

Percussion Auditions – Spring 2010

Please prepare the following:

Concert C, F, Bb, Eb, Ab, Db, Gb, B, E, A, D & G (play the scale up but not down) one octave
Snare Drum Etude (*or snare solo from solo/ensemble) – Please observe tempo & expression markings
Mallet Etude (*or mallet solo from solo/ensemble) – Please observe tempo & expression markings
Timpani Etude (*or timpani solo from solo/ensemble) – Please observe tempo & expression markings
Sight Reading – snare drum, timpani, and mallets sight reading exercises (provided at audition)

*A solo from solo/ensemble may be substituted for any of the audition etudes. Example: snare solo in place of snare drum etude, mallet solo in place of mallet etude, or timpani solo in place of timpani etude.

Snare Drum Etude ♩ = 126

72
Vivace (♩ = 126)

7

f *mf* *p cresc.* *f* *p cresc.* *ff*

Timnani Etude ♩ = 126

Allegro (♩ = 120)
C-D

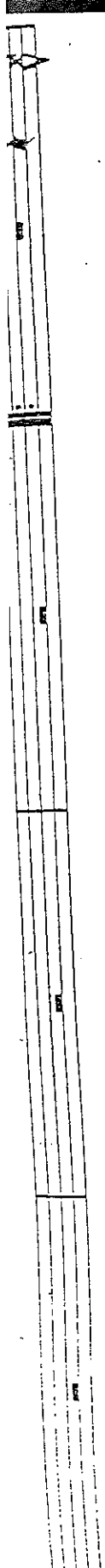
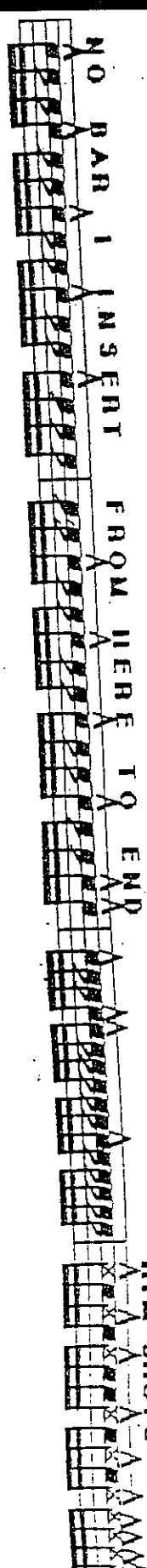
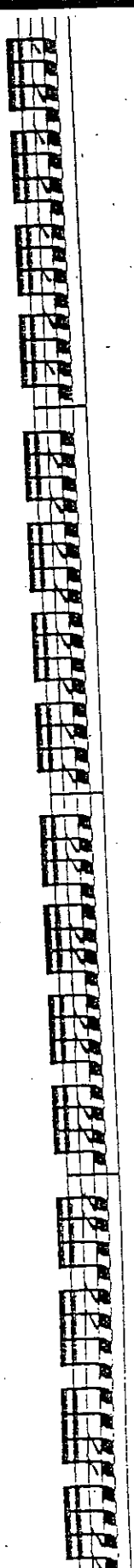
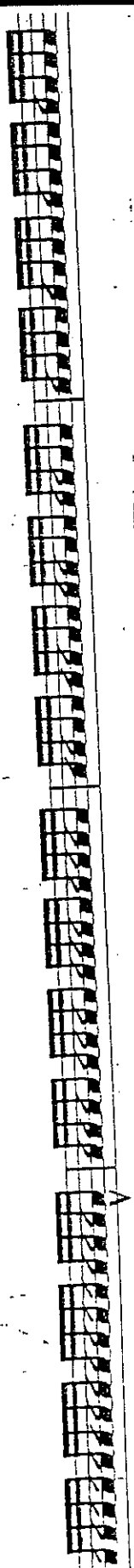
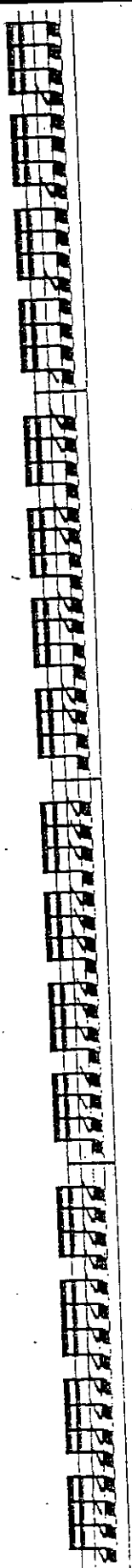
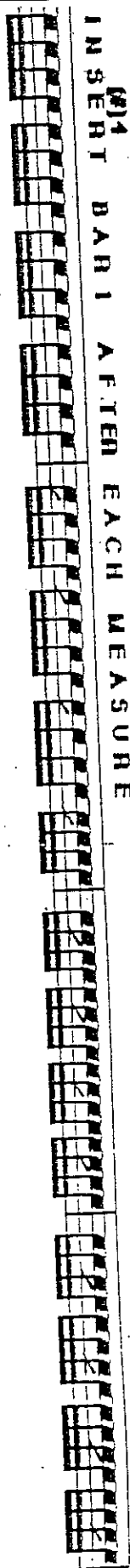
Timnani Etude is a piece for C-D, marked Allegro (♩ = 120). The score is written in bass clef with a key signature of one flat (B-flat). It consists of six staves of music. The first staff begins with a forte (*f*) dynamic. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes throughout the piece, including 4/4, 3/4, 2/4, and 5/4. The dynamics range from piano (*p*) to forte (*f*).

