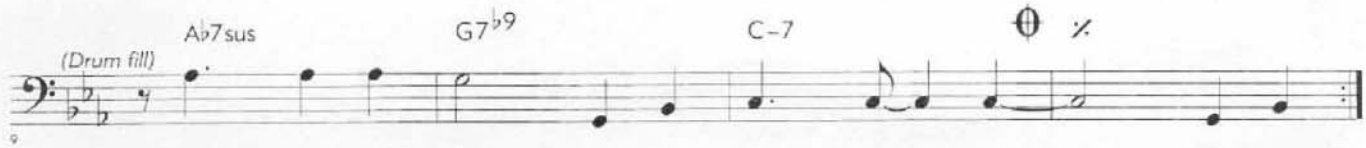
SLOW MINOR BLUES

(Drums play time w/ Bass)

A

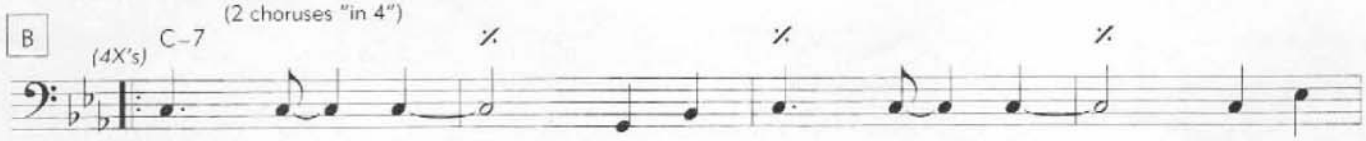


(Drums simile)

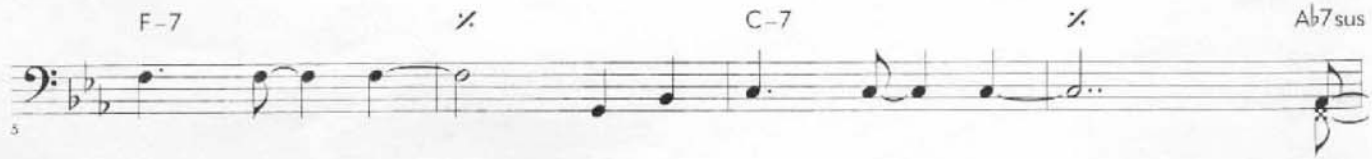


TENOR SOLO (2 choruses bass ostinato)
(2 choruses "in 4")

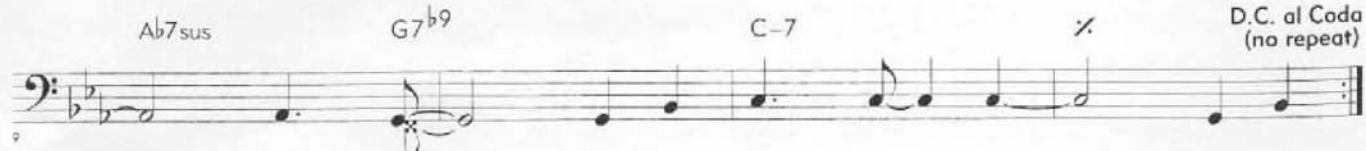
B



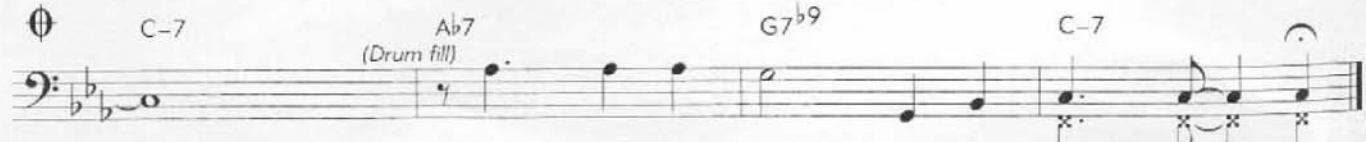
(Drums simile)



(Drums)



