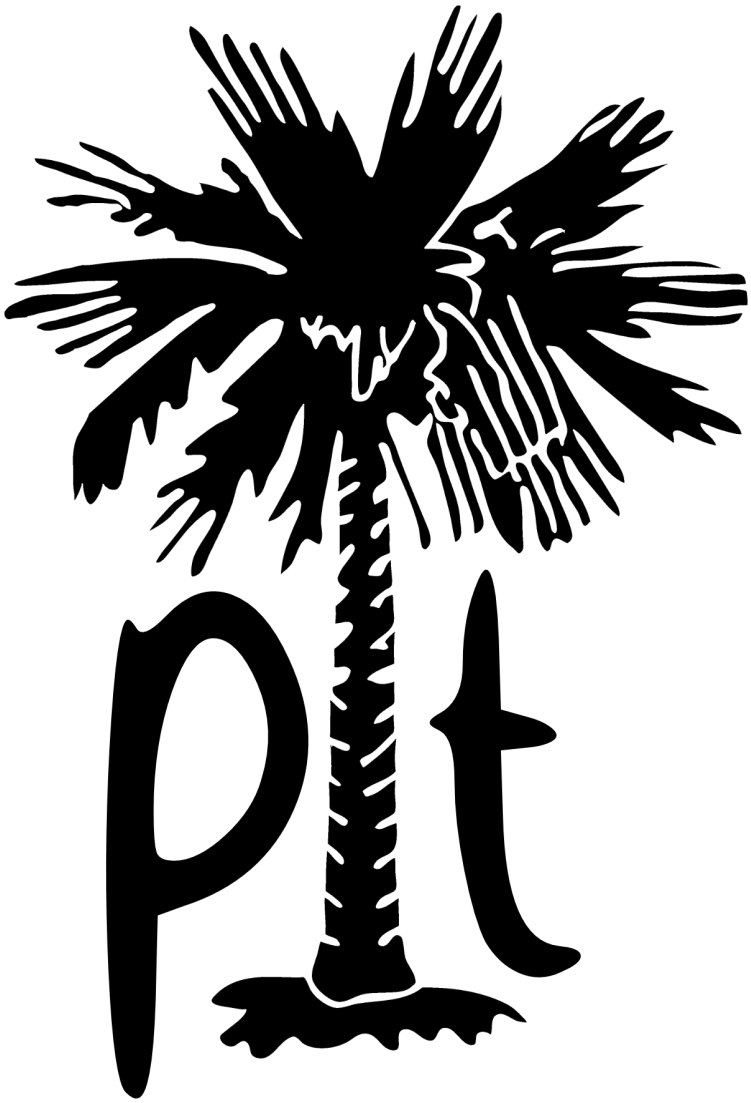


2025 Marching Percussion Packet

The Program

The following program is to serve as a guide for your reference when practicing by yourself or within an ensemble setting. Many of the concepts will be further defined verbally at rehearsals and reinforced throughout the season. Following these guidelines will ensure that you are preparing correctly. Please remember that it is your responsibility to see that these concepts are followed and implemented.

Technique

1. Posture

In anticipation of highly demanding visual responsibilities, it is imperative that we practice with proper posture to ensure proper balance and muscle development.

- Heels, hips, and shoulders are aligned- standing straight, with the feet correctly positioned.

- Head is held up with eyes focused straight ahead. Do not be afraid to examine your sticks/grip to ensure correct stick placement and motion.

- Facial expression should project confidence and focus.

2. General Guidelines for Establishing and Maintaining Proper Grip

It is very important to keep the fulcrum intact at all times to ensure control.

Fulcrum- This is the point where the stick should be held with the most pressure.

- Hands are relaxed, allowing for the use of the smaller hand muscles for finesse.

- Fingers will remain on the stick.

- Discomfort may occur while developing a strong grip as your muscles will take time to develop but if there is any pain that is abnormal that occurs while normal playing, stop immediately and take time to recover.

4 Levels of Listening

Level I - Listening to your own sound production and accuracy of rhythms and musical concepts like dynamics, appropriate tone, and timing.

Level II - Listening to your own sub-section (snares, tenors, or basses), again adhering to the musical standards.

Level III - Listening to the percussion ensemble with regards to timing, clarity, dynamics, balance and blend.

Level IV - Listening to the entire ensemble, incorporating the above listening responsibilities to enhance the full ensemble's timing, balance and blend, rhythmic interpretation, expression, range of dynamics, and phrasing.

Glossary of Percussion Strokes

Below are the basic strokes we use to unify our sound and detail the music. The touch and feel of each stroke may vary according to the musical intent.

1. Full Stroke or Rebound Stroke: A stroke that starts at any height, plays, and then returns to its original height. It has a constant flow or motion, never stopping or starting. It is the natural REBOUND of the stick.

2. Down Stroke: A stroke that starts high, plays, and is stopped close to the drum. Basically, you are controlling the stick from rebounding up. This stroke is usually used on accents.

3. Tap: This is usually a 3 - inch "full" stroke. Taps are usually the notes that are in-between the accents.

4. Up Stroke: A stroke that starts low, plays, and quickly lifts upward to a particular height. An example would be grace notes from alternating flams.

Dynamics

These dynamic levels and heights are used to unify the sound and look of the ensemble. Like the percussion strokes described above, the dynamic levels are used to achieve the composer's musical intent and is a major part of how the percussion ensemble maintains the integrity of the music.

pp pianissimo = 1" above the drum head

p piano = 3" above(parallel to) the drum head

mezzo-piano = 4" above the drum head

mf mezzo-forte = 6" off the drum head

f forte = 9" off the drum head

ff fortissimo = 12" off the drum head

Proper Practicing- Developing the Physical and Mental Tools for Success

"…Amateurs practice until they get it right…Professionals practice until they can't get it wrong…"

1. Approach

- Relaxed…

- Maintain posture, technique.

- Play passages slowly for accuracy and then increase tempo.

- Memorize all rehearsal letters/numbers along with music.

- ***COORDINATE FEET WITH EVERY EXERCISE AND ALL MUSIC!!!!!

2. Tools-

- Everyone should own and use a metronome. Start each exercise slow enough to play perfectly multiple times then take the tempo up gradually. This is how you engrain perfect practice..

- Practice in front of a mirror for immediate feedback. 5 foot mirrors can be found very affordably at prices around $10-$15.

- Video your practice sessions for more feedback.

- Practice with friends.

- YOUR OWN EARS- Work toward strong recognition skills and weaknesses of your own playing and your sound.

- The bass drummers should always learn the snare parts for all exercises, even if there is a split part for the basses to play. We want all of the players to develop their hands equally.

Preparedness

It is very important that every member is prepared for every rehearsal. Things you will need for every rehearsal are…

- Sticks, drum pad, all music/fundamentals/warm-ups in a three-ring binder with clear plastic sheet protectors, ear protection, and a pencil.

Our approach to physical training must include not only the muscles necessary for playing our instrument, but also the muscles necessary for performing in a visually demanding activity. Here are some tips to be prepared physically…

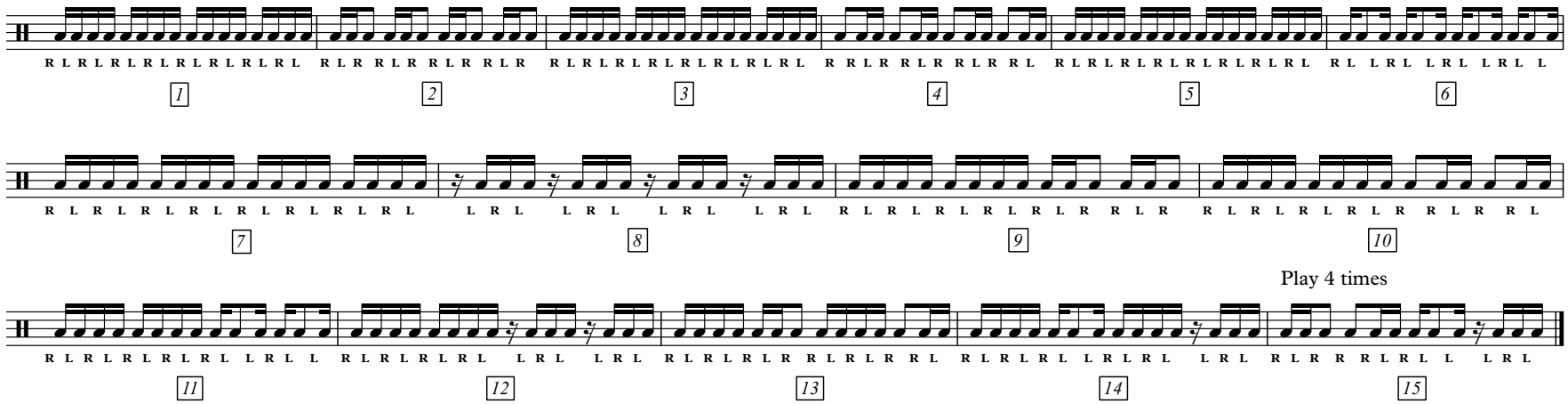
- Cardiovascular exercise and core strength training are vital to what we do as performers. Create a routine for yourself that you can stick to and put yourself in the best shape possible for the start of rehearsals. Learn to love it.
- Sleep and rest. Come to rehearsal ready to max out on every rep. Play and perform every rep like it is your last.

Attendance is mandatory for all audition dates, rehearsals, and performances. Please arrive early enough to be ready to start rehearsal at the set time.

Basic Skills

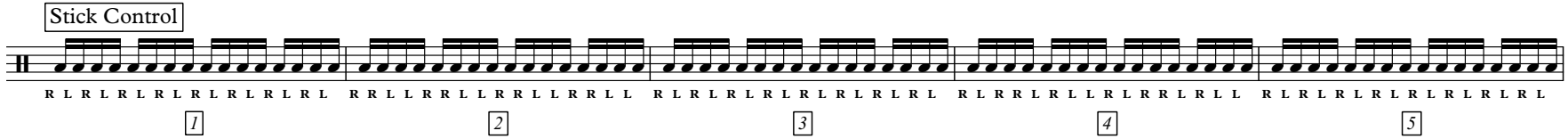
PIMASC.ORG

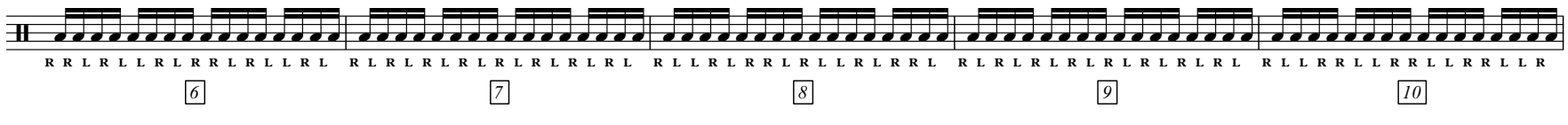
16th Note Timing

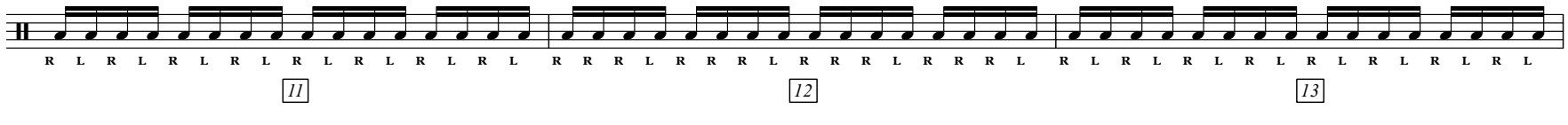


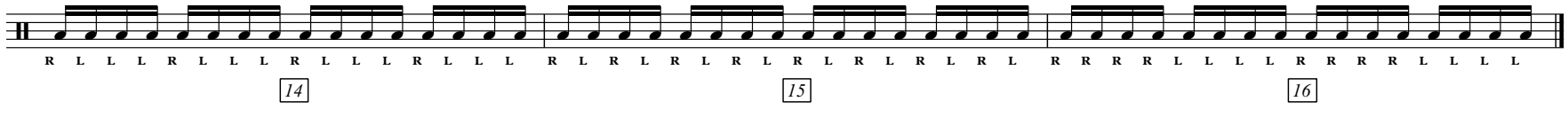
Play 4 times

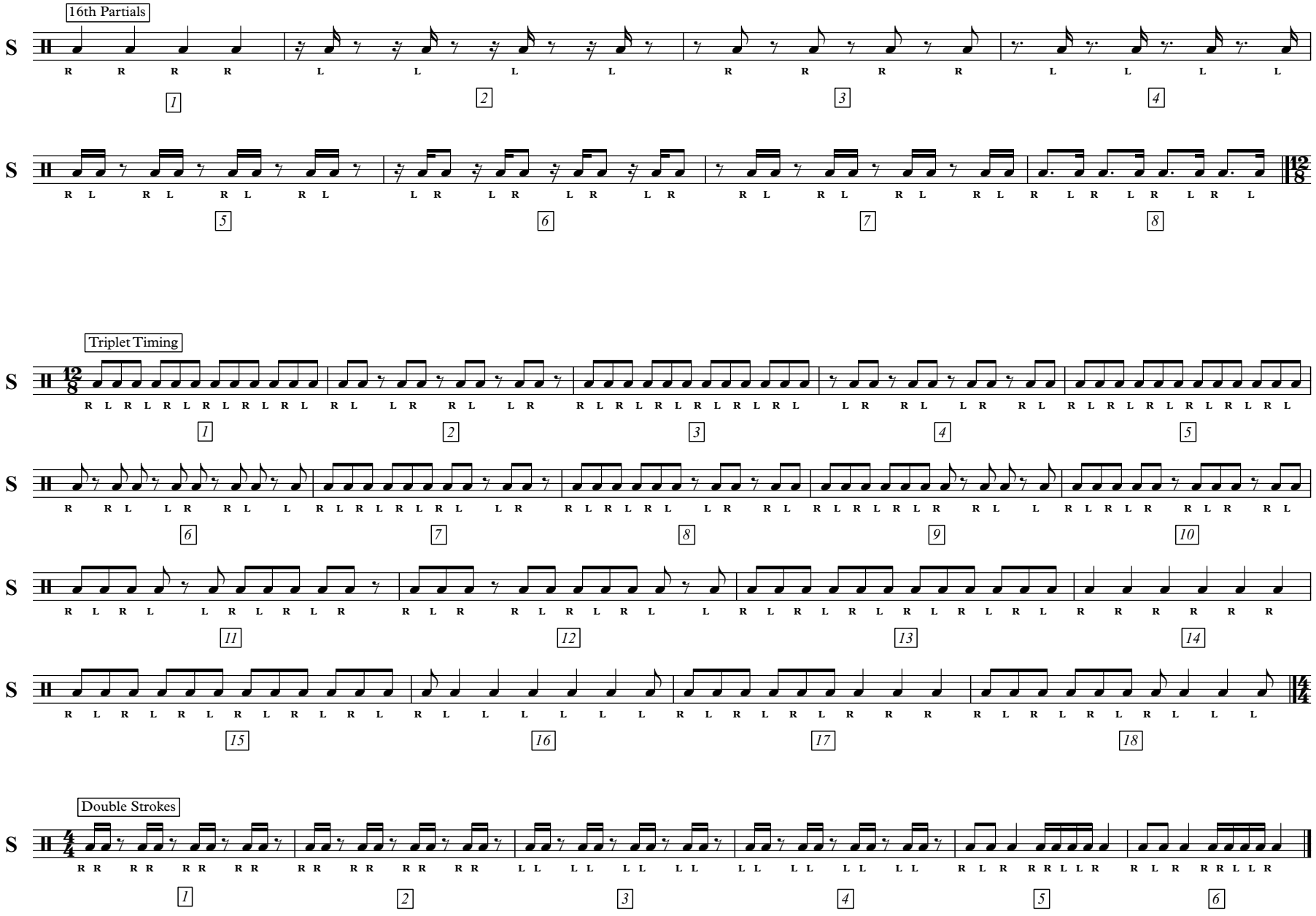
Stick Control

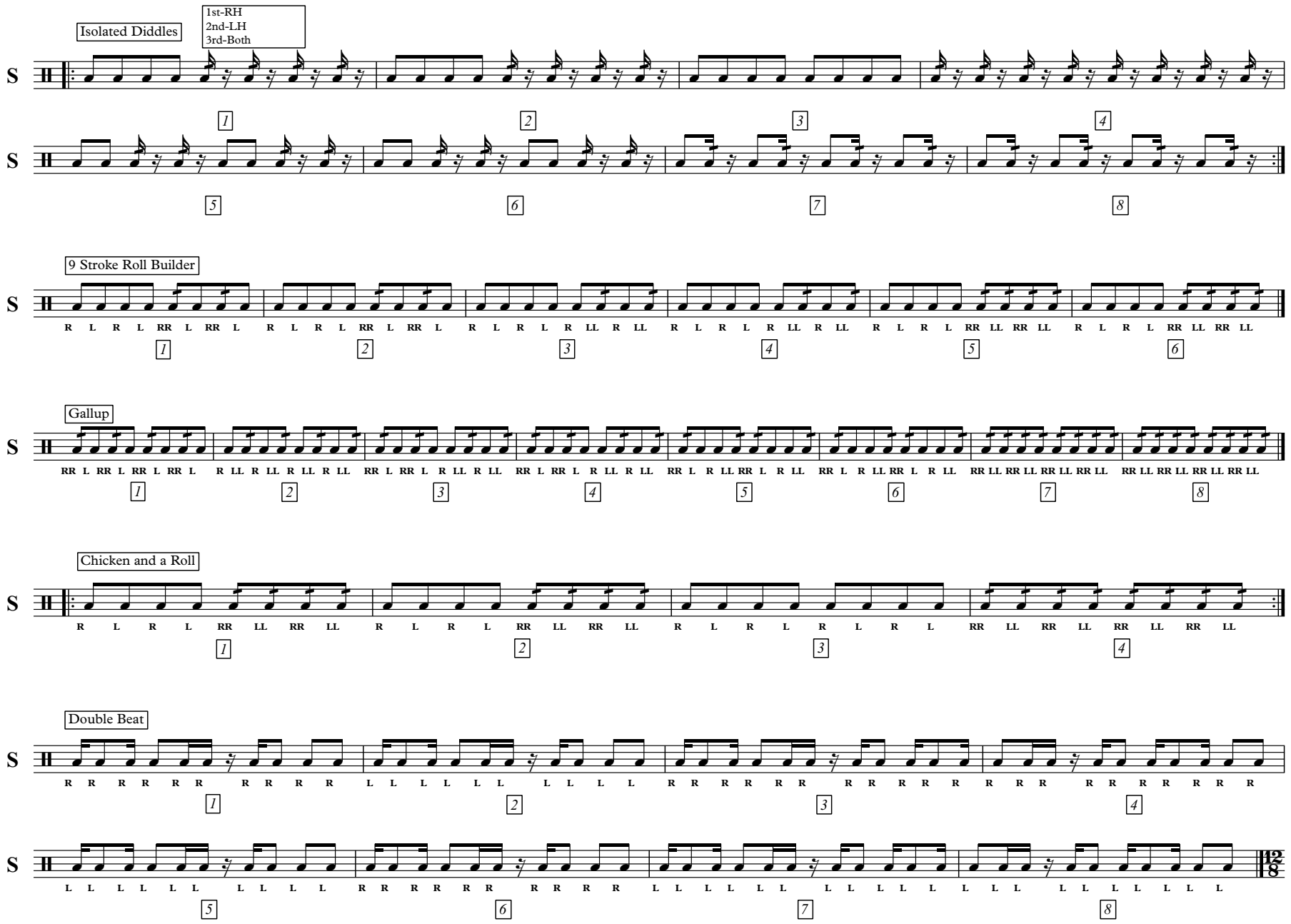




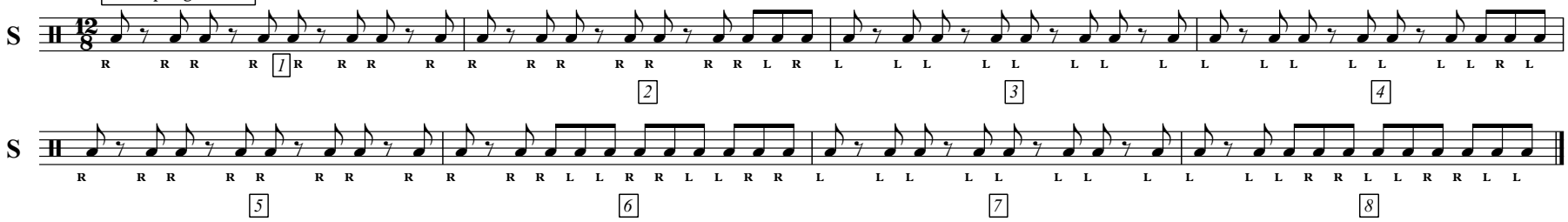




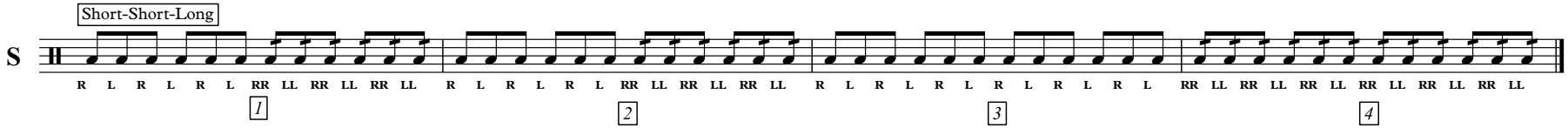

16th Partials
S
R R R R L L L L R R R R L L L L
1 2 3 4
S
R L R L R L R L L R L R L R L R R L R L R L R L L R L R L R L
5 6 7 8
Triplet Timing
S
R L R L R L R L R L R L R L R L L R R L L R R L L R
1 2 3 4 5
S
R R L L R R L L R L R L R L R L L R R L R L R L R L R L R L R L R L R L R L R L
6 7 8 9 10
S
R L R L L R L R L R L R R L R R L R L R L R L R L R L R L R R R R R R
11 12 13 14
S
R L R L R L R L R L R L R L R L L L L L L R L R L R L R R R R L R L R L R L L L
15 16 17 18
Double Strokes
S
R R R R R R R R R R R R L L L L L L L L L L L L R L R R R L L R R L R R R L L R
1 2 3 4 5 6


Isolated Diddles
1st-RH
2nd-LH
3rd-Both
S
1
2
3
4
5
6
7
8
9 Stroke Roll Builder
R L R L RR L RR L R L R L RR L RR L R L R L R LL R LL R L R L R LL R LL R L R L RR LL RR LL R L R L RR LL RR LL
Gallup
RR L RR L RR L RR L R LL R LL R LL R LL RR L RR L R LL R LL RR L RR L R LL R LL RR L R LL RR L R LL RR L R LL RR LL RR LL RR LL RR LL RR LL RR LL RR LL
Chicken and a Roll
R L R L RR LL RR LL R L R L RR LL RR LL R L R L R L R L RR LL RR LL RR LL RR LL
Double Beat
R R R R R R R R R R L 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 R R
L L L L L L L L L L 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 L
12/8