Mallet Etude ♩ = 80

Mallet Etude is a piece for Mallet, marked ♩ = 80. The score is written in treble clef with a key signature of one flat (B-flat). It consists of five staves of music. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The time signature changes throughout the piece, including 4/4, 3/4, and 2/4. The dynamics range from piano (*p*) to forte (*f*).

SNARE WARM-UPS

(#)4
INSERT BAR 1 AFTER EACH MEASURE



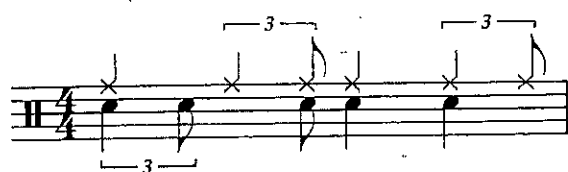
Drumset Coordination - Using the Ted Reed Book

This coordination concept (originally conceived by the late Alan Dawson) provides the backbone for developing independence, styles, reading, and soloing. You can use exercises #1-8 in Ted Reed's book *Syncopation* for all of these types of coordination exercises. The goal is to *read* through each page with each exercise.

Excerpt from Ted Reed's *Syncopation*; Ex. #1

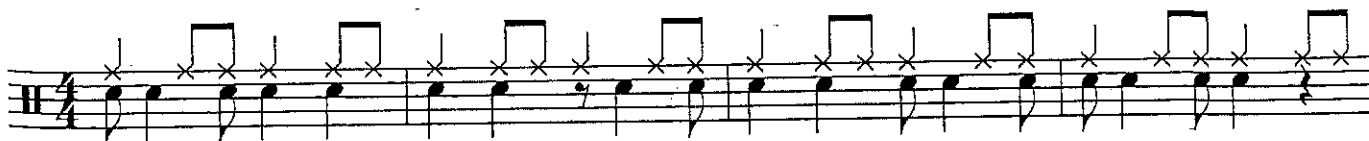


#1 - Snare Drum plays the line



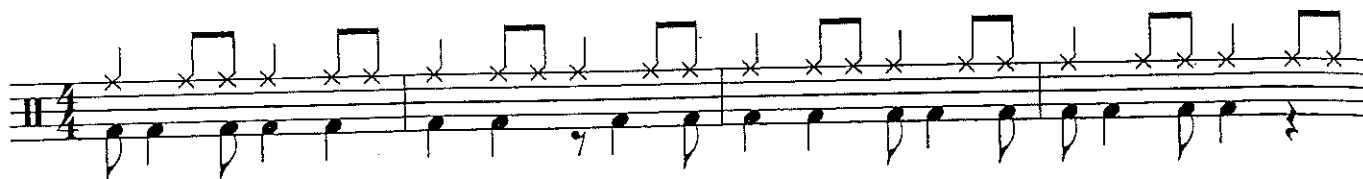
Notice that the snare drum lines up right with the ride cymbal. *Always play the hi-hat on 2 & 4!