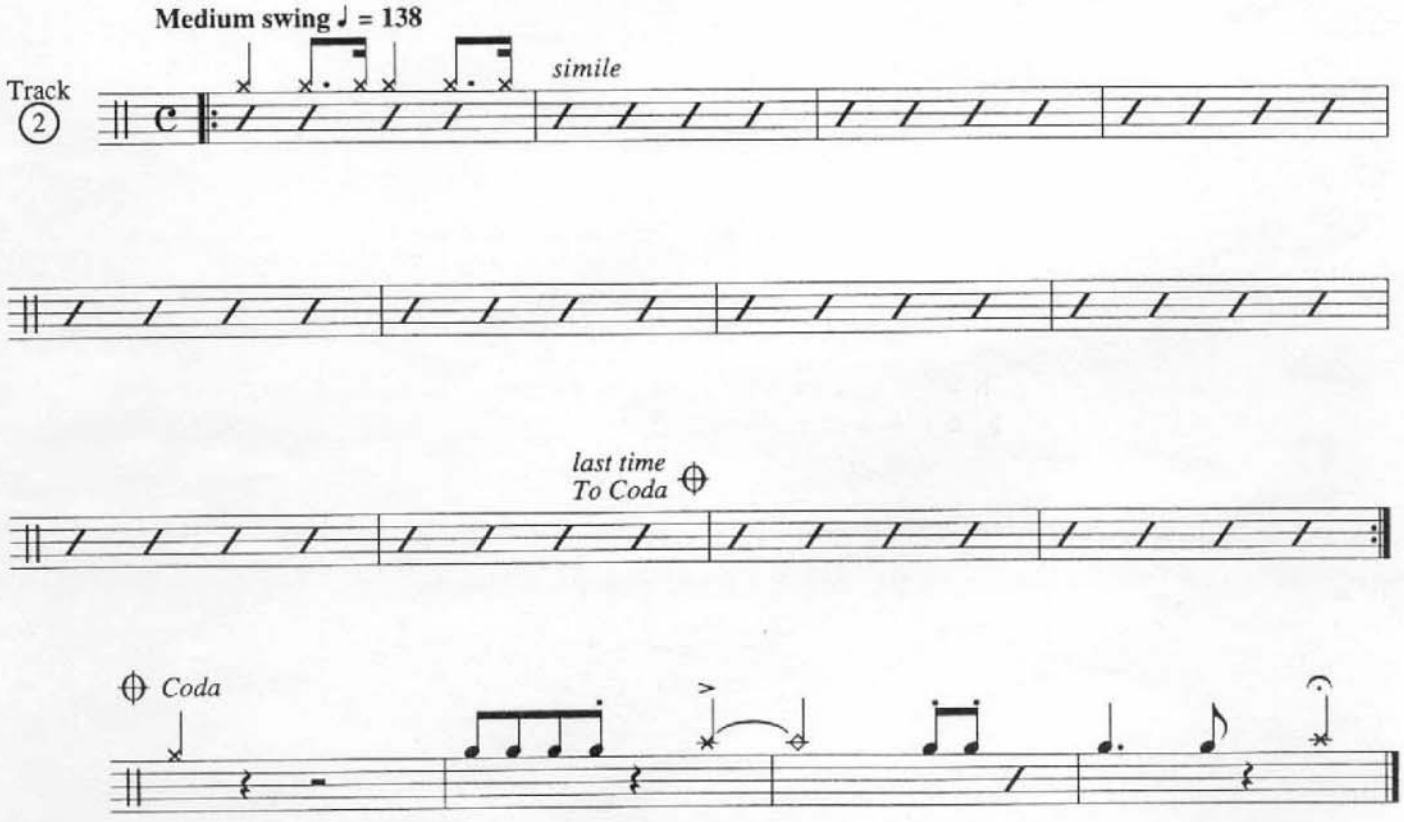
(Drums)



Annexe 5

This 12 bar blues should be propelled by a driving quarter note ride cymbal beat. Again, listen and react to the melodic and rhythmic quotes from the piano. You will be thinking 4 bar phrases this time, so think longer ideas. There are rhythmic "sendoffs" at the end of the piano solos that should be utilized. Example:

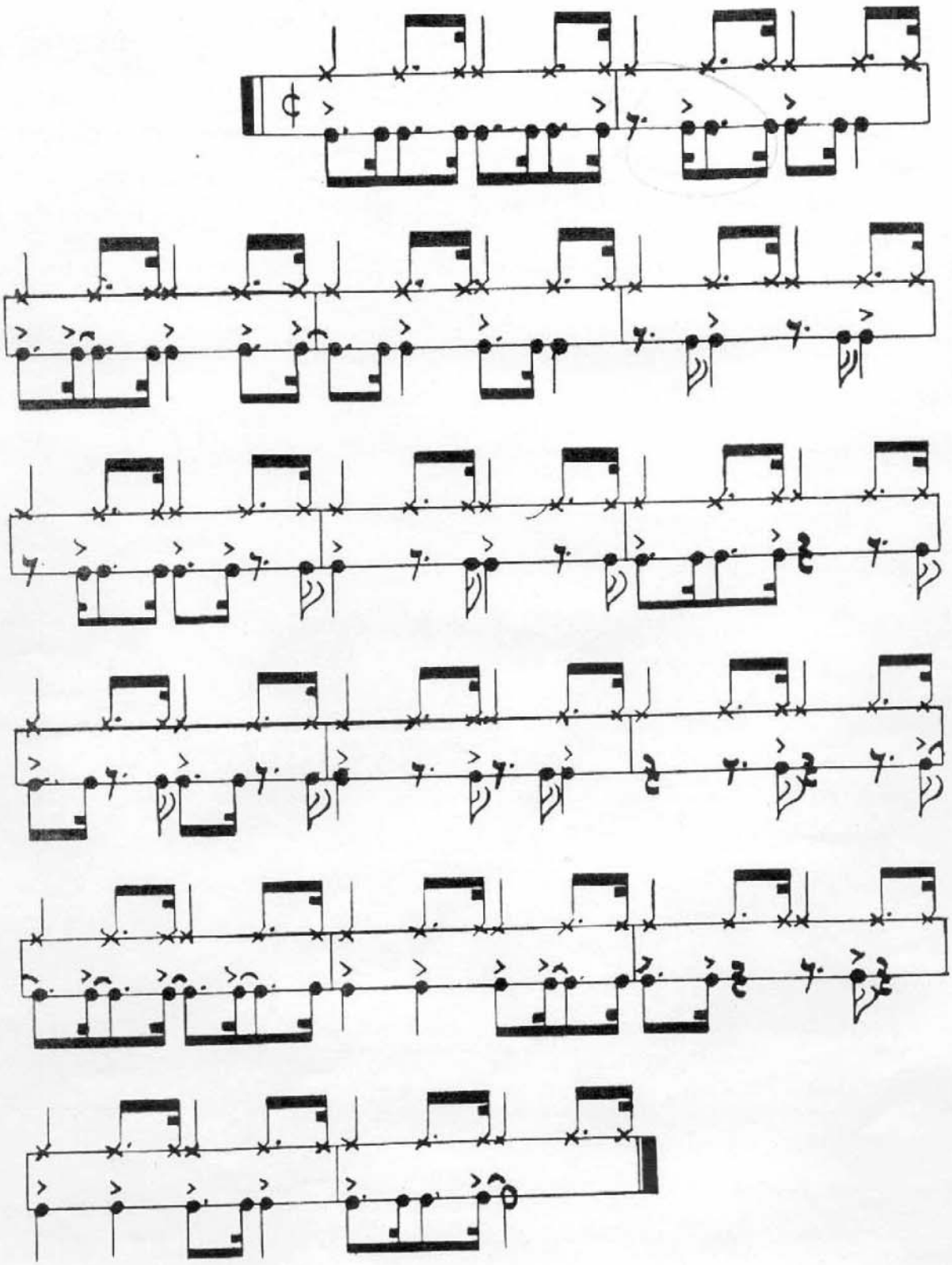
There are no clicks the last chorus so be sure and keep counting. The ending is a very traditional jazz ending, so learn it and memorize it!!



