2020-2021 CINCO RANCH HIGH SCHOOL DRUMLINE AUDITIONS

(Battery and Front Ensemble)

This is the audition packet for the 2020-2021 CRHS Drumline. This packet contains the various warm ups and technique exercise that we use daily and will be used for your audition for placement within the drumline at Cinco Ranch High School. We will be focusing our attention on these during our mini camps. These camps will be held at the band hall at CRHS. Dates for those are as follows....

March 31st	Incoming 9th graders only	5:00-6:00 (bring drum pads)
April 7th	Incoming 9th graders only	5:00-6:00 (bring drum pads)
April 14th	ALL	5:00-6:30
April 21st	ALL	5:00-6:30
April 28th	ALL	5:00-6:30
May 5th	ALL	5:00-6:30

****IMPORTANT: We have our Drumline Camp (both battery and front ensemble) at Cinco Ranch High School from July 20th to July 22nd from 9:00 am to 5:00 pm. Absence from this camp may jeopardize your placement in the drumline. Please feel free to contact me with any questions at (281)237-5202 or at danielrivera@katyisd.org . ****

Additional information about full band camp will be coming in a separate packet. Please visit our website at https://cincoranchcougarband.com/ and click the "***Charms Calendar***" link to view our calendar.

2020 Cinco Ranch HS Drumline Info

Drumline Mini Camps

March 31st	(Incoming 9th graders only) *bring drum pads	5:00 PM-6:00 PM
April 7th	(Incoming 9th graders only) *bring drum pads	5:00 PM-6:00 PM
April 14th	(All)	5:00 PM-6:30 PM
April 21st	(All)	5:00 PM-6:30 PM
April 28th	(All)	5:00 PM-6:30 PM
May 5th	(All)	5:00 PM-6:30 PM

Drumline Camp

July 20th– July 22nd 9:00 AM – 5:00 PM

Battery Packet

Drumline Techniques

Battery Approach & Exercises

Taha Ahmed

The information and philosophies in this packet are designed to make you a better musician, allow us to start with the same mindset and approach, and prepare you to have a successful audition process and season.

Please note, this is not the ONLY or RIGHT technique, it's just how I choose to teach. Be open to different ideas, and try to learn as much as you can. The staff is here to help you, but at the same time, we must evaluate every individual objectively and do what's best for the team.

The staff is looking for good attitudes, work-ethic, skill sets, physical abilities, preparedness, receptiveness, presence, and performance quality.

Please understand, this will probably be the hardest thing you have been asked to do in your musical career. Being a part of the drumline not only takes physical endurance but mental stamina as well. It requires the utmost time-management and grit. You will be asked to step outside of your comfort zone and push yourself to the limit.

With that being said, we try to make drumline be a fun and exciting outlet for students to compete at the highest level of the activity. Although it seems daunting, reading the text in this packet will help answer any preliminary questions you may have. If you have any further questions, feel free to email me at: tahaahmed22@gmail.com

Let's get started!

APPROACH

I believe we have an *APPROACH* to the Battery and our technique will be dependent on what the music calls for. This can become a very sensitive topic for drummers. Some people like to define it to the last detail and want every person down the line to look exactly the same, while others don't stress it quite so much. We don't believe there is a right or wrong way. I like to define what the stick should *FEEL* like in your hands to achieve the *SOUND* we are looking for. We consider each individual is built uniquely from an anatomical standpoint so we don't stress everyone looking the *EXACT* same. Each individual has different sized hands/arms/fingers, or could be double-jointed or some other variance. Our philosophy is - instead of telling the players what *to* do, we let them play how they are comfortable (to an extent) and tell them what *not* to do. Obviously, there will be guidelines as to how to grip the stick, the fulcrum points, the initiation of the stroke, and the pathway the stick takes, but in the end, the player should feel comfortable while playing. With that being said, to achieve the same sound the players will naturally approach the stroke the same way and will automatically look similar. If someone's technique is inhibiting them from achieving that sound, then we will make adjustments. Now with all that, we will go into much further detail to give everyone a base foundation to begin with.

Technique:

I like to think of the technique as relaxed but deliberate. We are looking for the best sound with the greatest ease, or in other words, efficiency. We use a natural approach that looks fluid and makes the individuals look relaxed and comfortable. If you watch how a drumset player approaches their instrument; the smoothness and fluidity to their playing is essentially what we are going for. It is also acceptable (and recommended) to *feel* the music you are creating. The audience members will naturally feel the music if they can see you putting out some emotion. Monitoring one's posture is also much more important than people think. Your shoulders should be relaxed and there should be no unnecessary tension anywhere in your body. This applies while you are marching as well; keep the hands as relaxed as possible to achieve a nice sound. The sound we are going for is a full, warm tone that isn't choked off. The word resonance can be applied to all aspects of drumming. The sticks must resonate to allow the drum heads to resonate to cause the drum to resonate and create a full sound.

Timing:

Timing is one of the most important aspects for the battery section. The battery must be perfectly accurate in time to allow the rest of the ensemble to have an anchor to listen to and play with. Each individual is responsible to stay perfectly in time so the battery as a whole has no variance. When you play something, play as if your audience is a computer that will transcribe your every note. Be excellent with your timing for the rhythms to be mathematically accurate. This begins with the feet and then correlating the hands to the feet. If you put your feet with the met and hands with the feet, in theory, we should all be in time. It is very important to know how the hands line up with the feet because it is a marching activity after all. Always practice with a metronome; I cannot stress this enough. Now days, you can find free metronomes online or get a free "App" on your phone, so nobody has an excuse. Building good internal time is just as important as building chops. We always like to talk about the "groove pocket". We consider everything you play will create some sort of groove and if you *feel* the music this way, your body naturally tends to stay in the pocket. It's the same concept as listening to a song on your iPod and bobbing your head; everybody likes that comfortable feeling of being in time.

Sound:

The sound is probably the biggest aspect of the 'technique'. If you are creating good sounds out of your instrument, more than likely, you are approaching it the correct way. Each individual has to create a good sound and also *BLEND and BALANCE* with the rest of their section. You have to be able to use your ears just as well as your hands. Not only do you have to evaluate your sound actively and constantly, but you need to be able to blend that sound within your section and then the ensemble. This takes ears that can hear everything in the environment you're in and a brain that is capable of making subtle adjustments that enable you to fit into, and contribute to, the ensemble sound. The first step in achieving this is to make sure you are producing even sounds between your hands and playing in the proper zones. As stated before, the sticks have a pitch of their own and if you hold them too tightly you will inhibit them from resonating, therefore choking off the sound. The drum heads also need to resonate in order to produce good sounds. This is achieved by playing with a good *TOUCH*. Touch simply refers to the amount of pressure you apply to the implement in your hand. For the most part, we talk about making the stick "feel heavy" and a "light touch" to get a good sound on all passages. This is achieved by having even pressure throughout the fingers and hand on the stick. The stick will vibrate (breathe) in your hand as a result of the impact and we control this with different *STROKES*.

Grip and Stroke Types:

It is important that the drum be at the right height for you. We will not sacrifice individual comfort for perfect drum heights across the line. A rough guideline (for Snares and Tenors) is this: from the elbows down to your hands, there should be a slight downward angle. From your hands down to the bead, there should also be a slight downward angle. For Basses, the forearm will be approximately parallel to the ground.

For all sections, the thumb will be across from the index finger (two-point), but sometimes we will relax the index and allow the pressure to be shifted to the middle finger (three-point), depending on the application. The difference between the two will be much less a visual change but more of an internal refocusing of energy to different parts of the hand. The rest of the fingers will wrap naturally around the stick. They should be loose and relaxed but not leave the stick. It is also imperative to play in the proper zone on the drum head (depending on what the music calls for). There is no way to balance a sound if the players don't play in the same part of the head.

The stroke will lead with the fulcrum and initiate from the wrist but it is not isolated to *just* the wrist. The arm and fingers will move naturally when different muscle groups are needed. Using the arm, wrist, and fingers in conjunction allow you to utilize the full range of muscles; from the big power muscles to the small, fast, twitch muscles. The stroke should have *velocity,* and this is what allows you to get a full sound. It's not about how hard you hit the drum, but rather, how fast. Allow the "dead weight" of the arm to be utilized in the stroke and allow the drum to assist you by using the rebound and not putting too much downward force.

The main stroke types are: *Full-Stroke* (Rebound), *Downstroke, Taps,* and *Upstrokes*. The Full and Taps are essentially the same strokes at different heights. With these strokes, the rebound should be the same speed as the stroke and the stick will return to the point of initiation, hence the "rebound". With a downstroke, the stroke should feel the same as a full-stroke prior to hitting the drum. After contact, the wrist motion should stop to stop the stick from rebounding back to the initial height. The players should avoid squeezing the fingers to stop the stick as this will cause a change in sound and "touch". The upstroke is the reverse; it begins with the same stroke as a tap and then after contact, the stick is rebounded and the wrist motion turns the stick up to a greater height. Again, the less variation in hand-shape and pressure on the stick, the less variation in sound.

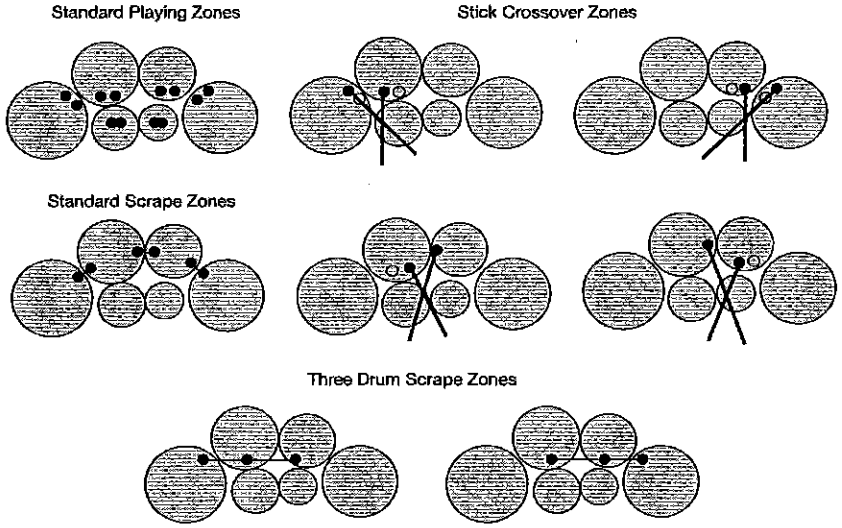
Playing Positions & Instrument Specifics:

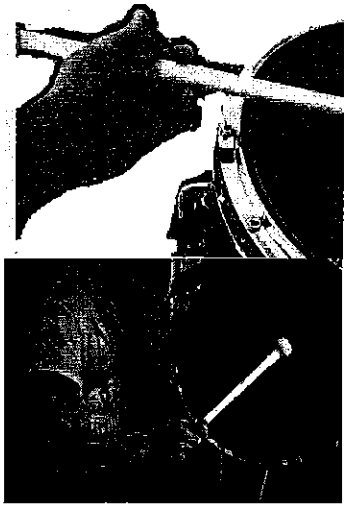
Snare: For the Left-Hand Traditional grip: The back of the stick should rest in the "webby" connection between the thumb and index finger. The thumb should connect with the index finger roughly at about the first knuckle of the index finger; this connection will not separate. The stick rests on the cuticle of the ring finger and the pinky curls naturally underneath. The entire hand should have a natural curvature resembling the shape of a "C" (From the top angle). No unnecessary tension or "manufacturing" of the hand should be done. The hand shape is very natural and no flexing or condensing is required. The stroke will rotate around the fulcrum point, resembling the motion of a turning doorknob.