The first line of Ex. #1

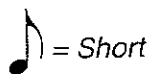


#2 - Bass drum plays the line

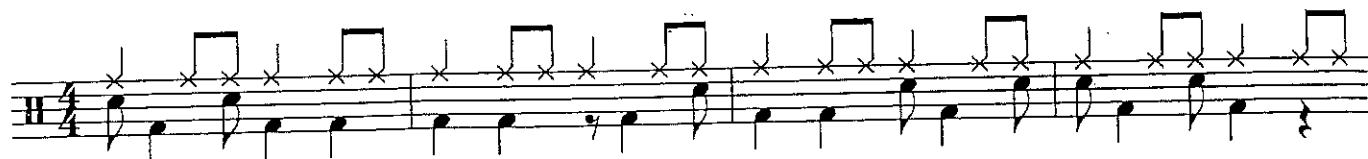
The first line of Ex. #1 (be sure to play Hi-Hat on 2 & 4!)



#3 - Short Long

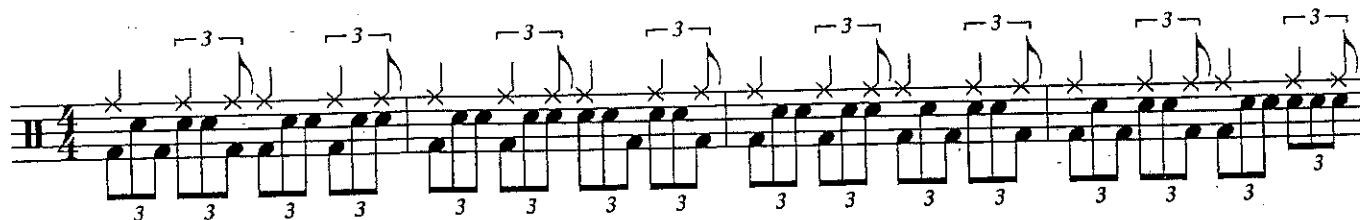


For this exercise - play the snare drum on all short notes and Bass drum on all long notes. Two eighth notes tied together should be considered a long note.



#4 - Bass drum plays the line with triplet fill

Bass drum plays the line
Left hand fills in triplets
Right hand plays the jazz ride
Hi-hat on 2 & 4



#5 - Snare drum with alternating triplets

Alternating triplets on the snare drum
Accent the written line
*Notice the sticking for accents!
Hi-hat on 2 & 4



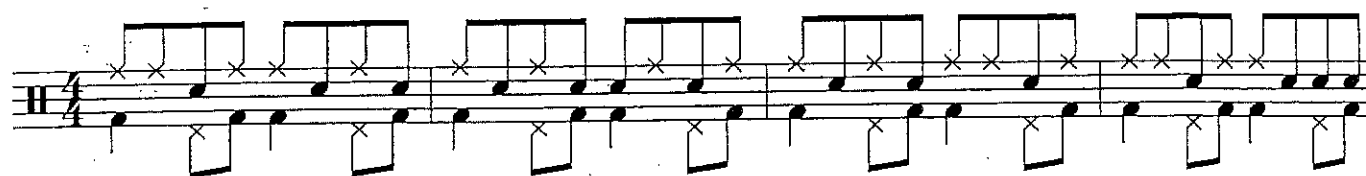
#6 - Half-Time Rock

*Closed hi-hat with the right hand
Snare drum on beat 3 with the left hand
Bass drum plays the line*



#7 - Samba Variation

*Bossa Nova/Samba pattern with the feet
Right hand plays the line on the ride
Left hand fills in with eighth notes*



There are countless ways of playing *Syncopation* on the drumset! John Ramsey's book *The Drummer's Complete Vocabulary As Taught by Alan Dawson*, covers about 30 different ways for playing Ted Reed's book. The exercises above are just some of the more popular examples. Try and come up with some of your own!

****NOTICE**** The examples above are just exercises. They are merely a means to an end. It is up to you to play the drums musically and stylistically correct with the best feel possible. Keep in mind your overall sound while playing these exercises - balanced and relaxed.

Musical Styles on the Drumset

"One of the most important elements in contemporary drumming is the understanding of all styles of music."

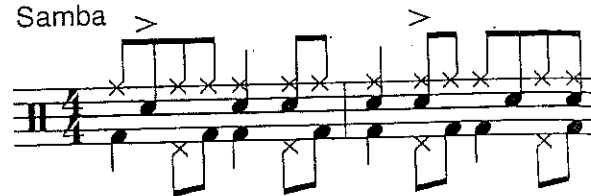
-Steve Houghton, educator, performer, author, & recording artist

The following examples are some of the more popular styles in today's music -- *by no means is this the end-all for learning styles*. The best way to learn is through *listening* to as many different styles of music as possible and learning from the masters.