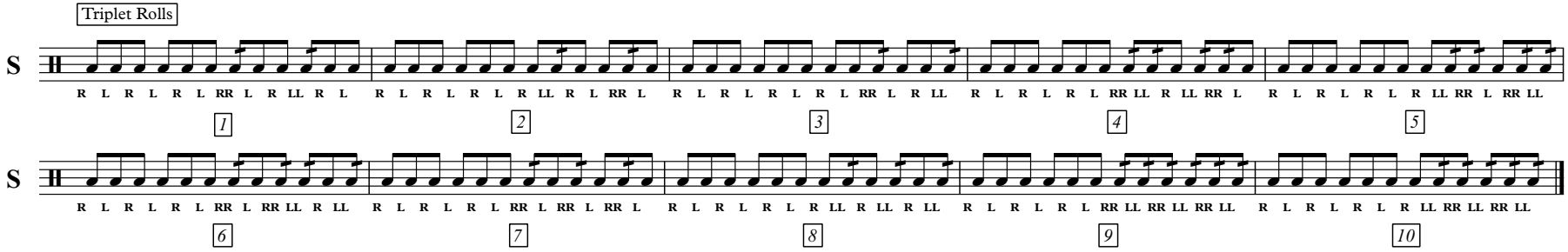
Irish Spring Double



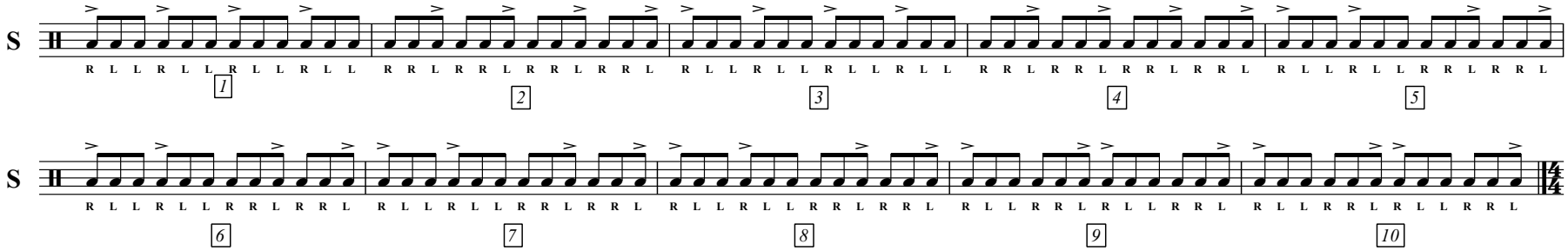
Short-Short-Long



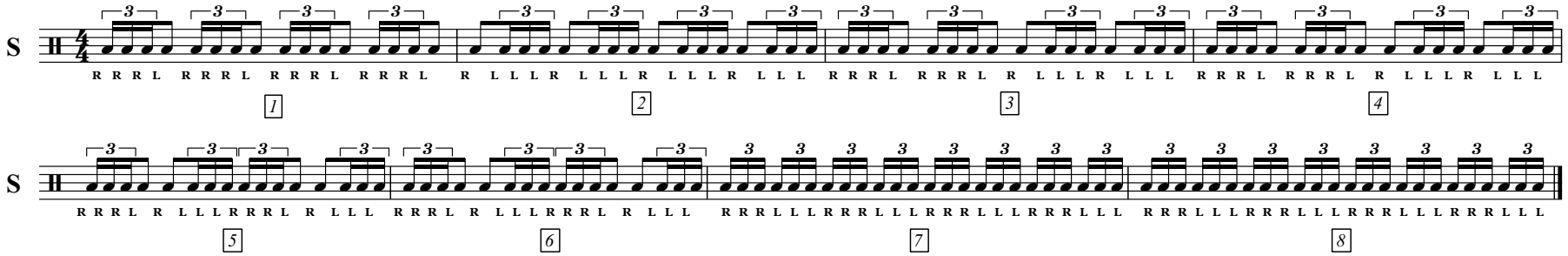
Triplet Rolls



6 Stroke Roll Builder

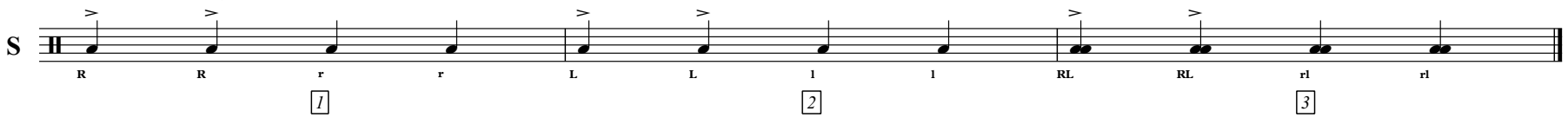


Threes

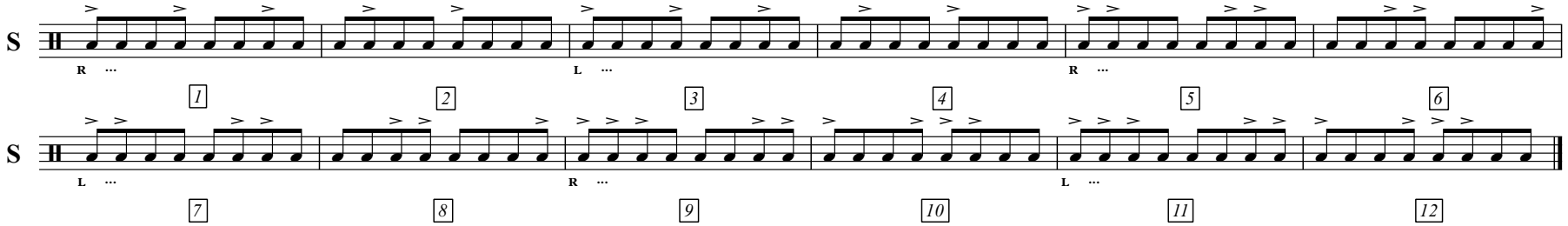


Stroke Types

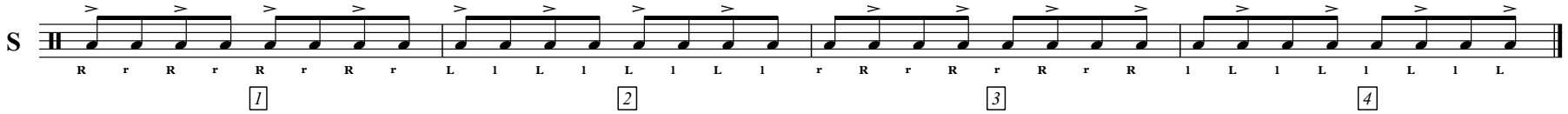
Play each measure 4 times



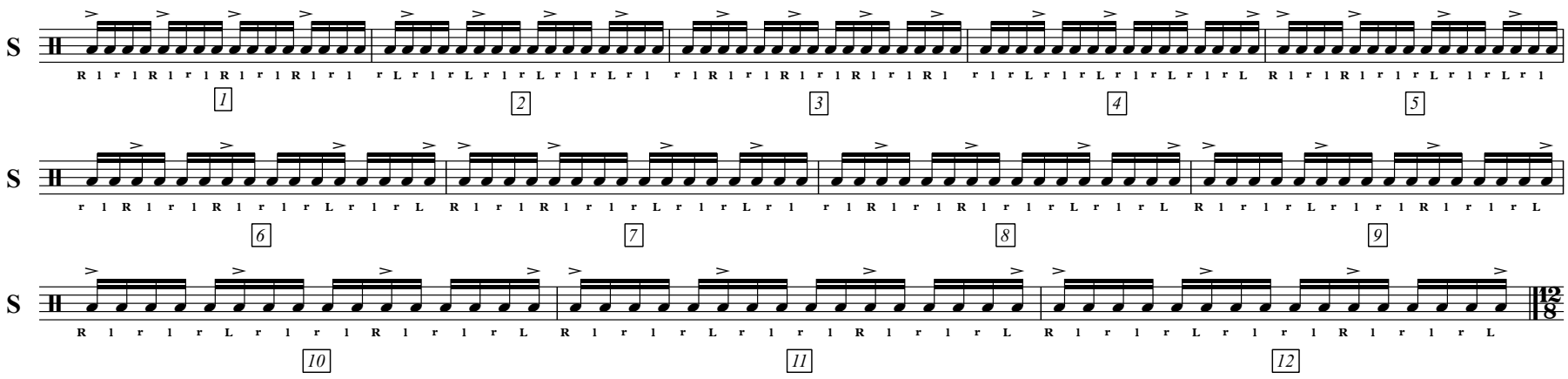
Accent Tap



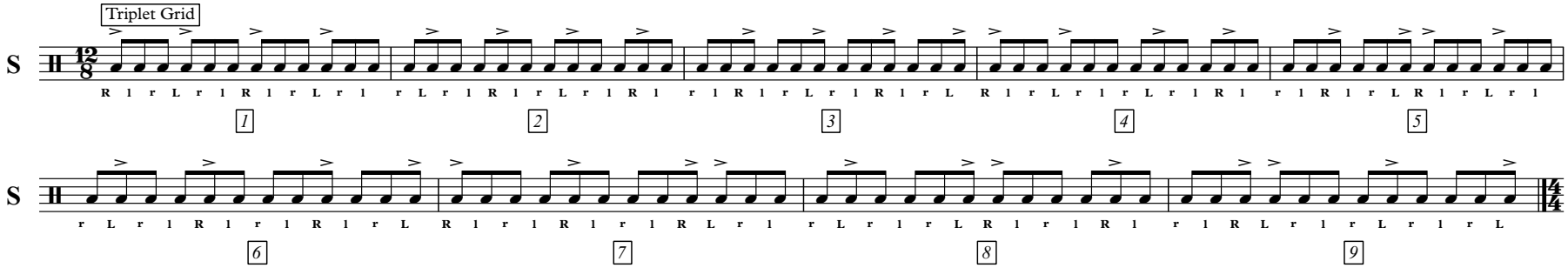
Bucks

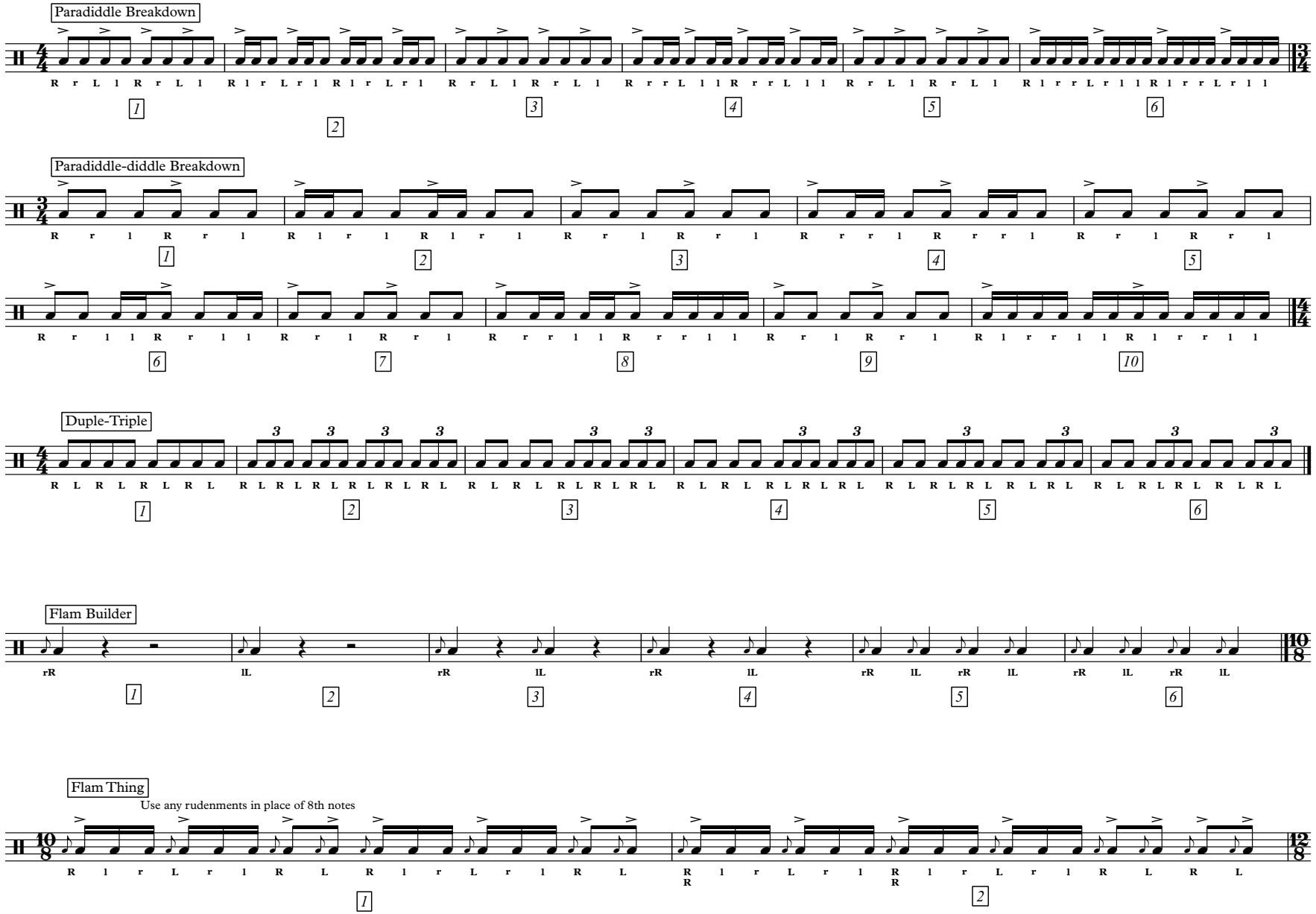


16th Note Grid

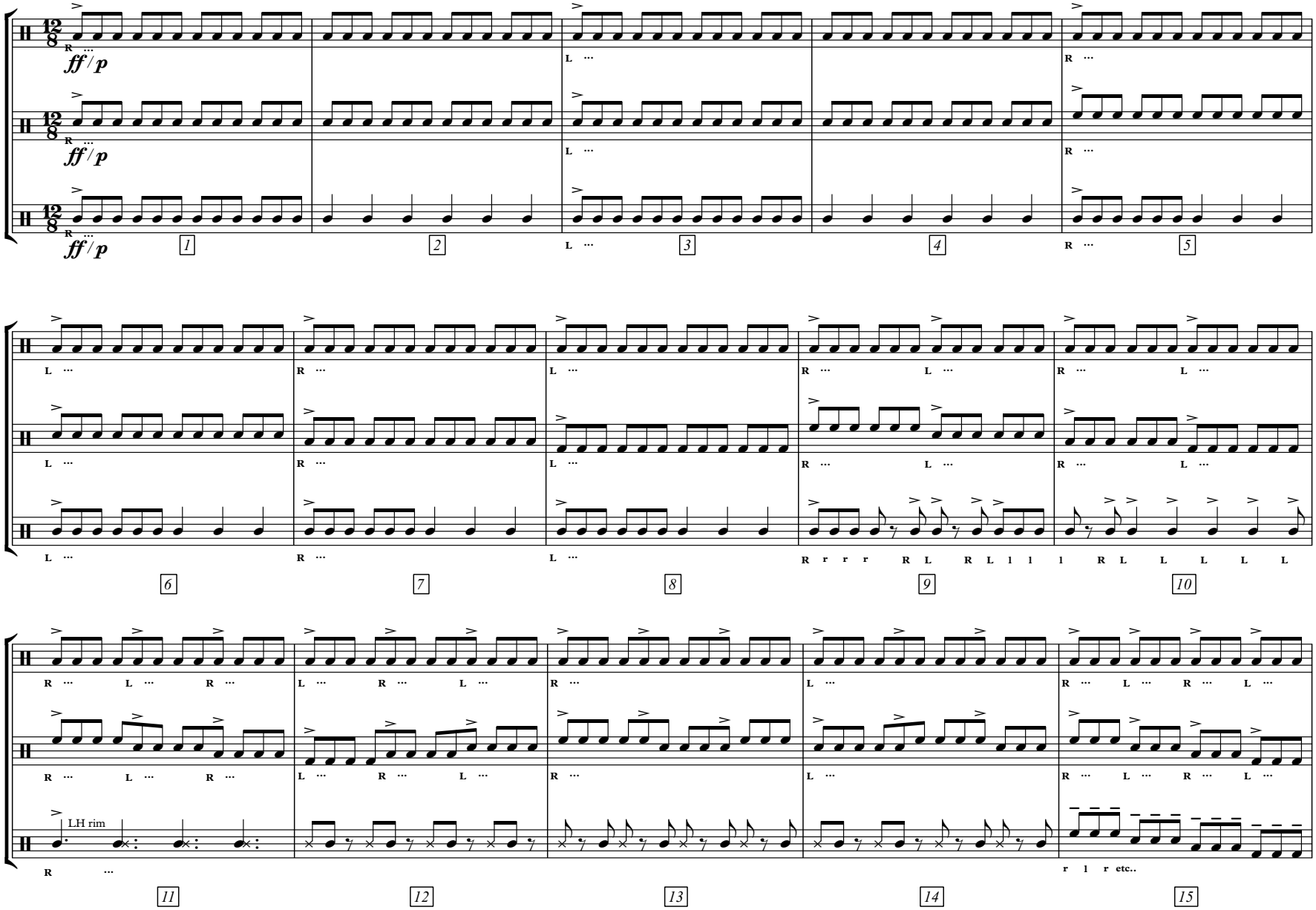


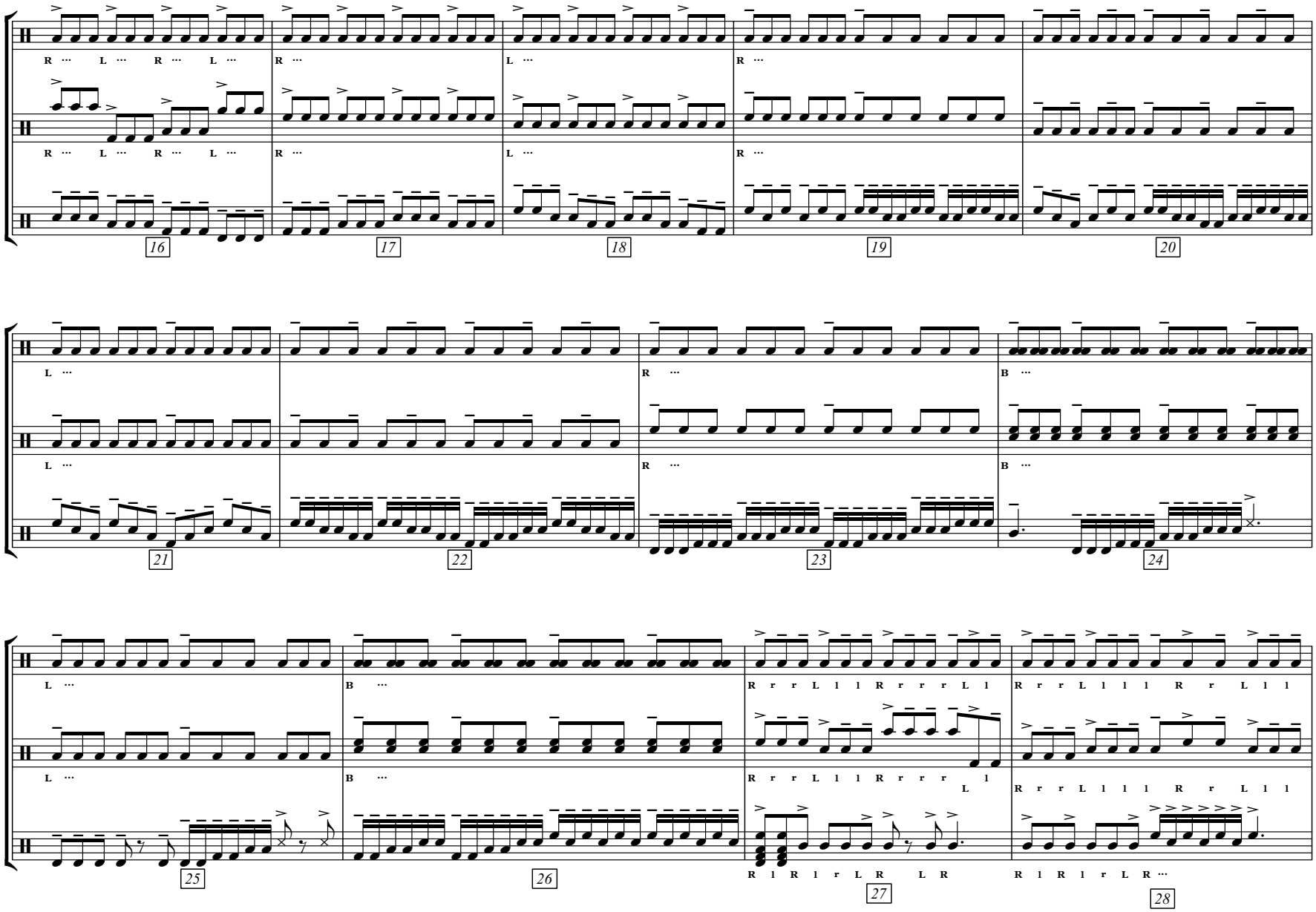
Triplet Grid

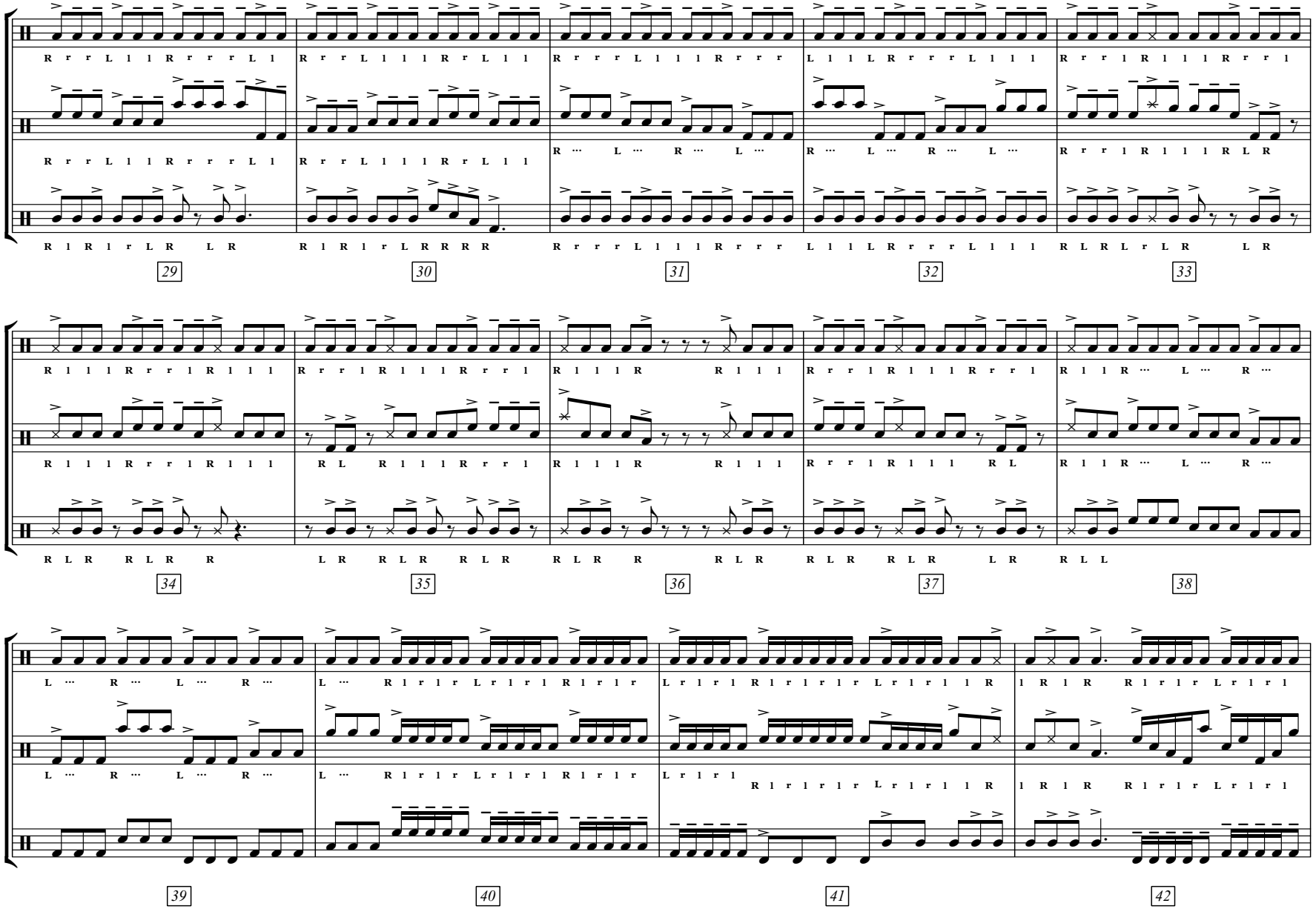


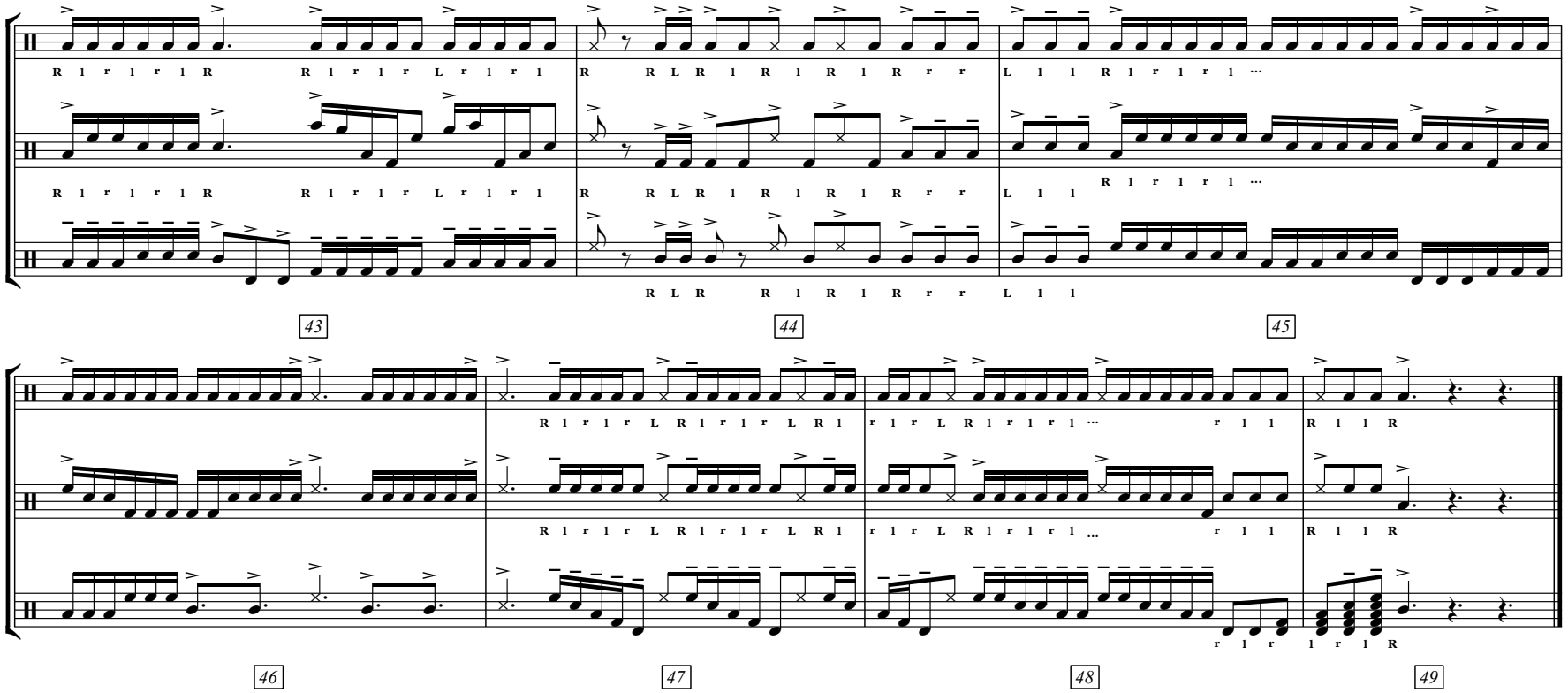

Paradiddle Breakdown
Paradiddle-diddle Breakdown
Duple-Triple
Flam Builder
Flam Thing
Use any rudenments in place of 8th notes