For Snares and Tenors: The matched-grip will be "American" grip. This means it will be rotated *slightly* outwards in relation to the drum. We want to utilize the best of both German grip (hand flat, wrist access) and French grip (Hand vertical, finger access). Usually, the crease created between the thumb and index finger will approximately be a 45° angle.

Tenors: The "home" base is RH over Drum 1 and LH over Drum 2. This is where your hands will rest when not playing and should always be returned to in spaces or rests. Our basic technique revolves around the "Three Points of Alignment." These are: the elbow, the fulcrum and the bead of the stick. We aim to keep these in alignment for unification of around technique as well as maintaining of the Y-axis (vertical) technique when adding motions on the X-axis (horizontal). There are three main X-axis motions you will need to master: Pivot, Extension and Retraction. Pivoting side to side from the elbows controls the motions near home base. Extension is moving the forearm and wrist forward away from the body which allows motions reaching across to the opposite side of the drums. Retraction is the opposite of Extension which allows you to move back towards home base as well as in towards the spock drums. In general, the wrist and lift of the forearm will control the Y-axis and will match the motions the other sections employ. When playing crossovers, avoid bending the wrist so not to cause poking at the drumhead. The crossovers will either be a stick on stick crossover or wrist on wrist crossover depending on how many drums the crossover covers.

Bass: The forearm should be parallel to the ground. The mallet will be slightly turned in towards the head (imagine the downward angle for Snares/Tenors). The bottom of the mallet should not be visible from the audience perspective. The motion should resemble that of playing on a flat drum, just turned on the side. No unnecessary bends in the wrist are needed.





Preparation:

The success you have during the audition, and overall success of the Battery is heavily dependent on the amount of preparation you do beforehand. A couple of practice tips:

- Be diligent with your practice regime
  - Practice everyday in order to build the muscles necessary
    - Don't try to procrastinate and cram everything the day before
- Practice with PROPER technique
  - It does you no good to "get through" the music with bad technique
- Start SLOW!
  - Build the correct mechanics and stroke types FIRST, then work on speeding it up.
- Get in front of a mirror
  - Pay close attention to the details of your stroke pathways, stick angles, bead placements, etc.
- USE A METRONOME!
- Practice on a drum (if possible)
  - A pad just doesn't feel or sound the same
- Record yourself
  - Great practice tool to see and hear exactly what you are doing

What to Expect:

If you are asked to be a member of the drumline, there are certain things you (and your parents) should expect:

- You will be required to attend summer "drum camps"
  - Dates TBD
- Sub-Sections will hold individual sectionals
  - These will be decided by the section leaders
- You will be expected to be physically in shape to carry a drum and march
  - Work out / Run over the summer
- Video assignments are required
  - There will be weekly assignments over the summer
- You will need a Practice Pad and Marching Sticks
  - Every member should own at least 1 pair of marching snare sticks
- Earplugs are required
  - It's loud, save your hearing.
- Water Jugs are required
  - At least 1 gallon
- Wear athletic clothes / shoes
  - Invest in a good pair of shoes for the season

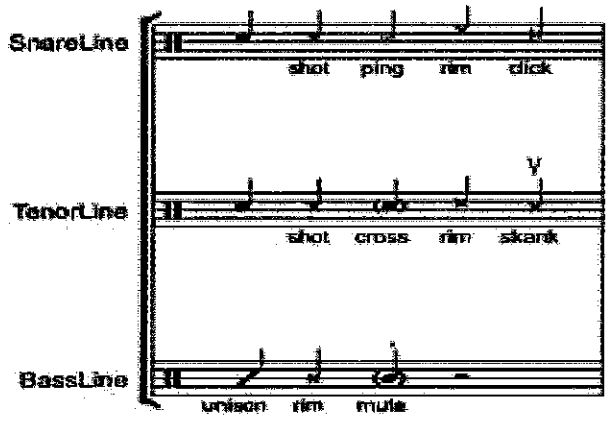
Again, this is not the end all be all for technique. This is just a compilation of all the things we consider, and a set of "guidelines" to adhere to. In the end, you are here to play and make some music so have some fun!

Exercises & Warm-Ups

Below is a packet of "Basic Exercises" that cover a multitude of isolated motions and rudimental vocabulary. Regardless of section, these exercises are good for every drummer to have in their arsenal. This packet also contains Full Battery exercises that will primarily comprise our "Warm-Up Sequence." Keep in mind that everything is subject to change and be ready for anything. We could ask you to play something that is not in the packet. Prepare everything in this packet with a metronome and marking time. The tempos are listed but be ready to play it slower or faster.

Definitions:

- *Dynamics*:
  - Our approach is to use dynamics and not "heights." We define dynamics based on the sound we want.
    - To correlate our system with the "height system" use the conversions below
      - These are all relative. This is a general guideline but we will make adjustments as needed per the music.
  - **pp** = 1" (grace notes) / beneath fulcrum
  - **p** = 3" (taps) / 0° / flat wrist
  - **mp** = 6" / 22.5° / ¼ wrist turn
  - **mf** = 9" / 45° / ½ wrist turn
  - **f** = 12" / 67.5° / ¾ wrist turn
  - **ff** = 15" / 90° / full wrist turn (vertical)
    - These are all relative. This is a general guideline – again, use your ears.
- *Set Position/ Mark-Time / Duts*:
  - The sticks will start down by our sides already in both hands. The sticks will come up on beat 7 of the count-off. The sticks will go down on beat 3 between reps and come back up on the subsequent beat 7.
  - We will mark time with the heels together and toes apart (1st-position). The entire foot will come *slightly* off the ground. There will be a natural sway and flow to the mark-time as well.
    - As a default, start marking time with the LEFT foot.
    - Start marking time the last 4 beats of the count in.
    - Continue marking time between reps
  - The duts will be short yet articulate. We will dut the last 4 counts of the count-off with the syllable "dut."



Rebound

♩ = 130

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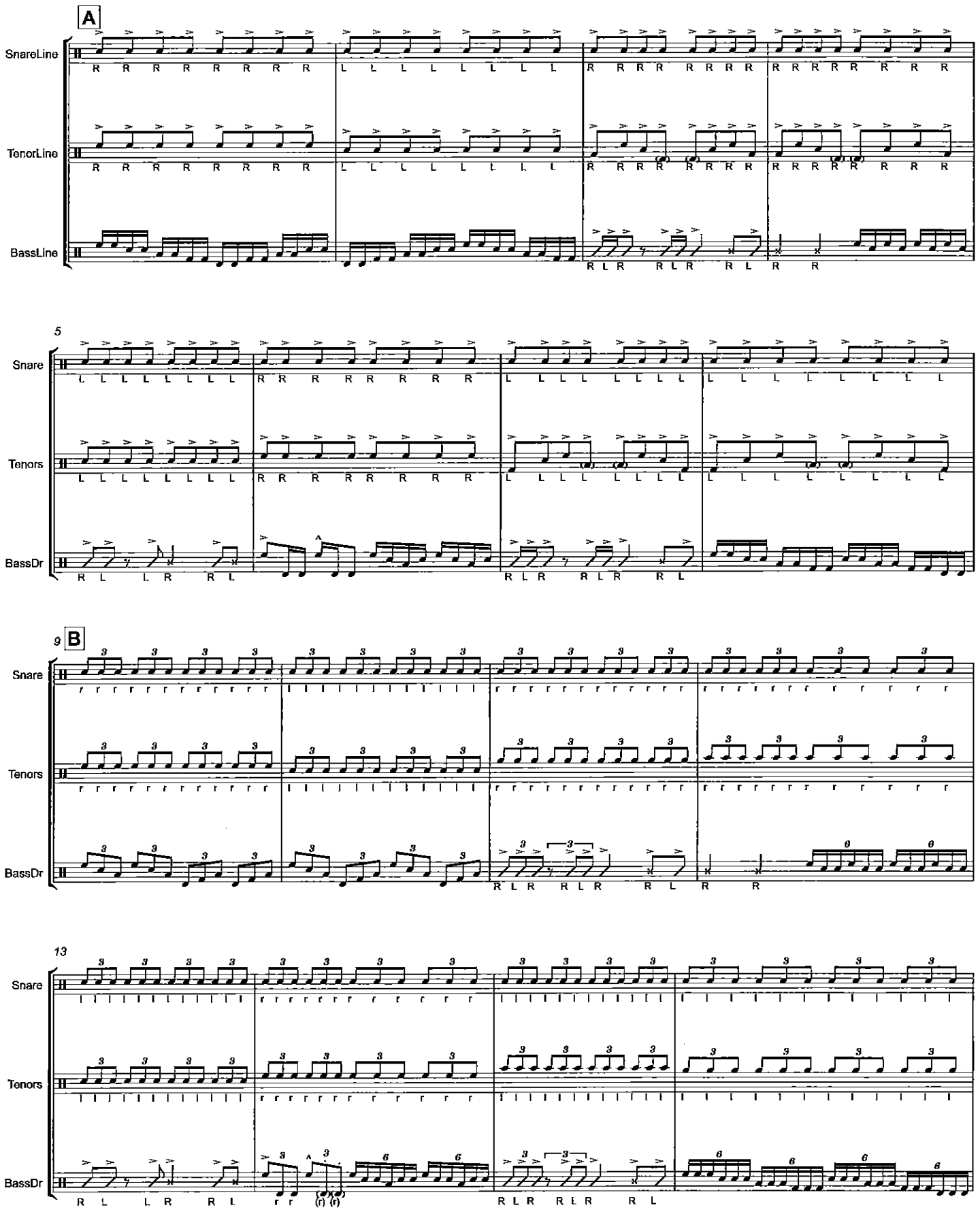

