

André Mallau

DRUM SET

TOTAL UPDATE 2

How to begin the improvisation on Drumset with a foot-clave

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És escoltant als bateries actuals, no a qualsevol, sinó a Grant Collins, Horacio El Negro, Enildo Rasua i Antonio Sanchez, quan se'm va ocórrer organitzar diversos elements de la tècnica instrumental. Per el primer opus, Total Update 1, el propòsit pretenia desenvolupar la tècnica de l'acompanyament (execució vertical). Convenia, doncs, lògicament privilegiar en aquest llibre, el pensament melòdic (execució horitzontal).

Aquest nou mètode tracta de manera original i lúdic el concepte de l'execució en "Pregunta/Resposta", plataforma de llançament de la nostra improvisació.

Total Update 2 se situa en la continuïtat, i les bases adquirides en Total Update em semblen indispensables per a la perfecta realització d'aquest nou mètode. Un podrà, llavors, referir-se al primer llibre per a les "claves" que utilitzen en permanència el "foot cowbell" (esquellot al peu), després perllongar aquest treball a la caixa als "toms" així com al bombo.

Malgrat tot, abans de tractar aquest sistema, un precís treball entorn de cèl·lules rítmiques fàcils sembla ineludible (recordatori de "sticking" caixa fonamental – mans separades, "single stroke rolls" (redoblament simple), "rolls" (redoblaments) i exercicis de coordinació). un cop resolt aquests preliminars, sorgeix una nova dificultat: com incloure l'acompanyament d'una "clave"? per aconseguir-ho, s'imposen varies opcions: o be estudiar tot el mètode amb una sola "clave" 1, després el 2 i al final el 3, o be els tres a continuació, sense oblidar que, per tal d'augmentar la vostra autonomia, cadascuna d'aquestes frases serà declinada des de quatre versions. En efecte, per tal d'adornar (fer més agradable) la vostra execució i sorprendre permanentment al públic, no està gens malament poder iniciar una frase en llocs diferents sense que la "clave" es mogui.

Desitjo que aquest nou mètode sigui el més clar i eficaç possible, per això abans de cada lliçó o exercicis proposats, un quadre us ajudarà en l'organització del vostre treball.

Aquesta pràctica regular us permetrà introduir en la vostra execució frases fidels al principi de l'execució en Pregunta/Resposta i, així ho desitjo, d'adquirir un vocabulari ric i amb matisos que faran "cantar" la vostra bateria de manera personal i original.

André Mallau

Es al escuchar a los baterías actuales, no a cualquiera de ellos – sino a Grant Collins, Horacio El Negro, Enildo Rasua i Antonio Sánchez – cuando se me ocurrió organizar diversos elementos de la técnica instrumental. para el primer opus, Total update 1, el propósito pretendía desarrollar la técnica del acompañamiento (ejecución vertical). Convenía, pues, lógicamente privilegiar en este libro, el pensamiento melódico (ejecución horizontal).

Este nuevo método trata de manera original y lúdica el concepto de la ejecución en "Pregunta/Respuesta", plataforma de lanzamiento de nuestra improvisación.

Total Update 2 se sitúa en la continuidad, y las bases adquiridas en Total Update me parecen indispensables para la perfecta realización de este nuevo método. Uno podrá, entonces referirse al primer libro para las "claves" que utilizan en permanencia la campana de pie, luego prolongar este trabajo a la caja a los toms así como al bombo.

Sin embargo, antes de tratar este sistema, un trabajo preciso alrededor de células rítmicas fáciles parece ineludible (recordatorio de "sticking", caja fundamental – manos separadas, golpe simple, roll y ejercicios de coordinación). Una vez estos preliminares resueltos, surge una nueva dificultad: ¿cómo incluir el acompañamiento de un "clave"? Para lograrlo, se imponen varias opciones: o bien estudiar todo el método con un solo "clave" 1, luego el 2 y al final el 3, o bien los tres a continuación, sin perder de vista que, con el fin de aumentar vuestra autonomía, cada una de estas frases será declinada desde cuatro versiones. En efecto, con el fin de adornar (hacer más agradable) vuestra ejecución y de sorprender permanentemente al público, no está nada mal poder iniciar una frase en lugares diferentes sin que el "clave" se mueva.

