

# Cinco Ranch High School Band

23440 Cinco Ranch Blvd ~ Katy, Texas 77494

Phone (281) 237-5046 ~ Fax (281) 644-1738 ~ [rayhjones@katyisd.org](mailto:rayhjones@katyisd.org) ~ [www.cincoranchcougarband.com](http://www.cincoranchcougarband.com)  
Ray Jones, Director ~ Rory Davis and Danny Rivera, Associate Directors

## 2021-2022 Freshman

I would like to welcome everyone that has decided to be a part of the CRHS Cougar Band family for the 2021-2022 school year. We are preparing a very exciting show for next year and would like to get you started as early as possible so you can be ready for the fall. If you are undecided about being part of our family I encourage you try out all of the activities we have before the school year starts to decide if this is for you.

The purpose of freshman marching camp is to briefly touch on all the skills you will need to be a member of the Cougar Band. If you learn the basics and then practice over the summer you will be well prepared for fall marching season.

We look forward to a very exciting upcoming year with over 250 members, an exciting new show, many new instruments and an awesome booster group that takes care of all of our needs.

**Freshman Marching Camp** is mandatory for all potential band members. Please notify me at [rayhjones@katyisd.org](mailto:rayhjones@katyisd.org) or call me at the high school band hall (281) 237-5046 if you have any conflicts. It is very important that you communicate with me at all times about any questions or concerns.

- **Freshman Marching Camp** will be held April 28-29 from 6:00-8:00 PM. We will have a mandatory freshman parent Zoom meeting on Thursday, April 29<sup>th</sup> at 6:30-7:30 PM. One parent please attend so that we may answer any questions and introduce you to the wonderful world of high school band.
  - **Bring a full jug of water**
  - **Wear comfortable clothing, such as shorts and white or grey t-shirt.**
  - **Please wear tennis shoes, NO SANDALS or open toed shoes!**
  - **Instrument**
  - **Parent Zoom:** <https://katyisd-org.zoom.us/j/5064465040>  
Meeting ID: 506 446 5040  
Passcode: CRHSBAND
- **Percussion mini camps** – this is where Mr. Rivera will go over the percussion audition music
  - **May 3<sup>rd</sup>, 5<sup>th</sup>, and 6<sup>th</sup> from 5:00-6:30**  
The audition will be submitted by video. Mr. Rivera will gives details at the camps
- **Summer Marching Camp** see attached calendar

Remember **Freshman Marching Camp** is mandatory in order to learn all marching fundamentals and meet your directors and student leaders.

All KISD band students will need a physical. This is the same physical form for KISD athletics so you will be able to take advantage of the screenings offered at a KISD campus. Physical screening at a KISD campus will cost \$25. Cinco Ranch HS will have a physical screening on May 16<sup>th</sup> starting at 5:30 PM. KISD has not published the rest of the physical screening calendar yet, when it comes out I will get it to your JH band directors. You may use your family Doctor for the physical, but must use the KISD physical form. This physical must be completed by July 30, 2021.

For more information and to see what we are about you can check out our webpage at <https://cincoranchcougarband.com/>

We welcome you to our family.

Ray Jones, Rory Davis and Danny Rivera  
Directors  
Cinco Ranch Cougar Band

# July/August

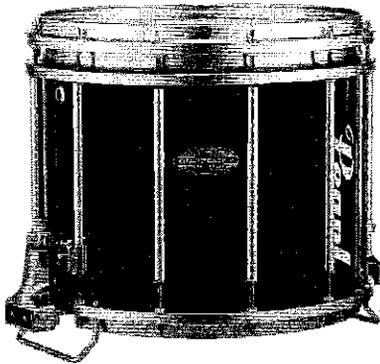
## Cinco Ranch HS Band Summer Calendar

# 2021

All calendar events subject to change

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
July 18	19 All Percussion 9AM-5PM	20 All Percussion 9AM-5PM	21 All Percussion 9AM-5PM	22 All Percussion 9AM-5PM	23	24
25	26	27	28	29 All Band Students 7AM-4PM	30 All Band Students 7AM-4PM	31
August 1	2 All Band Students 7AM-4PM	3 All Band Students 7AM-4PM	4 All Band Students 7AM-4PM	5 All Band Students 7AM-4PM	6 All Band Students 4PM-8PM	7 Money Day 9:00AM-1:00PM
8	9 All Band Students 4PM-8PM	10 All Band Students 4PM-8PM	11 All Band Students 4PM-8PM	12 All Band Students 4PM-8PM	13 All Band Students 4PM-8PM	14
15	16 All Band Students 4PM-8PM	17 All Band Students 7PM-11PM	18 First Day of School			
22	23	24	25	26	27	28

The marching rehearsal schedule for afterschool will be released once we have the football schedule



## *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](mailto:tahaahmed22@gmail.com)

Let's get started!