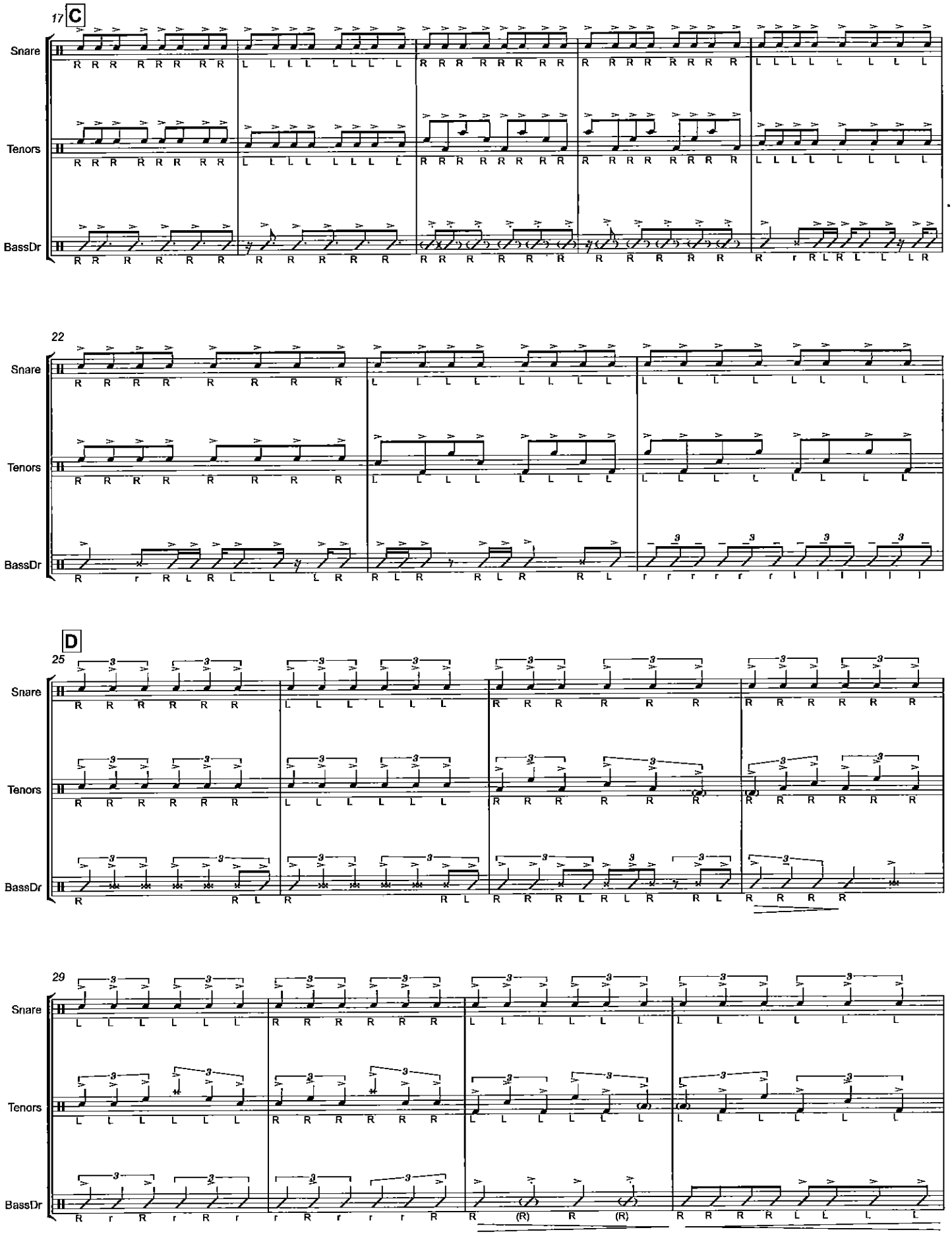
17
C
Snare
Tenors
BassDr
22
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BassDr
D
25
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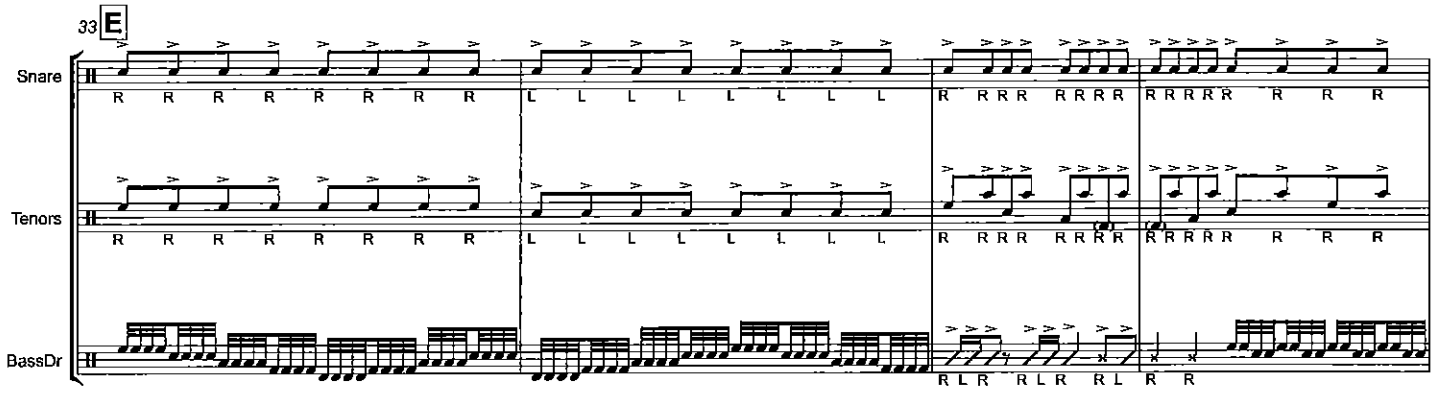
29
Snare
Tenors
BassDr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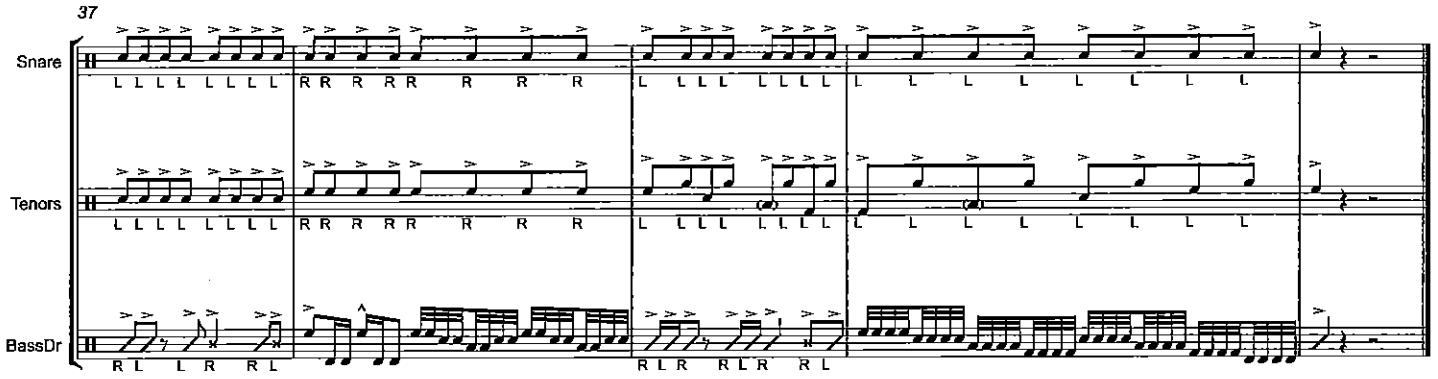
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Snare
Tenors
BassDr

DBL

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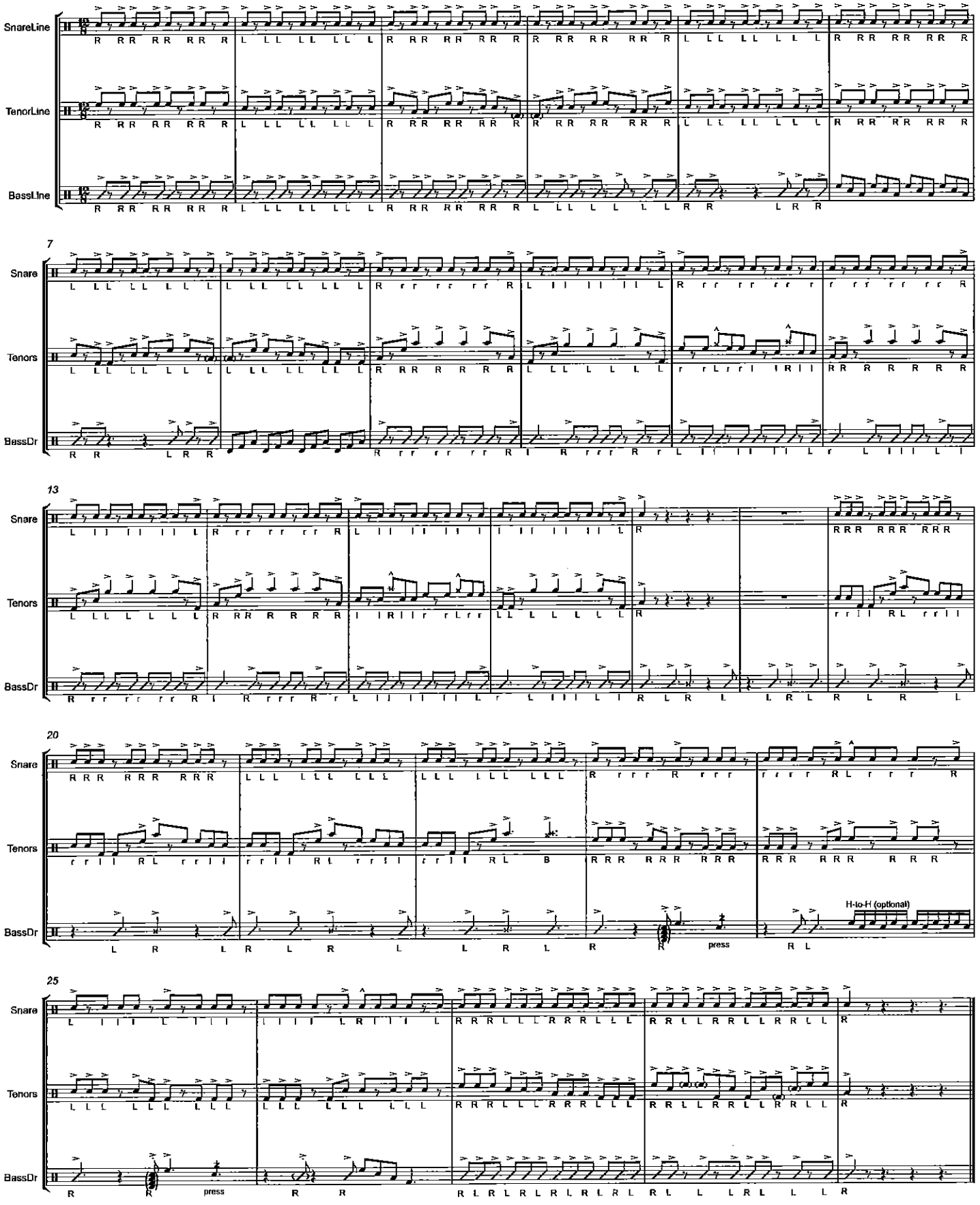