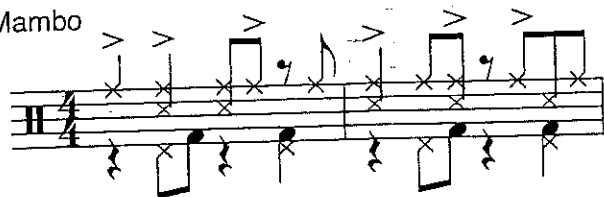
Bossa Nova



Samba



Mambo



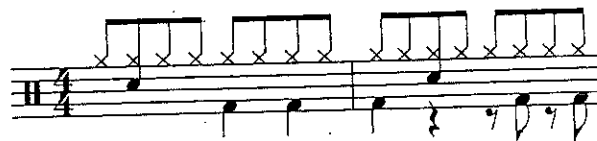
Songo



Bembe



Partido Alto



Soca



Calypso

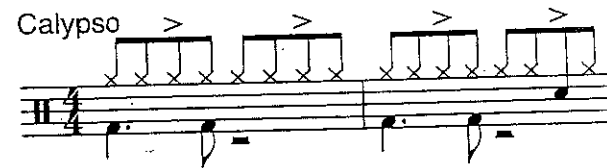


Chart Reading for Drumset

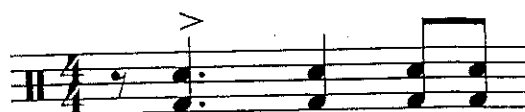
"Behind a section: Keeping Time will be the primary function of the drummer.

Behind the full ensemble: The drummer must be very aggressive; especially setting up the band"

-Steve Houghton



Section Figure



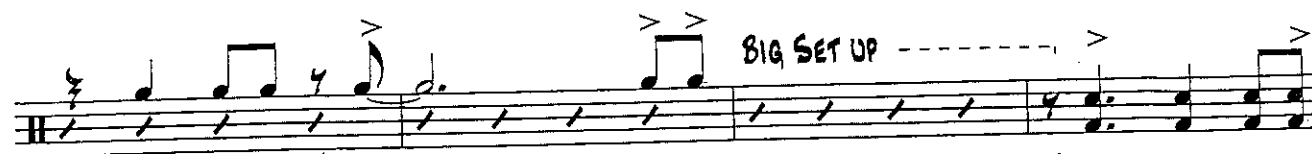
Ensemble Figure

Section figures are typically written above the staff, whereas the ensemble figures are written within the staff. Play the jazz ride pattern throughout the section figures and set-up the ensemble figures. A 'set-up' is usually an unwritten, improvised rhythm which prepares the ensemble for an entrance.

SWING! ♩ = 132-156



mp



mf

ff



Soloing on the Drumset

"When you improvise; your improvisation is about 10% sheer creativity. . . 90% pre-meditated material."

-Alan Dawson

Here are some thoughts/tips on working on improvisation - which should ultimately lead up to transcription.

1. Trade fours -- 4 bars of time // 4 bars of solo
2. Trade eights -- 8 bars of time // 8 bars of solo
3. Trade twelves, sixteens, thirty-twos, etc.
*A great way to work on this type of phrasing is to sing (yes, I said sing!) a tune while you trade. Start simple by trading fours on an AABA song (rhythm changes).
4. Work on coordination/independence while you play 'time' when trading.
5. Solo over a rhythmic vamp

Transcription:

Transcribing solos from the master drummers is the *best* way to learn the jazz vocabulary. It may start with a simple one-measure idea or evolve into several choruses of a 32-bar form. Listening to the masters (see the discography list) and copying their ideas is the best way to learn the vocabulary and to develop your improvisation skills.

I recommend using audio software like Audacity to slow down the music without altering the pitch to really hear what the drummers are doing. Start simple by transcribing a drummer keeping time or a 4 measure solo. Over time you will be able to transcribe more quickly and be able to pick up new ideas. Here is the process:

1. Choose a solo that you like (this is important!)
2. Listen to the solo over and over until you can sing every pitch/rhythm along with the recording
3. Try playing what you hear (start with one measure at a time or even one beat!)
4. Once you are able to play the solo, try writing it down on paper
5. Analyze what the soloist played
6. Enjoy the fruits of your labor! Play along with the recording and mimic every nuance the soloist does.