Basic Strokes

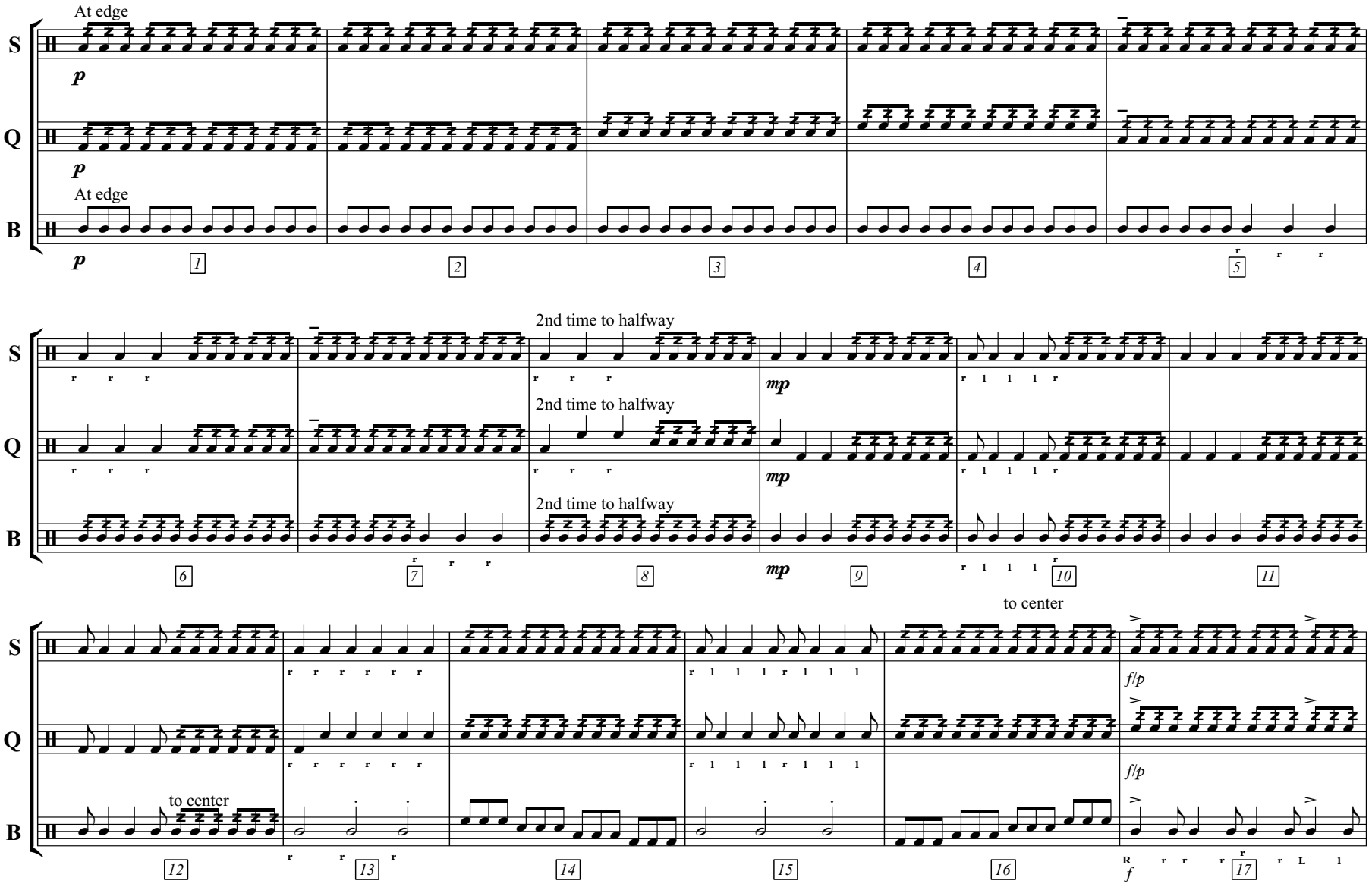


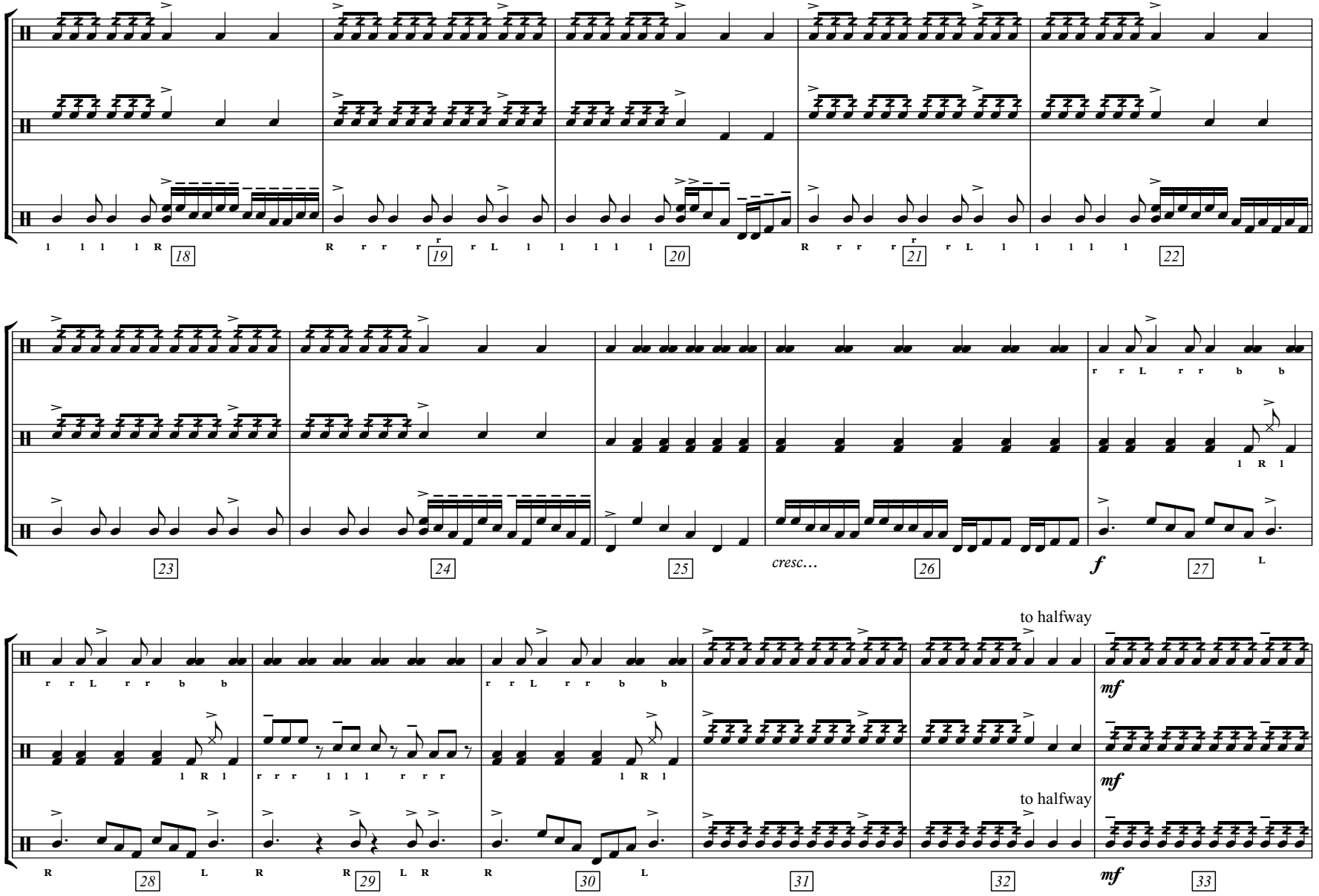

S
Q
B
16
17
18
19
20
21
22
23
24
25
26
27
28

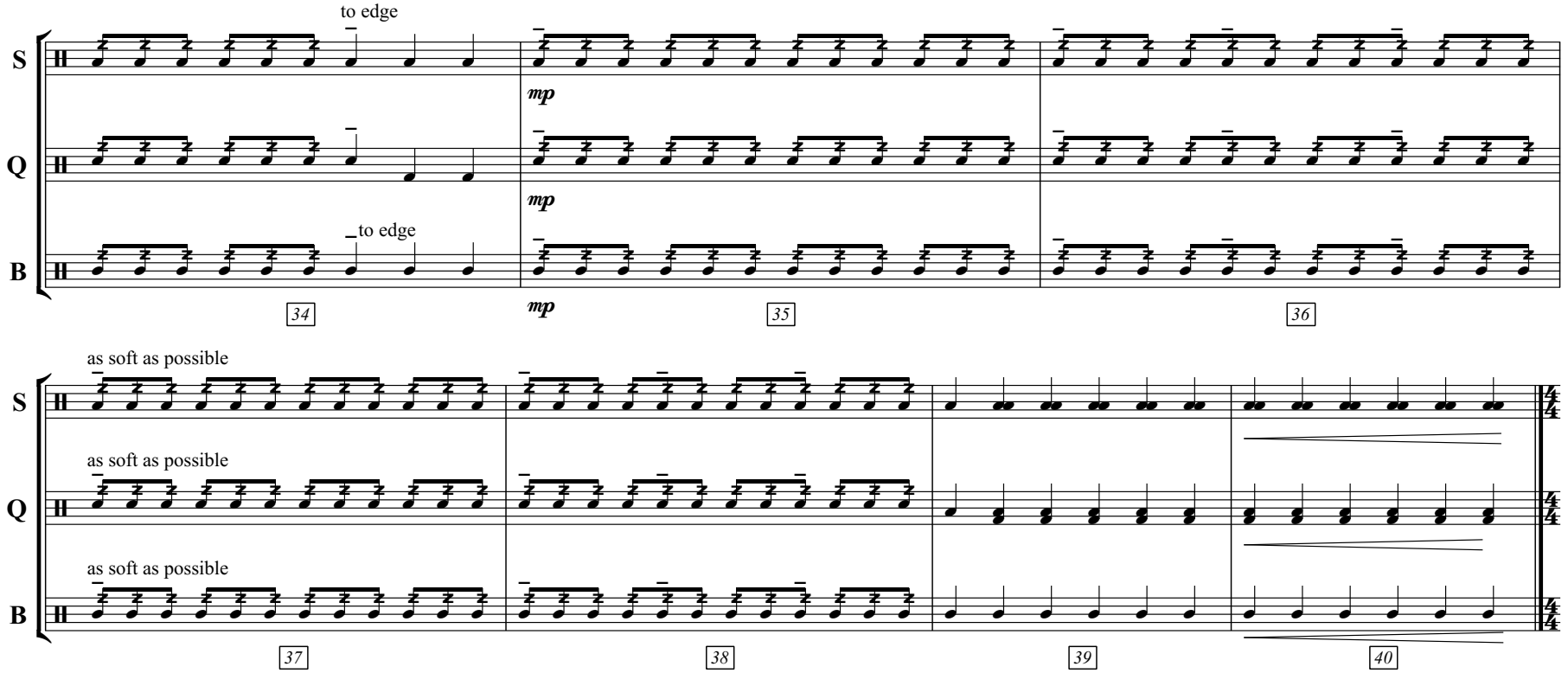

S
Q
B
29
30
31
32
33
34
35
36
37
38
39
40
41
42


S
Q
B
43
44
45
46
47
48
49

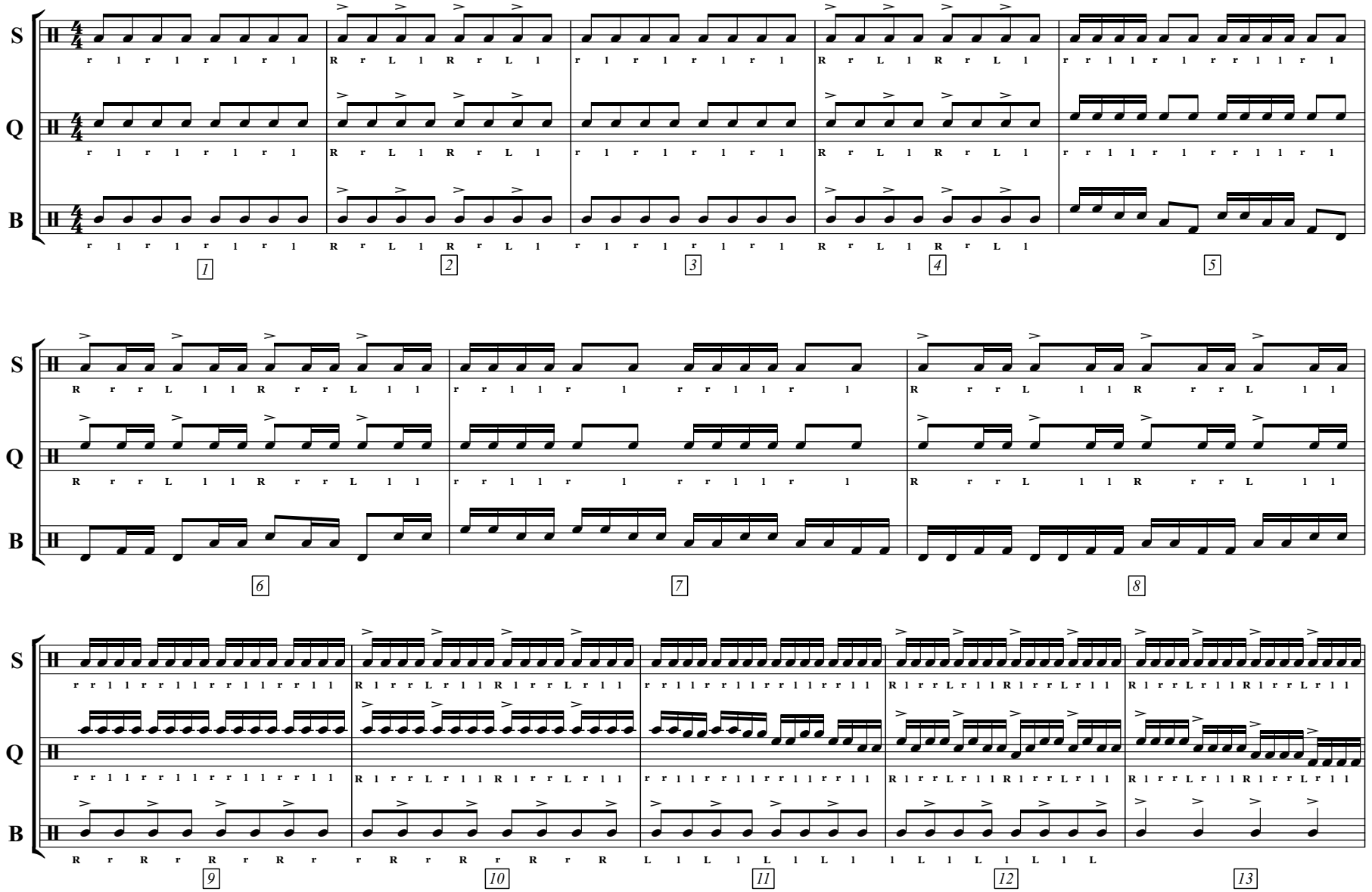
Buzzin' Around

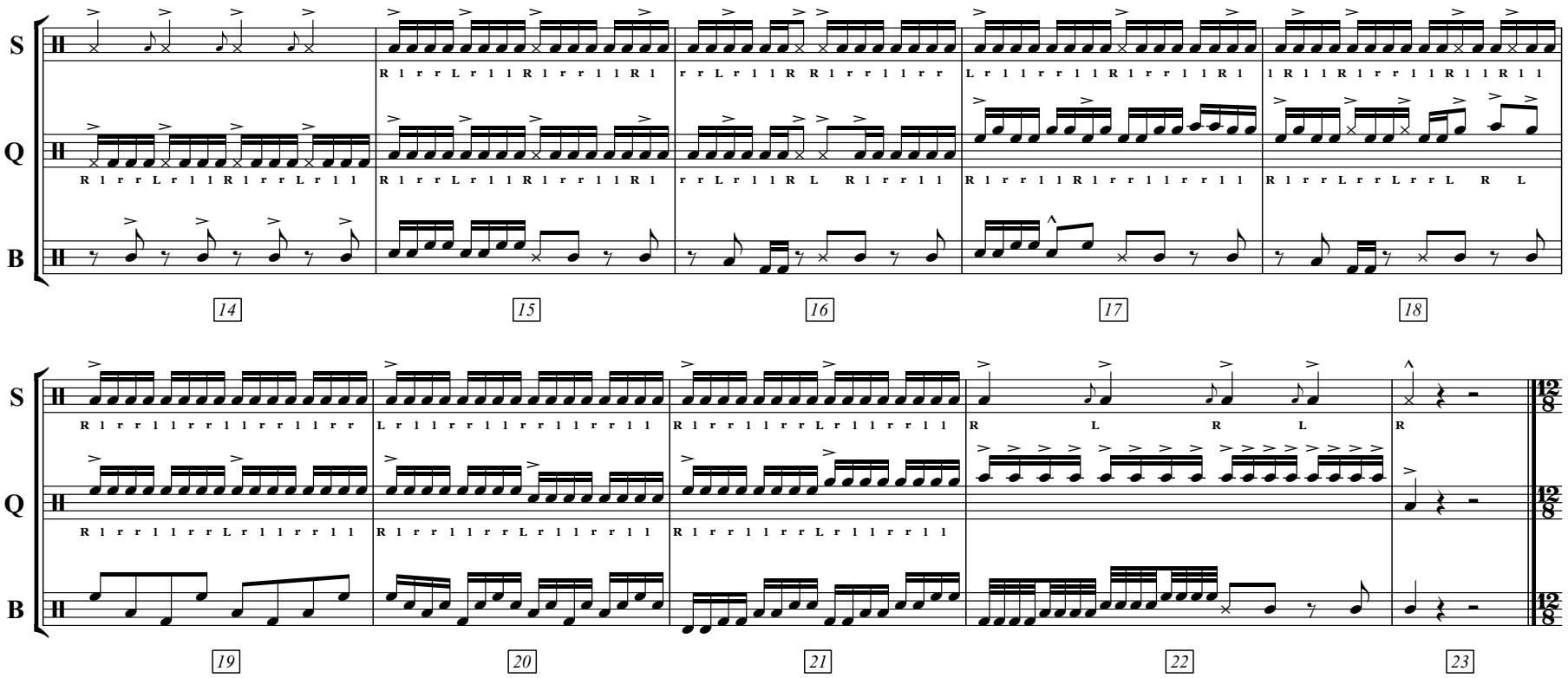



S
Q
B
18
19
20
21
22
23
24
25
cresc…
26
f
27
to halfway
28
29
30
31
32
mf
33


to edge
S
Q
B
mp
mp
to edge
mp
34
35
36
as soft as possible
as soft as possible
as soft as possible
37
38
39
40

Paradiddle




S
Q
B
14
15
16
17
18
19
20
21
22
23

Grids

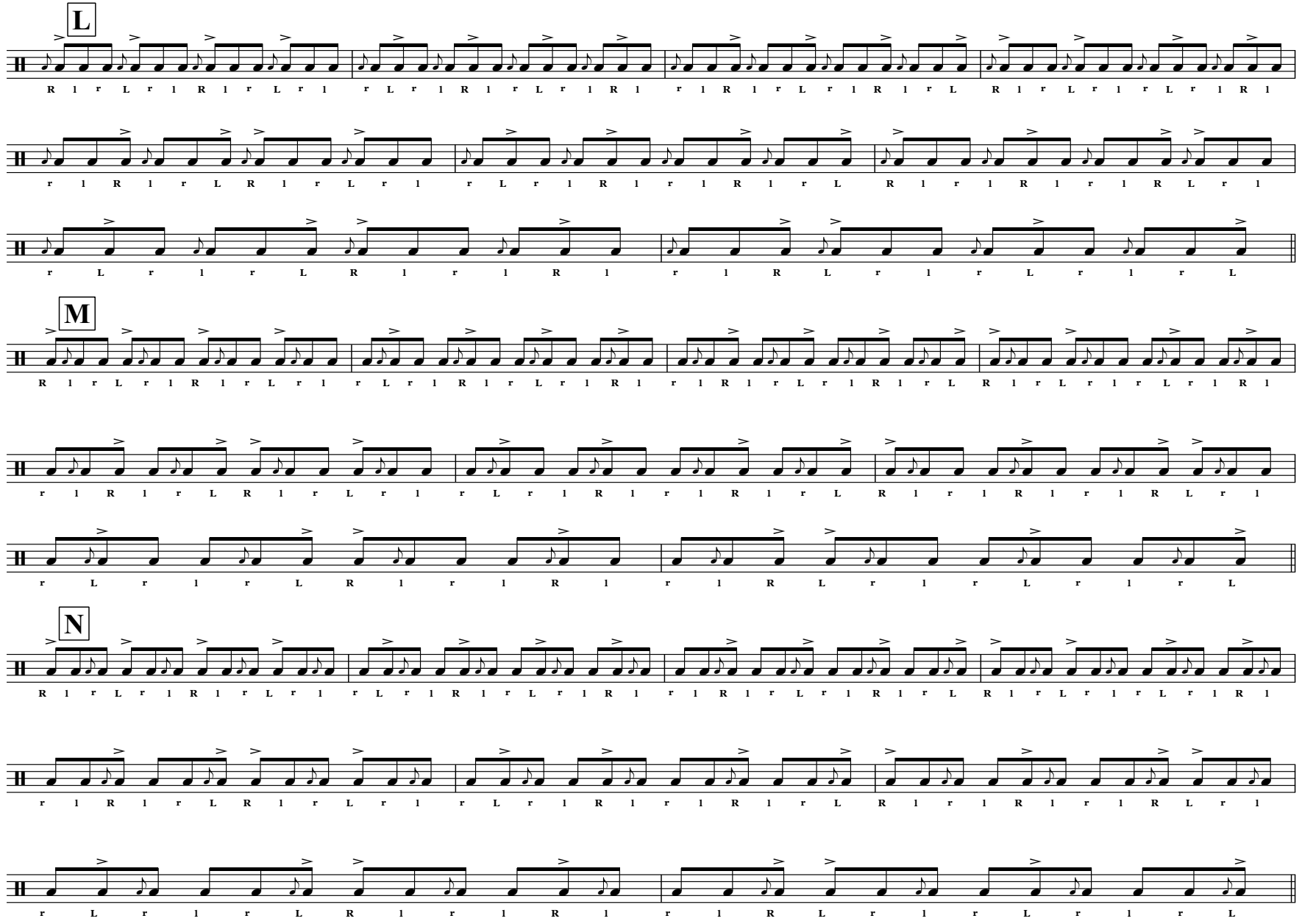
A
B
C
D
S
12/8
R l r L r l R l r L r l
r L r l R l r L r l R l
r l R l r L r l R l r L
r L r l r L R l r l R l
r l R L r l r L r l r L

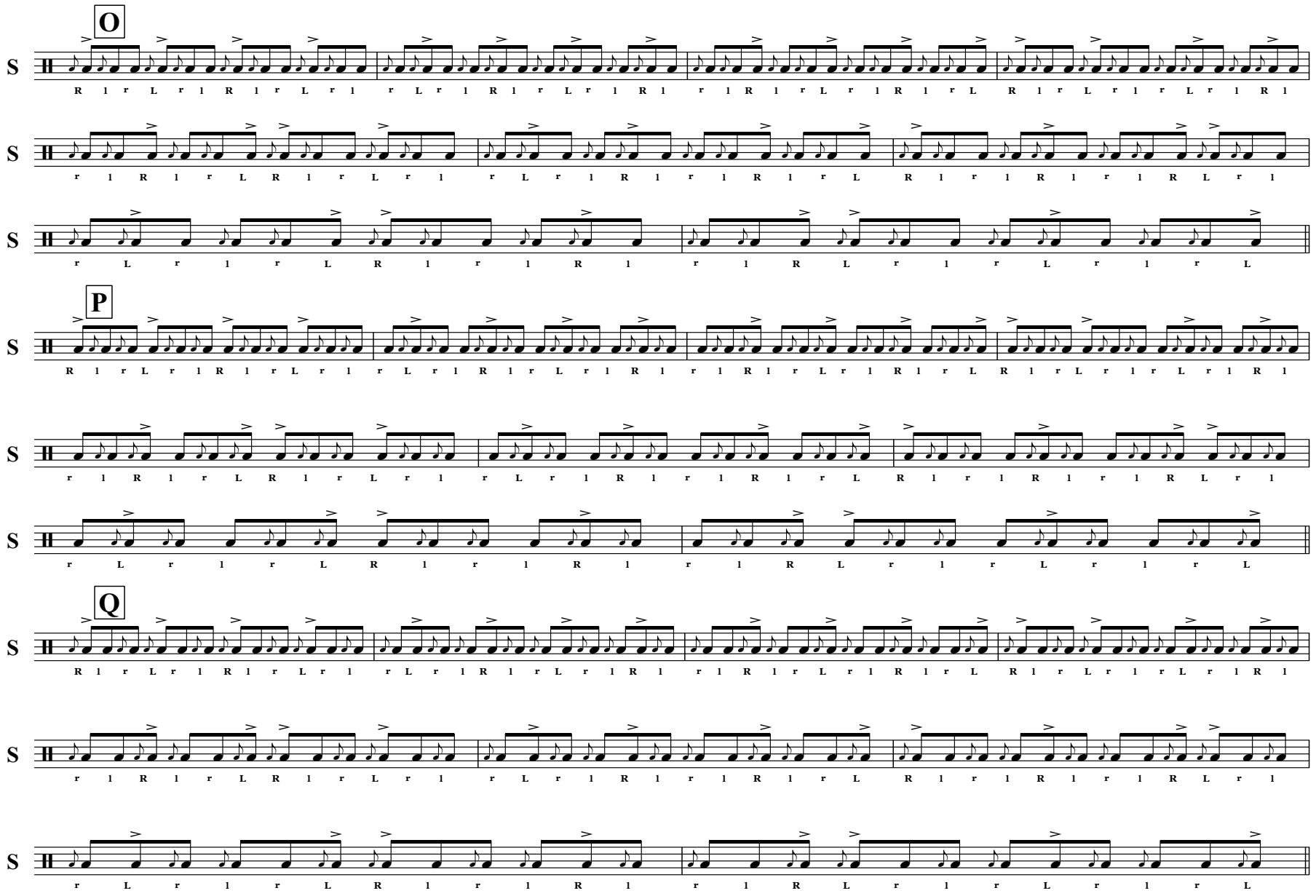
E
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l r l R l r L R l r L r l
S
r L r l R l r l R l r L R l r l R l r l R L r l r L r l r L R l r l R l r l R L r l r L r l r L
F
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l r l R l r L R l r L r l
S
r L r l R l r l R l r L R l r l R l r l R L r l r L r l r L R l r l R l r l R L r l r L r l r L
G
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l r l R l r L R l r L r l
S
r L r l R l r l R l r L R l r l R l r l R L r l r L r l r L R l r l R l r l R L r l r L r l r L
H
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l r l R l r L R l r L r l
S
r L r l R l r l R l r L R l r l R l r l R L r l r L r l r L R l r l R l r l R L r l r L r l r L

I
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l r l R l r L R l r L r l
S
r L r l R l r l R l r L R l r l R l r l R L r l r L r l r L R l r l R l r l R L r l r L r l r L
J
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l r l R l r L R l r L r l
S
r L r l R l r l R l r L R l r l R l r l R L r l r L r l r L R l r l R l r l R L r l r L r l r L
K
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l
S
r l R l r L R l r L r l r L r l R l r l R l r L R l r l R l r l R L r l
S
r L r l r L R l r l R l r l R L r l r L r l r L

21

L


S
R l r L r l R l r L r l r L r l R l r L r l R l r L r l R l r L r l R l r L r l R l r L r l R l
S
r l R l r L R l r L r l r L r l R l r l R l r L R l r l R l r l R L r l
S
r L r l r L R l r l R l r l R L r l r L r l r L
M
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L R l r L r l R l r L r l R l
S
r l R l r L R l r L r l r L r l R l r l R l r L R l r l R l r l R L r l
S
r L r l r L R l r l R l r l R L r l r L r l r L
N
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l
S
r l R l r L R l r L r l r L r l R l r l R l r L R l r l R l r l R L r l
S
r L r l r L R l r l R l r l R L r l r L r l r L