PDD

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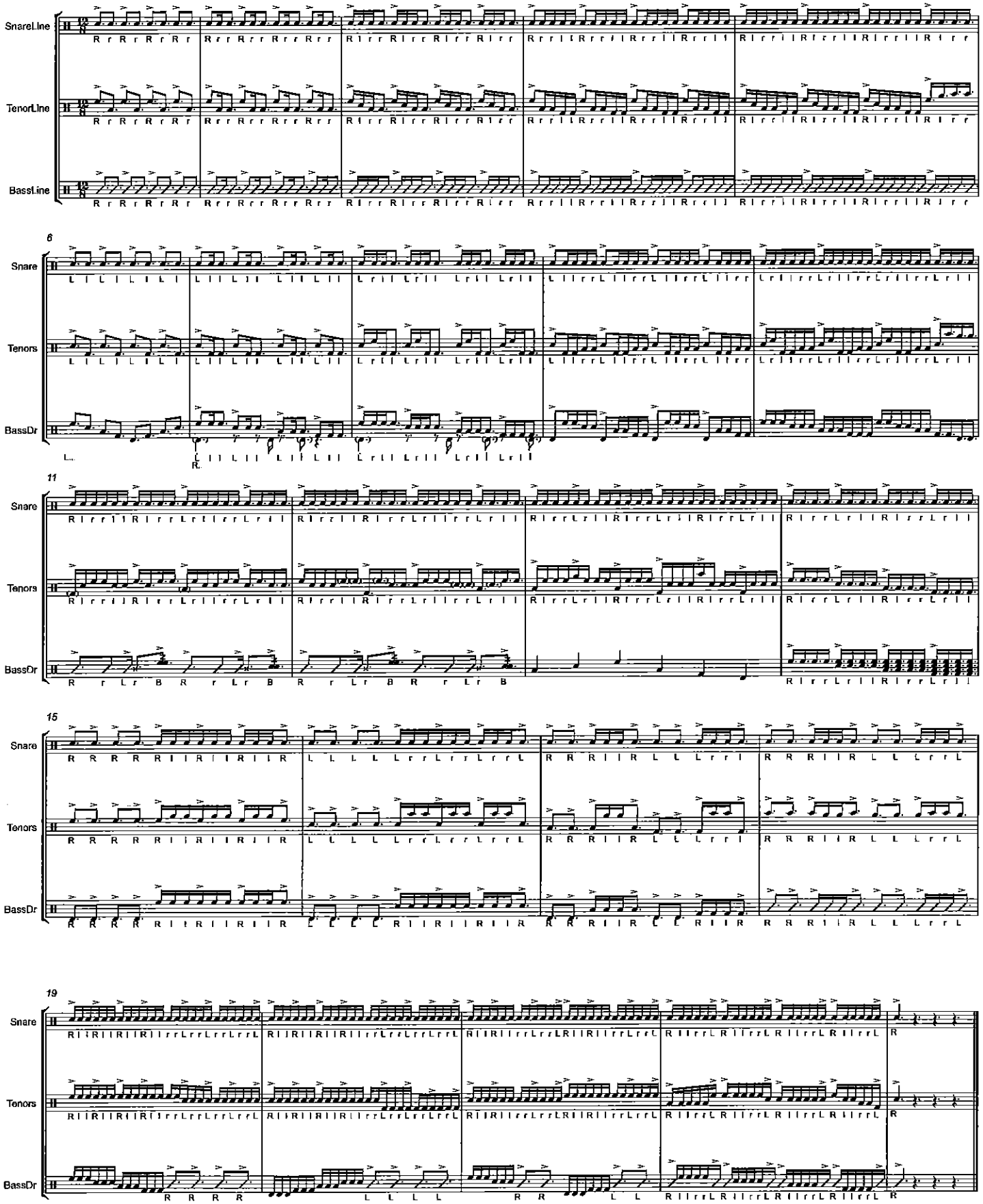

Trip Didz

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Basic Skill Sets

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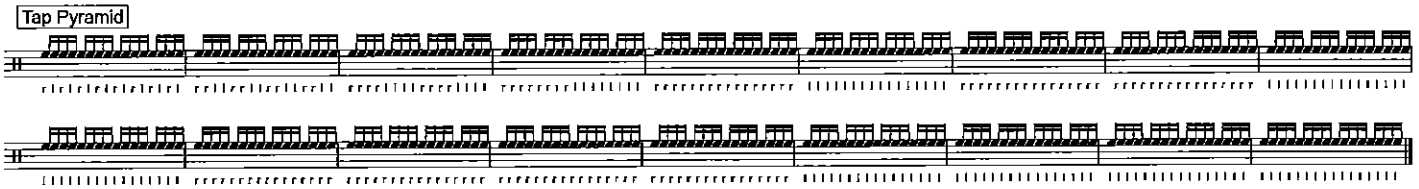
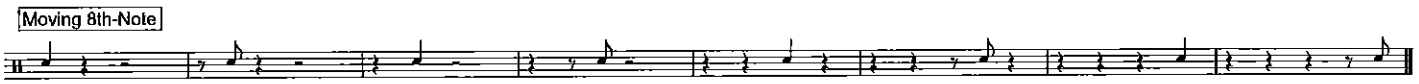
LEGATOS / TIMING