FORM: Play though 2x's then trade 4's.
Band plays first 4.
7x w/click.
1x wo/click.
Play time the last 2 choruses and take coda last x.

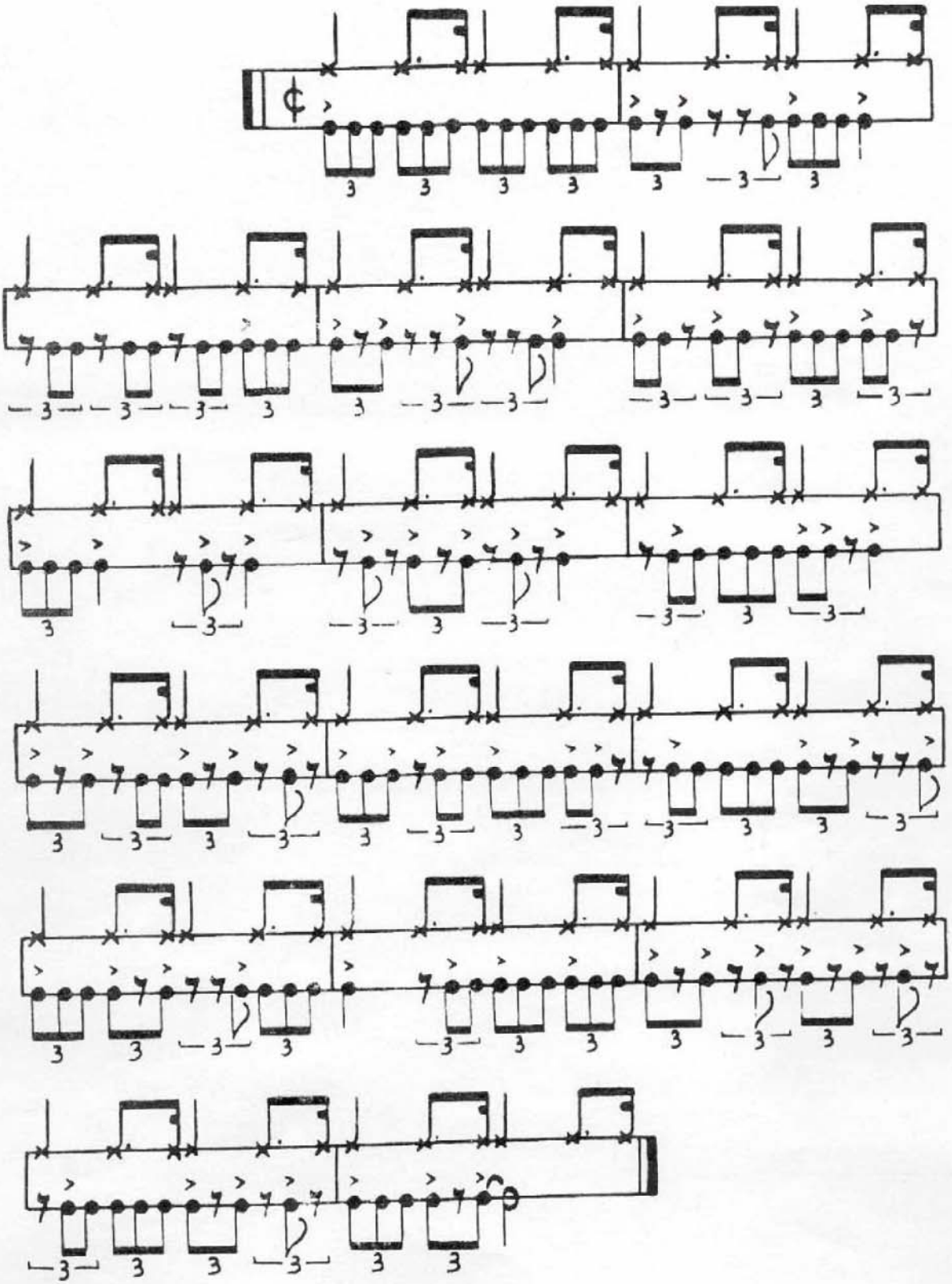
Annexe 6

Solo Exercise 1 A



Annexe 7

Solo Exercise I C

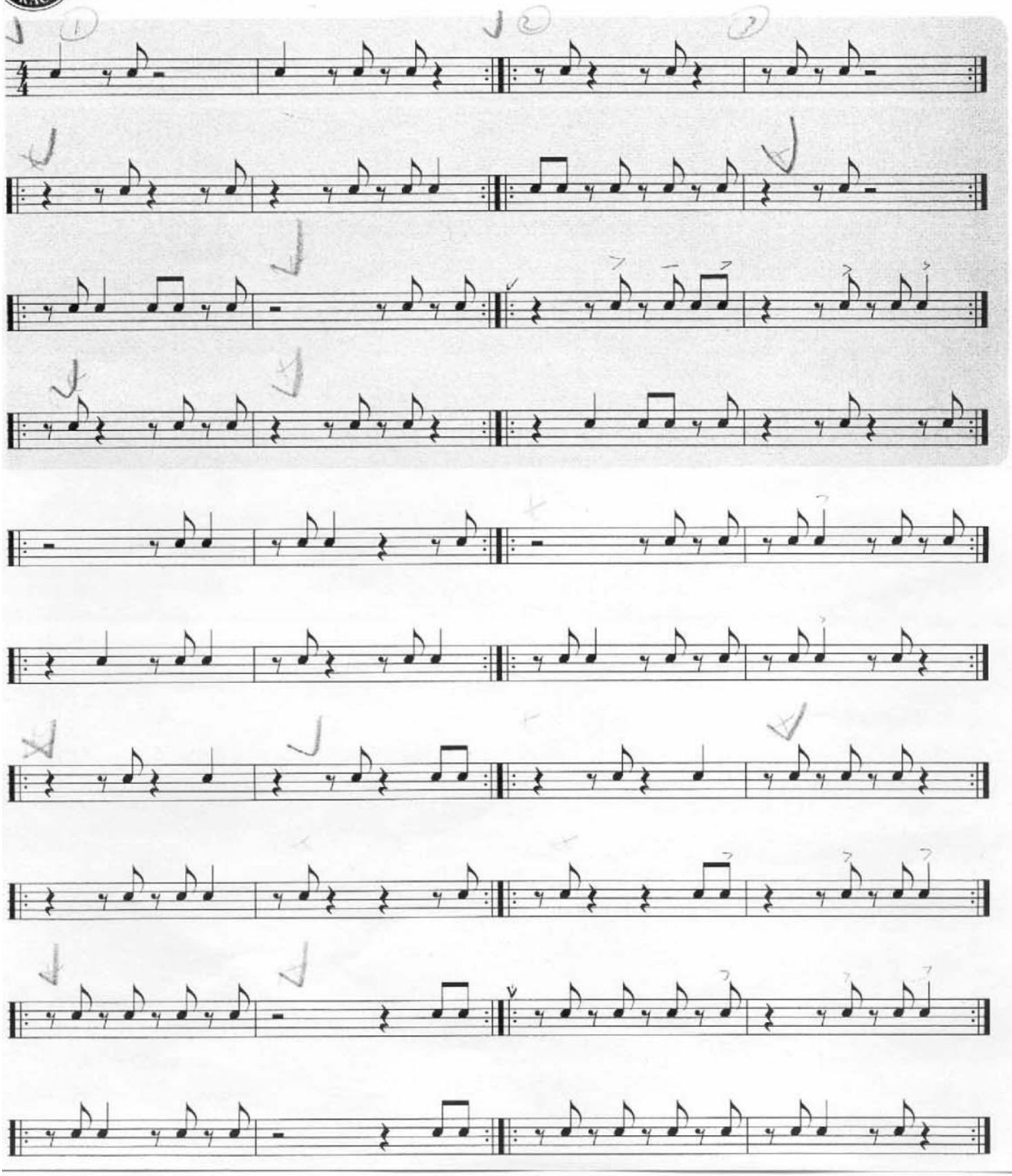


Annexe 8

Comp Example 1

COMPACT DISC 5 TRACK

Practice the following comping ideas with a steady, swinging ride cymbal beat. Play the hi-hat softly with some "snap" in perfect unison with the ride cymbal on beats 2 and 4. Play quarter-notes on the bass drum softly, don't mash the beater into the head.