These are just some of the drummers to listen for, check out the discography list for more listening!

Max Roach
Philly Joe Jones
Kenny Clarke
Lewis Nash
Roy Haynes
Bill Stewart
Tony Williams

Drummer	Title	Artist	Label
		Swing	
Art Blakey	Mosaic	Art Blakey & The Jazz Mesengers	Blue Note
Art Blakey	Caravan	Art Blakey & The Jazz Mesengers	Blue Note
Art Blakey	A Night in Tunisia	Art Blakey & The Jazz Mesengers	Blue Note
Art Blakey	Somethin' Else	Cannonball Adderley	Blue Note
Art Blakey	Things Are Getting Better	Cannonball Adderley	Riverside
Art Talyor	Giant Steps	John Coltrane	Atlantic
Ed Thigpen	Trio Plus One	Oscar Peterson	Mercury
Ed Thigpen	Night Train	Oscar Peterson	Verve
Elvin Jones	The Real McCoy	McCoy Tyner	Blue Note
Elvin Jones	Speak No Evil	McCoy Tyner	Blue Note
Elvin Jones	Crescent	John Coltrane	Impulse
Elvin Jones	A Love Supreme	John Coltrane	Impulse
Grady Tate	Sweet Rain	Stan Getz	Verve
Jimmy Cobb	Giant Steps	John Coltrane	Atlantic
Jimmy Cobb	Kind of Blue	Miles Davis	Columbia
Joe Chambers	Mode for Joe	Joe Henderson	Blue Note
Joe Morello	Time Further Out	The Dave Brubeck Quartet	Columbia
Joe Morello	Time Out	The Dave Brubeck Quartet	Columbia
Joe Morello	New Vibe Man in Town	Gary Burton	RCA
Kenny Clarke	Wizard of the Vibes	Milt Jackson	Blue Note
Kenny Clarke	Our Man in Paris	Dexter Gordon	Blue Note
Kenny Clarke	Birth of the Cool	Miles Davis	Capitol
Max Roach	Study in Brown	Clifford Brown & Max Roach	Emarcy
Max Roach	At Basin Street	Clifford Brown & Max Roach	Emarcy
Max Roach	Clifford Brown & Max Roach	Clifford Brown & Max Roach	Emarcy
Max Roach	Saxophone Colossus	Sonny Rollins	Prestige
Max Roach	Birth of the Cool	Miles Davis	Capitol
Philly Joe Jones	Milestones	Miles Davis	Columbia
Philly Joe Jones	Round about Midnight	Miles Davis	Columbia
Philly Joe Jones	Blue Train	Miles Davis	Blue Note
Philly Joe Jones	Newk's Time	John Coltrane	Blue Note
Philly Joe Jones	Cookin'	Sonny Rollins	Prestige
Philly Joe Jones	Workin'	Miles Davis	Prestige
Philly Joe Jones	Relaxin'	Miles Davis	Prestige
Philly Joe Jones	Tenor Madness	Miles Davis	Prestige
Tony Williams	Maiden Voyage	Sonny Rollins	Blue Note
Tony Williams	My Funny Valentine	Herbie Hancock	Columbia
Tony Williams	Seven Steps to Heaven	Miles Davis	Columbia
Various	Someday My Prince Will Come	Miles Davis	Columbia