O
S
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l
r l R l r L R l r L r l r L r l R l r L r l R l r l R l r L R l r l R l r l R L r l
r L r l r L R l r l R l r l R l r l R L r l r L r l r L
P
R l r L r l R l r L r l r L r l R l r L r l R l r l R l r L r l R l r L R l r L r l r L r l R l
r l R l r L R l r L r l r L r l R l r l R l r L R l r l R l r l R L r l
r L r l r L R l r l R l r l R l r l R L r l r L r l r L
Q
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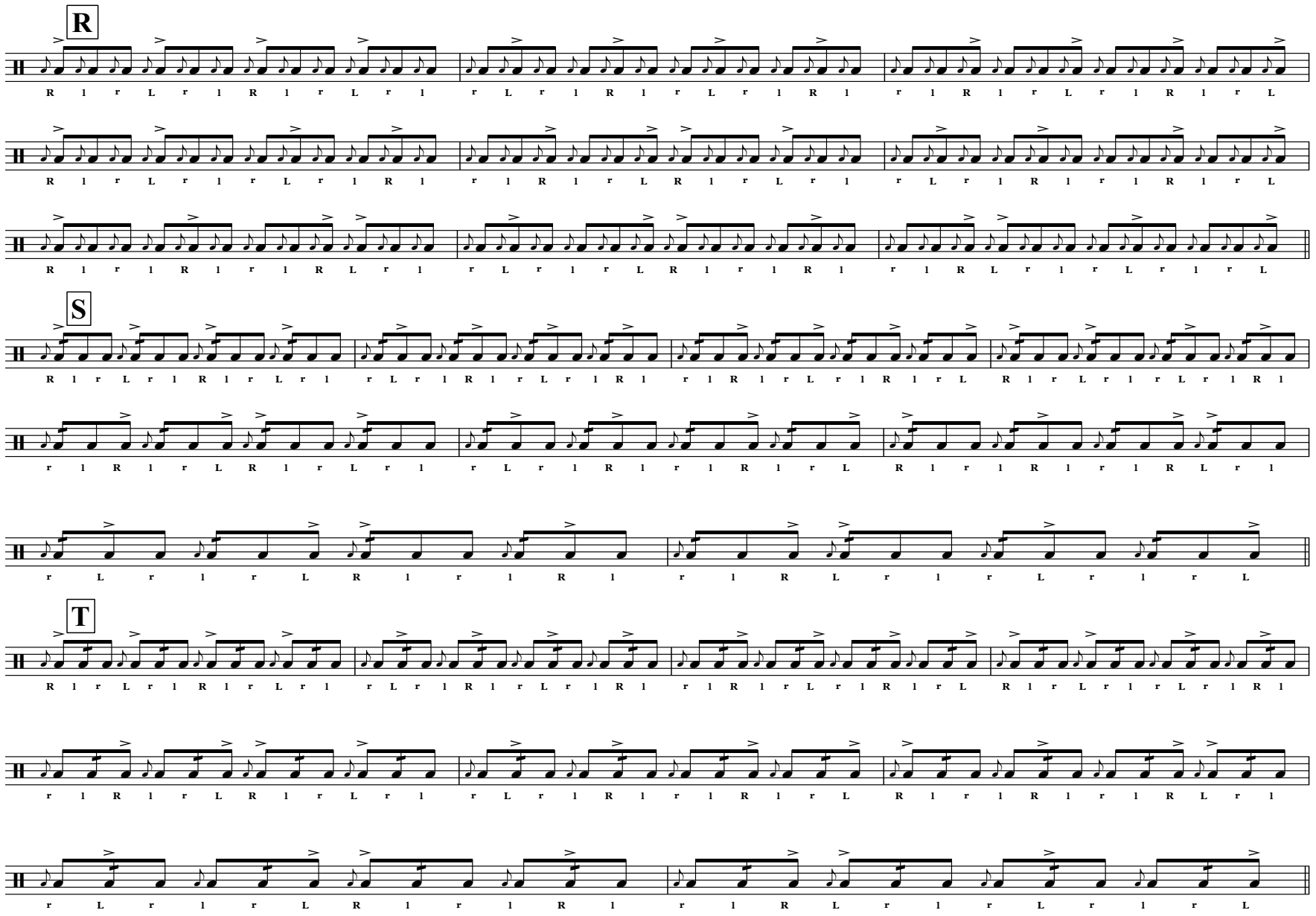
23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S
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T
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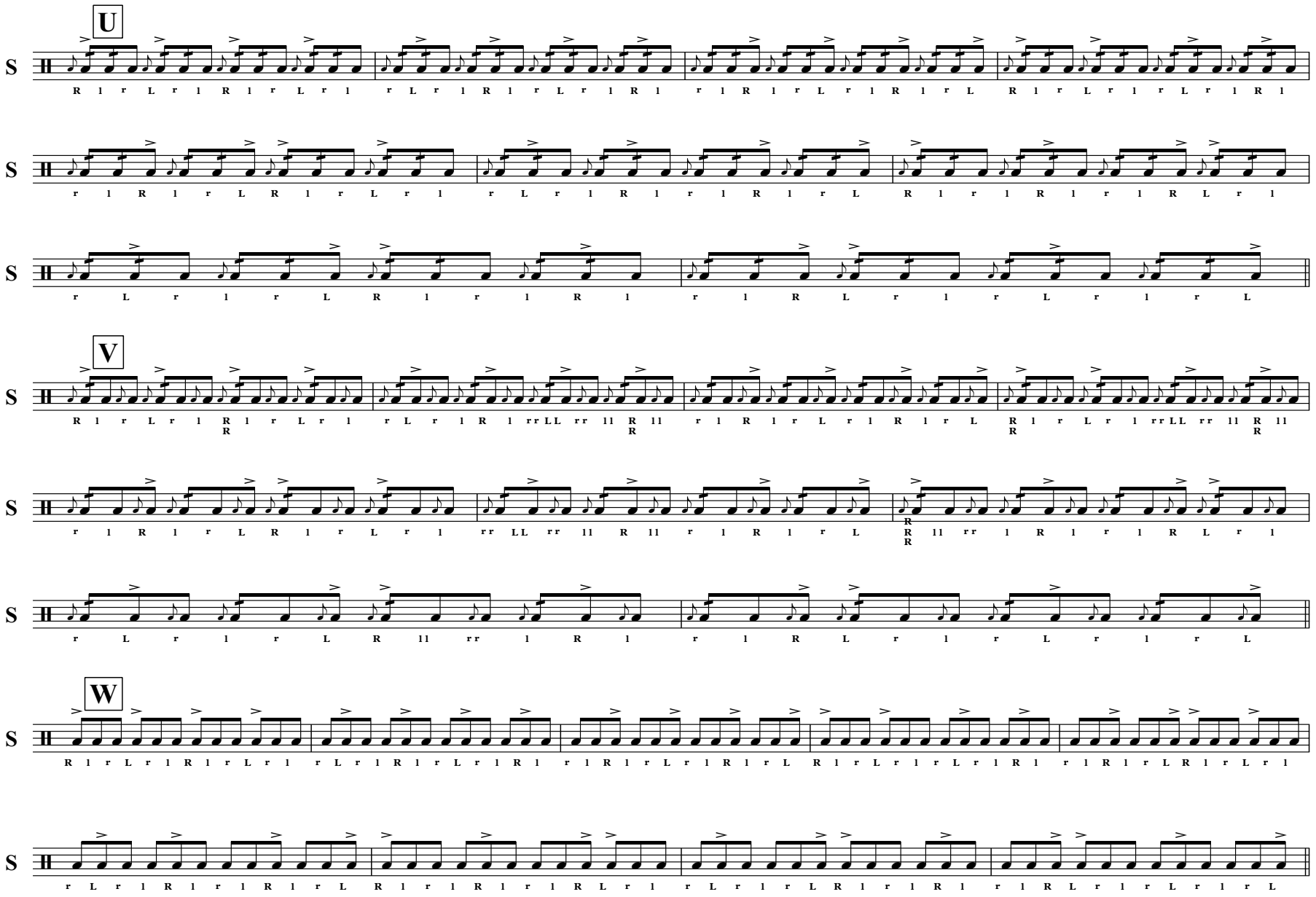
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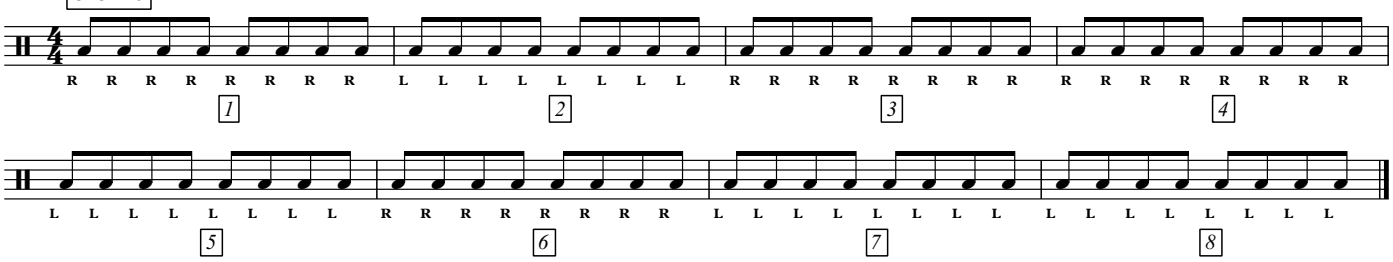
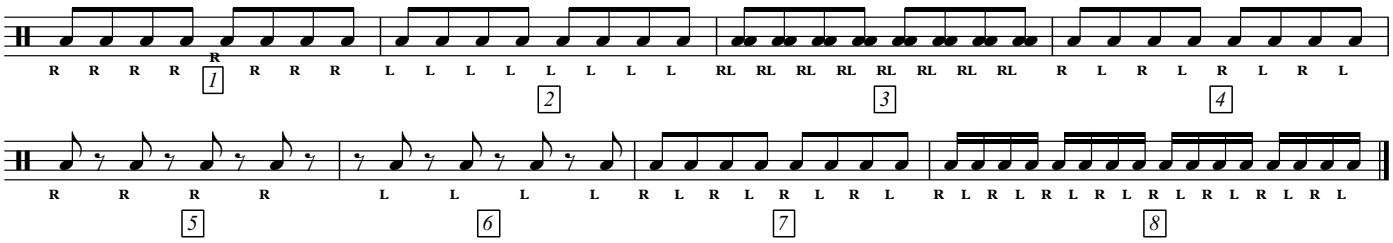
Basic Skills