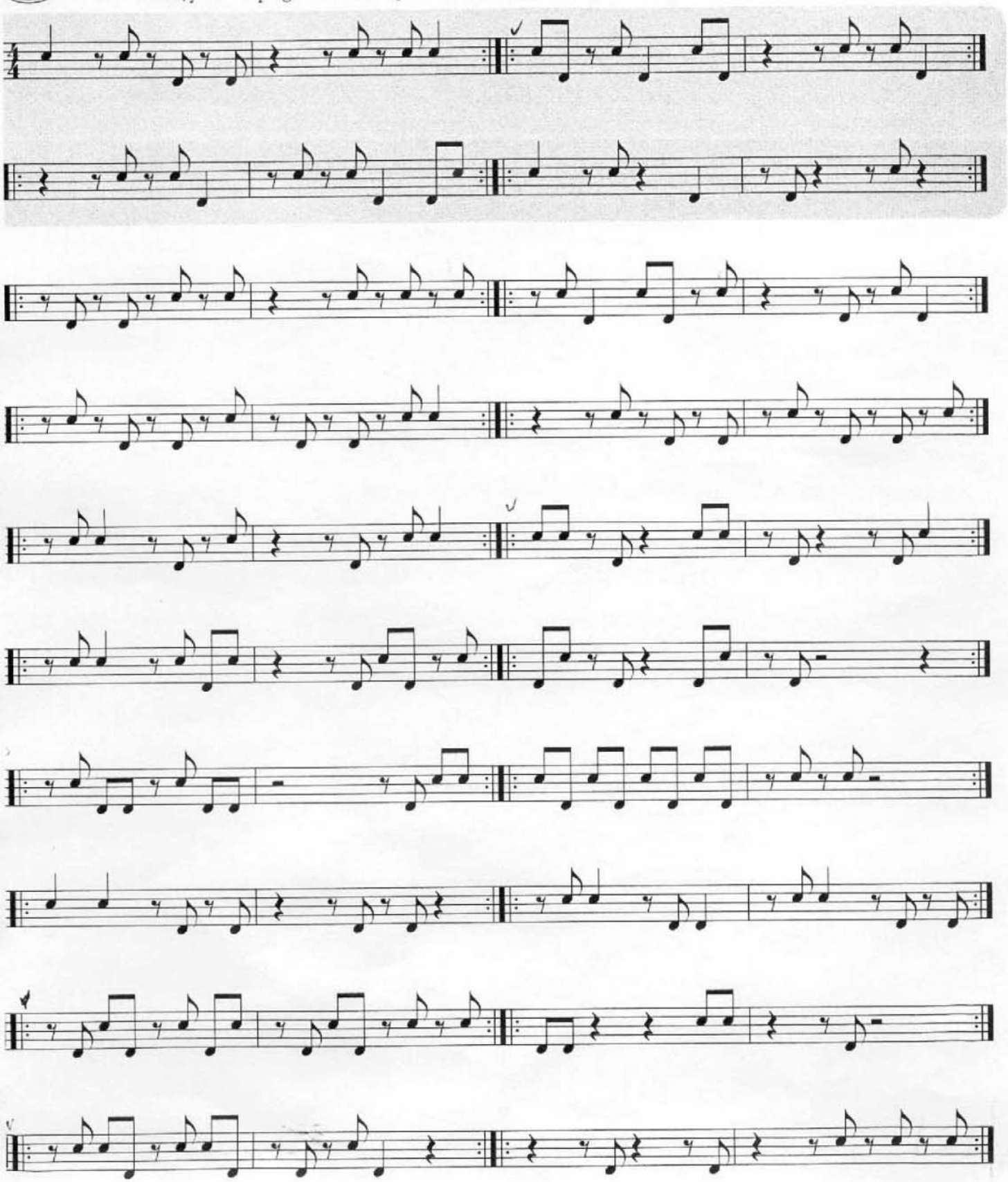


Annexe 9

Comp Example 3

COMPACT DISC TRACK 10

Comp Exercise 3 introduces two-voice comping ideas with the snare drum and bass drum. Think of the two voices as having a conversation and, as always, keep the ride cymbal and hi-hat steady. Remember, your comping shouldn't overpower the flow of the ride cymbal. Begin at ♩ = 90.