Deseo que este nuevo método sea de lo más claro y eficaz, por eso antes de cada lección o ejercicios propuestos, un cuadro (planning) os ayudará lo mejor posible en la organización de vuestro trabajo.

Esta práctica regular os permitirá insertar en vuestra propia ejecución frases fieles al principio de la ejecución en Pregunta/Respuesta y, así lo deseo, de adquirir un vocabulario rico y con matices que hará "cantar" vuestra batería de manera personal y original.

André Mallau

It was while listening to distinguished contemporary drummers, such as Grant Collins, Horacio El Negro, Enildo Rasua and Antonio Sánchez, that I felt prompted to organize the various elements of drumming techniques. Since the purpose of my first book, "Total Update 1", consisted in developing an accompaniment technique (vertical playing), it seemed natural to me to devote the current book to a more melodic thought (horizontal playing).

This new work approaches the "Question-and-Answer-Game" concept in an original and playful manner, preparing the steppingstone for our improvisation.

"Total Update 2" aims to be a sequel of its forerunner; however, the basics acquired in "Total Update 1" seem essential to me if the reader wants to achieve a complete understanding of this new book. So we might refer to the first book when talking about the "claves", which constantly use the foot cowbell and extend this to the "snare drum", "toms" as well as to the "bass drum".

However, before approaching this system, a precise work on these easy rhythm patterns might be unavoidable (remember the fundamental "snare drum sticking", "independent sticking", "single stroke rolls", "rolls" and "coordination" exercises). Once these initial difficulties are resolved, a new problem arises: how to include a "clave" accompaniment?

The following choices will be imperative to solve this problem: you can either study the entire book with the first "clave" only, then the second and finally the third or you can study the three in succession. We mustn't forget that each of these phrases will have four different versions in order to increase your independence. To enhance your play and constantly surprise the audience, you can start a phrase in different places without moving the "clave" phrase.

I hope this method to be one of the clearest and most efficient ones. A planner before each lesson or suggested exercise will help you organise your work sessions.

These regular practice sessions will allow you to introduce phrases according to the "Question-and-Answer-Game" principle into your own playing. I sincerely hope that you acquire a rich and colourful language that will make your drums "sing" in a personal and original way.

André Mallau

C'est à l'écoute de batteurs actuels et non des moindre –Grant Collins, Horacio El Negro, Enildo Rasua et Antonio Sanchez– que m'est venue l'idée d'organiser divers éléments de la technique instrumentale. Pour le premier opus, Total Update 1, le propos visait à développer la technique de l'accompagnement (jeu vertical). Il convenait donc logiquement de privilégier dans le présent ouvrage, la pensée mélodique (jeu horizontal).

Cette nouvelle méthode aborde de manière originale et ludique le concept du jeu en "Question/Réponse", rampe de lancement de notre improvisation.

Total Update 2 s'inscrit dans la continuité, et les bases acquises dans Total Update 1 me paraissent indispensables à la parfaite réalisation de cette nouvelle méthode. On pourra alors se référer au premier ouvrage pour les claves qui utilisent en permanence la cloche au pied, puis prolonger ce travail à la caisse-claire, aux toms ainsi qu'à la grosse-caisse.

Toutefois, avant d'aborder ce système, un travail précis autour de cellules rythmiques faciles paraît incontournable (rappel des doigtés caisse-claire fondamentaux - mains séparées, frisé, roulés et exercices de coordination). Une fois ces préliminaires résolus, une nouvelle difficulté surgit: comment inclure l'accompagnement d'un clave?

Pour y parvenir, plusieurs choix s'imposent: soit étudier toute la méthode avec le seul clave 1, puis le 2 et enfin le 3, soit les trois à la suite sans perdre de vue que, dans le but d'augmenter votre autonomie, chacune de ces phrases sera déclinée sous quatre versions. En effet, afin d'aggrémenter votre jeu et de surprendre en permanence l'auditoire, il est bon de pouvoir débiter une phrase à différents endroits, sans que celle du clave ne bouge.

J'ai souhaité que cette nouvelle méthode soit des plus claire et des plus efficace; c'est pourquoi avant chaque leçon ou exercice proposé, un Tableau/Planning vous aidera au mieux dans l'organisation de votre travail.

