

## 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 31 <sup>st</sup>	Incoming 9 <sup>th</sup> graders only	5:00-6:00 (bring drum pads)
April 7 <sup>th</sup>	Incoming 9 <sup>th</sup> graders only	5:00-6:00 (bring drum pads)
April 14 <sup>th</sup>	ALL	5:00-6:30
April 21 <sup>st</sup>	ALL	5:00-6:30
April 28 <sup>th</sup>	ALL	5:00-6:30
May 5 <sup>th</sup>	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](mailto: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 31 <sup>st</sup> (Incoming 9 <sup>th</sup> graders only)	5:00 PM-6:00 PM
*bring drum pads	
April 7 <sup>th</sup> (Incoming 9 <sup>th</sup> graders only)	5:00 PM-6:00 PM
*bring drum pads	
April 14 <sup>th</sup> (All)	5:00 PM-6:30 PM
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April 28 <sup>th</sup> (All)	5:00 PM-6:30 PM
May 5 <sup>th</sup> (All)	5:00 PM-6:30 PM

## \*\*Drumline Camp\*\*

July 20<sup>th</sup>– July 22<sup>nd</sup> 9:00 AM – 5:00 PM

# Front Ensemble Techniques

## Front Ensemble Approach & Exercises

Danny Rivera

What is the front ensemble? The front ensemble (or pit) has evolved into a world of its own, encompassing virtually every aspect of percussion. From traditional concert keyboards and accessories to ethnic and world percussion and electronics, the possibilities are endless. The front ensemble is an integral part of the musical presentation, providing impact with the large drums, cymbals and gongs; color through the accessory instruments and electronics, and melodic and counter melodic lines with the keyboards.

The front ensemble also provides an opportunity to develop well rounded percussionists. The students can be exposed to a variety of techniques and instruments that they may otherwise never encounter. In addition, the front ensemble provides students such as oboe and bassoon players to participate in marching band and/or show off any piano skills that many have. (Oboes and bassoons are not used in marching band).

Ensemble cohesiveness between the front ensemble, wind players and battery section is one of the more difficult issues encountered when performing in a marching band. Several problems can be fixed by "listening back" to the battery ensemble if they are midfield or closer. In some situations, the battery ensemble may be too far back and cannot be heard. In these situations, the front ensemble members should listen to the wind players. **NEVER WATCH THE DRUM MAJOR!** Only a few instances will that rule be broken!!

## Keyboard Technique Guidelines

Posture! A great musical performance begins with great posture. Before you play a note, your audience and judges will make conscious and unconscious judgments of you based on the way you look behind your instrument. Our goal is to convey a sense of maturity and professionalism. Performers should make a noticeable impression on the viewer/listener by projecting confidence and dignity. Here are a few things to do to being creating that great musical performance....

- Stand with your feet shoulder width apart.
- Stand as tall as possible, imagining a string pulling you up from the top of your head.
- Imagine a straight line extending from your ears to your shoulders to your hips to your heels.
- Your upper body should be upright, rather than hunched over the instrument.
- Shoulders should be slightly back (although not tense) opening up the chest and creating a “big look” to your stance and body carriage.
- Keep your head up and look down at the keyboard through your nose.
- Upper arms should stay relaxed and “hang” down from the shoulders without tension.
- Although the distance between your body and the keyboard will vary based on the musical passage, in general you should stand in such a way that moving between upper and lower manuals is easy and fluid. We will move our body into the best position to play the passage versus leaning or reaching unnecessarily. This especially applies to 4 mallet passages.
- As you shift to various body positions while moving around the instrument, it is often helpful to place one foot slightly in front of the other and shift your weight as needed.

## 2 mallet vs. 4 mallet playing

**Two mallet** technique is very similar to the matched grip the battery uses. Both hands are exactly the same, with the top of your hand facing straight up, and NO GAP in between the thumb and the stick. Approach to the instrument should be straight up and down, making sure not to slice out in either direction. As you move up and down the instrument, your position behind it should follow your motion on the instrument, so that you are never reaching far to play your notes.

**Four mallet** technique can be tricky at times. We use what’s called the Stevens grip for all four mallet parts. When practicing Stevens grip, you want to make sure to practice moving them together, as well as individually. Individual movement should come by rotating the wrist only and not from the arms. Approach is the same as matched when playing chords.

## **Setting up for 4 mallet grip (Stevens Grip)**

Setting up for 4 mallet playing can vary slightly from teacher to teacher, but these are the guidelines that we use with the front ensemble at Cinco Ranch High School.