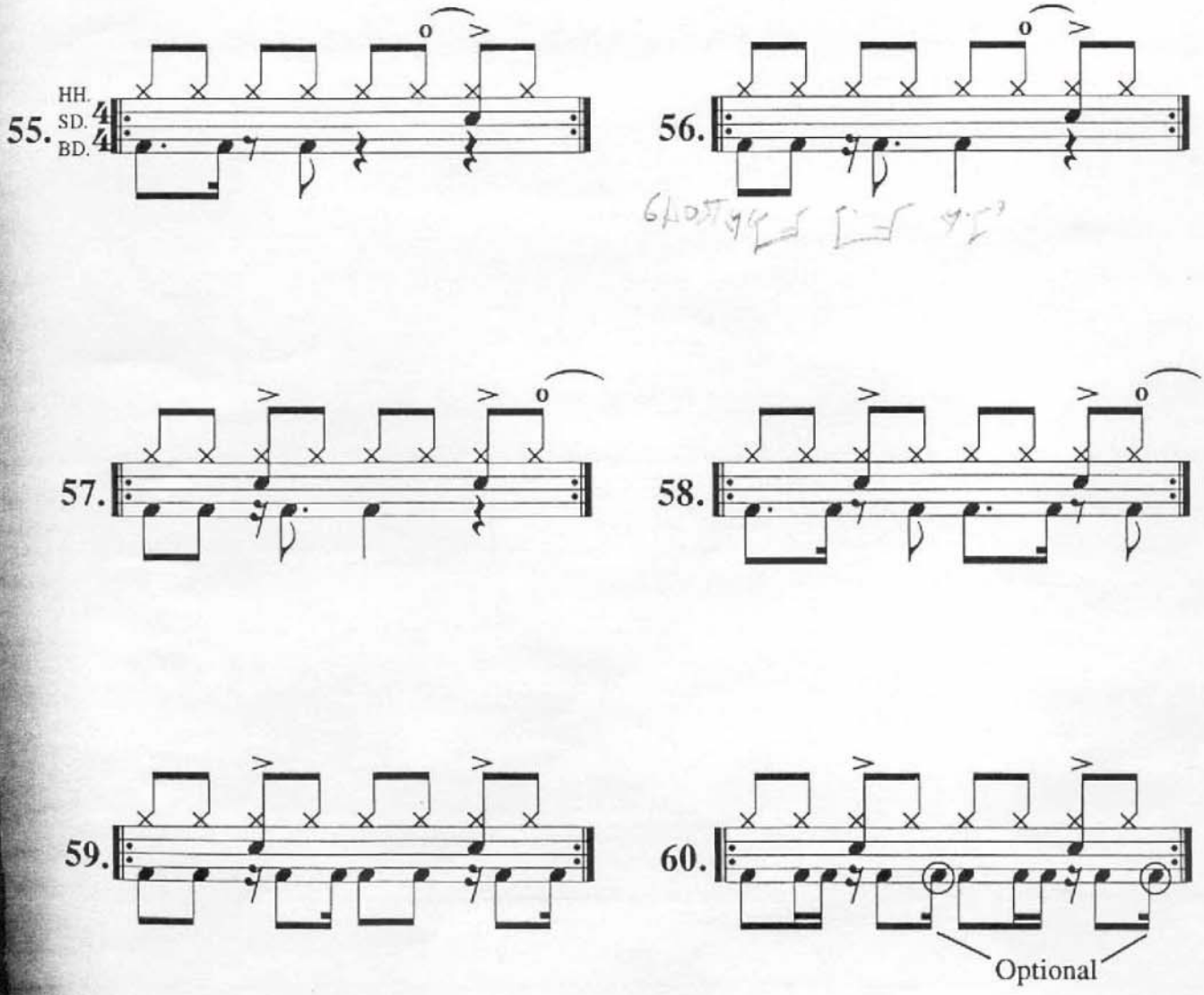


Annexe 10

New Orleans Funk - 8th Note Feel

Most drummers in the New Orleans style play rhythms of this type with the right hand on the closed hi-hat. The hi-hat rhythm may also be played on the ride cymbal or the bell of the ride cymbal. In this instance, play the hi-hat on the counts of 2 and 4 where appropriate.

♩ = 88-104



Annexe II

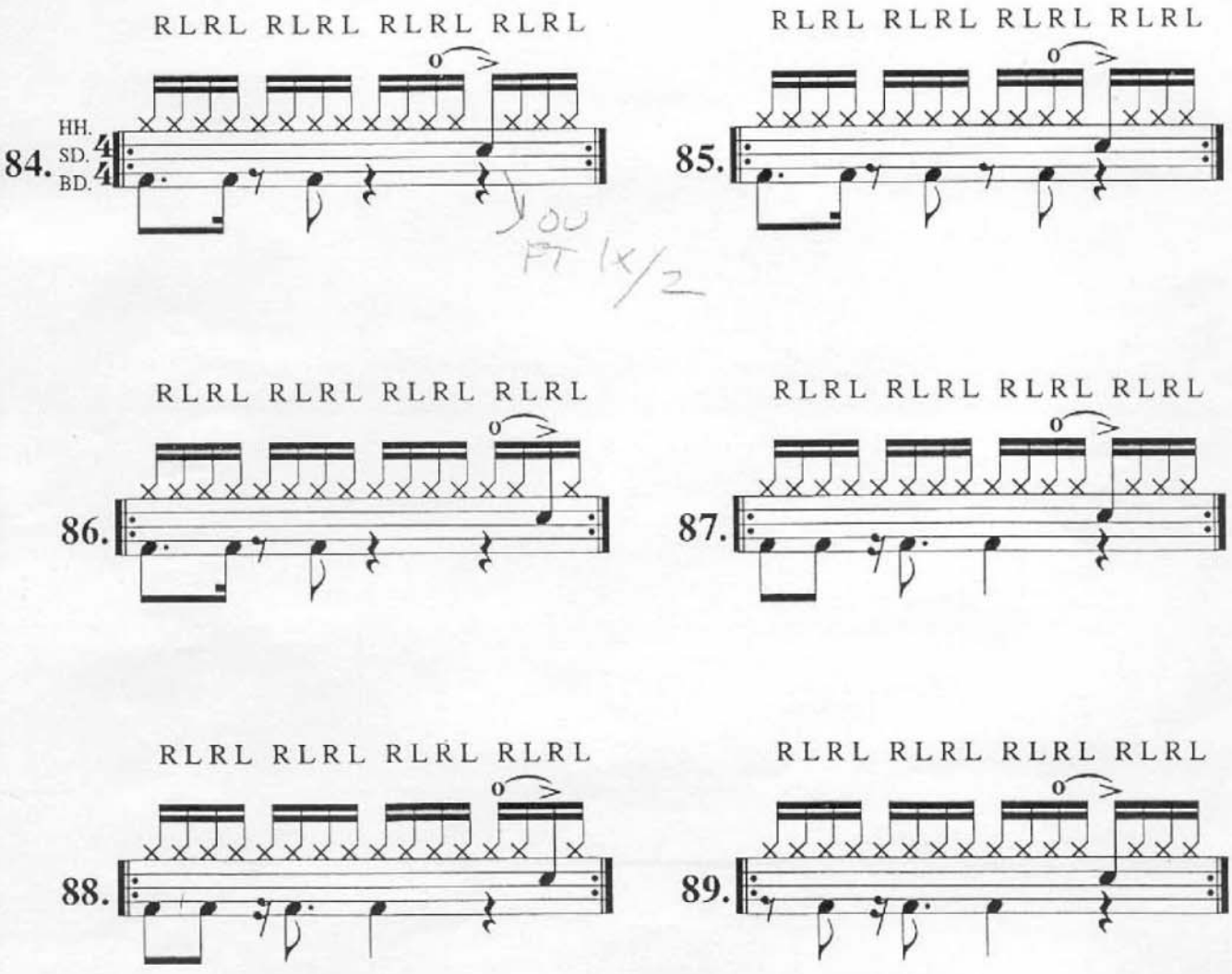
New Orleans Funk - 16th Note Feel

When playing alternating single strokes on the hi-hat, try to produce a loose, swing feel. In slow tempos, many drummers play the 16th notes on the closed hi-hat with the right hand only.