Drummer	Title	Artist	Label
Contemporary Jazz			
Bill Stewart	EnRoute	John Scofield	Verve
Bill Stewart	Think Before You Think	Bill Stewart	Evidence
Dave Weckl	Akoustic Band	Chick Corea	GRP
Jack DeJohnette	Michael Brecker	Michael Brecker	Impluse
Jack DeJohnette	Standards Vol. 2	Keith Jarrett	ECM
Jack DeJohnette	Standards Vol. 1	Keith Jarrett	ECM
Jeff "Tain" Watts	Standard Time Vol. 1	Wynton Marsalis	Columbia
Jeff Hamilton	Three Dimensional	The Ray Brown Trio	Concord
Jeff Hamilton	Any	Jeff Hamilton	Various
Lewis Nash	On This Day at the Vanguard	Joe Lovano Nonet	Blue Note
Lewis Nash	52nd Street Themes	Joe Lovano Nonet	Blue Note
Lewis Nash	Rhythm is My Business	Lewis Nash	Evidence
Lewis Nash	Stompin' at the Savoy	Lewis Nash	M&I Jazz
Lewis Nash	It Don't Mean a Thing	Lewis Nash	M&I Jazz
Lewis Nash	Only Trust Your Heart	Diana Krall	GRP
Paul Motian	Explorations	Bill Evans Trio	Riverside
Roy Haynes	At the Five Spot	Thelonious Monk Quartet	Riverside
Roy Haynes	Now He Sings, Now He Sobs	Chick Corea	Blue Note
Roy Haynes	Out of the Afternoon	Roy Haynes	Impluse
Roy Haynes	Featuring D. Perez & J. Patitucci	The Roy Haynes Trio	Verve
Steve Gadd	Friends	Chick Corea	PolyGram
Steve Gadd	Three Quartets	Chick Corea	Stretch

Big Band Jazz			
Dennis Mackrel	Evanescence	Maria Schneider	Enja
Marvin "Smitty" Smith	Nostalgia in Times Square	Mingus Big Band '93	Dreyfus
Mel Lewis	Consummation	Mel Lewis Thad Jones Big Band	Blue Note
Mel Lewis	Monday Night	Mel Lewis Thad Jones Big Band	Solid State
Mel Lewis	New Life	Mel Lewis Thad Jones Big Band	Horizon
Mel Lewis	Potpurri	Mel Lewis Thad Jones Big Band	A&M
Sonny Payne	The Complete Atomic Basie	Count Basie	EMI
Louie Bellson	Skin Deep	Duke Ellington	Verve
Louie Bellson	The Louie Bellson Explosion	Louie Bellson	Fantasy
Sonny Payne	April in Paris	Count Basie	Verve
Sonny Payne	Sinatra at the Sands	Count Basie	Reprise
Buddy Rich	Big Swing Face	B.R. Big Band	Blue Note
Buddy Rich	Swingin' New Big Band	B.R. Big Band	Blue Note
Buddy Rich	The Best of the B.R. Big Band	B.R. Big Band	World Pacific Jazz
Jo Jones	Great Jazz from Boston	Count Basie	MusicDisc
Various	Various	Woody Herman	Various
Various	Various	Stan Kenton	Various
Various	Various	Glen Miller	Various

Drummer	Title	Artist	Label
Fusion			
Airto Moreira	Light as a Feather	Chick Corea and Return to Forever	Polydor
Alex Acuna	Heavy Weather	Weather Report	Columbia
Harvey Mason	Head Hunters	Herbie Hancock	Columbia
Kenwood Dennard	Life on Planet Groove	Maceo Parker	Verve
Lenny White	Red Clay	Freddie Hubbard	CTI
Mike Clark	Thrust	Herbie Hancock	Columbia
Peter Erskine	8:30	Weather Report	Columbia
Steve Gadd	Aja	Steely Dan	MCA
Steve Gadd	Tour De Force - Live	Al DiMola	CBS
Latin			
Changuito	Songo	Los Van Van	Mango
Horacio Hernandez	Triangulo	Michel Camilo	Telarc
Mongo Santamaria	Greatest Hits	Mongo Santamaria	Fantasy
Poncho Sanchez	Latin Soul	Poncho Sanchez	Concord
Tito Puente	Puente in Percussion	Tito Puente	Tico
Various	Brasileiro	Sergio Mendes	Elektra
Various	El Rumbero del Piano	Eddie Palmieri	RMM
Various	The Sun of Latin Music	Eddie Palmieri	Coco CLP
Various	Chekere Son	Irakere	Milestone
Various	Tierra en Trance	Irakere	Areito
Various	Son con Guaguanco	Celia Cruz	Tico
Various	Mambo with Cal Tjader	Cal Tjader	OJC

Recommended Books:

Syncopation - Ted Reed
Stick Control - George Lawrence Stone
Modern Rudimental Swing Solos for the Advanced Drummer - Charley Wilcoxon
The Drummer's Complete Vocabulary - John Ramsay
Afro-Cuban Rhythms for Drumset - Frank Malabe & Bob Weiner
Future Sounds - David Garibaldi

Software:

Audacity - <http://audacity.sourceforge.net/>

Good Luck!

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