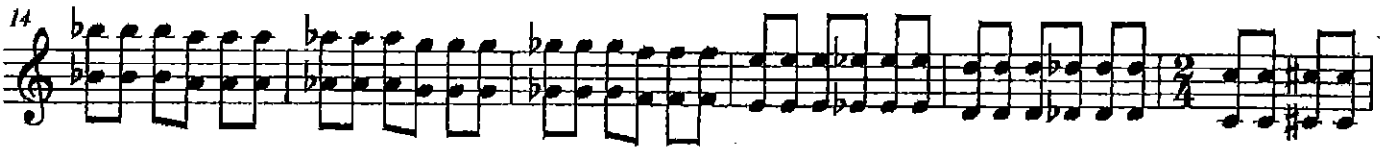
### **Inside Mallet:**

- The hand is in a “handshaking” position, with the thumb pointed up.
- The base of the inside mallet rests on the “lifeline” under the meaty base of the thumb.
- The index finger creates a “table top,” where the inside mallet rests on the first knuckle.
- The inside mallet is balanced between the base of the thumb (towards the center of the palm) and the curled-in index finger. This cantilever effect holds the mallet in place without tension.
- With minimal tension, the middle finger secures the base of the inside mallet in the palm. The middle finger should not dig the mallet forcefully into the palm. The middle finger will generally connect with the mallet slightly above the tip of the mallet shaft...this will minimize tension. Much of this depends on hand size and finger length of the performer. Remember that the inside mallet “hangs” in the hand and is steered by the middle finger but not held in place by the middle finger.
- The thumb rests lightly on top, keeping the mallet from rolling side to side.

### **Outside Mallet:**

- The outside mallet is gripped with the ring finger and pinky – these fingers curl back into the palm of the hand.
- The back two fingers are kept firm enough so that the outside mallet does not droop down.
- No more than a half-inch of the outside mallet extends beyond the back of the pinky.

5-3-2-1  
2 mallets



# Green

2 mallet



\*Practice this exercies in all 12 major keys. Work on smooth and fluid strokes.

# Dirt

Taylor Davis

The first system of music consists of two staves. The upper staff contains a continuous stream of eighth notes, starting with a treble clef and a key signature of one flat. The lower staff contains a sequence of quarter notes, also starting with a treble clef and a key signature of one flat. Below the lower staff, the letters 'R L R L' are printed, corresponding to the notes in the staff.

R L R L

The second system of music consists of two staves. The upper staff contains a sequence of eighth notes, starting with a treble clef and a key signature of one flat. The lower staff contains a sequence of quarter notes, also starting with a treble clef and a key signature of one flat. Below the lower staff, the letters 'R L' are printed, corresponding to the notes in the staff.

R L

The third system of music consists of two staves. The upper staff contains a sequence of eighth notes, starting with a treble clef and a key signature of one flat. The lower staff contains a sequence of quarter notes, also starting with a treble clef and a key signature of one flat. Below the lower staff, the letters 'L R L R' are printed, corresponding to the notes in the staff.

L R L R

The fourth system of music consists of two staves. The upper staff contains a sequence of eighth notes, starting with a treble clef and a key signature of one flat. The lower staff contains a sequence of quarter notes, also starting with a treble clef and a key signature of one flat. Below the lower staff, the letters 'R R L' are printed, corresponding to the notes in the staff.

R R L



# Alternating Strokes

4 mallet exercise

The image shows a musical score for a 4-mallet exercise in 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a 4/4 time signature. The melody is written in a single line, starting on a middle C (C4) and moving up stepwise through D4, E4, F4, G4, A4, B4, and C5. The notes are grouped in pairs, indicating alternating strokes. The second staff continues the melody from the first staff, starting on D4 and moving up to C5. The third staff continues from the second staff, starting on D4 and moving up to C5. The fourth staff continues from the third staff, starting on D4 and moving up to C5. The exercise concludes with a double bar line.

\*Play entire exercise with the right hand, then repeat with the left.

This exercise works on alternating strokes one hand at a time. This stroke uses a wrist rotation much like turning a door knob. When one mallet strikes the bar, the other will raise in preparation for the next note. It's important that the hand and wrist are relaxed. Work each hand separately then progress to both hands together an octave apart. Experiment with a variety of keys and different intervals.

# Double Vertical Strokes

4 mallet exercise



\* The following exercise uses an interval of a fifth. Practice using right hand alone and left hand alone, then progress to both hands together an octave apart. Once comfortable, play in a variety of keys and experiment with different intervals.

**NOTE: PLAY FROM THE WRIST AND CONSTANTLY CHECK YOUR GRIP!!!**

# Double Lateral Strokes

4 mallet exercise

The image shows three staves of musical notation for a 4 mallet exercise in 4/4 time. Each staff contains two measures of music. The notes are beamed in pairs, representing double lateral strokes. The first measure of each staff has four notes, and the second measure has four notes. The mallet numbers are indicated above the notes: Staff 1: Measure 1 (1, 2, 3, 4), Measure 2 (4, 3, 2, 1); Staff 2: Measure 1 (1, 3, 2, 4), Measure 2 (4, 2, 3, 1); Staff 3: Measure 1 (1, 2, 4, 3), Measure 2 (2, 1, 3, 4). The exercise concludes with a final note on the third staff.

\*This exercise is used to develop the double lateral stroke. At slow tempos, an alternating stroke can be used. As the tempo increases, you will need to play two notes with each wrist stroke. The numbers (1,2,3,4) refer to the mallets, beginning with the outside mallet of the left hand (1) and ending with the outside mallet of the right hand (4). Experiment with different keys.