Cette pratique régulière vous permettra d'insérer dans votre propre jeu des phrases fidèles au principe du jeu en Question/Réponses et, je l'espère vivement, d'acquérir un vocabulaire riche et coloré qui fera "chanter" votre batterie de manière personnelle et originale.

André Mallau

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Key



Presentation of an exercise:

Each exercise is preceded by a letter (A, B, C etc.) and a number (1, 2 or 3). Each letter corresponds to a model and each number to a clave.

A may be like:

Question

Answer



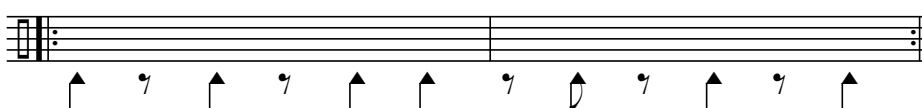
1 is always:



2 is always:



3 is always:



All phrases are written in a "Question-and-Answer" form.

Each exercise has four versions. The first version (A) corresponds to the original idea, while its following three variations (B, C and D) are possible displacements.

In order to increase the difficulty, each phrase shall be played with four different beginnings.

Normal Phrase



First displacement

Phrase start here



Second displacement

Phrase start here



Third displacement

Phrase start here



Warm-Up 1

Example:

Track 1

Track 2

Track 3

Track 4

Track 5

Track 6

Track 7

Track 8

Track 9

Exercise 1

Example:

Track 10

A1

Track 11

A2

Track 12

A3

Track 13

B1

B2

B3

Track 14

C1

C2

C3

Track 15

D1

D2

D3

Coordination 1

Track 29 R R R R R R R R R R Track 30
 or L L L L L L L L L L

A1 A2

Track 31

A3

B1 B2

B3

C1 C2

C3

D1 D2

D3

E1 E2

E3

The musical score for 'Coordination 1' consists of 18 tracks, each with a unique rhythmic pattern and fingerings. The tracks are organized into groups: A1-A3, B1-B3, C1-C3, D1-D3, and E1-E3. Each track is written on a single staff with a key signature of one flat (Bb) and a time signature of 6/8. The notation includes eighth and sixteenth notes, rests, and various fingerings indicated by numbers 1-5 and 'L' for left and 'R' for right. Some tracks have repeat signs at the end. The tracks are labeled with letters A through E, and numbers 1 through 3, indicating a sequence of exercises.

A1

A2

A3

Coordination 1 bis

Track 32

B2

Track 33

B2

Track 34

B3

C1

C2

C3

D1

D2

D3

E1

E2

E3

Warm-Up 4

RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR

A1

Staff A1: Musical notation for the first part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

A2

Staff A2: Musical notation for the second part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

A3

Staff A3: Musical notation for the third part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

B1

Staff B1: Musical notation for the fourth part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

B2

Staff B2: Musical notation for the fifth part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

B3

Staff B3: Musical notation for the sixth part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

C1

Staff C1: Musical notation for the seventh part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

C2

Staff C2: Musical notation for the eighth part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

C3

Staff C3: Musical notation for the ninth part of the warm-up. It features a 6/8 time signature and a key signature of one flat. The notation includes eighth and sixteenth notes, with fingerings indicated by numbers 1-5 and slurs. The pattern is RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR RRLRRR LLRRLR.

C1 RRLl LLRRll LLRR LLRRll LLRR LLRRll LLRR ll ll
C2
C3
D1 LLRR ll RRll RRLlRR LLRRll LLRR LLRRll LLRR LLRRll
D2
D3

Exercise 8

Track 98

A1 RRLlRR LLRR RRLlRR LLRR RRLlRR RRLl RR RRLlRR
A2
A3

D1

D2

D3

Exercise 9

Track 99

A1

LLRR LLRRLL LL LL LL LL LL LL

Track 100

A2

Track 101

A3

B1

LLRR LLRRLL LL LL LL LL LL LL LLRR LLRRLL

B2

B3

Warm-Up 6

A1 RRLRLR LLRRLR RRLRLR LLRRLR RRLRLR LLRRLR RRLRLR LLRRLR

A2

A3

B1

B2

B3

C1

C2

C3

The image displays nine staves of musical notation for a warm-up exercise. Each staff is labeled with a letter and a number (A1, A2, A3, B1, B2, B3, C1, C2, C3). The notation includes rhythmic patterns (e.g., eighth notes, sixteenth notes) and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).