Although only a few accents are indicated, most New Orleans drummers play a slight accent on the hi-hat in unison with the bass drum. This helps to produce the loose feeling associated with this style.

As this very subtle accent is difficult to notate accurately, it is best to listen to the audio cassette tape that is available with this book. The loose feel and the subtle accents are best understood by hearing them played by an accomplished New Orleans drummer.

♩ = 80-100



Annexe 12

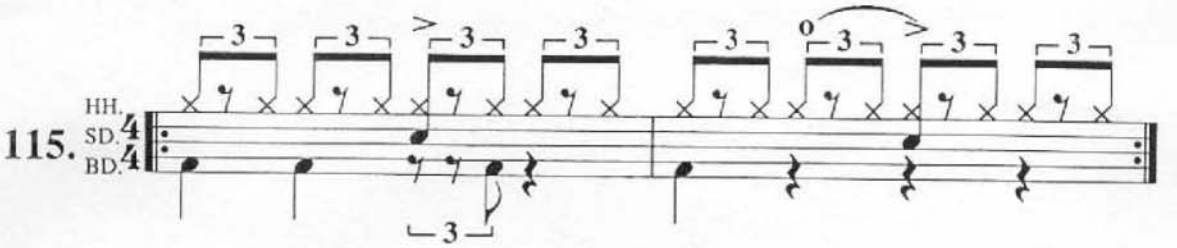
New Orleans Funk - Shuffle Feel

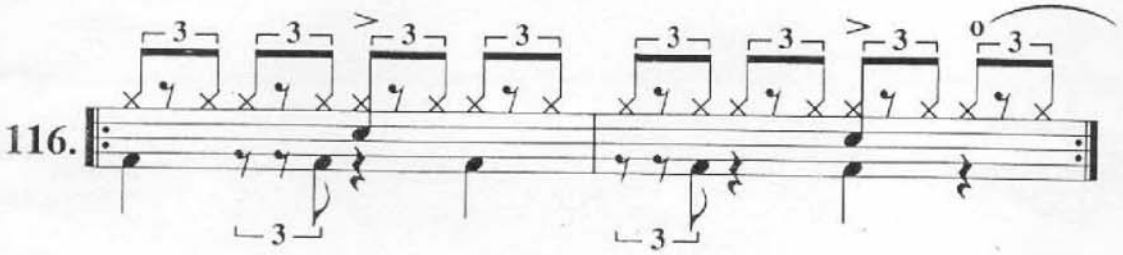
(One-Handed Shuffle Rhythms)

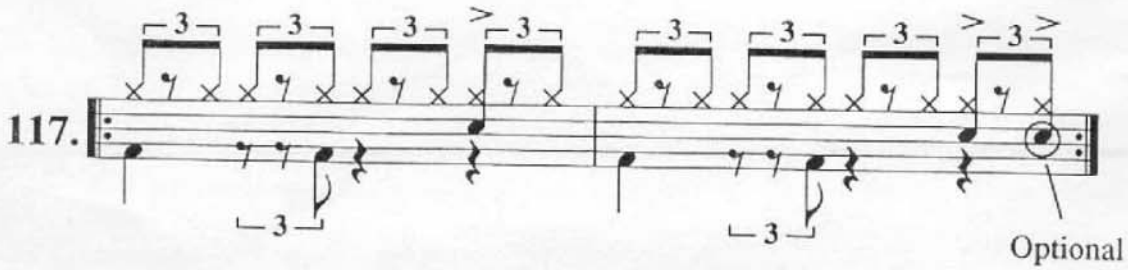
This drumset variation on the traditional New Orleans groove features the right hand on the closed hi-hat. When playing the ride cymbal, the hi-hat is played on the count of 3.

Rhythms 115 through 118 may be played as half time or traditional 4/4. It depends solely upon the music being played.

♩ = 72-76







Annexe 13

Photo courtesy of Duduka Da Fonseca

João Gilberto

In the late 1950's and early 60's, a group of young composers including Antonio Carlos Jobim, João Gilberto, Johnny Alf, João Donato, Carlos Lira, Marcos Valle and many others began to write and play in a new style called ***bossa nova***.

BOSSA NOVA PATTERNS

The rhythm of the bossa nova is derived from samba. This first pattern is probably the best-known bossa nova pattern. The right hand plays on the hi-hat and the left hand plays a cross-stick pattern on the snare drum. The bass drum pattern is the same as in the samba patterns, but played at a slower tempo.

Exercise 1 Bossa nova pattern #1

Now we will reverse the measures. As in samba, the choice of which way to play the pattern is based on the phrasing of the melody.

Exercise 2 Bossa nova pattern #2

We can play the tamborim pattern that we used in snare drum pattern 2, with the cross-stick.
Note: You can also try this pattern reversed, by simply starting with the second measure.