PIMASC.ORG

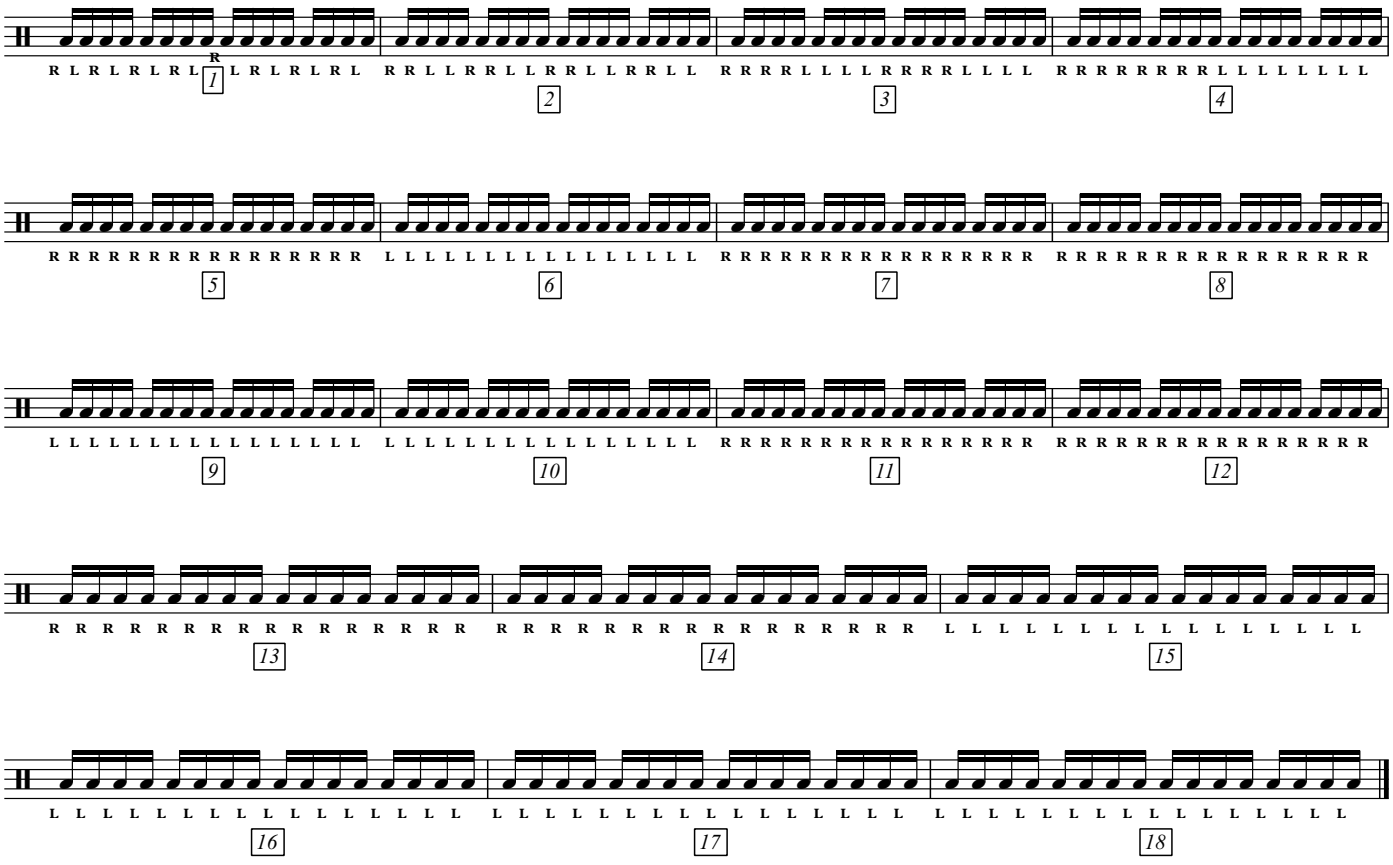
8-8-16



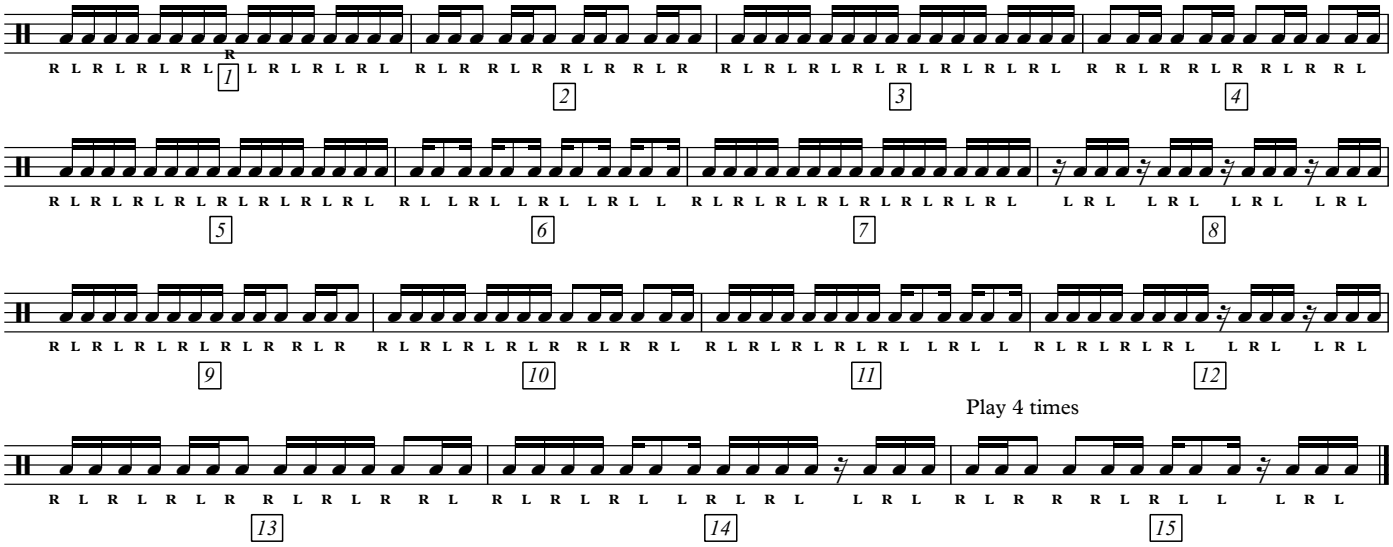
8 on a Hand + Variations



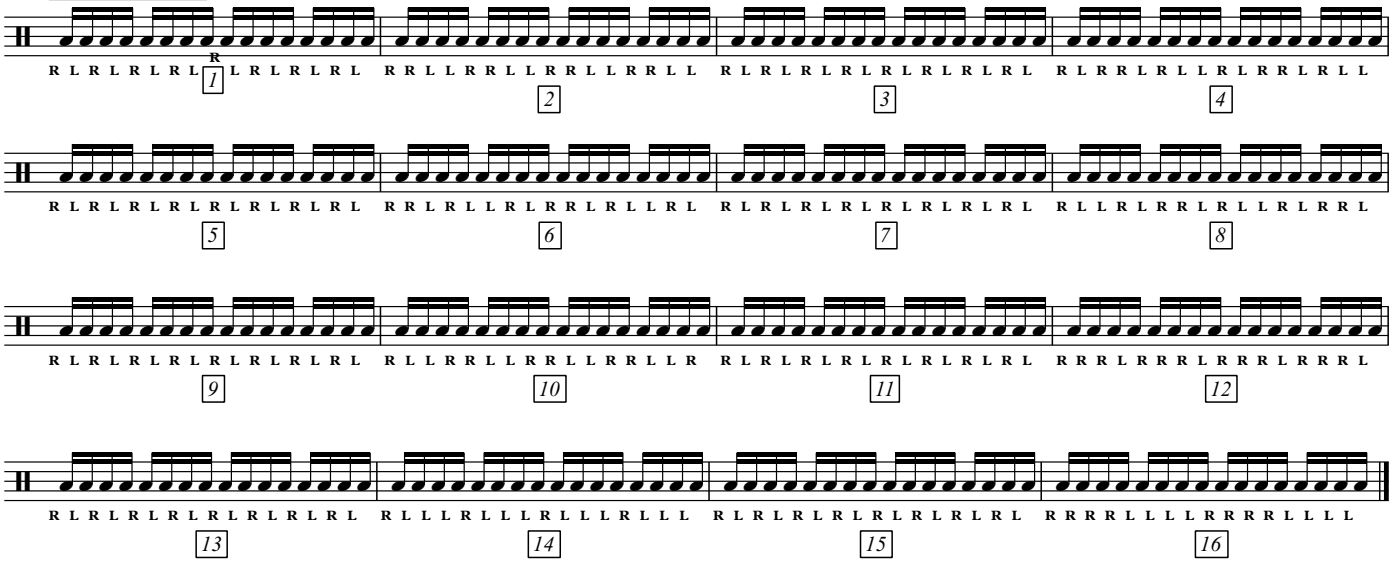
Tap Timing



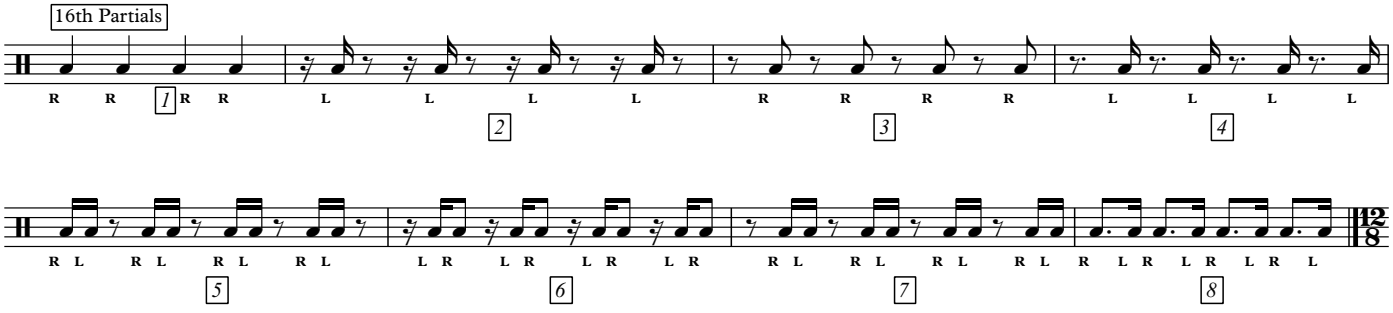
16th Note Timing



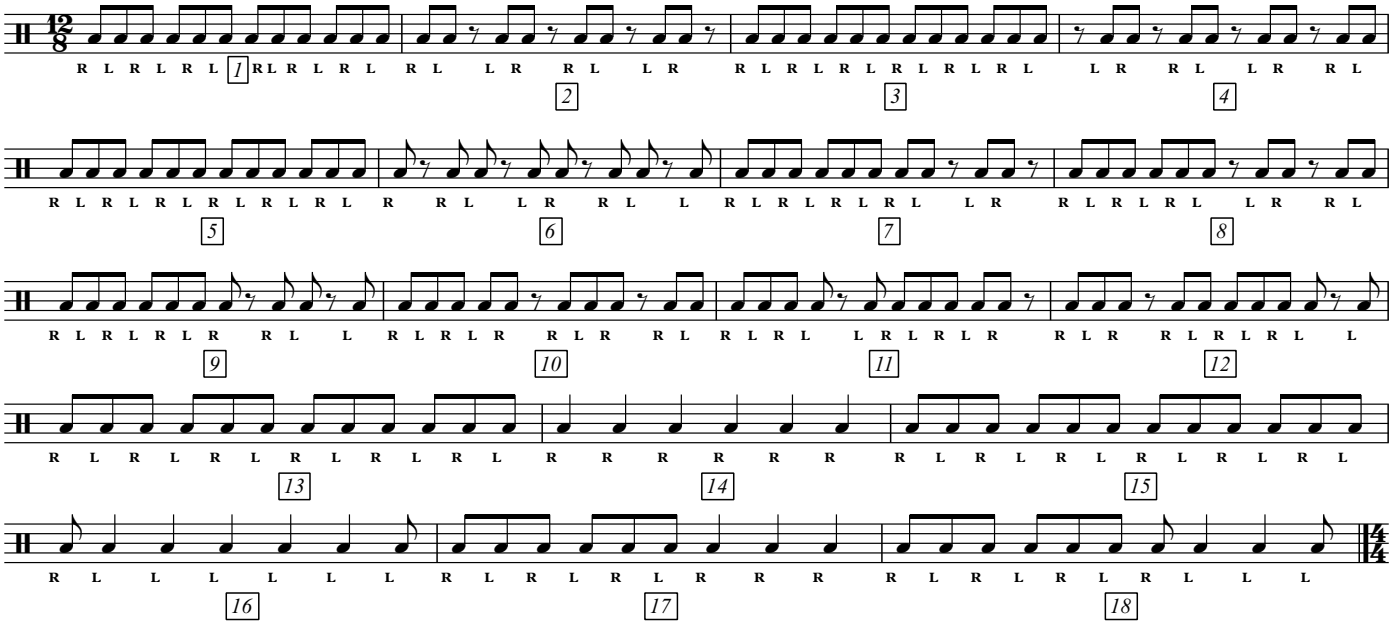
Stick Control



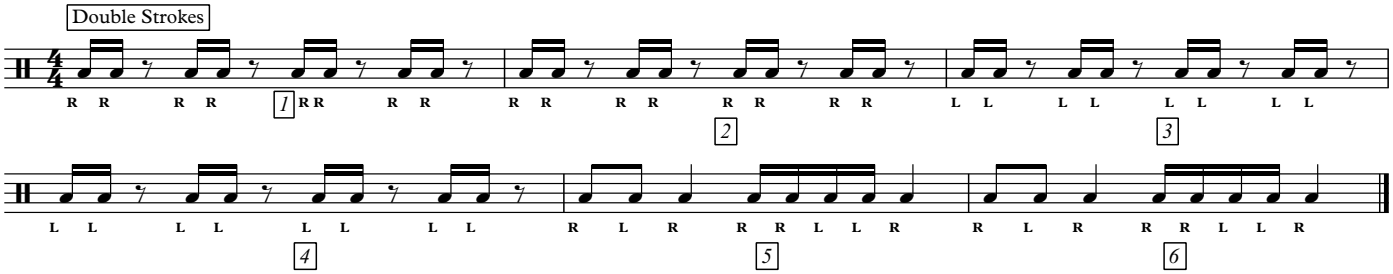
16th Partials



Triplet Timing

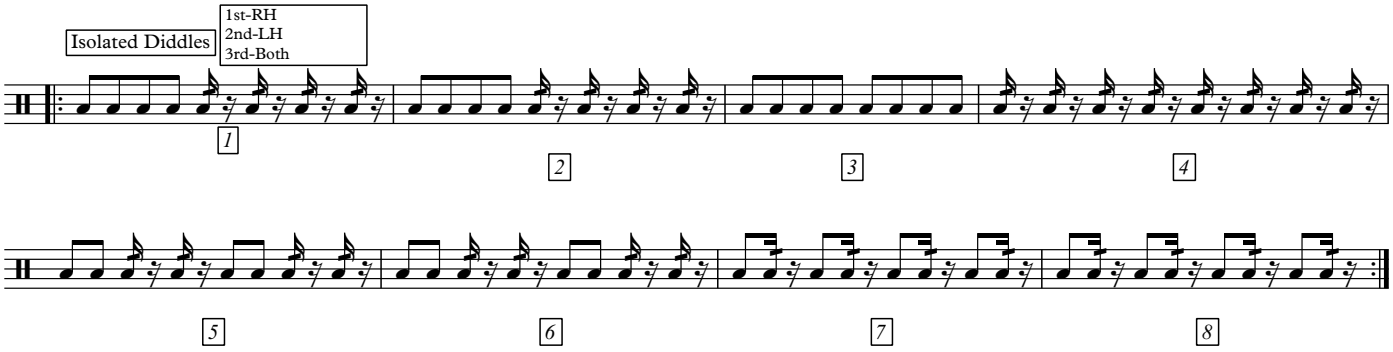


Double Strokes

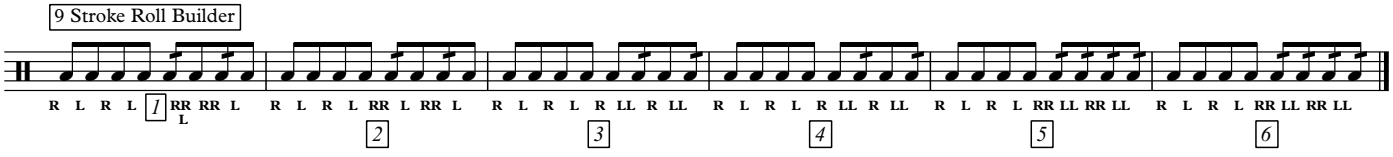


Isolated Diddles

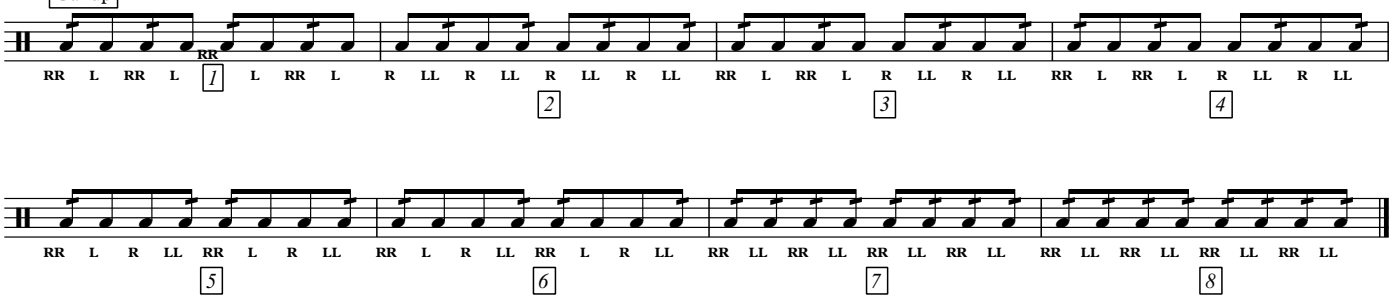
1st-RH
2nd-LH
3rd-Both



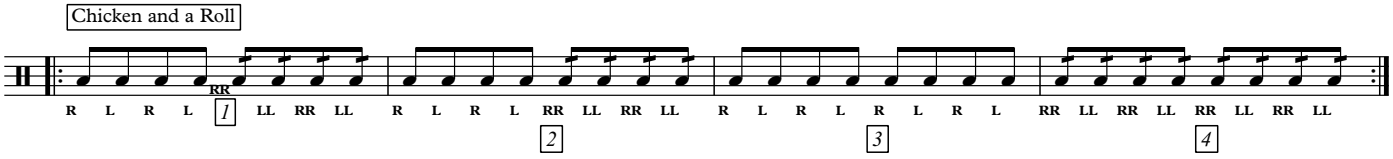
9 Stroke Roll Builder



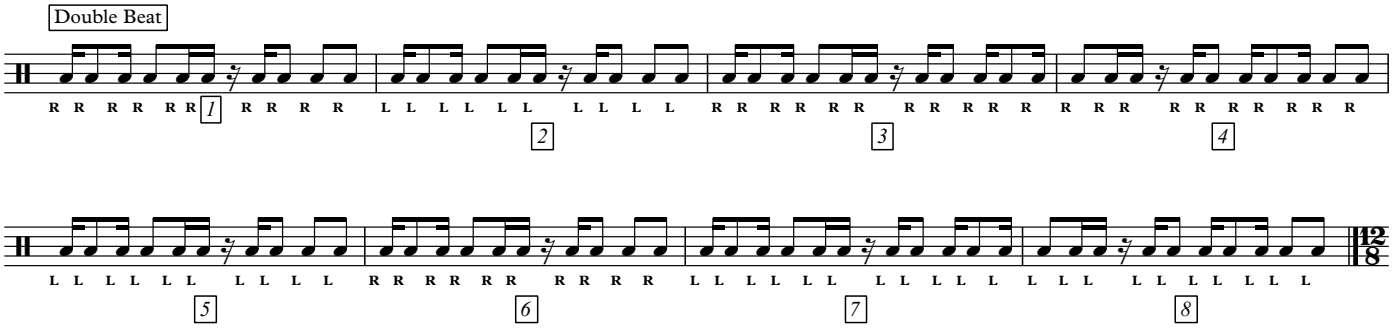
Gallup



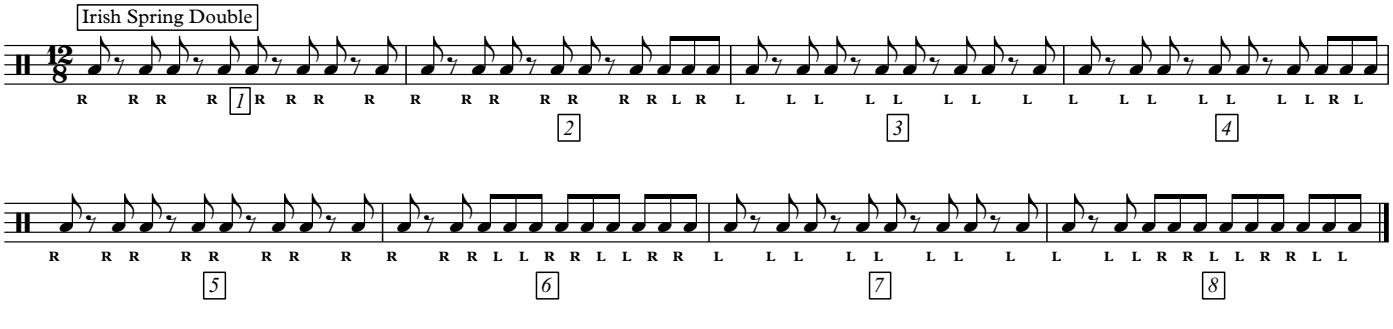
Chicken and a Roll



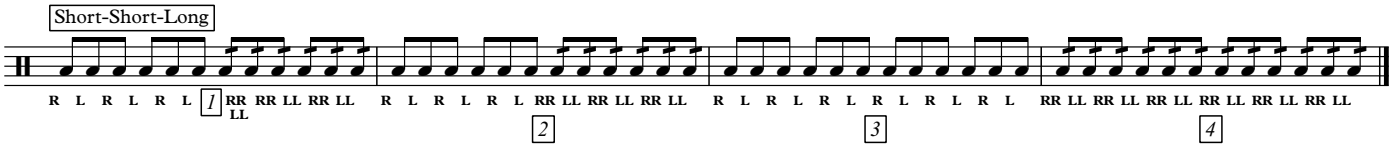
Double Beat



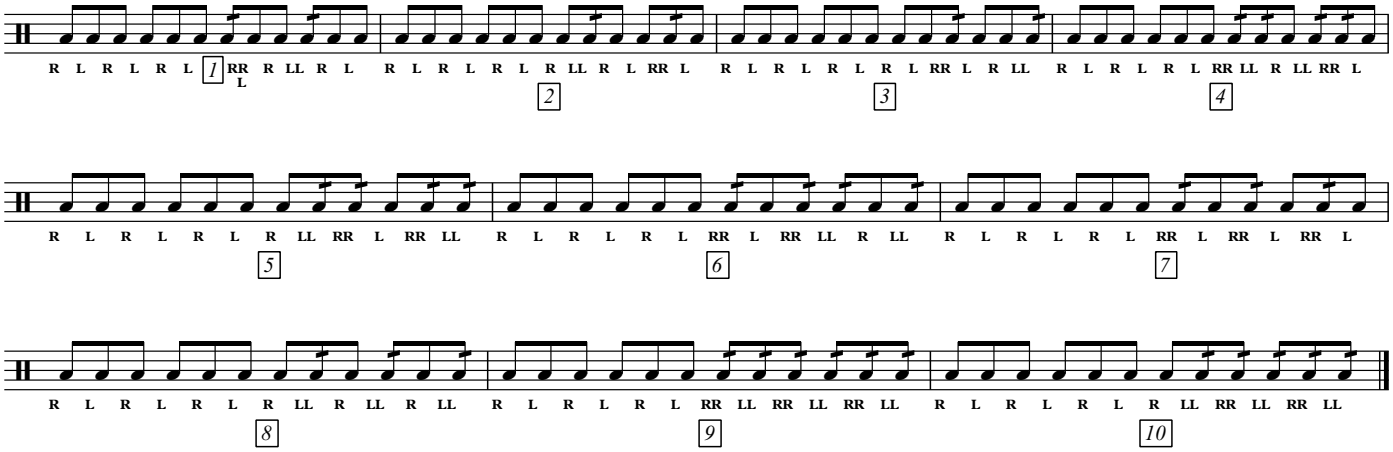
Irish Spring Double



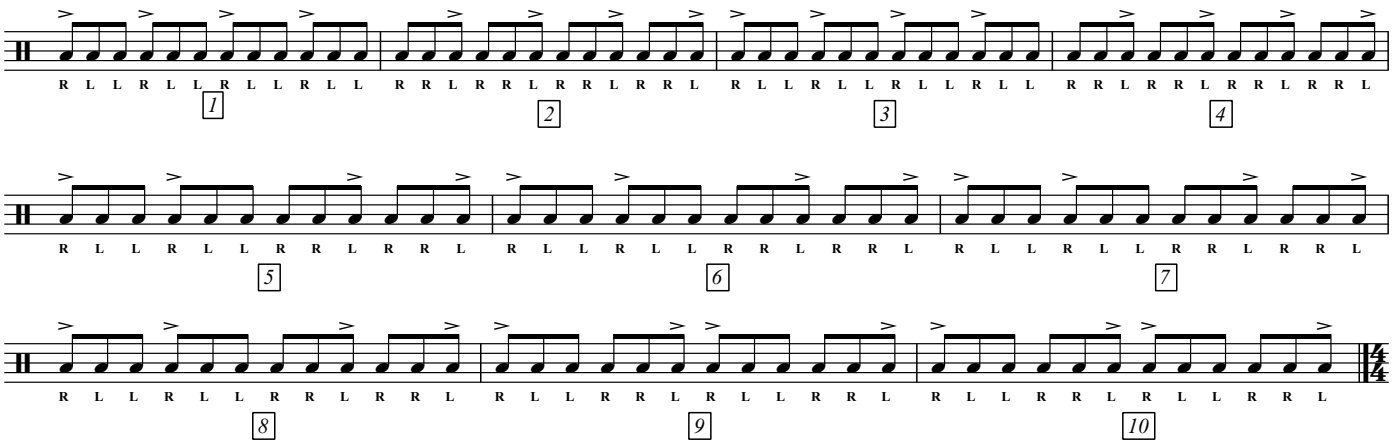
Short-Short-Long



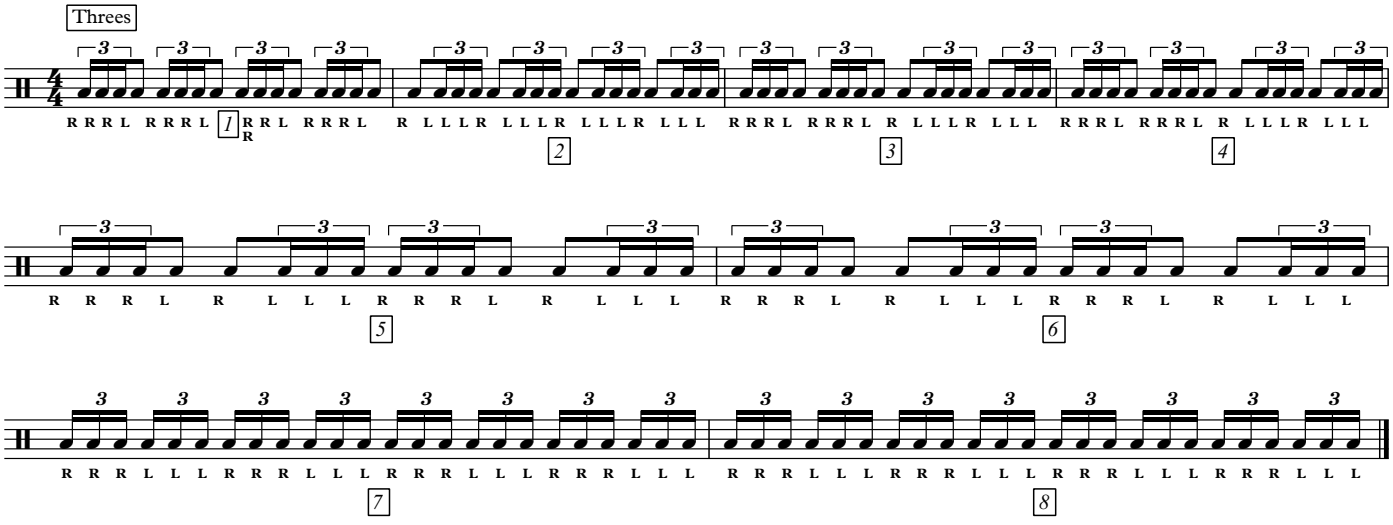
Triplet Rolls



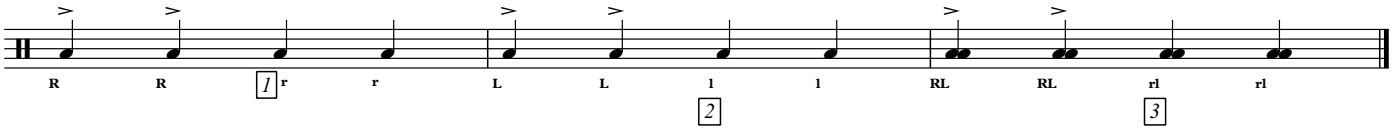
6 Stroke Roll Builder



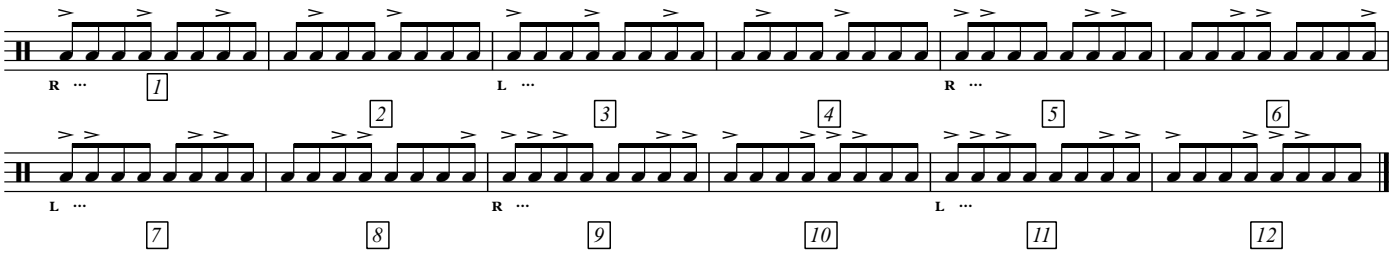
Threes



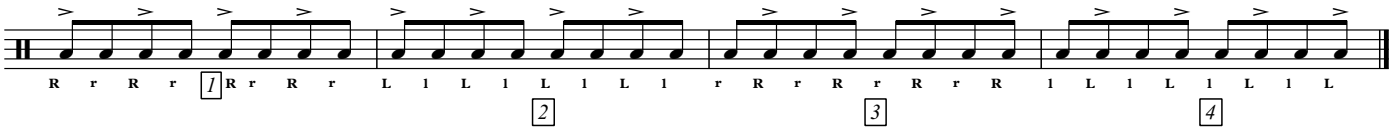
Stroke Types Play each measure 4 times



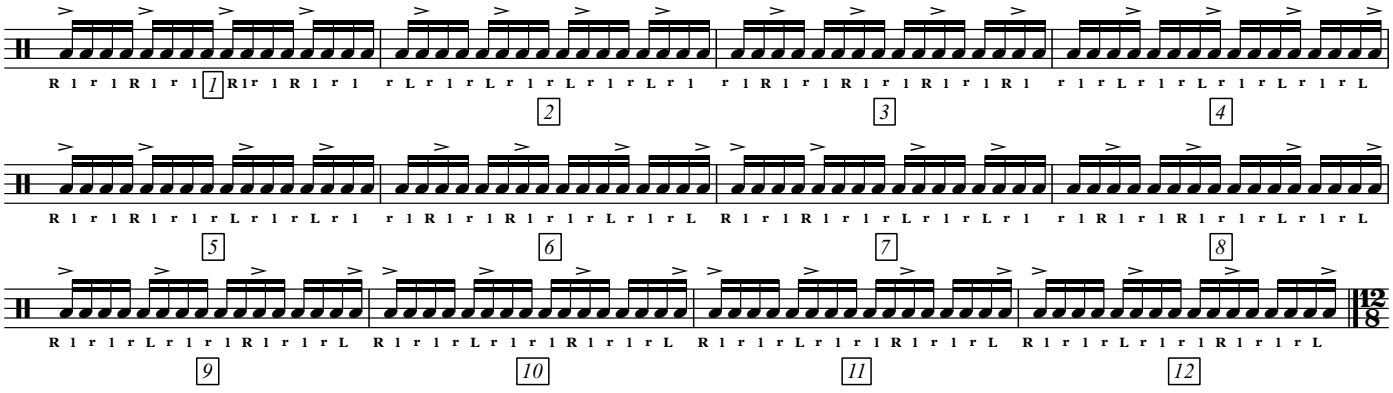
Accent Tap



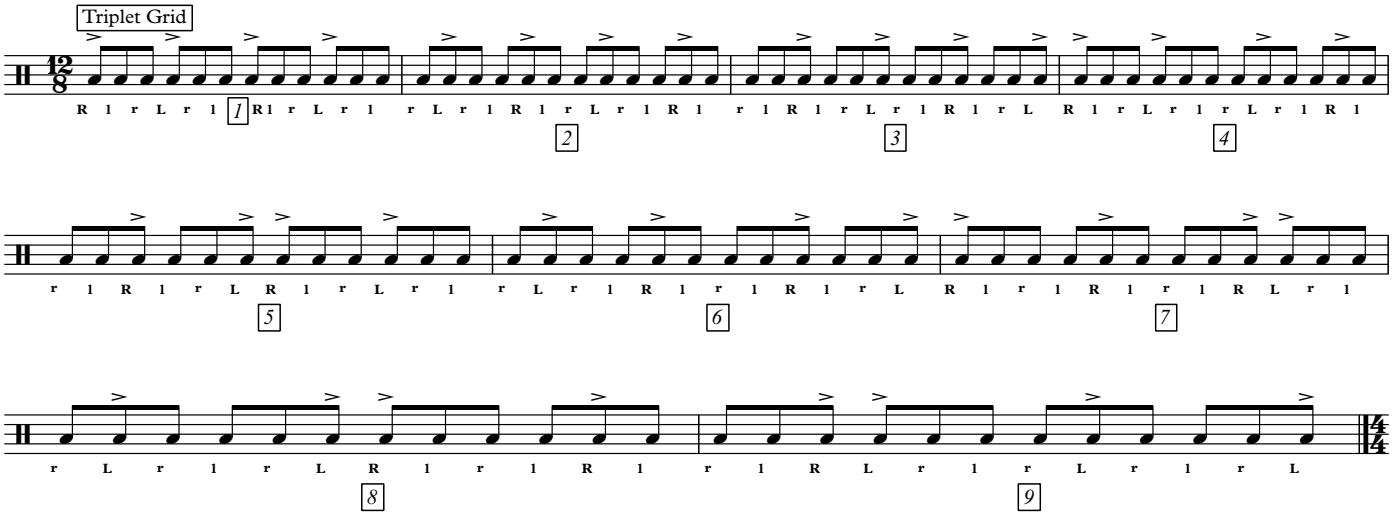
Bucks



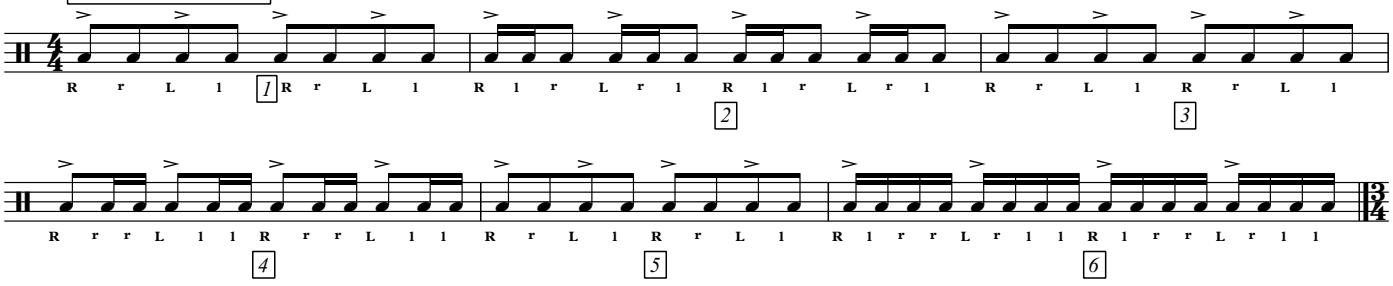
16th Note Grid



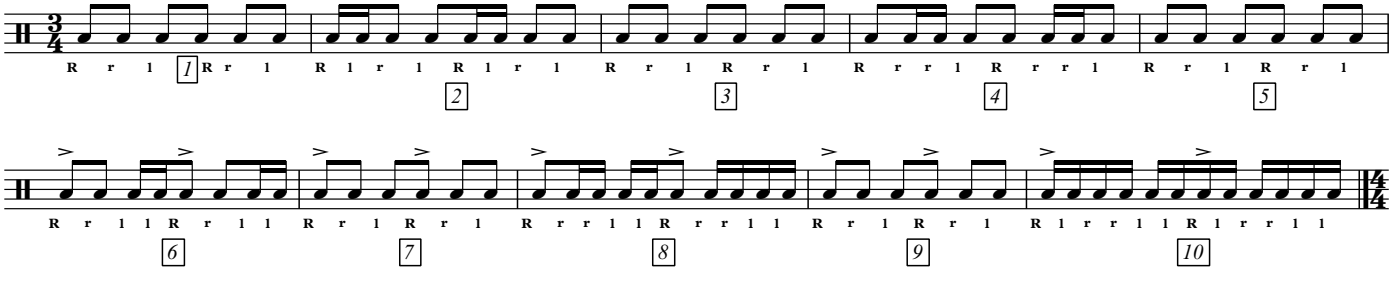
Triplet Grid



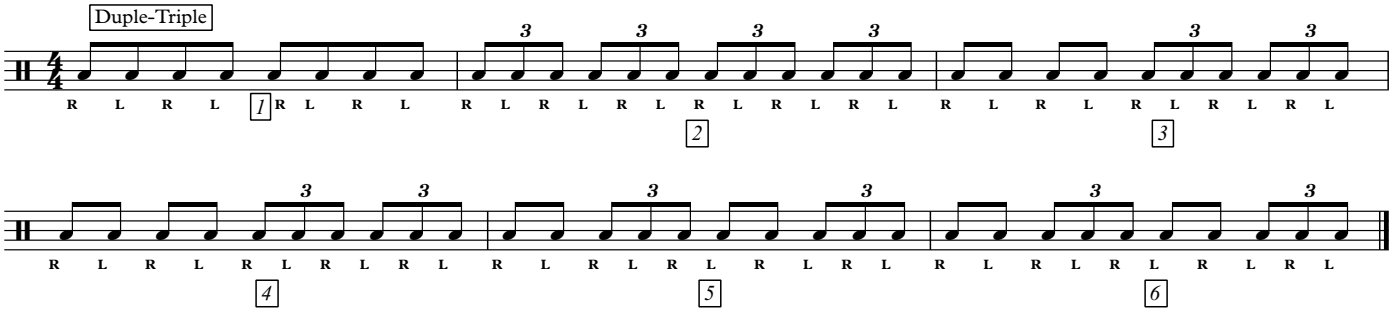
Paradiddle Breakdown



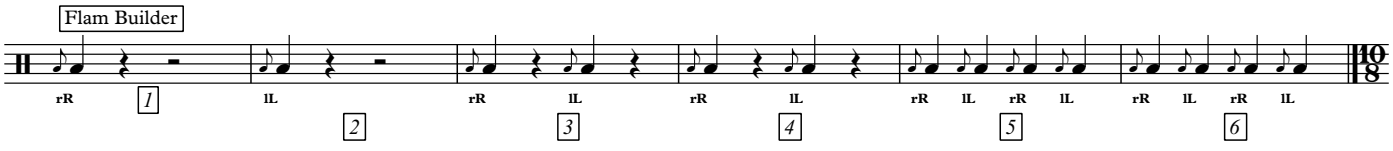
Paradiddle-diddle Breakdown



Duple-Triple

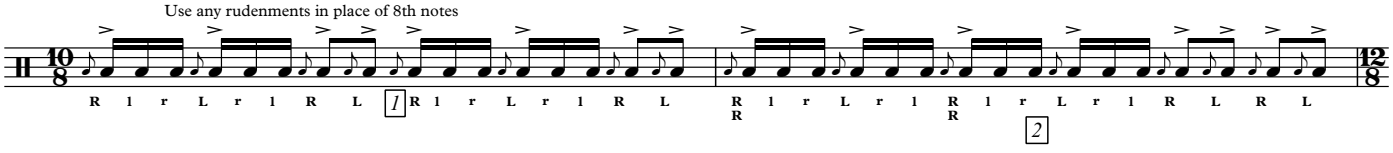


Flam Builder

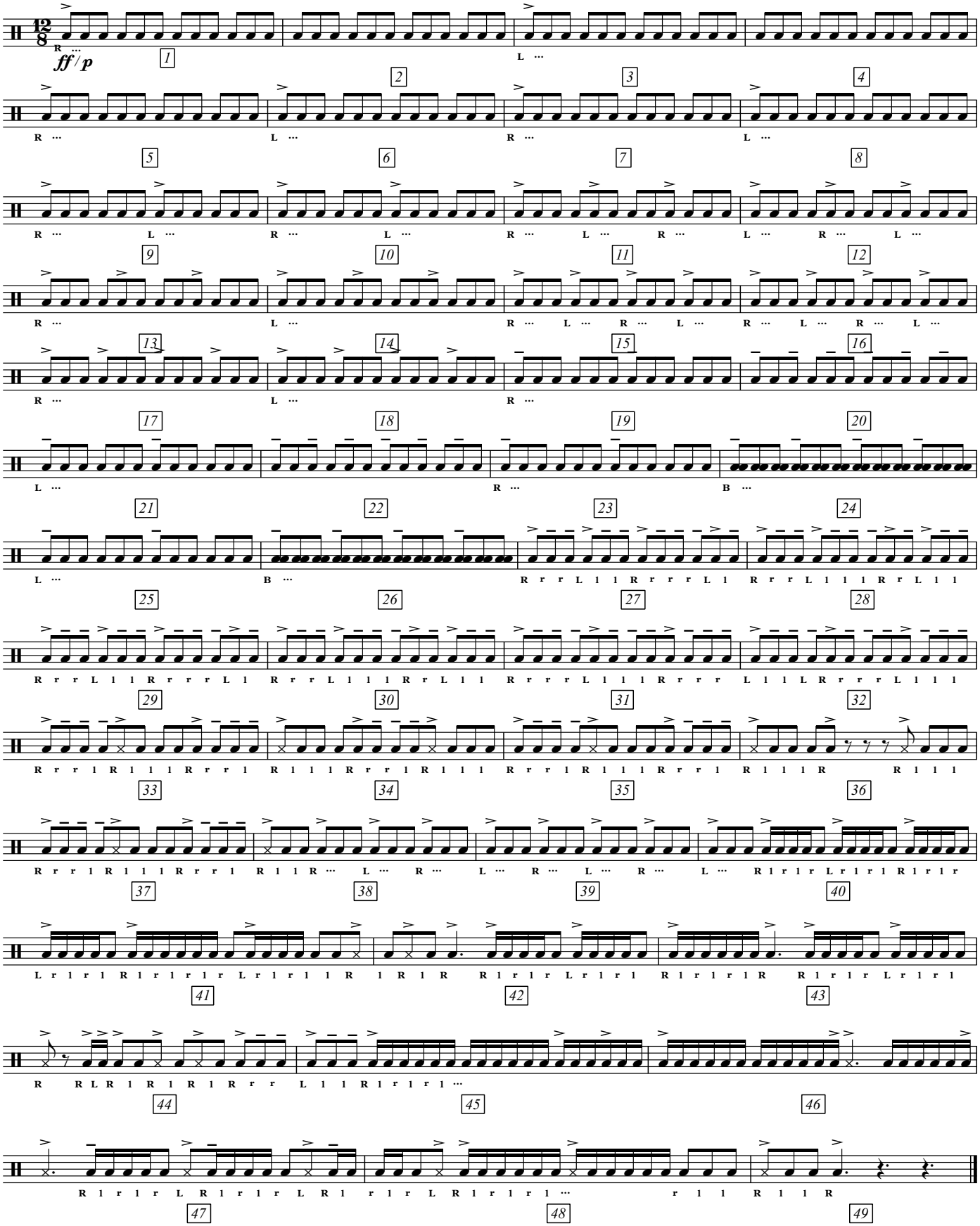


Flam Thing

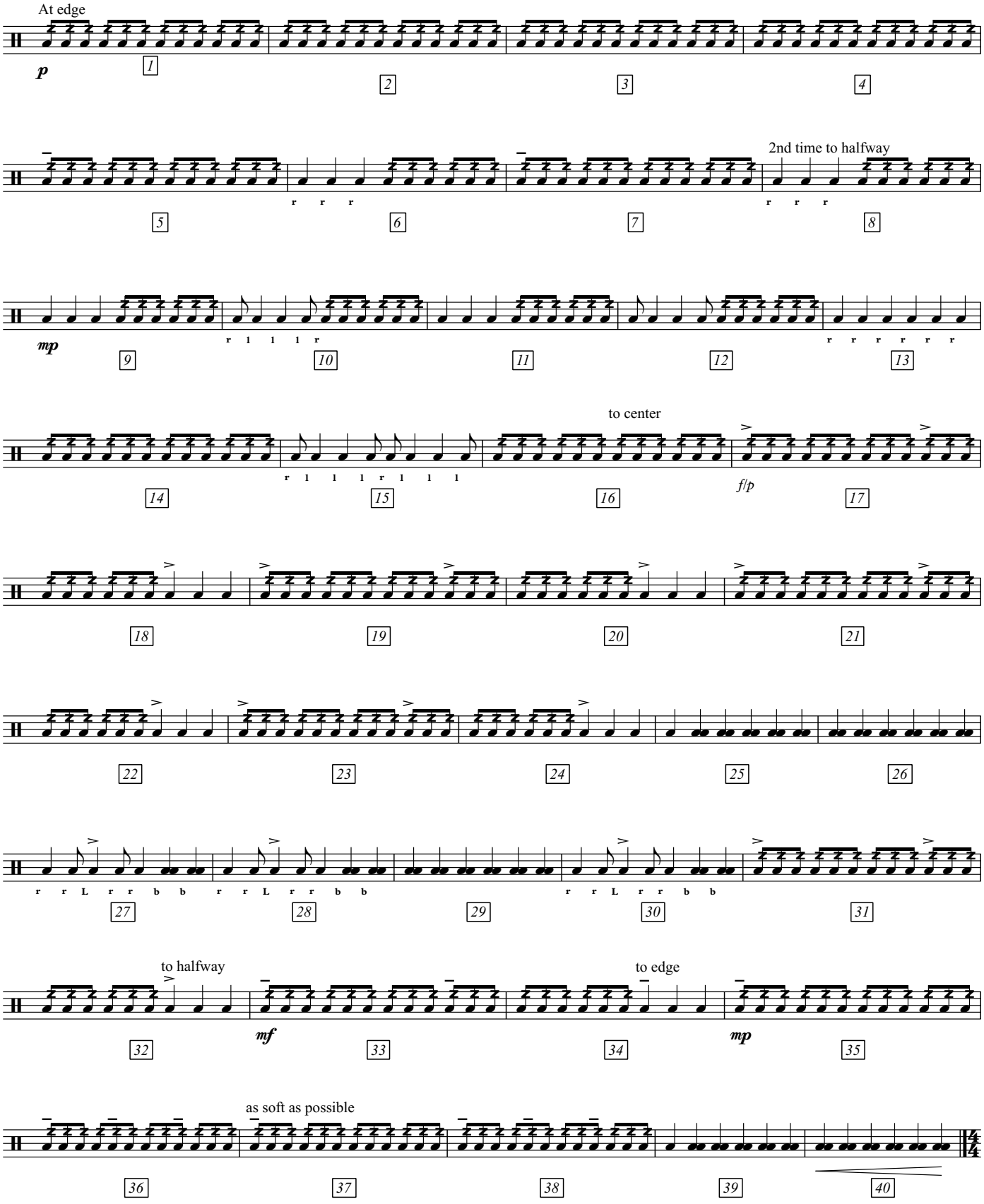
Use any rudenments in place of 8th notes