8-8-16

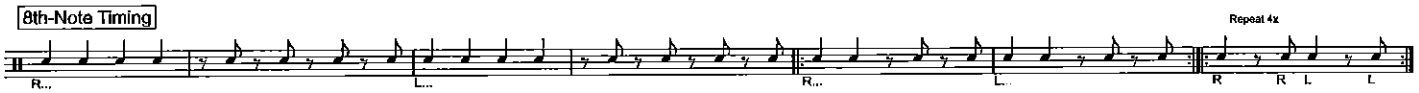
Tap Pyramid



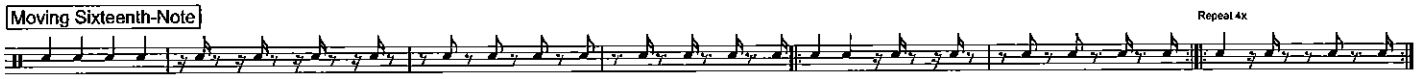
Moving 8th-Note



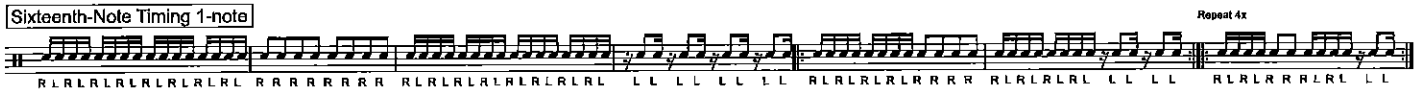
8th-Note Timing



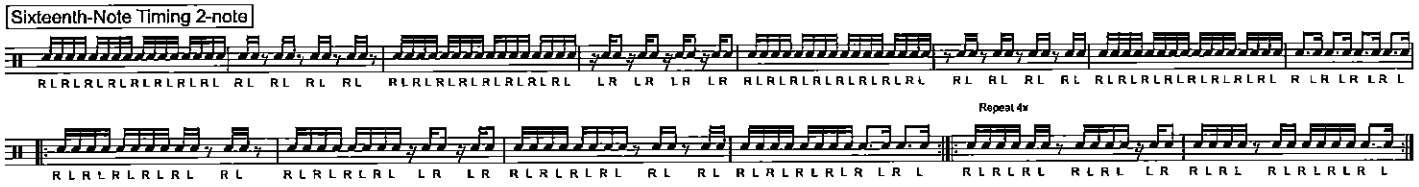
Moving Sixteenth-Note



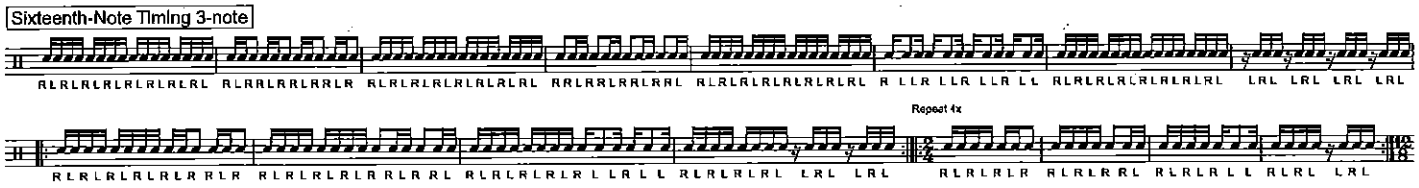
Sixteenth-Note Timing 1-note



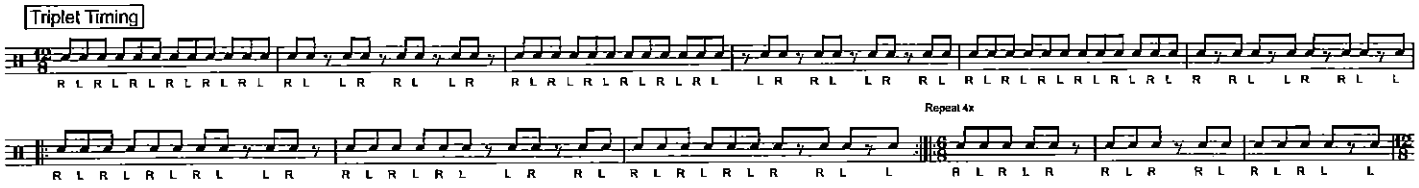
Sixteenth-Note Timing 2-note



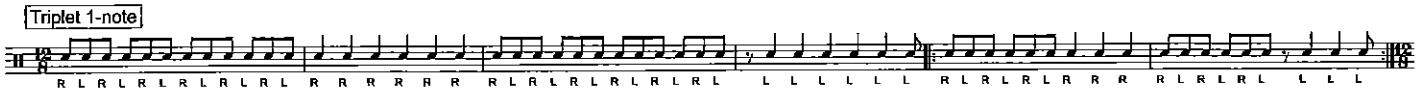
Sixteenth-Note Timing 3-note



Triplet Timing

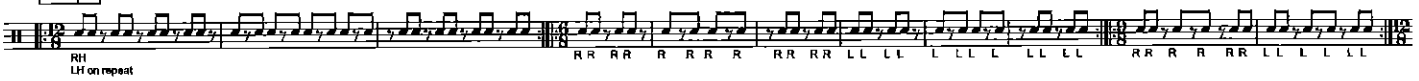


Triplet 1-note



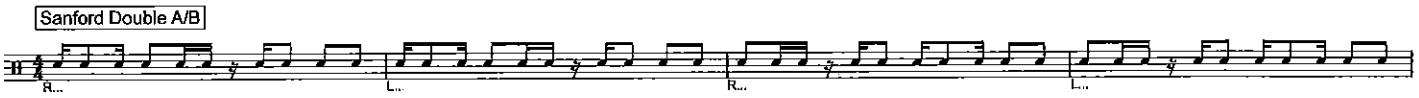
MULTIPLES / BOUNCE

Shups



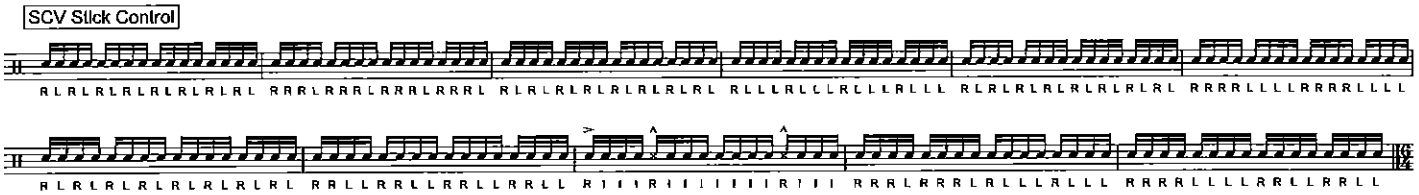
Irish Spring

Sanford Double A/B



Gallop

SCV Stick Control



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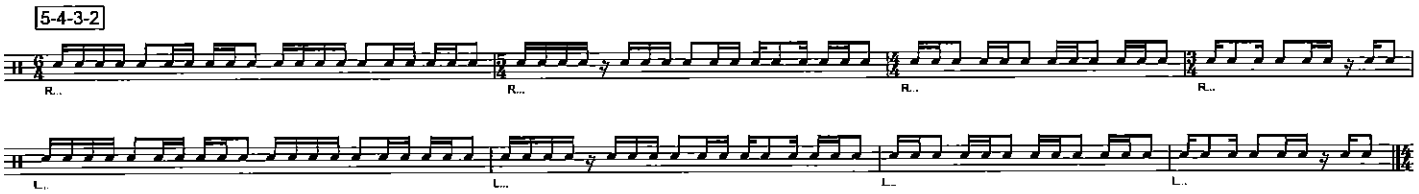

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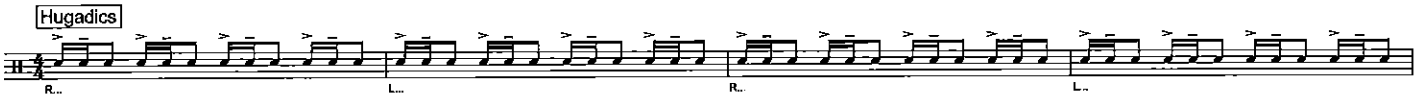
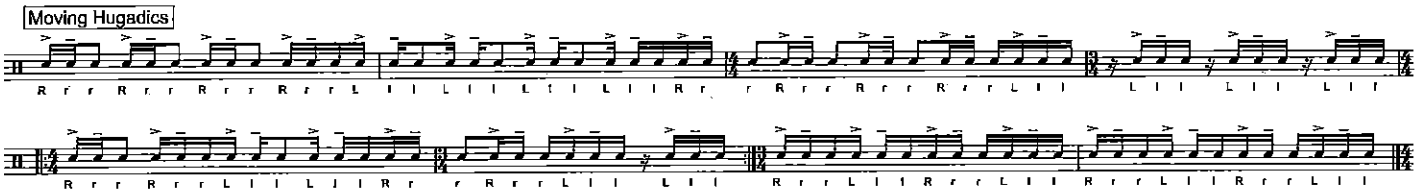
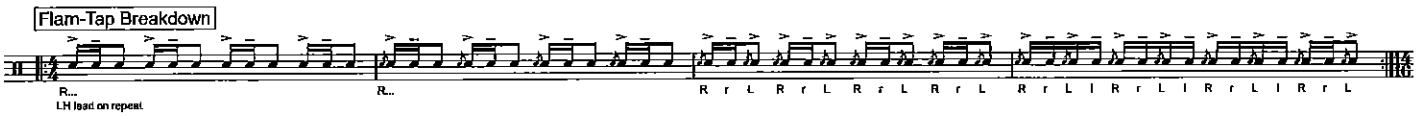