## 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 head, 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.

## 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!

# CINCO RANCH HS DRUMLINE AUDITION INFORMATION

HERE ARE THE TEMPOS AND EXERCISE FOR DRUMLINE AUDITIONS FOR BATTERY AND FRONT ENSEMBLE. THE METRONOME MUST BE AUDIBLE. IF YOU ARE AUDITIONING FOR BATTERY, YOU MUST MARK TIME!

## BATTERY:

- REBOUND (QUARTER NOTE=120)
- DBL (DOTTED QUARTER NOTE=130)
- PDD (DOTTED QUARTER NOTE=90)
- TRIP DIDZ (DOTTED QUARTER NOTE=150)
- ACCENT TAP (QUARTER NOTE=124/EIGHTH NOTE=248)
- 16<sup>TH</sup> NOTE TIMING (3 NOTE) (QUARTER NOTE=124)
- CHICKEN AND A ROLL (QUARTER NOTE=124)
- BASS DRUM AUDITION ETUDE (ONLY PLAY IF YOU WANT TO AUDITION FOR BASS DRUM) (QUARTER NOTE=104)

## FRONT ENSEMBLE:

- 5-3-2-1 (EIGHTH NOTE=200)
- GREEN (KEYS OF C, F, Bb, Eb AND Ab) (QUARTER NOTE=90)
- CHROMATIC 5<sup>TH</sup>'S IN EIGHT NOTES (QUARTER NOTE=90)
- LATERAL STROKES (DOTTED QUARTER NOTE=60)

IF YOU HAVE ANY QUESTIONS, PLEASE CONTACT ME AT: [danielrivera@katyisd.org](mailto:danielrivera@katyisd.org)



33 **E**

Snare  
R R R R R R R R R L L L L L L L L L R R R R R R R R R R R R R R R R R R

Tenors  
R R R R R R R R R L L L L L L L L L R R R R R R R R R R R R R R R R R R

BassDr  
R L R R L R R

37

Snare  
L L L L L L L L R R R R R R R R R L L L L L L L L L L L L L L L L L L

Tenors  
L L L L L L L L R R R R R R R R R L L L L L L L L L L L L L L L L L L

BassDr  
R L L R R L R L R R R L R R R L



# Basic Skill Sets

Taha Ahmed

## LEGATOS / TIMING

8-8-16

Musical staff showing a sequence of eighth notes. The rhythm is indicated by the letters R (Right) and L (Left) below the notes. The sequence is: R R R R R R R R L L L L L L L L R R R R R R R R R R R R R R L L L L L L L L R R R R R R R R L L L L L L L L.

Tap Pyramid

Musical staff showing a sequence of eighth notes with a tap pyramid pattern. The notes are grouped in a way that suggests a pyramid of taps. The rhythm is indicated by the letters R and L below the notes.

Moving 8th-Note

Musical staff showing a sequence of eighth notes with a moving eighth-note pattern. The notes are grouped in a way that suggests a moving eighth-note pattern. The rhythm is indicated by the letters R and L below the notes.

8th-Note Timing

Musical staff showing a sequence of eighth notes with a timing exercise. The notes are grouped in a way that suggests a timing exercise. The rhythm is indicated by the letters R and L below the notes. A "Repeat 4x" label is present at the end of the staff.

Moving Sixteenth-Note

Musical staff showing a sequence of sixteenth notes with a moving sixteenth-note pattern. The notes are grouped in a way that suggests a moving sixteenth-note pattern. The rhythm is indicated by the letters R and L below the notes. A "Repeat 4x" label is present at the end of the staff.

Sixteenth-Note Timing 1-note

Musical staff showing a sequence of sixteenth notes with a timing exercise. The notes are grouped in a way that suggests a timing exercise. The rhythm is indicated by the letters R and L below the notes. A "Repeat 4x" label is present at the end of the staff.

Sixteenth-Note Timing 2-note

Musical staff showing a sequence of sixteenth notes with a timing exercise. The notes are grouped in a way that suggests a timing exercise. The rhythm is indicated by the letters R and L below the notes. A "Repeat 4x" label is present at the end of the staff.

Sixteenth-Note Timing 3-note

Musical staff showing a sequence of sixteenth notes with a timing exercise. The notes are grouped in a way that suggests a timing exercise. The rhythm is indicated by the letters R and L below the notes. A "Repeat 4x" label is present at the end of the staff.