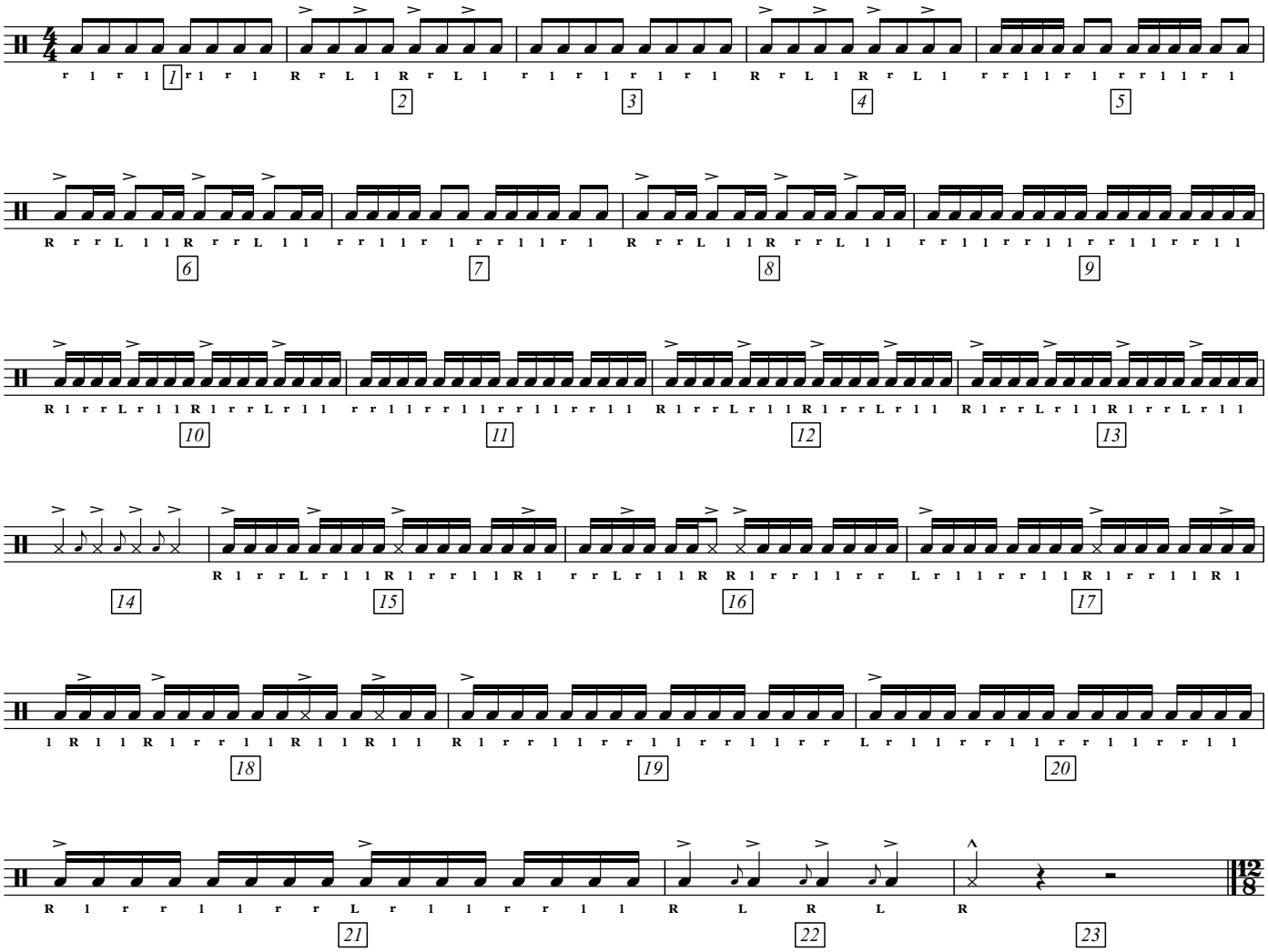
Basic Strokes



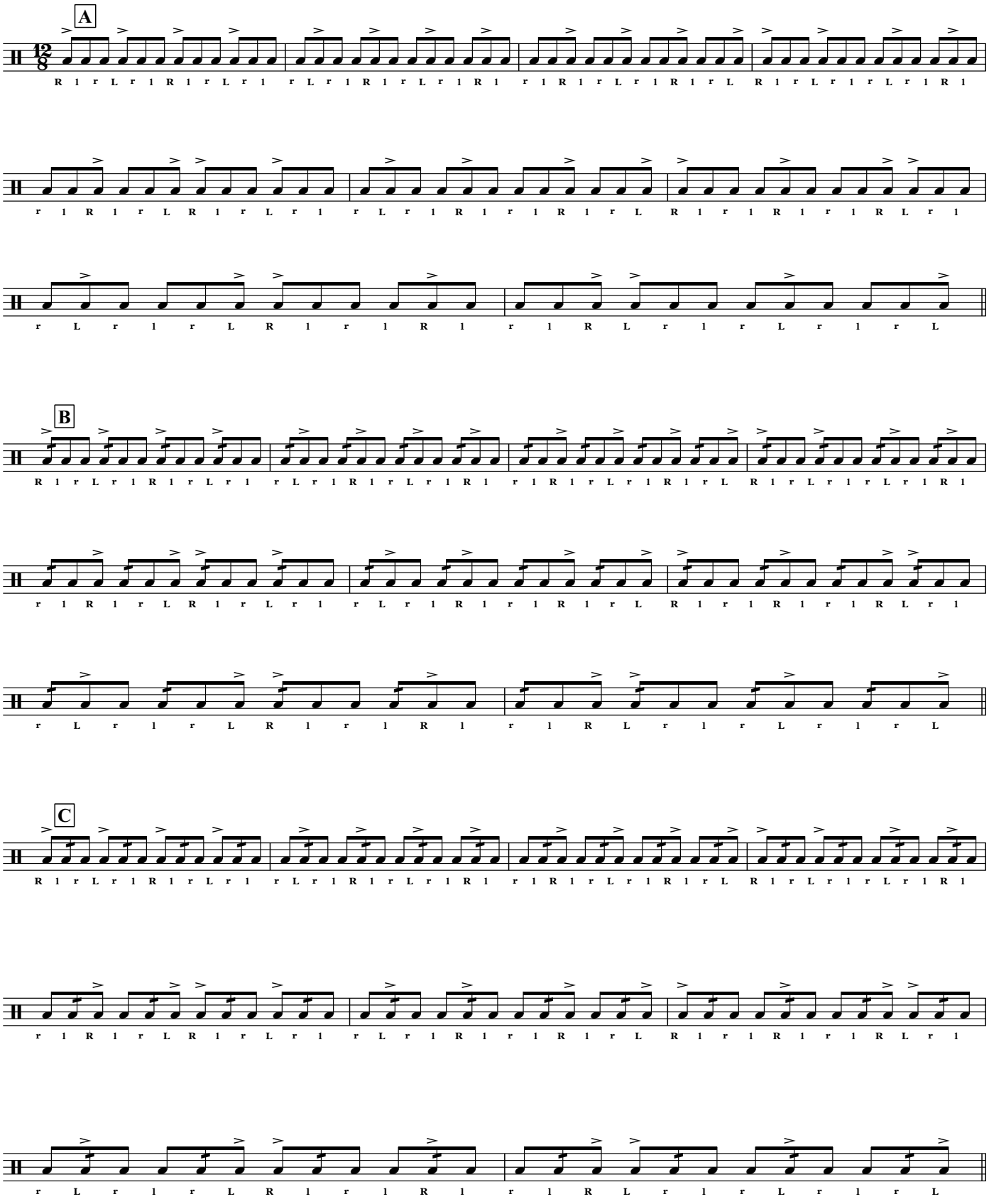
Buzzin' Around



Paradiddle



Grids



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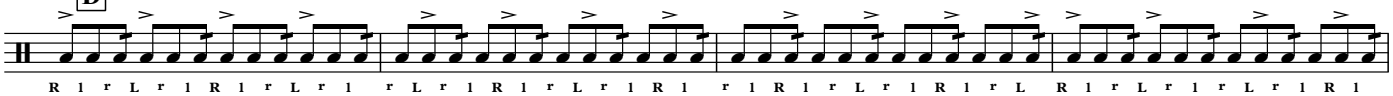

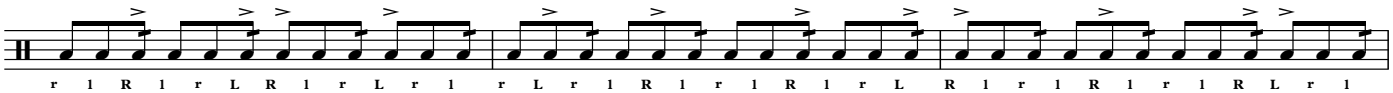

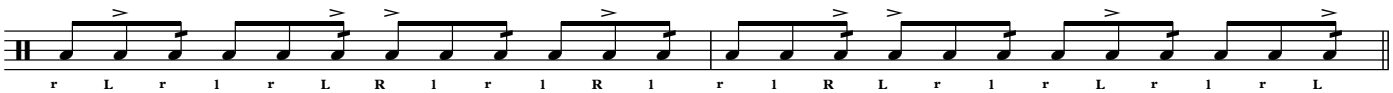

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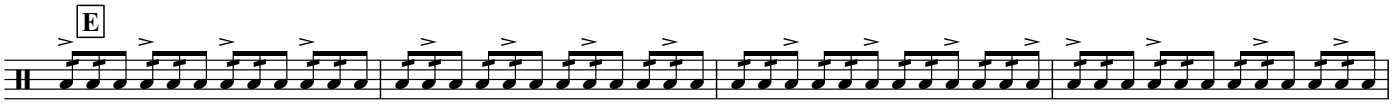

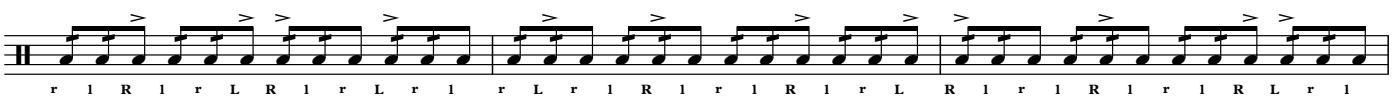

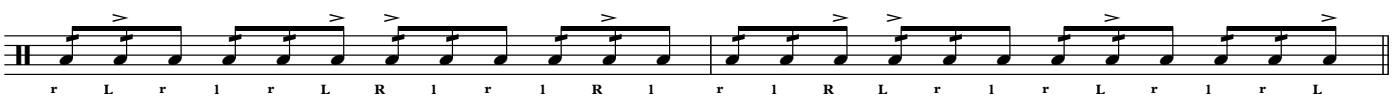

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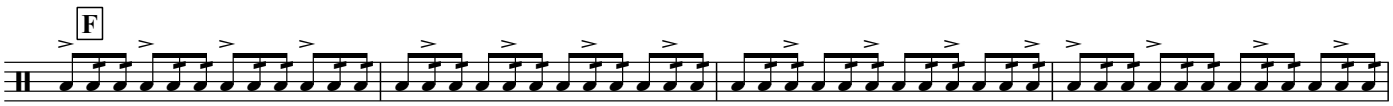

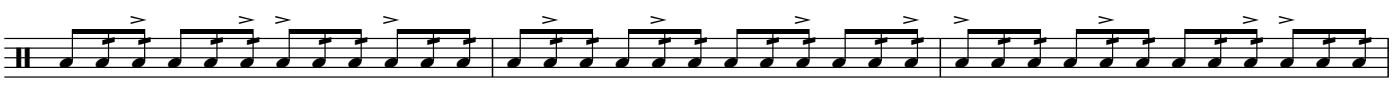

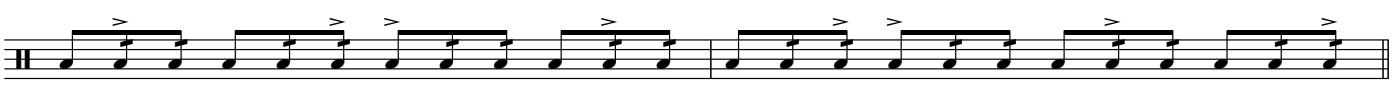

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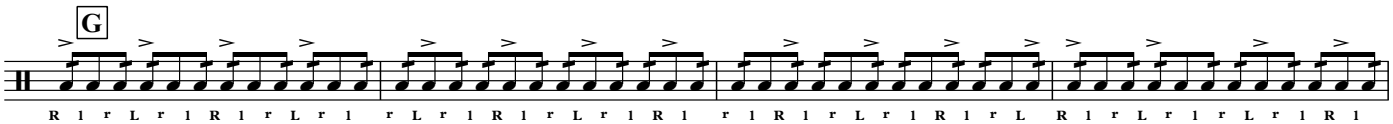
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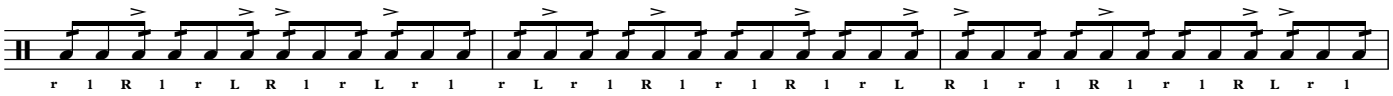
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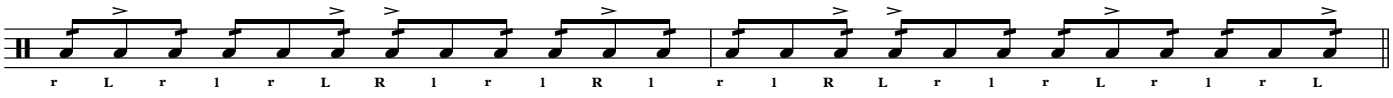
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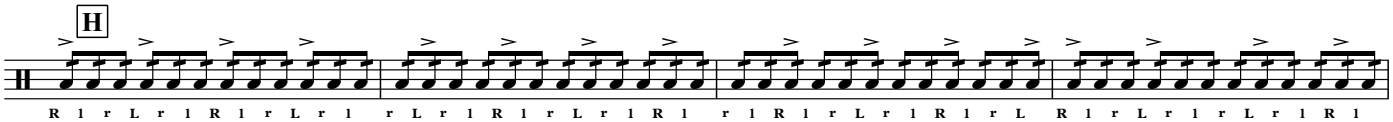
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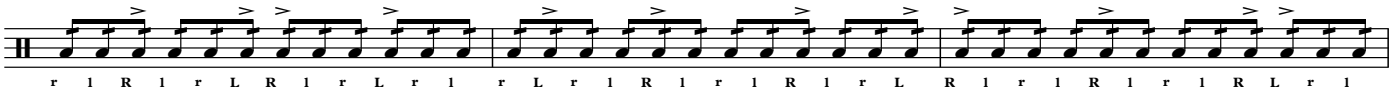
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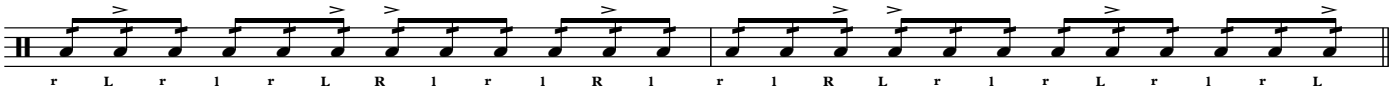
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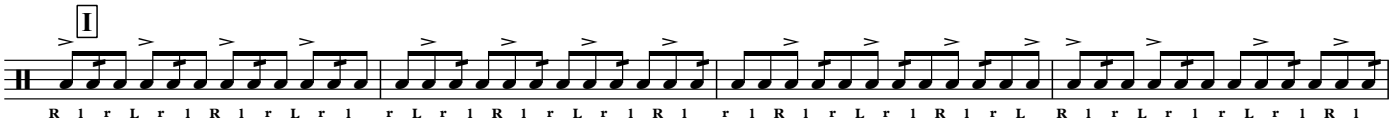
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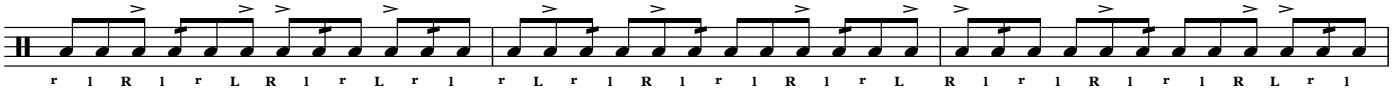
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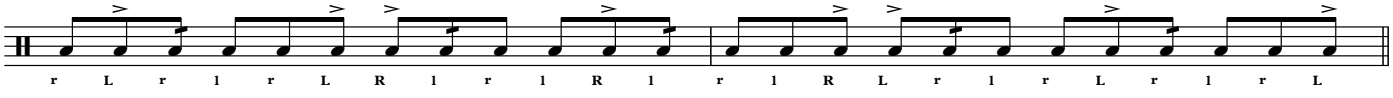
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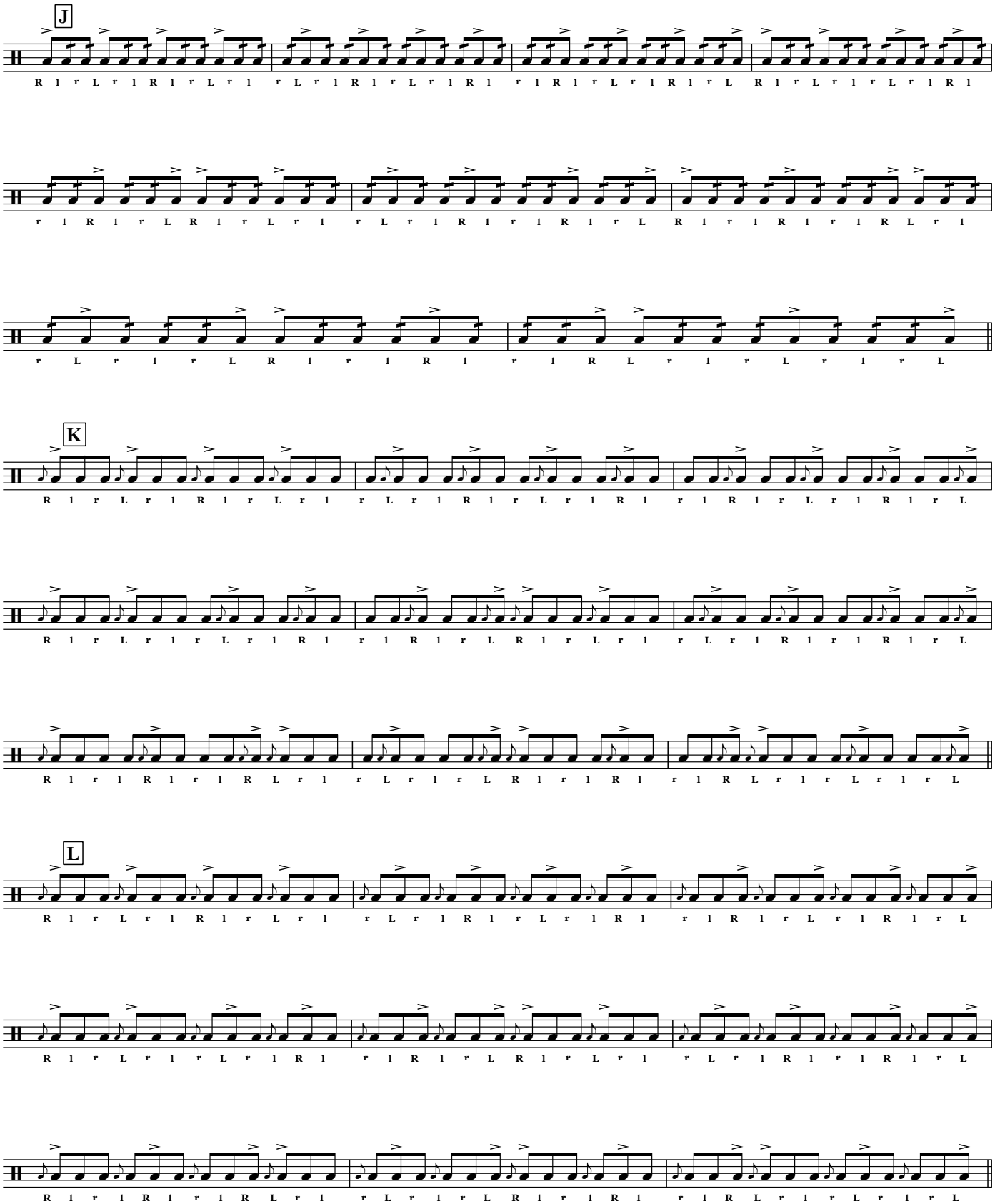
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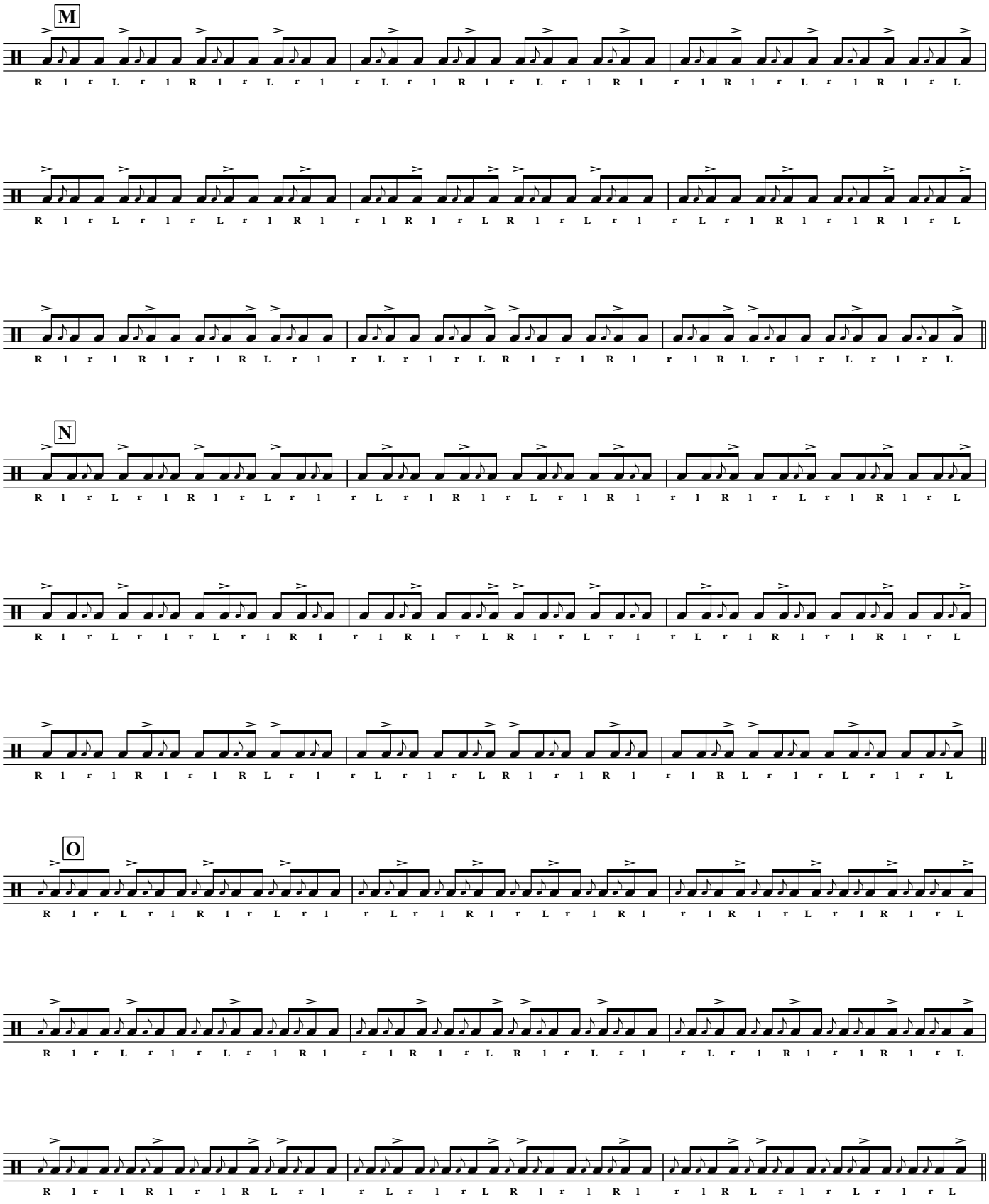
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V.S.