Moving Hugadics

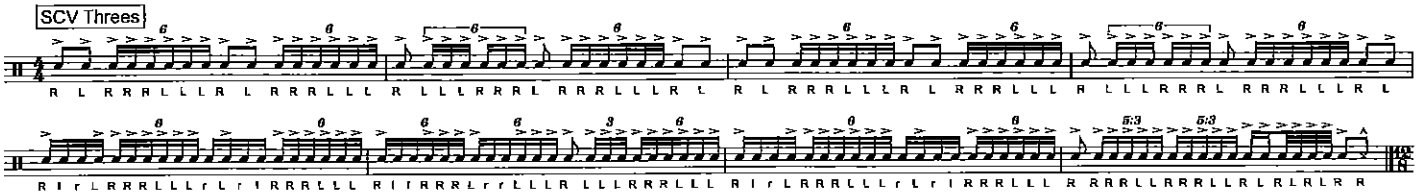


Flam-Tap Breakdown



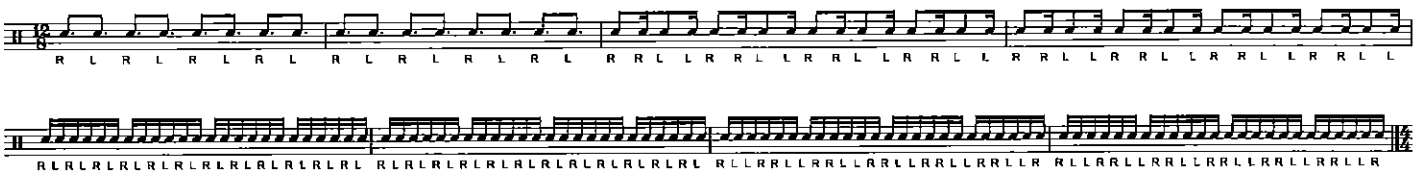
Swiss-Tap

SCV Threes

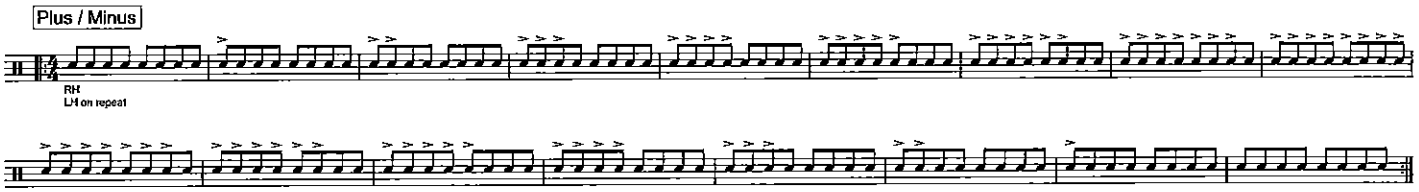


STROKE-TYPES / TWO-HEIGHTS

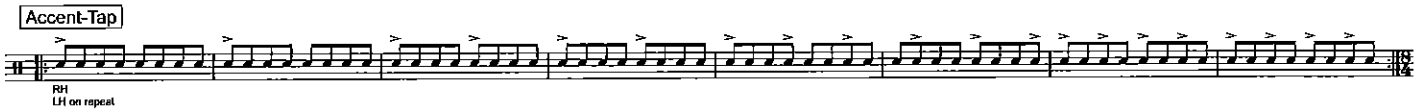
Basic-er Strokes



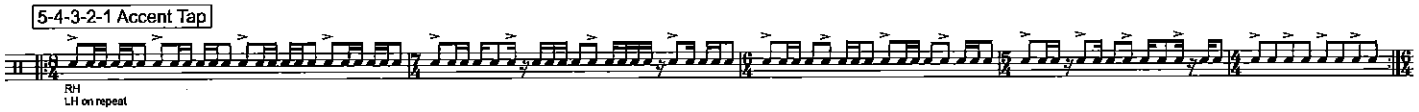
Plus / Minus



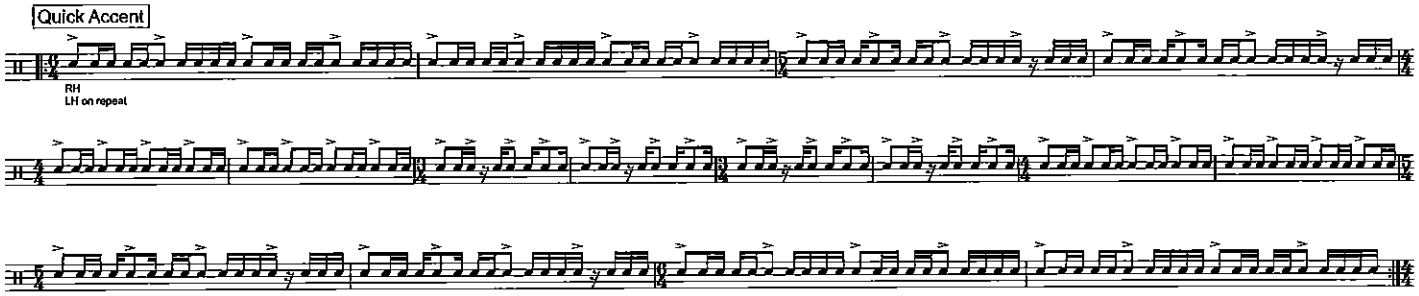
Accent-Tap



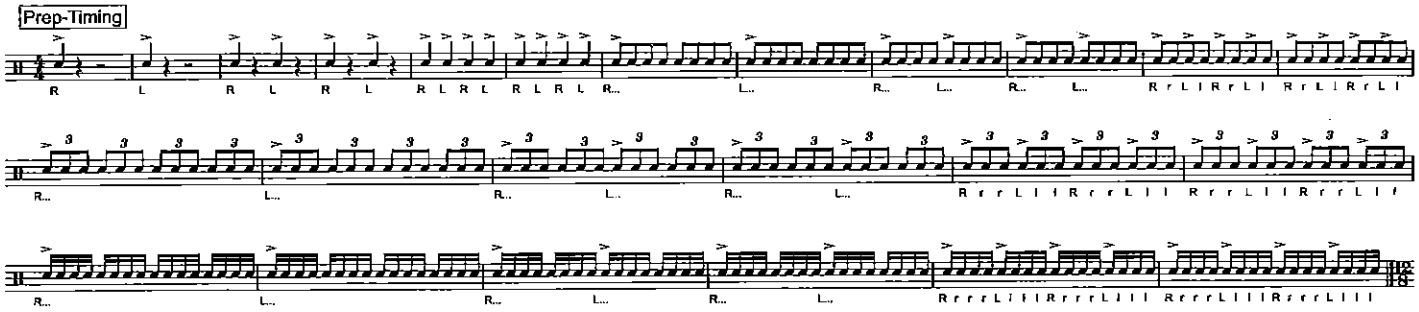
5-4-3-2-1 Accent Tap



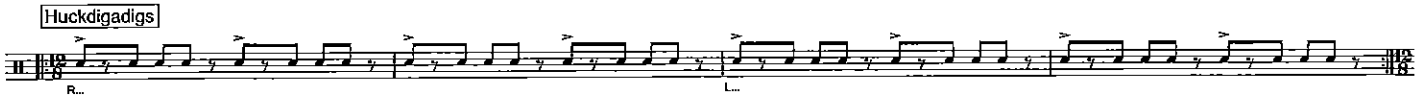
Quick Accent



Prep-Timing



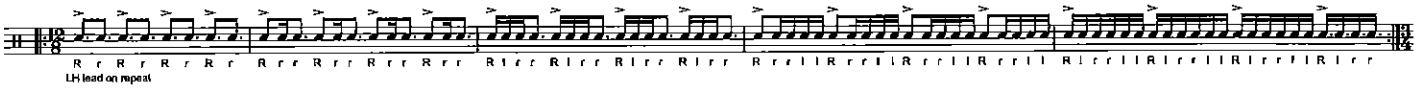
Huckdigadigs



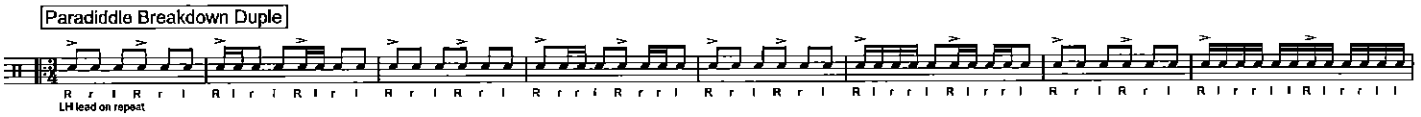
Flam-Accent Breakdown

DIDDLES

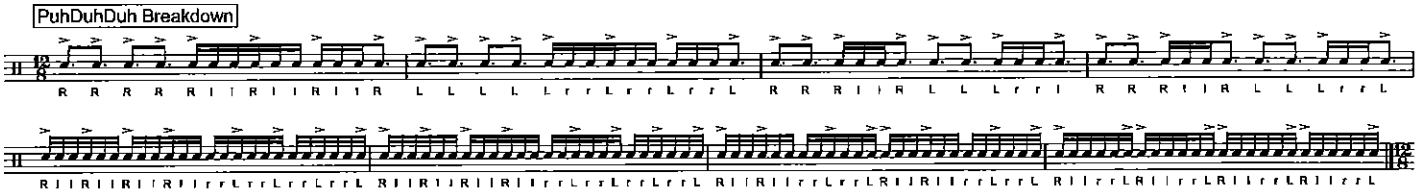
Paradiddle Breakdown



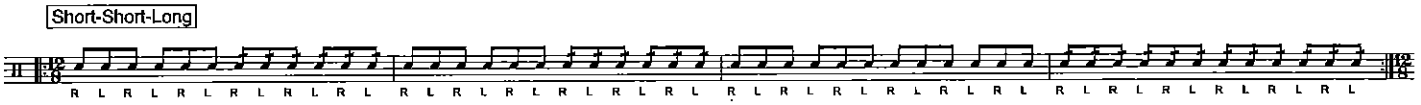
Paradiddle Breakdown Duple



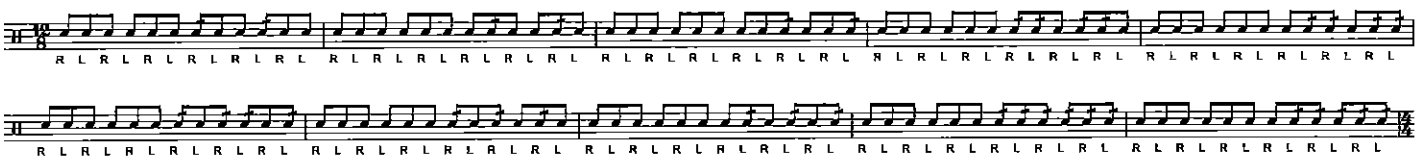
PuhDuhDuh Breakdown



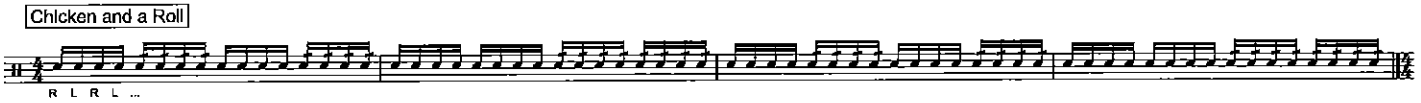
Short-Short-Long