Triplet Timing

Musical staff showing a sequence of eighth notes with a triplet timing exercise. The notes are grouped in a way that suggests a triplet timing exercise. The rhythm is indicated by the letters R and L below the notes. A "Repeat 4x" label is present at the end of the staff.

Triplet 1-note

Musical staff showing a sequence of eighth notes with a triplet 1-note exercise. The notes are grouped in a way that suggests a triplet 1-note exercise. The rhythm is indicated by the letters R and L below the notes.



Sixteenth Note Grid

Two staves of musical notation for a sixteenth note grid exercise. The first staff is in treble clef and the second in bass clef. Both staves contain a continuous sequence of sixteenth notes with rhythmic flags. Below the notes, a series of 'R' and 'L' characters indicates the fretting hand positions for each note.

Poole

Repeat entire exercise ALL UP

Two staves of musical notation for the 'Poole' exercise. The first staff is in treble clef and the second in bass clef. The notation consists of sixteenth notes with rhythmic flags. Below the notes, 'R' and 'L' characters indicate fretting hand positions.

Triplet Grid

Two staves of musical notation for a triplet grid exercise. The first staff is in treble clef and the second in bass clef. The notation features groups of three sixteenth notes beamed together. Below the notes, 'R' and 'L' characters indicate fretting hand positions.

Triplet Grid- Flow / Invert Variations

Two staves of musical notation for a triplet grid exercise with flow and invert variations. The first staff is in treble clef and the second in bass clef. The notation includes groups of three sixteenth notes. Below the notes, 'R' and 'L' characters indicate fretting hand positions.

Fivelet Grid

Two staves of musical notation for a fivelet grid exercise. The first staff is in treble clef and the second in bass clef. The notation features groups of five sixteenth notes beamed together. Below the notes, 'R' and 'L' characters indicate fretting hand positions. A 'Repeat 4x' instruction is present above the second staff.

Chucky

Input any rudiments in place of 6th notes

Two staves of musical notation for the 'Chucky' exercise. The first staff is in treble clef and the second in bass clef. The notation consists of eighth notes with rhythmic flags. Below the notes, 'R' and 'L' characters indicate fretting hand positions.

Fulcrum Freddie

Five staves of musical notation for the 'Fulcrum Freddie' exercise. Each staff is in a different clef: treble, bass, alto, tenor, and bass. The notation consists of eighth notes with rhythmic flags. Below the notes, 'R' and 'L' characters indicate fretting hand positions.



# 16's

Musical score for Snare, Tenors, Bass Drums, and Cymbals. The score is in 4/4 time and consists of five measures. The Snare part has a rhythmic pattern of eighth notes. The Tenors part has a rhythmic pattern of eighth notes. The Bass Drums part has a rhythmic pattern of eighth notes. The Cymbals part has a rhythmic pattern of eighth notes.

Snare  
R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L L R R R R R R R R R R

Tenors  
R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L R R R R R R R R R R

\*Bass Drums  
R R R R R R R R R R R R R R L L L L L L L L L L L L L L L L L L R R R R R R R R R R

Cymbals

Musical score for S.Dr., Tn., B.D., and Cym. The score is in 4/4 time and consists of five measures. The S.Dr. part has a rhythmic pattern of eighth notes. The Tn. part has a rhythmic pattern of eighth notes. The B.D. part has a rhythmic pattern of eighth notes. The Cym. part has a rhythmic pattern of eighth notes.

S.Dr.  
R R R R R R R R R R L L L L L L L L L L L L L L L L L L L R

Tn.  
R R R R R R R R R R L L L L L L L L L L L L L L L L L L L R

B.D.  
R R R R R R R R R R L L L L L L L L L L L L L L L L L L L R

Cym.

*\*Bass Drums are to substitute split eighth notes with 2 sixteenths, 3 sixteenth note triplets and 4 thirty seconds per drum.*

# Accent Tap

Snare  
Flubs

Tenors

Bass Drums

Cymbals

hi hat slides A/B 2 hi hat

S.Dr.  
Fl.

T. Dr.

B. Dr.

Cym.

6 orch. cr. hi hat orch. cr. hi hat 10

S.Dr.  
Fl.

T. Dr.

B. Dr.

Cym.

10

# 16th Note Diddles

Sn/Tn  
Flubs

B.D.

Cym

orch. cr. hi hat slides A/B

Sn/Tn  
Fl.

B.D.

cym.

orch. cr. slides A/B tings

Sn/Tn  
Fl.