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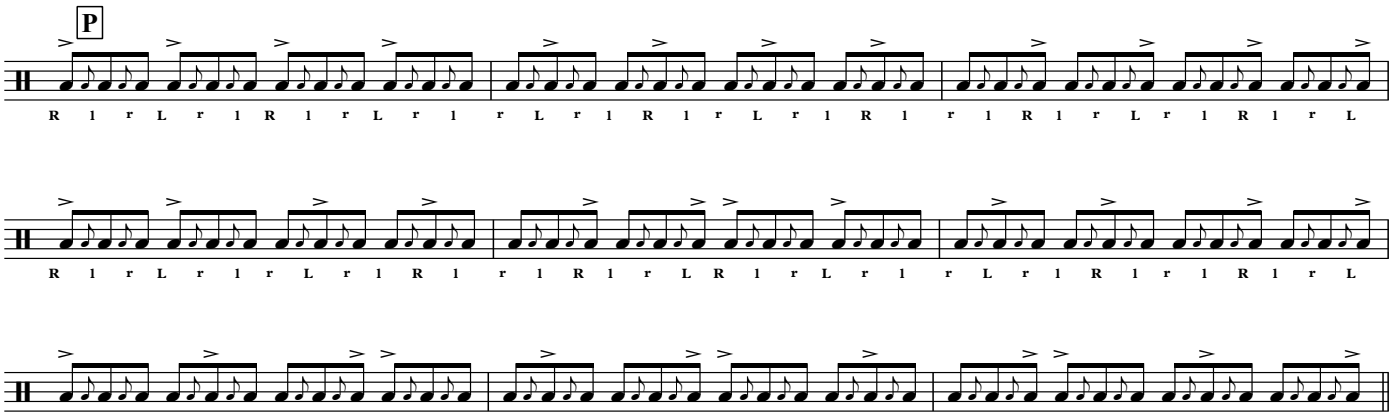
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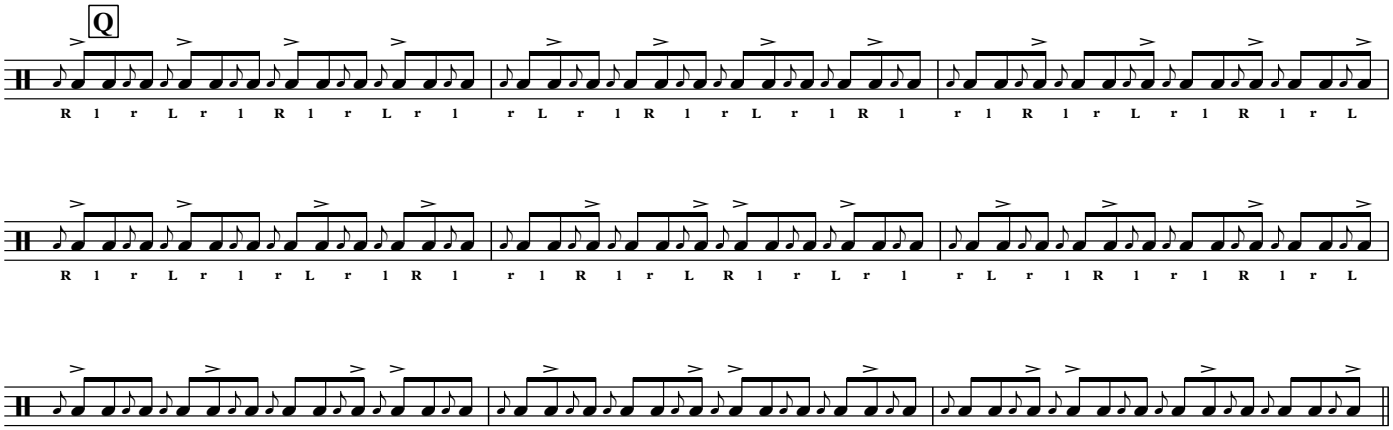
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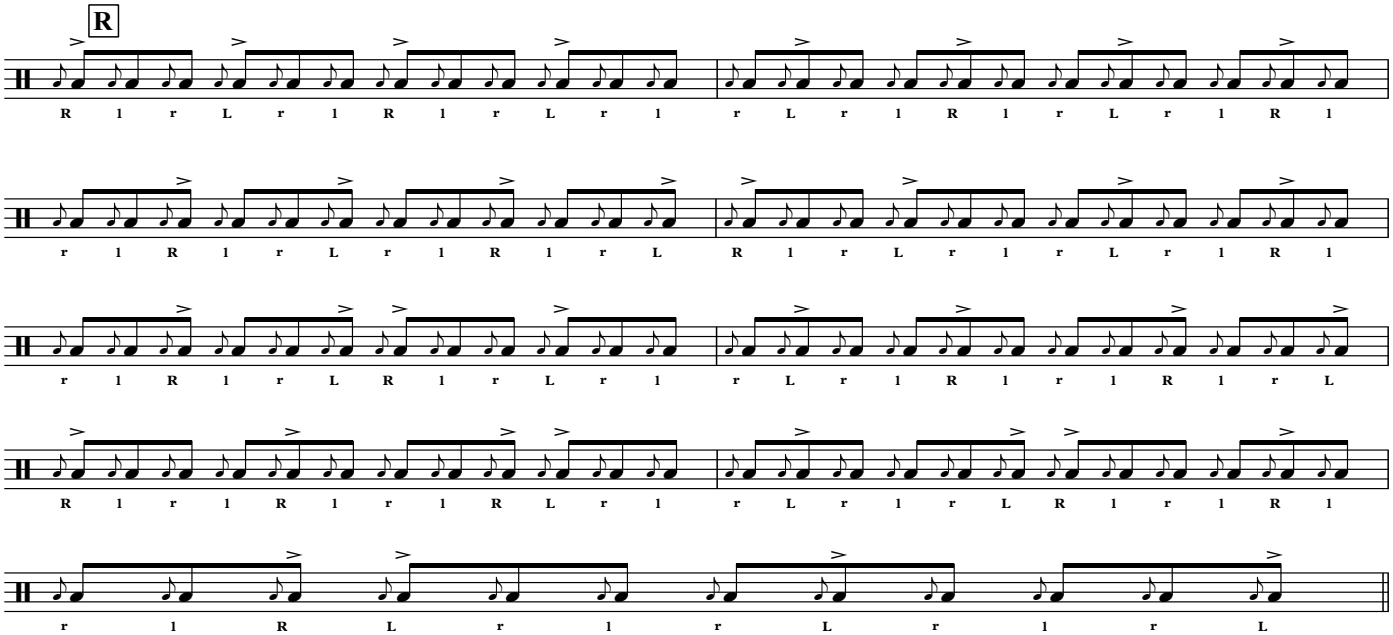
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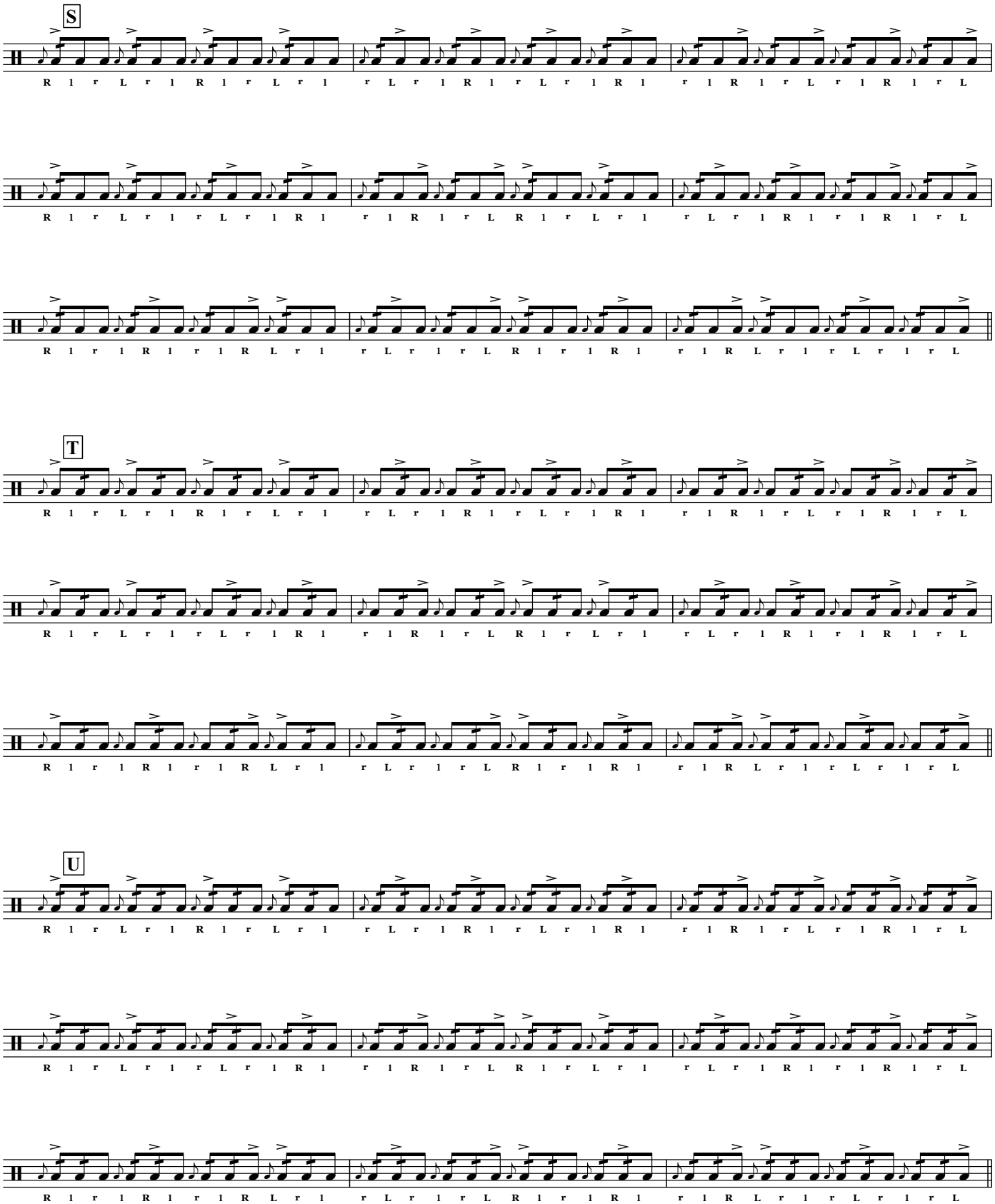
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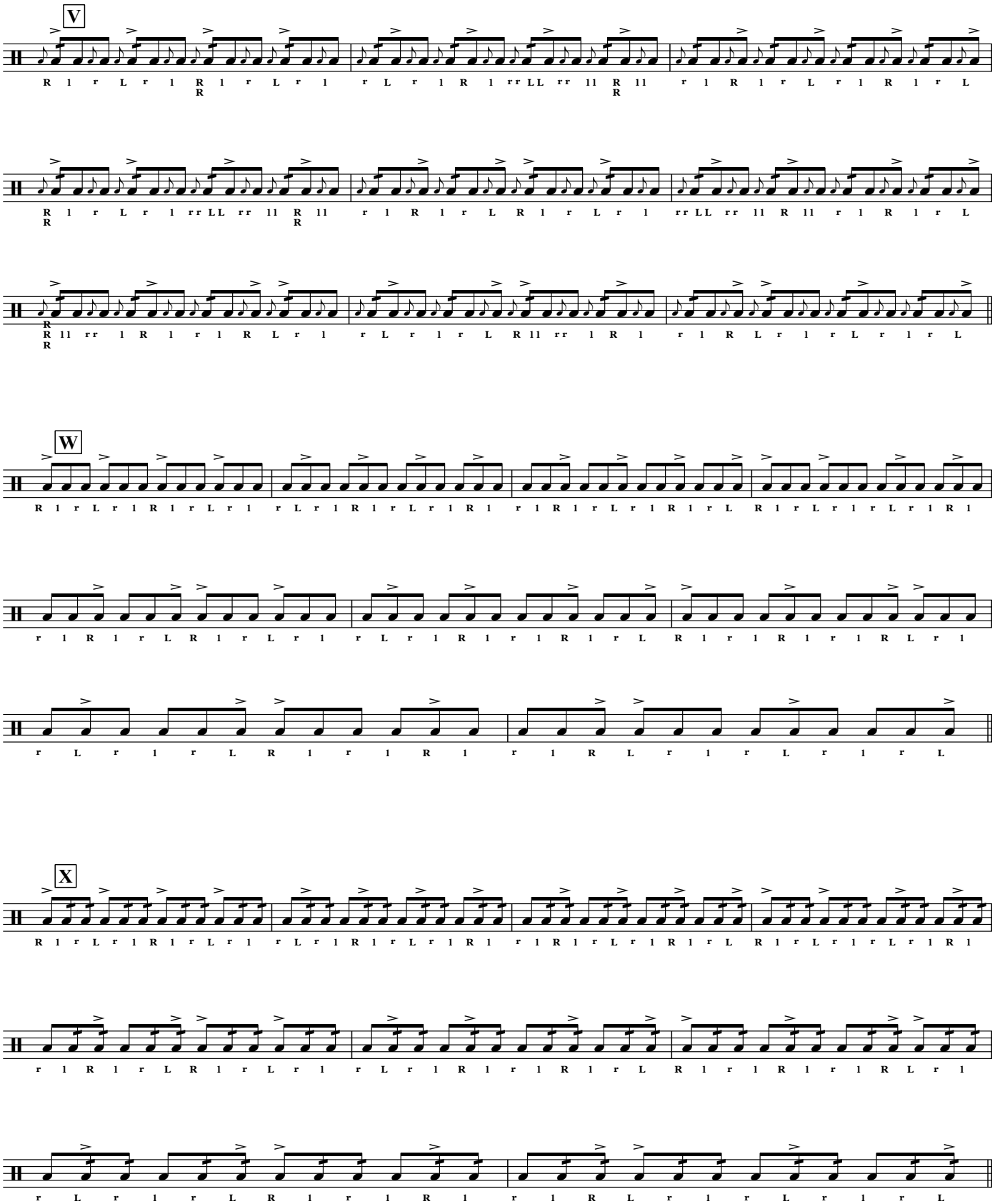
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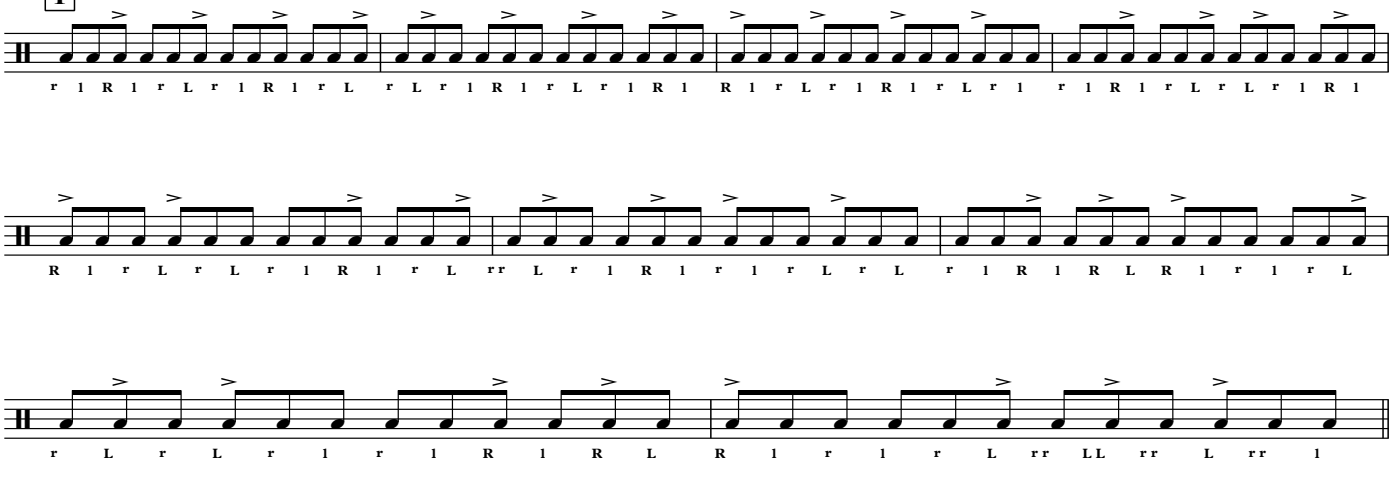
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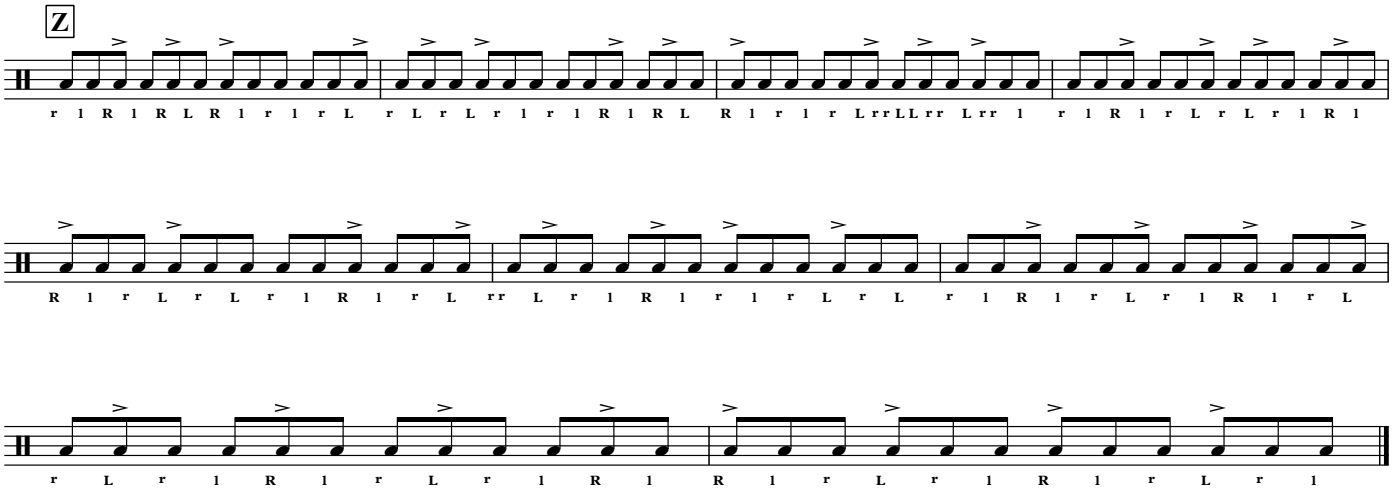
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Basic Skills

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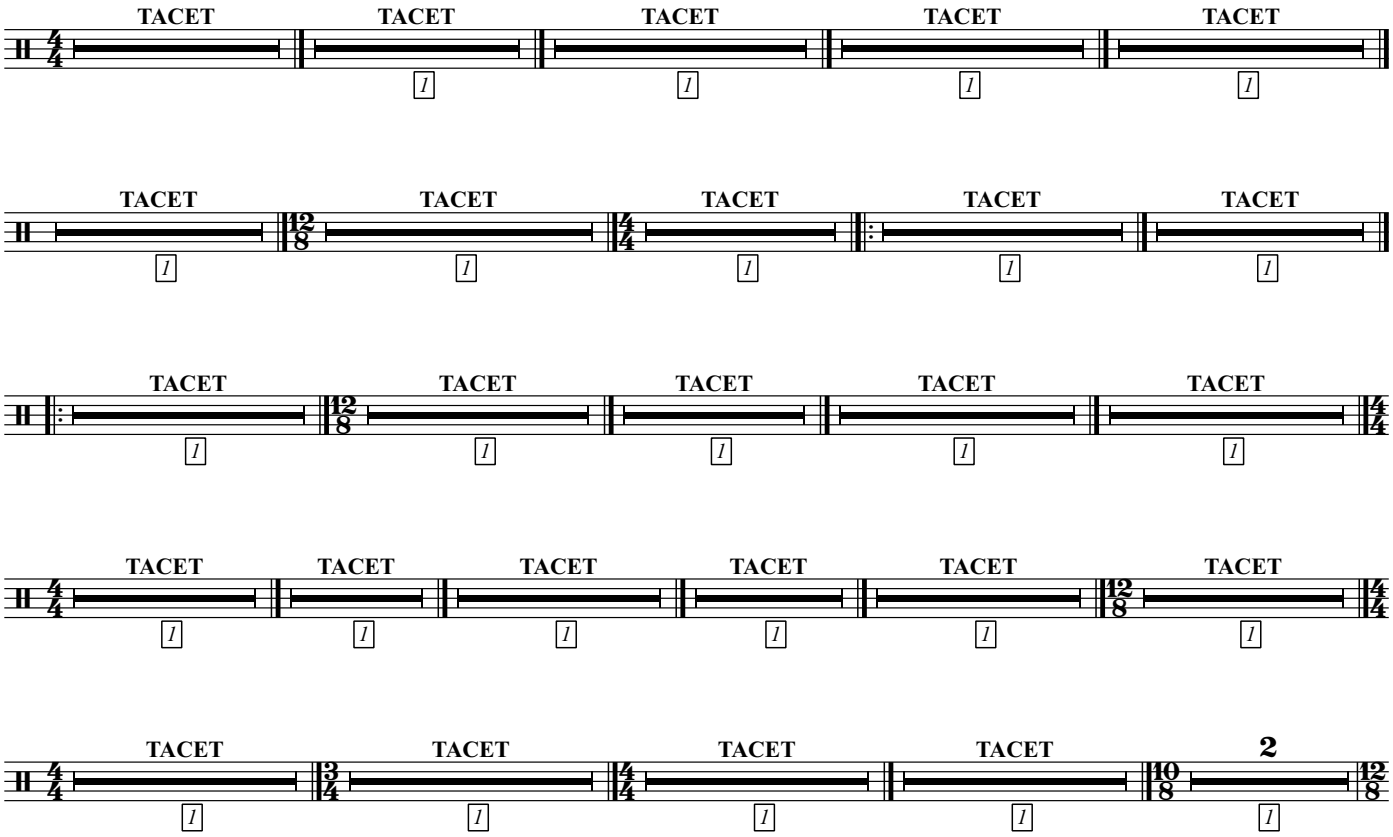
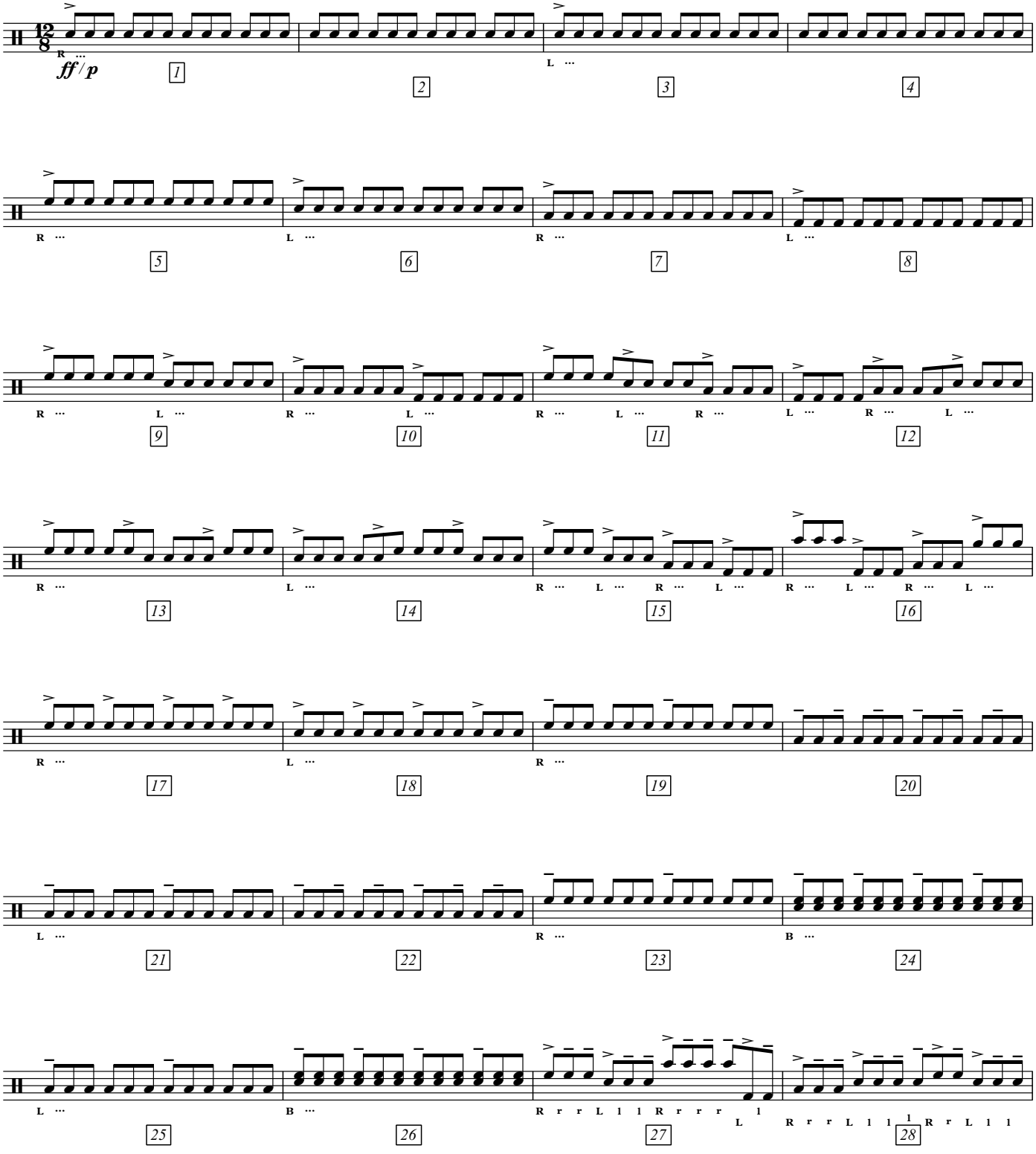
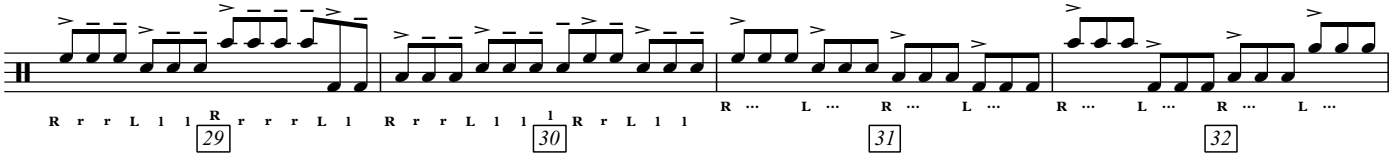


