

2015-2016 Jazz Band Audition Etudes

Drum Set

Schedule a time with Mr. Fairweather like you would a lesson. Going to both parts of this audition will give you credit for 1 lesson. Perform the Jazz Audition Scales along with these pieces of music. Tempos indicated are target tempos; if you're a little short that's okay. Phrasing and line (dynamic) shaping or shading is encouraged. Please ask the director questions before the audition so you can play better at your audition.

Part 1 Jazz Audition Grooves- read directions before playing

These are common grooves we use in jazz band. You show me what you can do for each groove by playing 3 measures of groove; a measure of fill; then repeat. Choose between the stock groove or the variations.

DRUMSET KEY

Legend for Drumset Key:

- RIDE CYMBAL
- RIDE BELL
- HI-HAT OPEN
- HI-HAT 2/4 SIDE
- HI-HAT w/FOOT
- BASS DRUM
- BASS GHOST NOTE
- SNARE
- SNARE RIMSHOT
- SNARE CROSS STICK
- SNARE GHOST NOTE
- TOM 1
- TOM 2
- FLOOR TOM
- COWBELL

Slow Rock Grooves- Tempos are quarter note= 90-105

Rock Groove A

Grooves 1- 5 can be played on the Hi-Hat or Ride Cymbal

Variation A

Variation B

Rock Groove B

Variation A

Variation B

Rock Groove C

Variation A

Variation B

Your performance of these grooves will be rating: 1. Steady time kept during the pattern, 2. Steady time kept during fill-in during the transition to the next phrase, 3. If your 2,3,4 way coordination is working or not, and 4. creativity/variety/tastefulness of the fill-ins and 5. attempt/success at the stock groove or the trickier variations.

Rock Groove D

Variation A

Variation B

Rock Groove E

Variation A

Variation B

Fast Rock Groove- Tempo; Quarter note = 125-150

Variation A

Variation B

Slow Swing Grooves- Tempo; quarter note = 125-140

Use triplets to interpret the music for swing. Most importantly for the pattern is that the Left Foot for the Hi-Hat must always be strong on beats 2 & 4 and right hand plays the ride cymbal time. Left hand plays the “ensemble hits” on the snare drum. Switch ride pattern to quarter notes in case “spang, spang-a-lang” is too hard. Play the first example then change out the left hand for each of the Comping Motifs listed below—keep time going on the right hand. Treat each one as a separate etude—put a pause in between each 2-bar phrase.

The first example shows a 4/4 time signature. The first bar contains a snare drum hit on beat 1, a triplet of eighth notes on beat 2, a snare drum hit on beat 3, and a triplet of eighth notes on beat 4. The second bar contains a snare drum hit on beat 1, a triplet of eighth notes on beat 2, a snare drum hit on beat 3, and a triplet of eighth notes on beat 4.

Comping Motifs

The first comping motif is a 2-bar phrase in 4/4 time. The first bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4. The second bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4.

The second comping motif is a 2-bar phrase in 4/4 time. The first bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4. The second bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4.

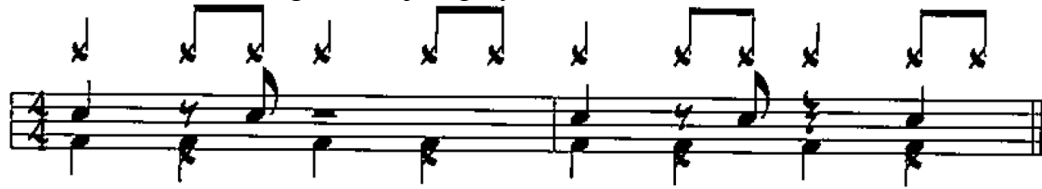
The third comping motif is a 2-bar phrase in 4/4 time. The first bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4. The second bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4.

The fourth comping motif is a 2-bar phrase in 4/4 time. The first bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4. The second bar contains a snare drum hit on beat 1, a triplet of eighth notes on beat 2, a snare drum hit on beat 3, and a triplet of eighth notes on beat 4.

The fifth comping motif is a 2-bar phrase in 4/4 time. The first bar contains a snare drum hit on beat 1, a triplet of eighth notes on beat 2, a snare drum hit on beat 3, and a triplet of eighth notes on beat 4. The second bar contains a snare drum hit on beat 1, a quarter note on beat 2, a snare drum hit on beat 3, and a quarter note on beat 4.

Fast Swing Grooves- Tempo; quarter note = 180-200

Same idea as the slow grooves, just play faster.

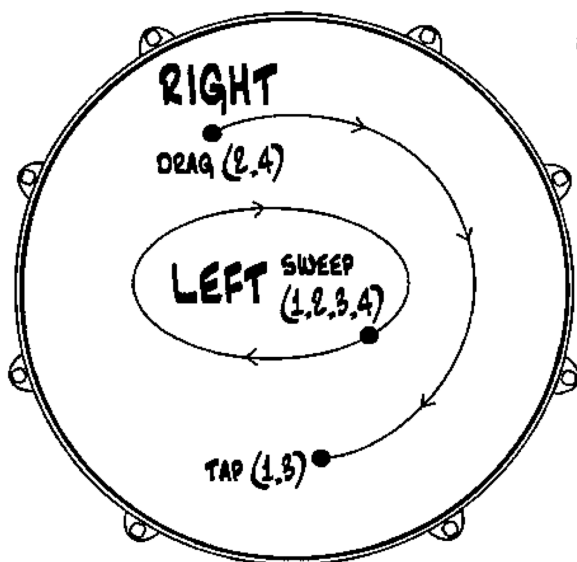


Comping Motifs



Ballad- Brushes needed here; Tempo; quarter note = 60-75

Even if you have never used brushes before, this is a great place to start for our jazz ballads.