Exercise 3 Bossa nova pattern #3—Tamborim figure on snare drum rim (cross-stick)

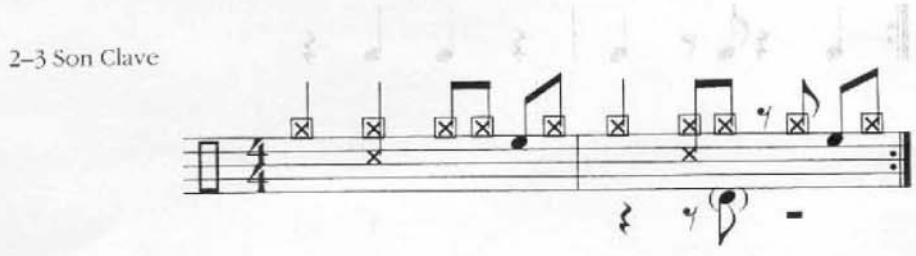
Annexe 14

Let's try the cascara pattern with the bombo note played with the bass drum.

Exercise 17 On drumset, cascara in right hand with a conga player (3-2 son clave)

(SD – snares off for timbale sound)

Exercise 18 On drumset, cascara in right hand with a conga player (2-3 son clave)

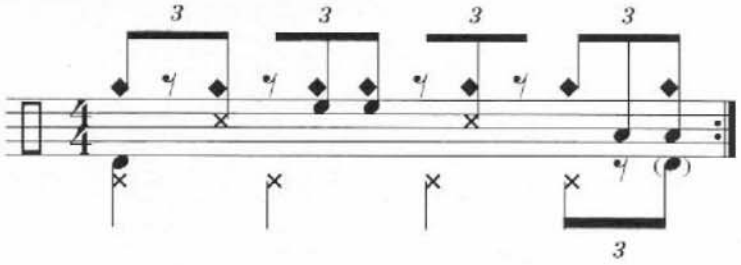


Let's put it all together.

AFRO-CUBAN 6/8 FEEL, FULL DRUMSET

Exercise 10 Afro-Cuban 6/8 feel (bembe) with full drumset

Annexe 15

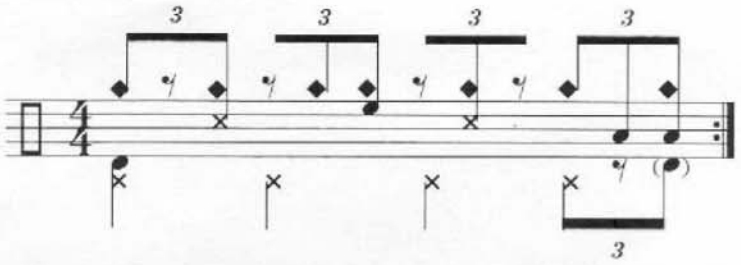


IDEAS:

The cowbell pattern can be played on the side of the floor tom for a wood sound, or played on the hi-hat imitating the shekere. If you play the cowbell pattern on the hi-hat, don't play quarter-notes on the hi-hat with your foot. Also try the cowbell pattern on the ride cymbal for a jazz or fusion feel.

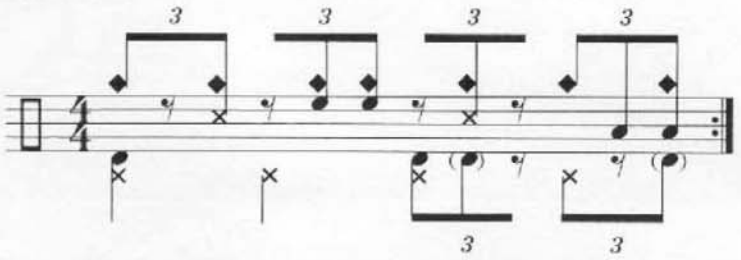
Try leaving out the first note on the small tom. Now, the first note that you play on the tom falls on the clave pattern, making the rhythm more syncopated. At faster tempos this works well, it's less cluttered and swings harder.

Exercise 10a Leaving out the first note of the small tom



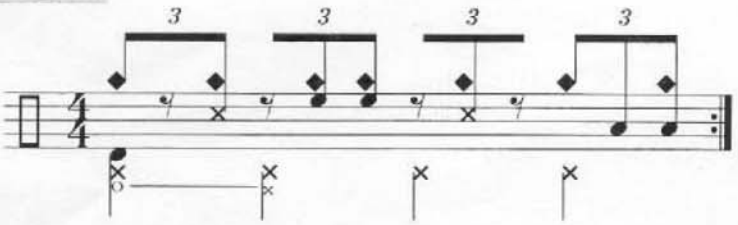
You can use bass drum figure 2 with optional pick up notes, to create a "2 feel," dividing the measure in half.

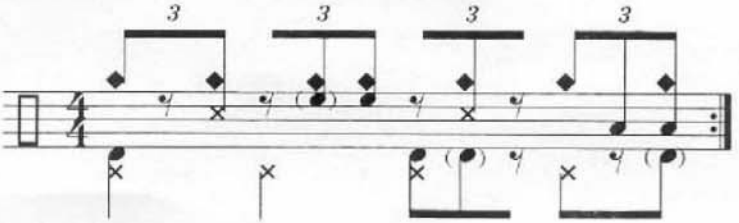
Exercise 10b Using bass drum figure 2



Opening the hi-hat with your foot on beat 1 of each measure will create a stronger feeling of downbeat, which is an important anchor for the 6/8 pattern.

Exercise 10c With hi-hat open on "1"



Let's hear the Afro-Cuban 6/8 feel played at a faster tempo. Listen to how the variations in bass drum and small tom parts change the feel. This 6/8 feel has a different "swing" to it at a faster tempo. Once you've learned the basic pattern, try it at different tempos and notice the differences.

Exercise 11 Faster Afro-Cuban 6/8 feel with full drum set and variations