Basic Strokes

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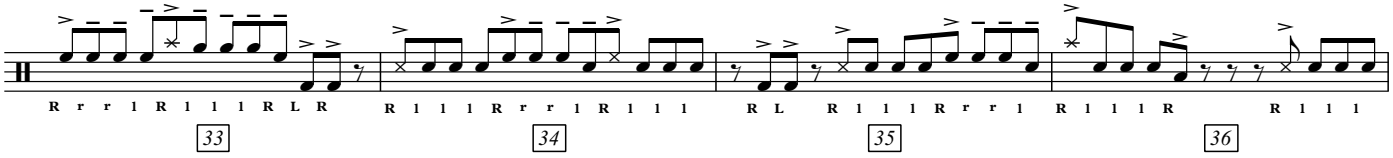
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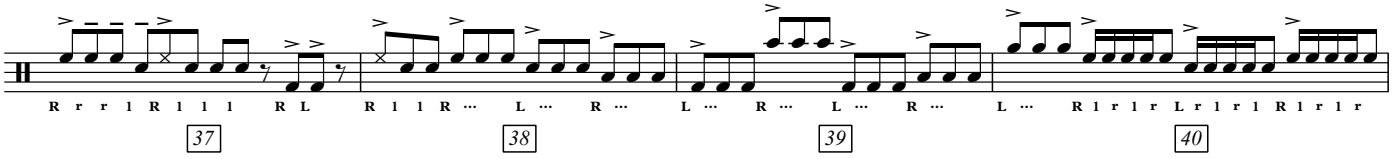
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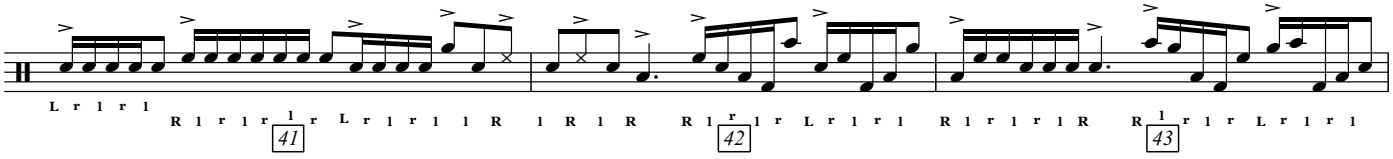
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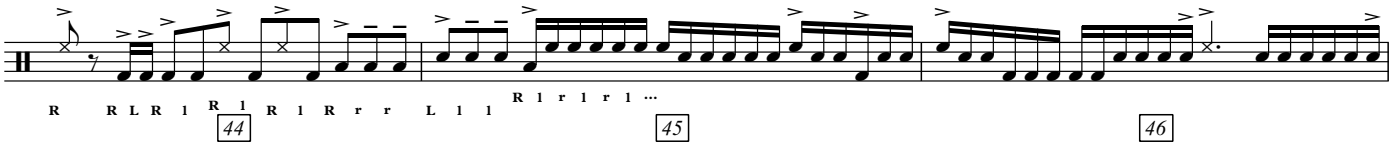
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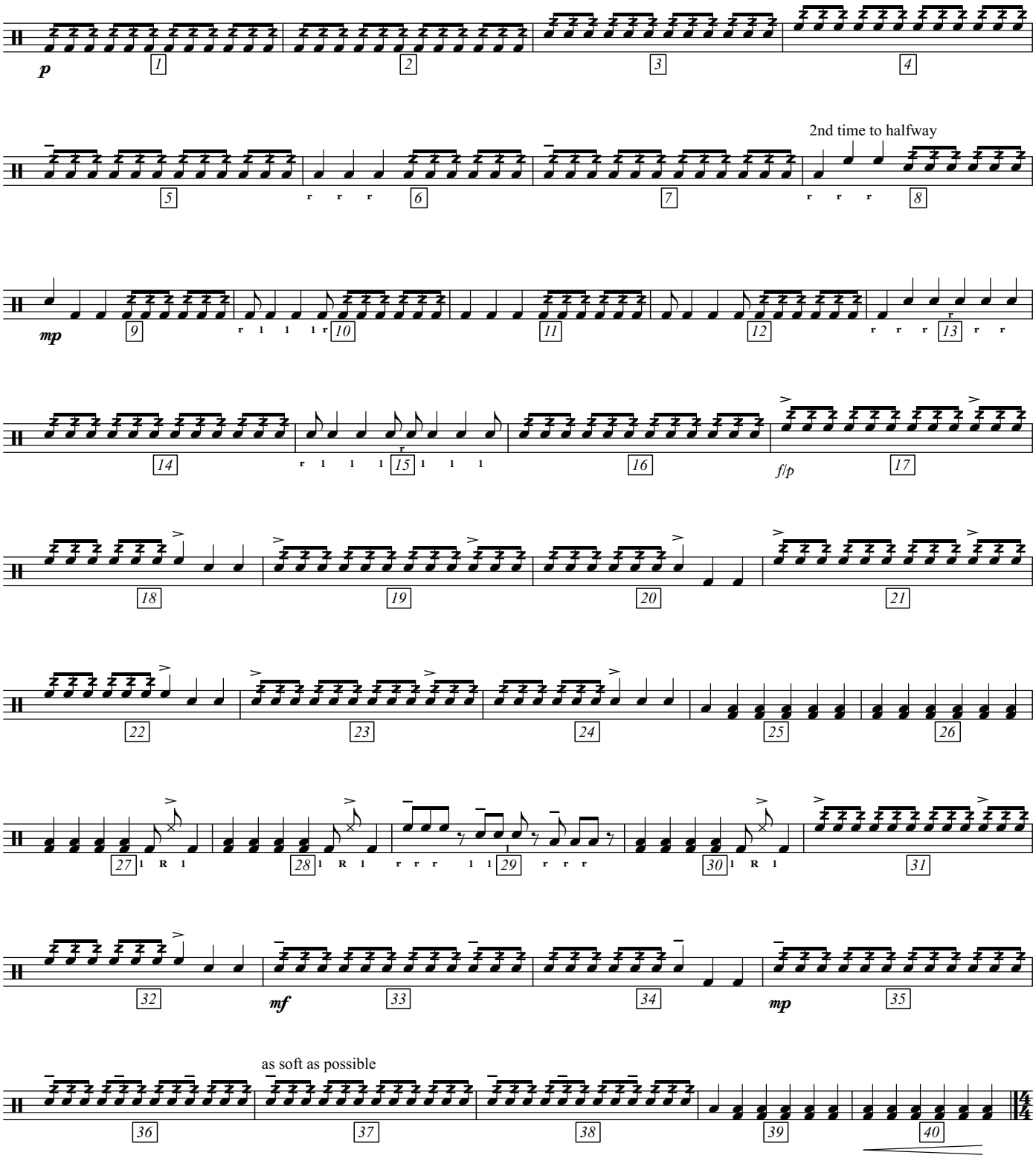
Buzzin' Around



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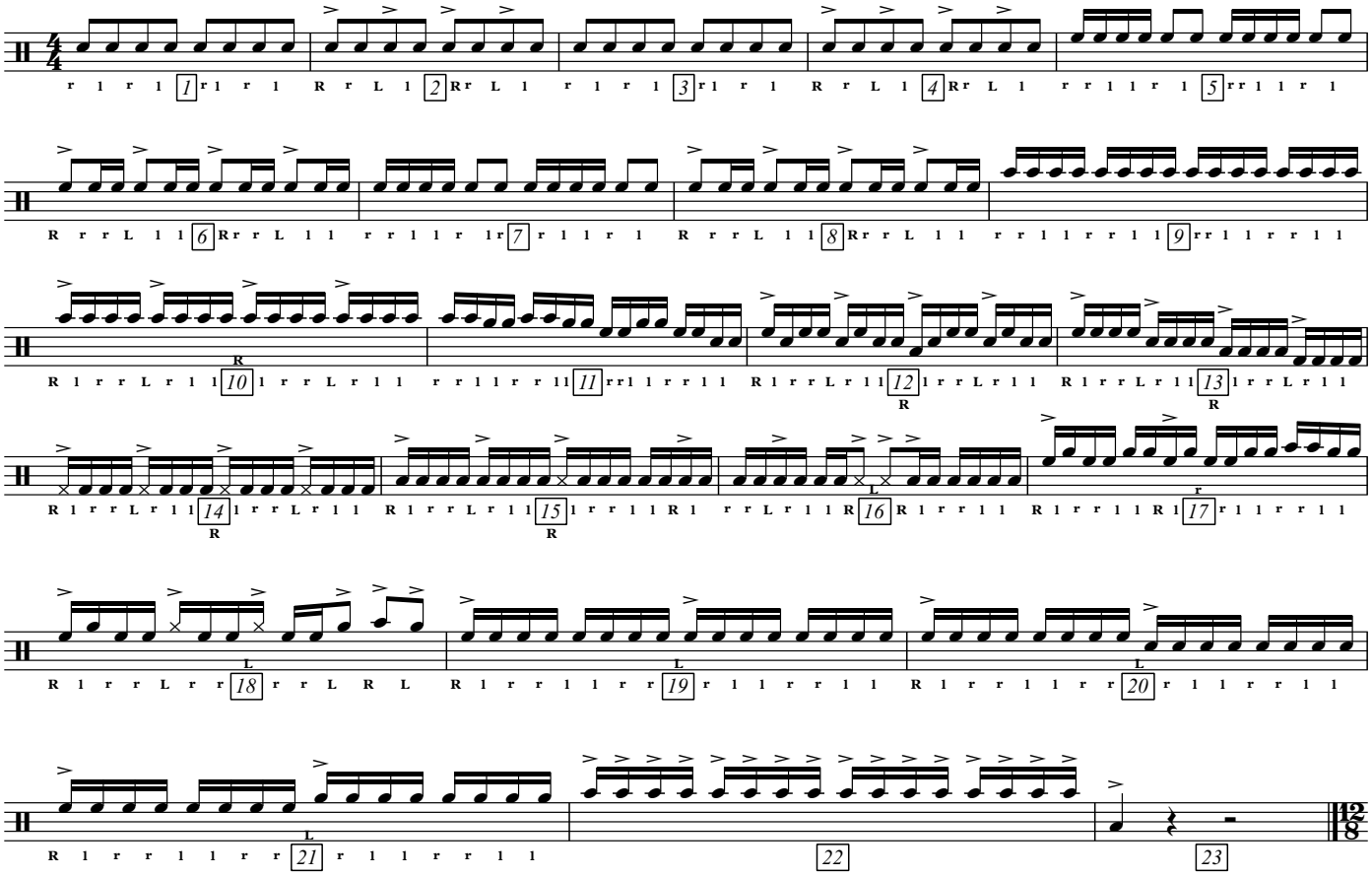

Basic Skills

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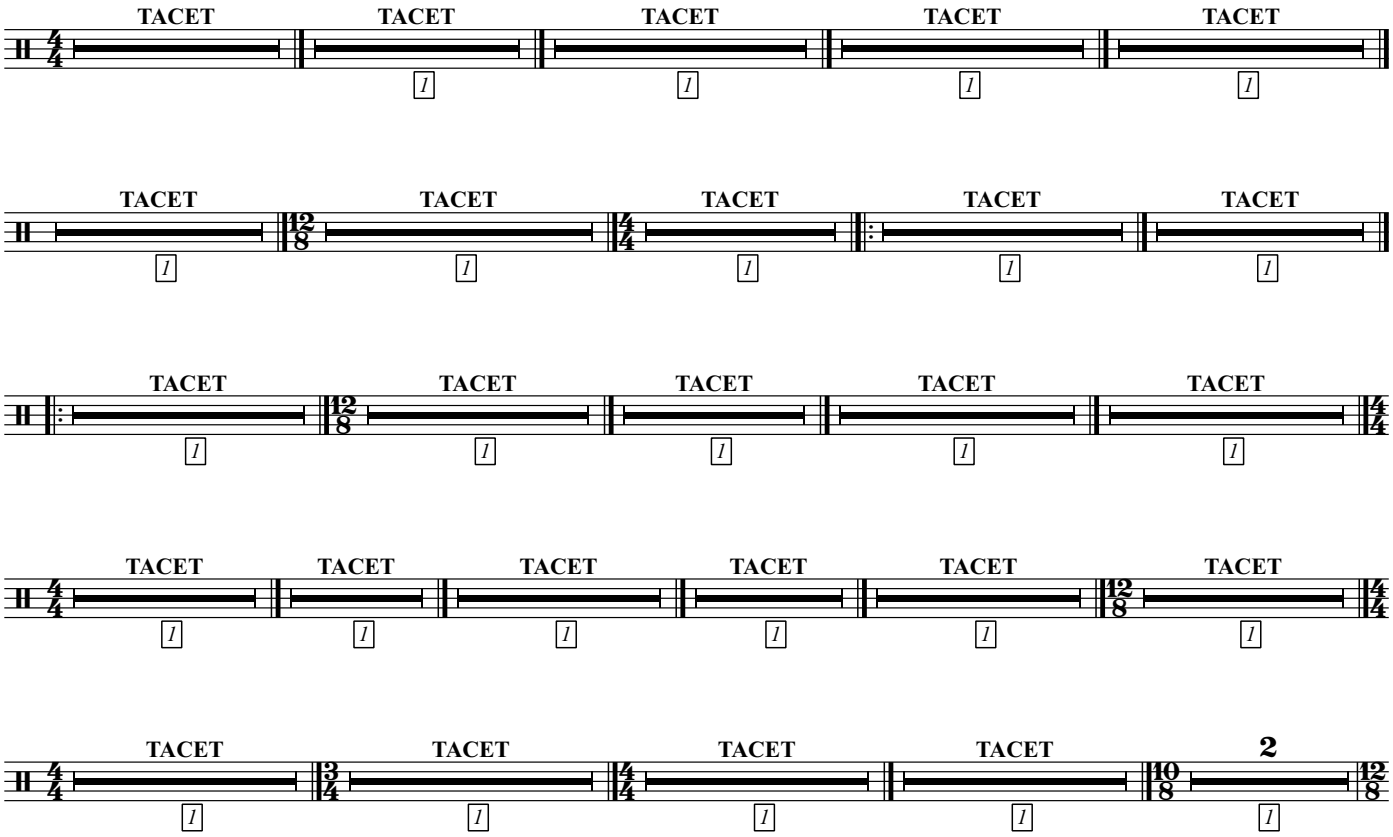
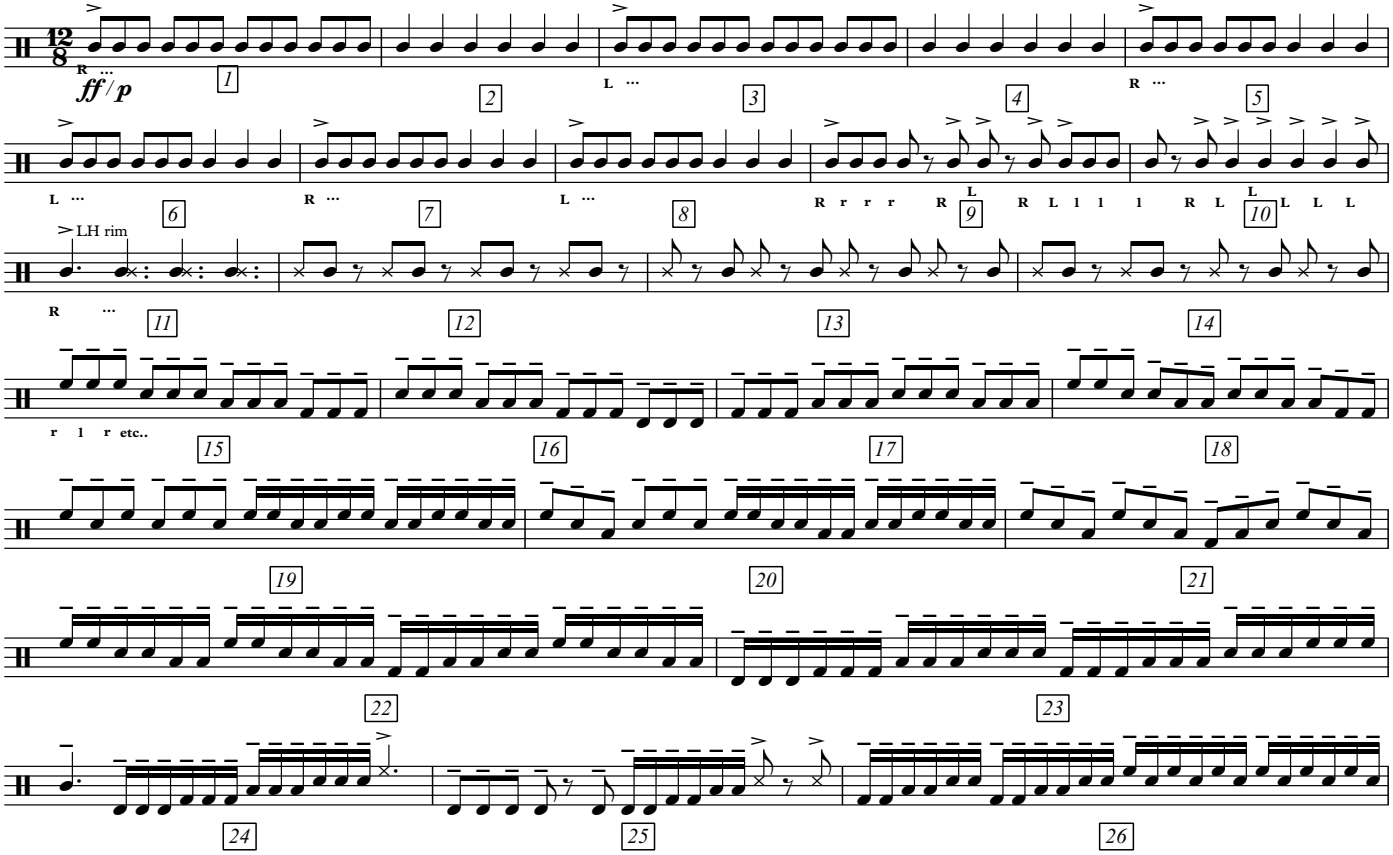
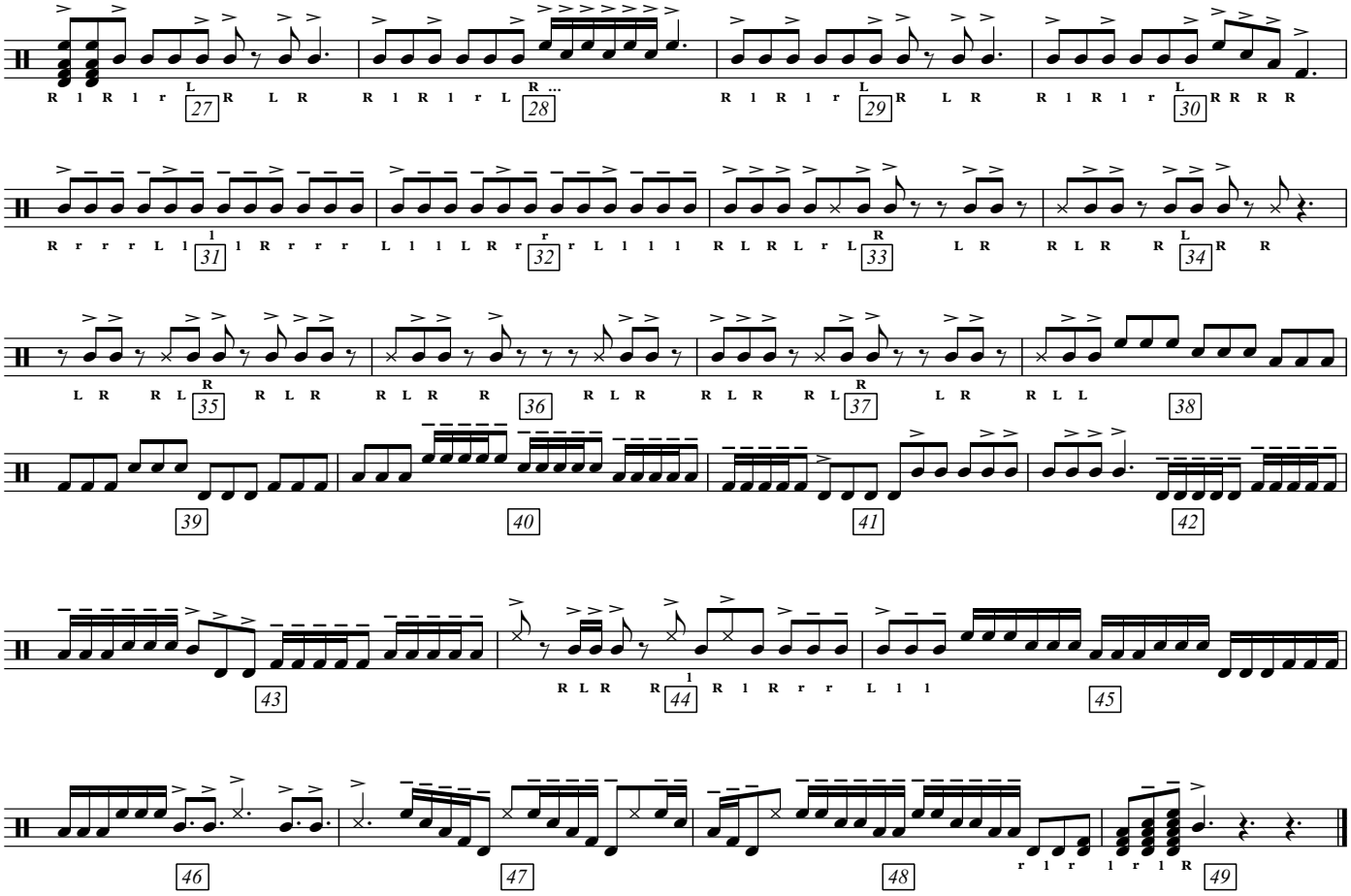


Basic Strokes

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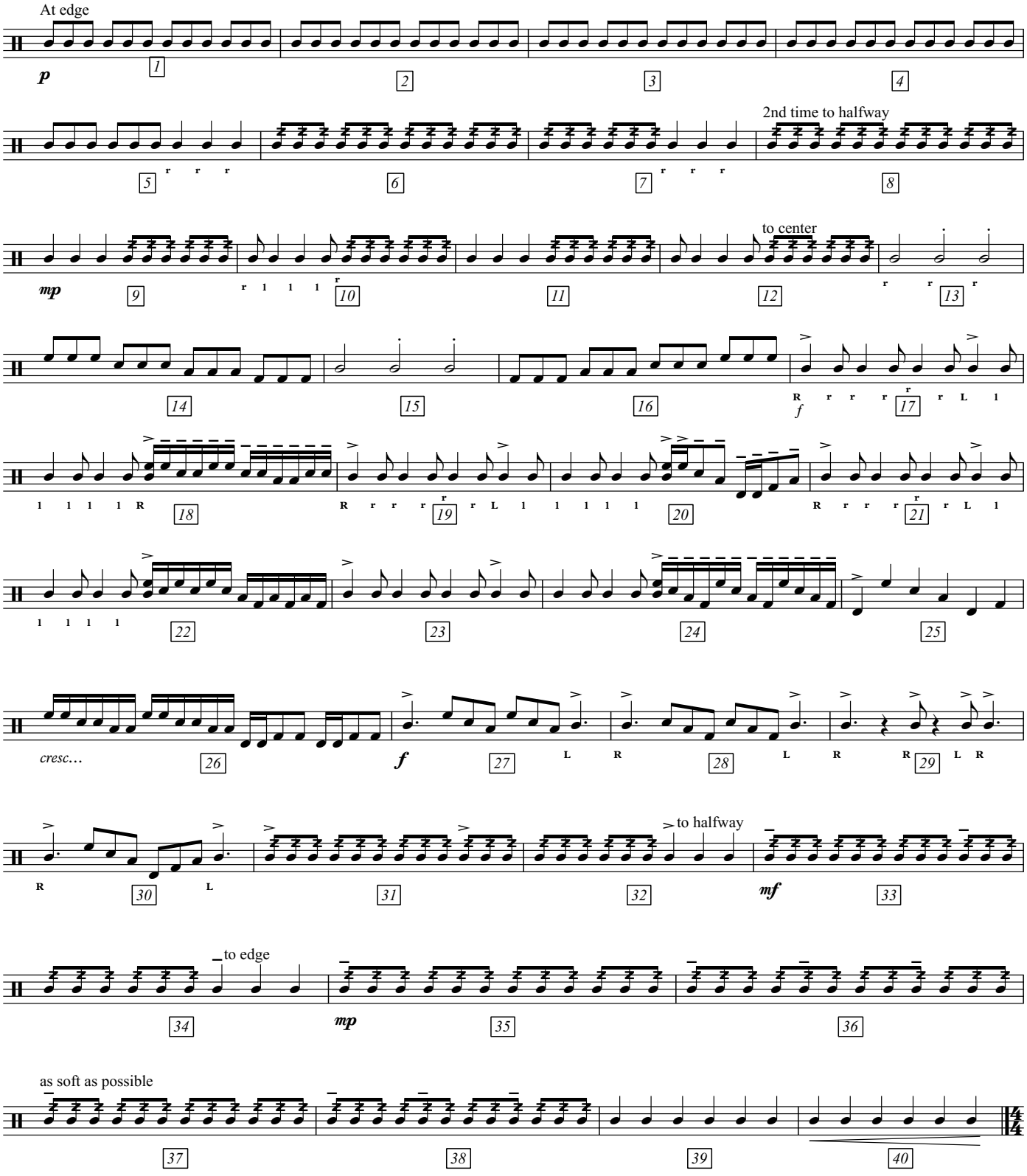
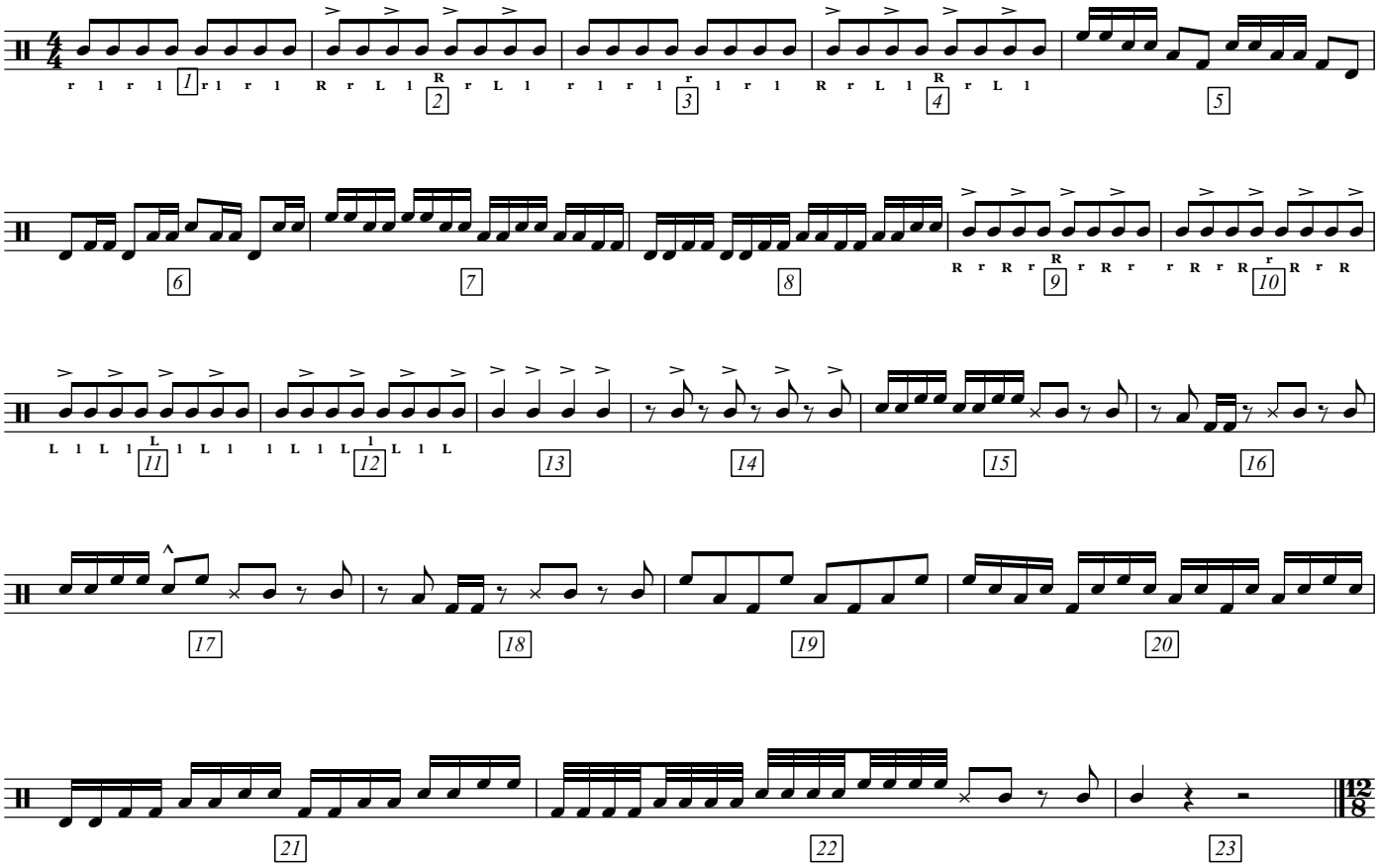
Buzzin' Around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