B.D.

cym.

slides A/B orch. cr. choke

# Chicken and a Roll

Musical score for the first system, featuring four staves: Snare, Tenors, Bass Drums, and Cymbals. The time signature is 4/4. The Snare, Tenors, and Bass Drums parts consist of continuous eighth-note patterns. The Cymbals part includes a 'crash' followed by 'slides A B A B' and ends with a double bar line and a '2' above it.

Musical score for the second system, featuring four staves: S.D., Tn., B.D., and Cym. The time signature is 4/4. The S.D. part has a '5' above the first measure and ends with a double bar line. The Tn. part has a continuous eighth-note pattern. The B.D. part has a continuous eighth-note pattern. The Cym. part has a '5' above the first measure and 'hi hat A/B' above the second measure, with a pattern of eighth notes marked with 'x'.

# Triplet Rolls

Sn  $\frac{12}{8}$

Tn  $\frac{12}{8}$

BD  $\frac{12}{8}$

Cym  $\frac{12}{8}$  orch. cr. hi hat

Musical notation for measures 1-3. The score is in 12/8 time. The Snare drum (Sn) and Tom (Tn) parts play a continuous triplet roll. The Bass Drum (BD) part plays a triplet eighth-note pattern. The Cymbal (Cym) part features an orchestral cymbal (orch. cr.) in measures 1 and 2, and a hi hat in measure 3.

Sn. 4

Tn. 4

BD 4

Cym 4 orch. cr.

Musical notation for measures 4-6. The Snare drum (Sn.) and Tom (Tn.) parts continue with the triplet roll. The Bass Drum (BD) part continues with the triplet eighth-note pattern. The Cymbal (Cym) part continues with the orchestral cymbal (orch. cr.) in measures 4 and 5, and then rests in measure 6.

Sn. 7

Tn. 7

BD 7

Cym 7 hi hat

Musical notation for measures 7-9. The Snare drum (Sn.) and Tom (Tn.) parts continue with the triplet roll. The Bass Drum (BD) part continues with the triplet eighth-note pattern. The Cymbal (Cym) part features a hi hat in measures 7 and 8, and then rests in measure 9.

# Bass Drum Audition Etude

2021 CRHS Drumline

$\text{♩} = 104$

5

*f* R L R R R R L L RL RLR LR RLRLRL L

9

*p* RLRLR RLRL LRLRLR *mf* RL RL L R L LR RLRL

12

RLRLRLRL RLRLR R RLRLR RLRLR RLRLRL

15

RLRLR RLRLR R RLRL R R RLRL L LR

19

RL RL RLRL R L L LRL RL RLRL L RLRLRRRLRLR RL

21

*p* R R R L L

26

*f* RLRLRLRLRLRL RL L LR L RL LRLR LRRL

30

RL L L L LR 3 3 3 3 3 3 3

# Cinco Ranch High School Percussion

## Required Supplies for 9<sup>th</sup>-12<sup>th</sup> Grades

These are the required percussion supplies for high school percussionists in the Concert Bands as well as the Percussion Ensembles at Cinco Ranch High School during the **spring semester**. They are used to play the various instruments in the percussion section. A separate list for marching band is available.

Most students should already have some of these supplies from junior high and/or years in high school band. **You do not** need to go out and purchase all of the supplies right now. You may choose to purchase them throughout the next several months. You can visit local music stores or order the supplies online; just be sure you obtain the correct brand/model.

### **Stick Bag (1)**

- Choose **ONE** of the following or something comparable. Your bag must be able to hold 12-15 pairs of sticks and mallets. If you have something different, show me what you have.
  - Salyers SMB
  - VFCSB
  - Innovative MB-1

### **Snare Drum Sticks (1-2 pair)**

- Choose **ONE** of the following. Have at least one pair, but two pair are strongly suggested. Use one pair exclusively for auditions/performances. It's suggested to get the same brand for performances and rehearsals just because the different brands vary slightly in weight, length, feel, etc.
  - Salyers PCS 1
  - Vic Firth SD 1 General
  - Innovative IP-LD (Lalo Davila)

### **Bells (1 pair)**

- Choose **ONE** of the following:
  - Salyers PCX 3 (clear)
  - Salyers PCX 4 (black)
  - Innovative OS4 (white)

### **Xylophone (2 pairs)**

- Choose **ONE** of the following:
  - Salyers PCX 11 (red)
  - Mallettech BB34 Becker Blues (blue)
- **ALSO** choose **ONE** of the following:
  - Mike Balter Model 5B (dark green)
  - Salyers PCX 42 (black)