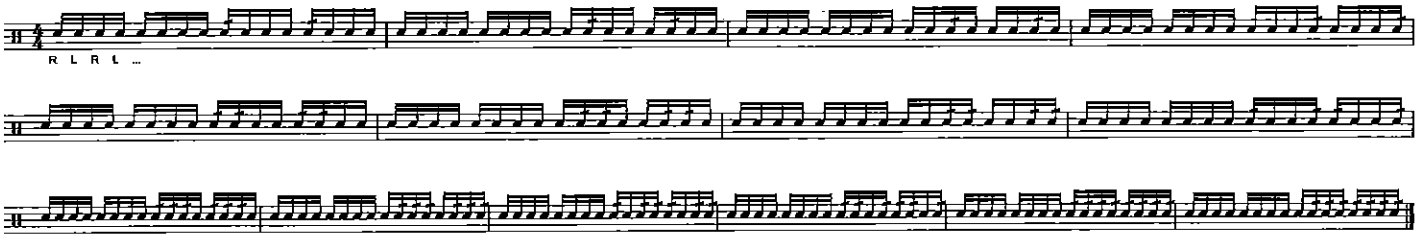
Triplet Diddle



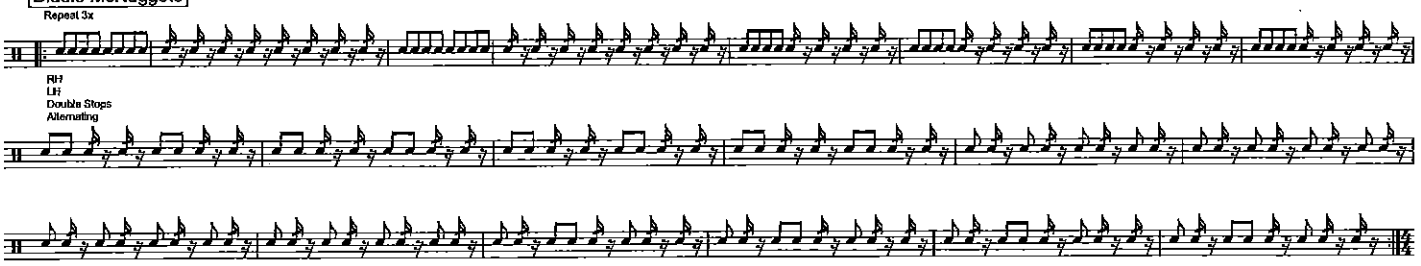
Chicken and a Roll



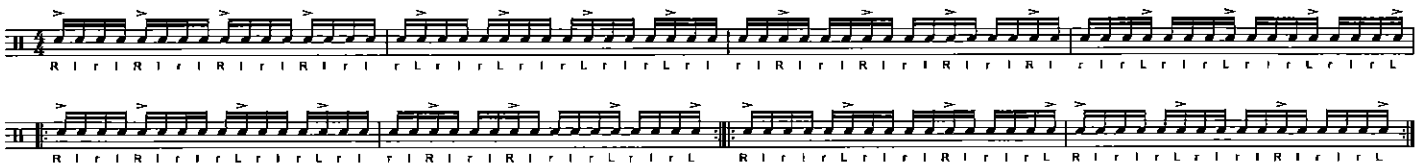
Sixteenth-Note Diddle



Diddle McNuggets

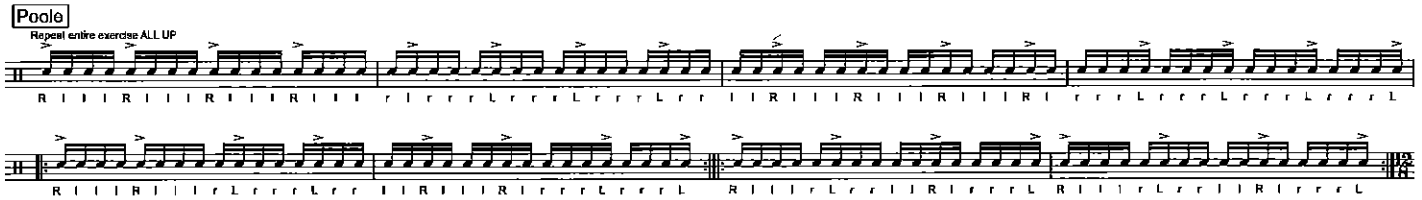


Sixteenth Note Grid

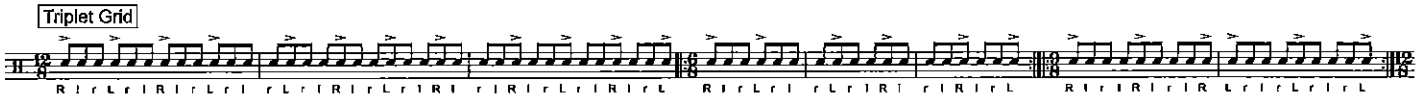


Poole

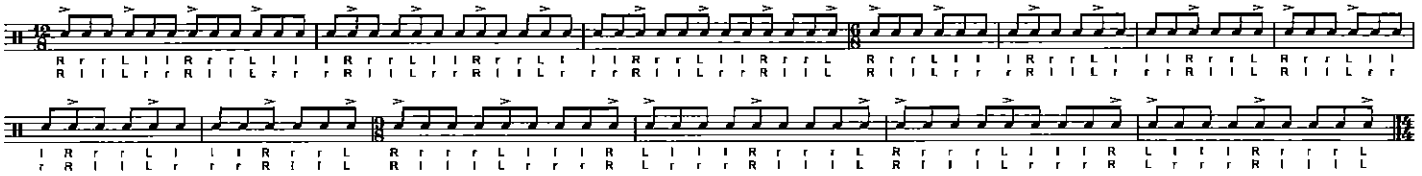
Repeat entire exercise ALL UP



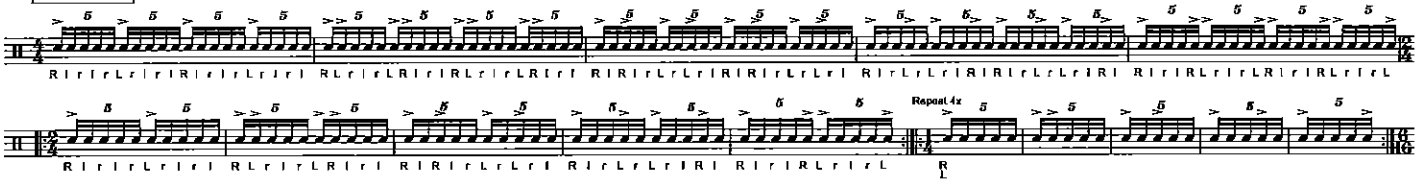
Triplet Grid



Triplet Grid- Flow / Invert Variations

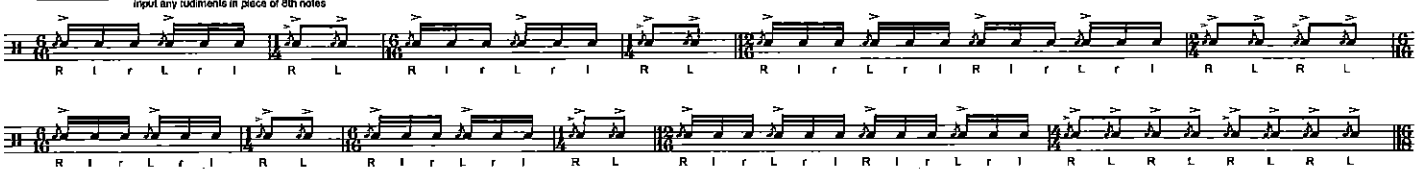


Fivelet Grid

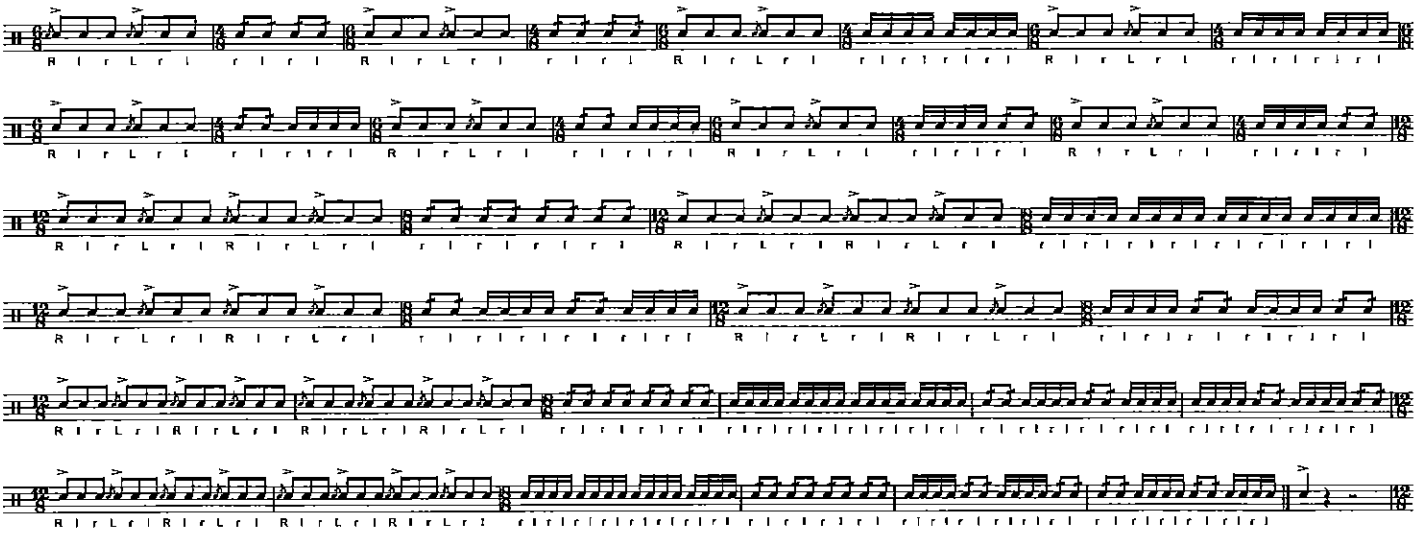


Chucky

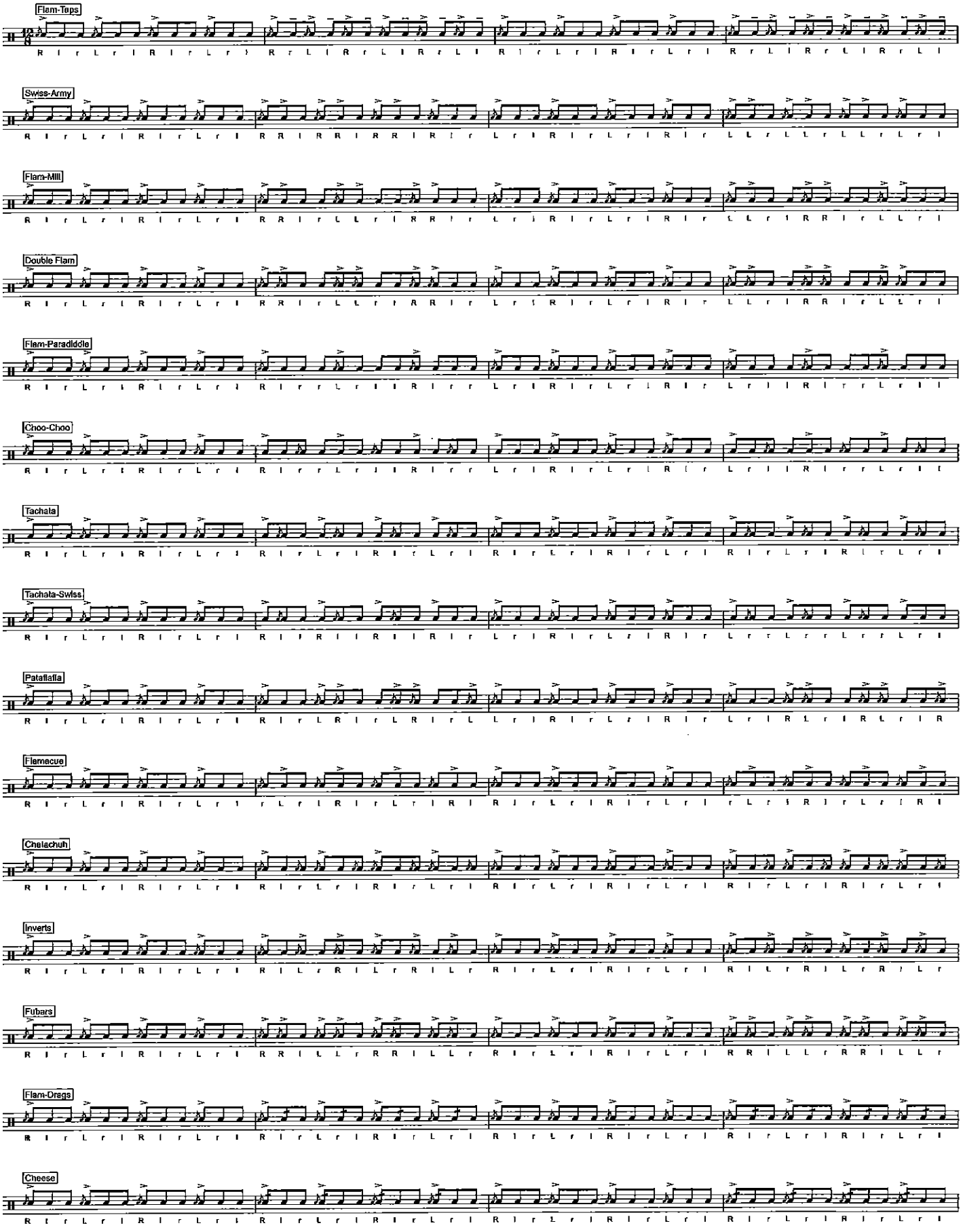
input any rudiments in place of 8th notes



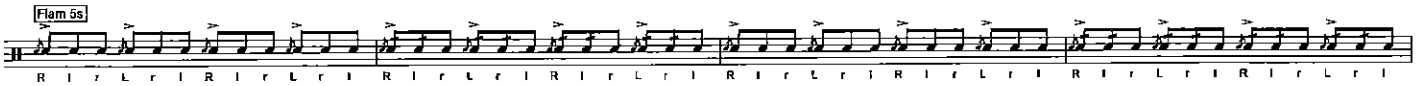
Fulcrum Freddie



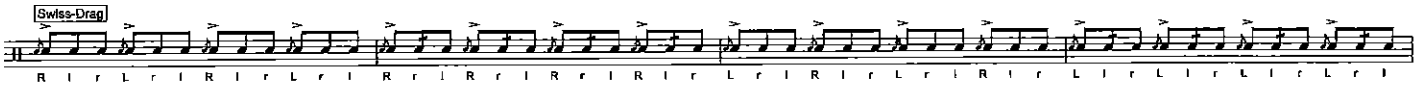
FLAMS / SPREE


Flam-Taps
Swiss-Army
Flam-Mill
Double Flam
Flam-Paradiddle
Choo-Choo
Tachata
Tachata-Swiss
Pataflafla
Flamacue
Chelachuh
Inverts
Fubars
Flam-Drags
Cheese

