

FRONT ENSEMBLE PERCUSSION PACKET

(marimba, vibes, xylophone, bells)

2024-2025 CINCO RANCH HIGH SCHOOL DRUMLINE AUDITIONS

This is the audition packet for the 2024-2025 CRHS Drumline, more specifically, front ensemble (marimba, vibes, xylophone and bells). This packet contains the various warm ups and technique exercises 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. Drumline mini camps will be at the CRHS bandhall from 5:00pm-6:30pm on: April 23rd, April 30th, May 7th and May 14th.

IMPORTANT: We will have our drumline camp (both battery and front ensemble) at Cinco Ranch High School from July 15th to July 18th 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 .

Please visit our website at <https://cincoranchcougarband.com/> and click the "**Charms Calendar**" link to view our calendar.

Cinco Ranch High School Percussion

Required Supplies for 9th-12th 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)

Marimba (2 pairs)

- Choose ONE of the following. Make sure both pairs are the same brand:
 - Salyers Medium Hard PCM 30 (blue)
 - Vic Firth Medium Hard M183 (black)

Vibes (1 pair)

- Choose ONE of the following. You may be asked to buy a second pair later on.
 - Salyers PCV 30 (blue)
 - Vic Firth M 187 (black)
 - Salyers E 40 (black)

Timpani (2 pairs)

- Choose ONE of the following:
 - Salyers EGT 20 (white)
 - Vic Firth T1 (white)
 - Promark JH4 (white)
 - Innovative CT-2 (white)
- ALSO, choose ONE of the following:
 - Salyers EGT 30 (white)
 - Vic Firth Ultra Staccato T4 (white)
 - Promark JH1 (green)

If you own a different pair of mallets that is not listed, please let me see them. They may (or may not) be what is needed to do the job necessary. Same with the stick bags. Many of us have a different stick bag that what is listed but are very good and will do the job.

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)
- 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 5ths in eight notes (quarter note=90)
- Lateral Strokes (dotted quarter note=60)

Drumline mini-camp dates are as follows:

- April 23rd 5:00 PM-6:30 PM (incoming 9th graders only)
- April 30th 5:00 PM-6:30 PM
- May 7th 5:00 PM-6:30 PM
- May 14th 5:00 PM-6:30 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 bring 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

This exercise is written in 5/8 time and consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the exercise with a key signature of two sharps (F# and C#). The third staff changes to a key signature of two flats (Bb and Eb) and a 2/4 time signature. The fourth staff concludes the exercise with a key signature of one flat (Bb) and a 2/4 time signature.

GREEN (PLAY IN ALL 12 MAJOR KEYS)

The 'GREEN' exercise is written in 4/4 time and consists of two staves. It features a continuous eighth-note pattern across both staves, starting with a treble clef and a key signature of one sharp (F#).

DIRT

The 'DIRT' exercise is written in 4/4 time and consists of four staves. It features a continuous eighth-note pattern across all staves, starting with a treble clef and a key signature of one sharp (F#). The exercise includes a change in time signature from 4/4 to 3/4 in the third staff and back to 4/4 in the fourth staff.

98 CHROMATIC 5THS (ASCENDING AND DESCENDING)

Two staves of music in 4/4 time. The first staff shows ascending chromatic 5ths: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows descending chromatic 5ths: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

-BLOCK CHORDS

-LEFT HAND THEN RIGHT HAND

-VARIATIONS: 1234, 4321, 3241, 2314,

1324, 2413, 1423, 4132

PIVOTS

Two staves of music in 4/4 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

-RIGHT HAND ONLY (MALLETS 3 & 4)

-LEFT HAND ONLY (MALLETS 1 & 2)

1-3-5

Two staves of music in 4/4 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

-RIGHT HAND ONLY (MALLETS 3 & 4)

-LEFT HAND ONLY (MALLETS 1 & 2)

LATERAL STROKES

Two staves of music in 12/8 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

1 2 3 1 2 3 1 2 3 1 2 3 2 3 4 2 3 4 2 3 4 2 3 4 2 3 4 ETC...

Two staves of music in 12/8 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

Two staves of music in 12/8 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

Two staves of music in 12/8 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

Two staves of music in 12/8 time. The first staff shows a sequence of eighth-note chords: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The second staff shows the reverse sequence: C5, B4, B#4, A4, A#4, G4, G#4, F4, F#4, E4, E#4, D4, D#4, C4. The notes are grouped as block chords.

4 3 2 4 3 2 4 3 2 4 3 2 3 2 1 3 2 1 3 2 1

ETC....

CHROMATICS (DONE WITH BATTERY EXERCISE: TRIPLET ROLLS)

The musical score consists of five staves of music in 12/8 time. The first four staves contain a continuous sequence of chromatic eighth notes, with the first three staves featuring triplet rolls. The fifth staff begins with a measure of eighth notes, followed by a double bar line and a final measure containing a triplet of eighth notes.