Watch the demo on the DVD if this diagram is confusing. This pattern is a great place to start playing brushes. Start with getting that left hand to "whisper"—seamlessly, gently, gracefully. Your hand should look pretty as it makes the oval shape. If you look or feel tense, shake your arms by your side, breathe deeply and start again. Try the right hand with the "tap-drag" technique. Feel the time! And then try them together. Sound terrible? Of course it does. It always does the first time. This is new stuff! Try again; slowly, gracefully. No rush. Think about hitting your marks on the beats and soon you'll be smooth as silk.

Cha- Cha- Tempo; quarter note= 110-125

Variation A

Variation B

Bossa Nova-Tempo; quarter note= 130-145

Variation A

Variation B

Partito Alto- Tempo; quarter note= 135-150

Variation A

Variation B

Samba- tempo; quarter note= 150-165

Variation A

Variation B

Part 2 Musical Excerpts

(Drum set parts sometimes only contain part of the information. Here they want you to not only catch the rhythms but also play along with the ensemble. You need to catch the ensemble figures and fill in the spaces with fills and time. Originally written as a Samba in cut time, you can treat it like that or as a Latin Rock style. Please make sure to reach the target tempo for the audition)

Straight 8th Note Style

Funky Rock, quarter note= 88

Play all of m. 11 on the snare drum.

The musical score is written in cut time (2/4) and consists of five systems of music. The first system starts with a circled '5' and 'R.H.' above the staff, indicating a right-hand drum pattern. The notation includes eighth notes, quarter notes, and rests, with 'x' marks above notes to indicate snare drum hits. The second system contains measures 6 through 9. The third system contains measures 10 through 13. The fourth system contains measures 14 through 15, with a double bar line and repeat sign after measure 14. The fifth system contains measures 16 through 19, with 'v' marks below notes indicating bass drum hits. The sixth system contains measures 20 through 23, also with 'v' marks below notes. The score concludes with a double bar line and repeat sign.

Medium rock
Quarter note= 110

Musical staff 1: Measures 5-11. Measure 5 is circled. The staff contains a sequence of eighth-note chords. Measure 10 has a '2' above it, indicating a second ending. The piece concludes with a double bar line.

Musical staff 2: Measures 12-16. Measure 13 is circled. The staff contains a sequence of eighth-note chords. Measure 16 ends with a double bar line.

Musical staff 3: Measures 17-20. Measure 21 is circled. The staff contains a sequence of eighth-note chords. Measure 20 ends with a double bar line.

Musical staff 4: Measures 22-26. The staff contains a sequence of eighth-note chords. Measure 26 ends with a double bar line.

Musical staff 5: Measures 27-31. Measure 27 is circled. The staff contains a sequence of eighth-note chords. Measure 31 ends with a double bar line.

Musical staff 6: Measures 32-36. The staff contains a sequence of eighth-note chords. Measure 36 ends with a double bar line.

Swing Style Quarter note = 138
 Drum Set Notation Key

Legend:
 SNARE, TOMS, HI-HAT, RIDE, CRASH, CUES
 BASS DRUM, HI-HAT PEDAL

Measures 115-117: Includes circled measure number 115. Features a 4-measure fill and an 8-measure section.

Measures 118-122: A series of measures marked with slashes (/).

Measures 123-126: Features a RIDE pattern and dynamics p, mf, and f.

Measures 127-131: Starts with circled measure number 127 and 'SHOUT'. Includes triplets and dynamics ff.

Measures 132-136: Includes first and second endings, triplets, and ends with 'FILLS' and 'fff'.

Read this before you play the next page

(on the next page you will see slash rhythms; these are hits played with the ensemble; also you will see slashes with small rhythms above the music lines. Play the 1st-4 measures as written on the snare drum. Add the swing ride cymbal pattern when you see the slashes and try to catch the ensemble figures (ens.) written above the time.

Swing Style Quarter note = 152

The musical score is written on ten staves, each with a treble clef and a 4/4 time signature. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with accents, slurs, and dynamic markings. The score is divided into several sections:

- Staff 1:** Starts with a dynamic marking of *f* and includes measures 1 through 4.
- Staff 2:** Labeled "TIME" and "ENS.", with measures 5 through 8.
- Staff 3:** Labeled "BRASS (2ND X ONLY)" and includes a circled measure number "9". It features a dynamic marking of *mf* and measures 9 through 14.
- Staff 4:** Continues the brass part with measures 15 through 20.
- Staff 5:** Labeled "H.H. TIME W/FIGURES" and includes a circled measure number "23" with a "FILL" section. It features a dynamic marking of *f* and measures 21 through 25.
- Staff 6:** Continues the H.H. time with measures 26 through 29.
- Staff 7:** Labeled "SOLO" and includes a circled measure number "35". It features a dynamic marking of *f* and measures 30 through 33.
- Staff 8:** Labeled "ENS." and includes measures 34 through 39.
- Staff 9:** Labeled "TBNS." and includes measures 40 through 44.

Part 3 Group Audition

Please come to the group part of this audition. Be ready to sight-read tunes in a group setting.