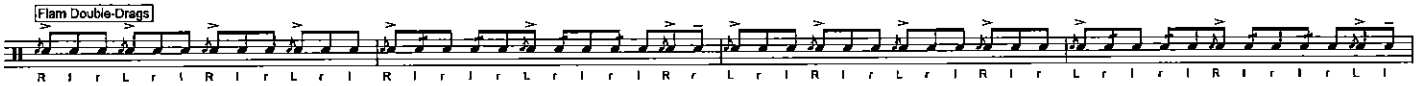
Flam 5s



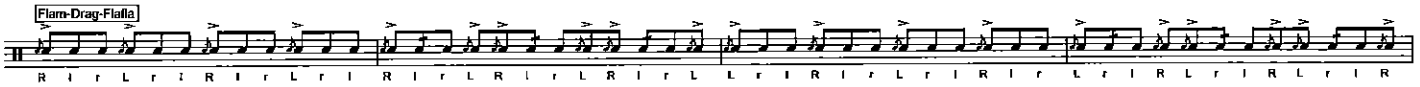
Swiss-Drag



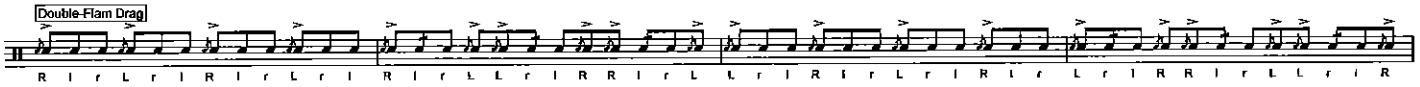
Flam Double-Drags



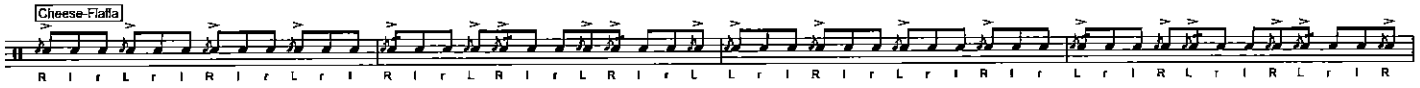
Flam-Drag-Flafla



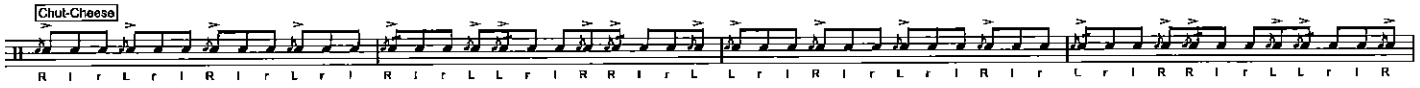
Double-Flam Drag



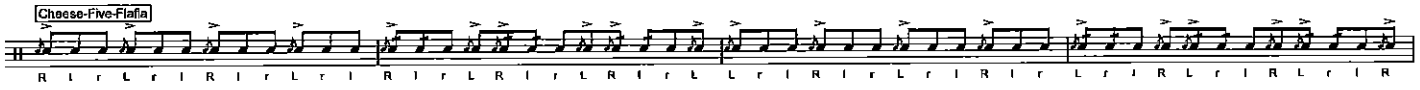
Cheese-Flafla



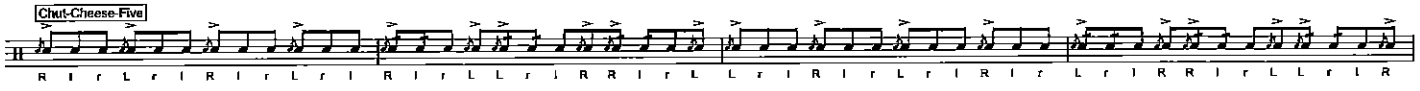
Chut-Cheese



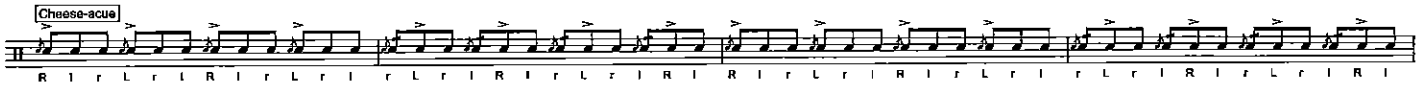
Cheese-Five-Flafla



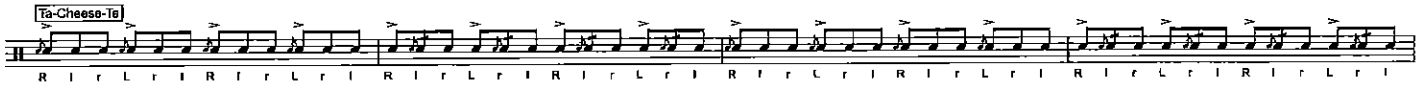
Chut-Cheese-Five



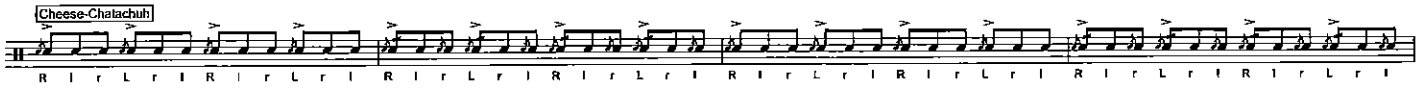
Cheese-acue



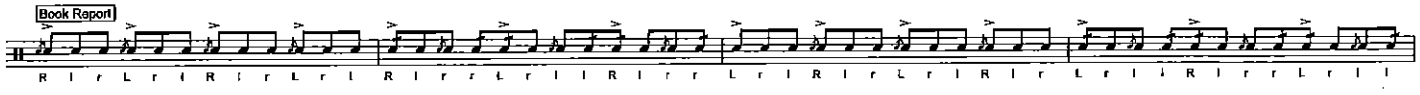
Ta-Cheese-Te



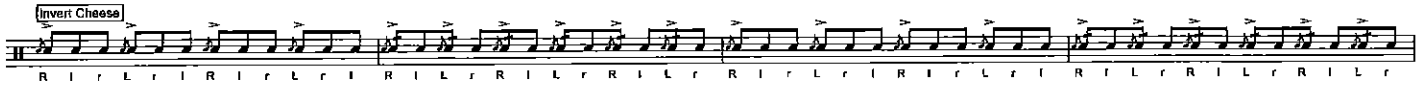
Cheese-Chatachuh



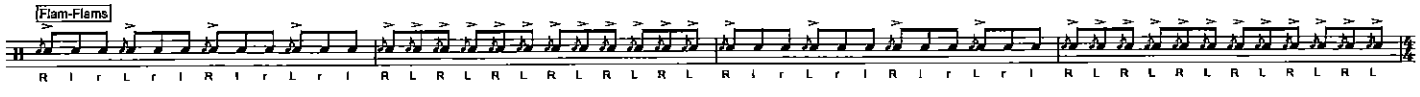
Book Report



Invert Cheese

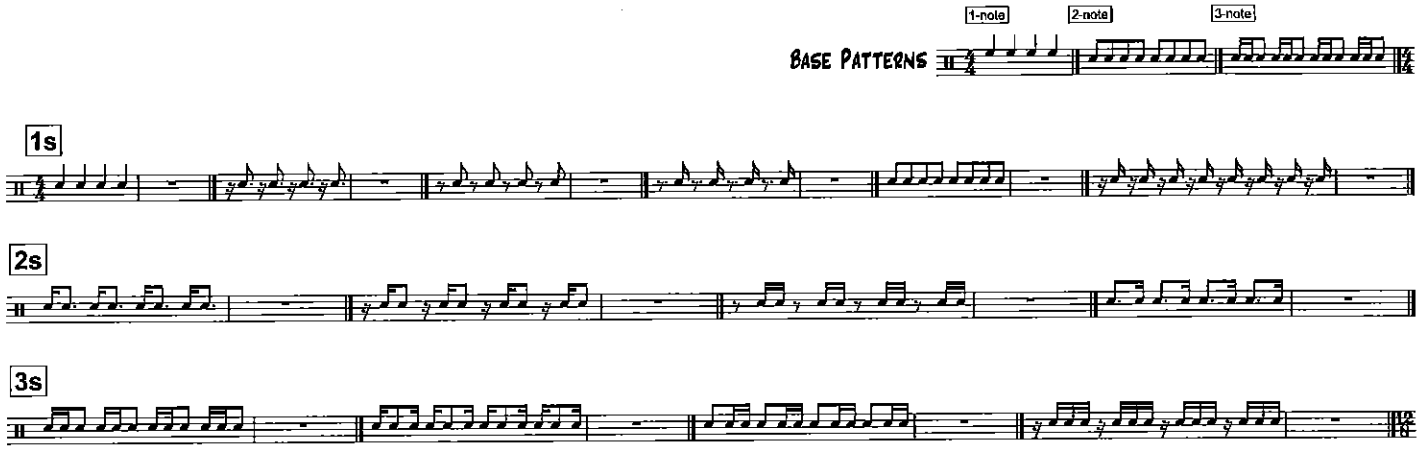


Flam-Flams



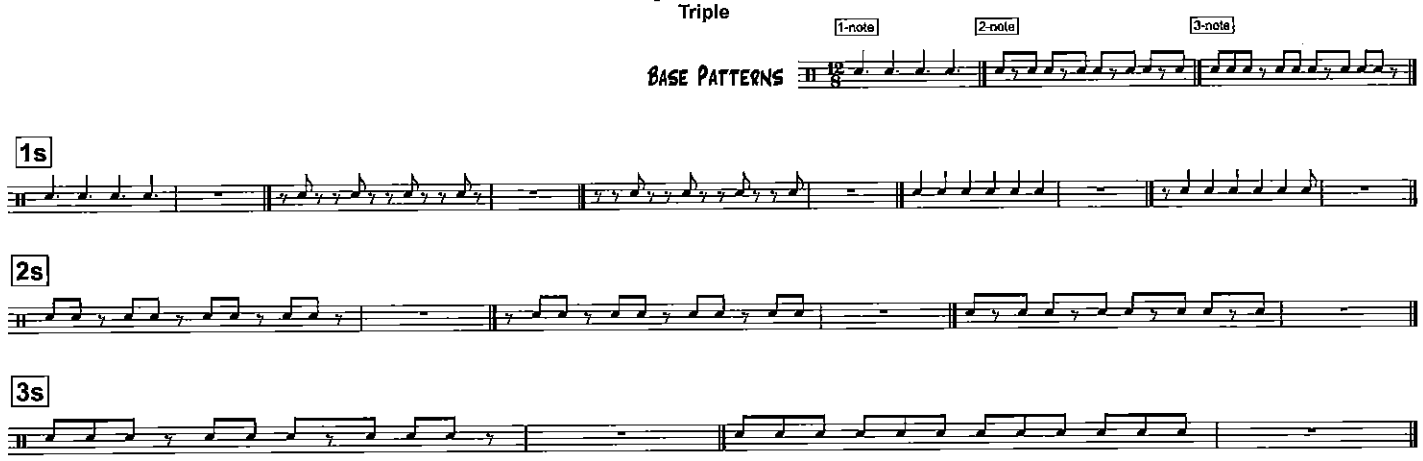
Independence

Duple



Independence

Triple



To practice this exercise:

- Play one of the "Base Patterns" at a piano height on the edge of the drum with one hand.
- Play each isolated pattern at an accented height in the center of the drum with the opposite hand.
- During each bar of rest, continue to play the base pattern.

Variations on the exercise:

-Take out the bar of rest between the isolated patterns within the phrase but leave the measure of rest in between note groupings. (i.e – no bar of rests between all of the 1s but then bar of rest between 1s and 2s)

-Flip which hand is piano and which hand is accented

-put different heights in the exercise