

Battery percussion Packet



Cole Grimsley

Welcome

Your interest in the marching arts and drive to expand your knowledge of marching percussion has led you to take the first step in growing as a young musician. That first step is also the beginning of a process for you. Your success depends on how much effort you are willing to contribute throughout that process via preparation and dedication.

You will find the methods, approaches, and concepts outlined in this packet to be beneficial to your success in this ensemble if you wish to continue onto our audition process. The methods, approaches and concepts outlined in this packet are one of many within the marching arts. There is always more than one way to complete the task at hand, this will be how we do so within our ensemble. With our diverse staff our mission is to help round out your knowledge so no matter what your endeavors are within the Performing arts you gain many tools to put into your tool kit as a young musician that can be applied in any musical setting. We look forward to having you as one of our students in the upcoming weeks, whether that is just for one clinic or for our entire season as an ensemble!

- Battery Staff

Table of Contents

Introduction	4
General Approach	5-6
How to Prepare and Practice	7
Music and literature Notation Interpretation	8-9
Generalized Match Grip Approach	10
Snare Line Technique	11-12
Quad line Technique	13
Bass line Technique	14-15
Fundamentals	16-17
Fleur Velocity/Flow	18-20
Spring	21-23
Basic Rolls	24

Introduction

Marching percussion instruments are percussion instruments (usually instruments such as snare, Tom, Tenor, Bass, and even Cymbals.) designed to be played while moving. The History of these instruments goes as early as 1400 B.C.E as the originating instrument “Tabor” which looks much different and was used by soldiers to help keep their feet marching in time.

Though many techniques of these instruments have changed and been engineered for more practical and modern use, we still reference and take note of the vast history that these instruments have endured over time as some of our modern techniques still derive from originating techniques.

Marching percussion instruments are worn by attaching the instrument to a harness or carrier and then worn by the drummer. Although not all marching organizations use such harnesses, some instead may use traditional slings or other methods to carry their instruments.

Marching Percussion drums are designed and tuned for maximum articulation and projection of sound, as marching activities are almost always outdoors or in large interior spaces. These instruments are used by Highschool Marching Bands, Drum and Bugle Corps, Indoor Percussion Ensembles, Pipe Bands, and much more! A **marching percussion section** is frequently known as a "**drumline**" or "**battery**."

General Approach to battery Instruments

Posture

- Set position will be heels together in about a 45-degree spread of the feet or enough to fit a fist between the arches of your feet.
- Legs will be straight but not locked when in set position, chest to be projected up and shoulders pulled back. This will allow for a stable presence and “fill the harness” with a drum on.
- Chin will be up 10 degrees. A point of reference for this is to make an “L” shape with your thumb and pointer finger. The thumb will go on your collar bone while your pointer finger goes under your jaw.
- Body position is relative to each drum which will be further defined in sub Sectionals.

Sticks in/out & Marking time

- We will start our music with an 8 count count off. On count 5 you will start marking time with your left foot and on count 7 bring your sticks out.
- At the end of playing our music you will hear a “last time” from the staff during the next 8 count count off to indicate the final note. The drumline will then bring out their sticks to play 1 down stroke to then do a sticks in.
- Marking time will start with feet in a 45-degree angle then as the mark time begins, on counts 5 and 6 of the 8 count count off, the feet will go into parallel just as they would if you were marching, as the feet always face parallel in transit.
- During the “last time” protocol, On count 8 and the downbeat of the last time protocol the feet will come back to a 45-degree angle during the last note that is played.

Clinic set up

Drums must be set up in a uniform pattern in consistent spacing

- This will be at the discretion of your staff member

Must have clean environment

- Carriers, bookbags, and personal belongings must be organized behind the line away from the rehearsal space as this may lead to unnecessary distractions.

Materials at the drum

- To the right of your drum stand will be your practice pad.

On the left side will be your water bottle/notebook for any notes taken during the clinic.

Things to consider bringing

Personal Protective Equipment (PPE) – Earplugs, hats, sunglasses, bug spray, sunscreen, or masks if necessary.

3-Ring Binder with Sheet Protectors- Any and all information or music you may need should be in Sheet protectors that are clear and glare-free for ease of reading music and carrying materials.

Pencils & Notebook- Notes are highly encouraged to be taken at clinics. There will be mass amounts of information thrown your way throughout the clinic and to ensure no information is lost or forgotten write it down.

Athletic Shoes- Tennis shoes are required for clinics especially if we carry drums. Bare feet, sandals, crocs, boots, basketball shoes etc. are not permitted.

Appropriate Attire- Comfortable clothing that will allow you to move and sweat. NO JEANS!

Medical Appliances - Medications, inhaler, epi pen, medical tape, bandages. If you have any serious medical conditions, please inform staff of what the procedure is to assist you if need be.

Water- The more the better. Gallon jugs can be bought at Walmart for under \$8. Don't just bring a small water bottle. While we will have plenty of time for water breaks its encouraged to have hydration available.

Non Instrument Essentials- practice sticks, practice pad. Anything that can help you get extra quality reps when you are/are not on a drum.

Backpack- All materials should be stored here.

Clear Mind – Come in with an eager mind to soak up as much knowledge as possible!

How to practice

Music, Mirror, Metronome, and you may also need sticks :)

Play Everything SLOW!!!!!!!!!!

- When first looking at extensive literature, practice at least 20bpm-35bpm below the original tempo.

Play it perfectly 3 times and then increase the tempo by 2-4bpm.

- You will continue to do this and eventually you will find within your practice time the desired tempo is reached. It may not happen your first practice session or even few and that is ok!

Master all elements of the music before moving on to make it a habit.

- This refers to Sticking, dynamics, rhythms, and timing.
- The name of the game is building positive habits and consistency over time as Rome was not built in a day.
- Practicing the day before any rehearsal setting for any ensemble for 1 hour is like cramming for a test. It puts you under a lot of stress and can't prepare you the way long term practicing does.

Learning priority list:

- Rhythms/Timing -> Notes/Sticking -> dynamics

Practice with your section/friends

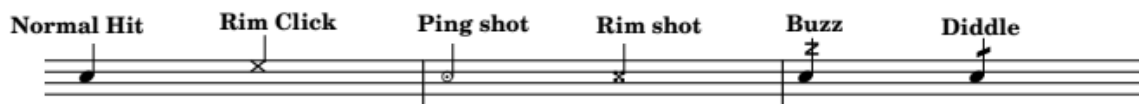
- Group learning or helping peers is a way of reinforcing ideas that are already present, and it is much more fun drumming with friends!

Music and literature Notation

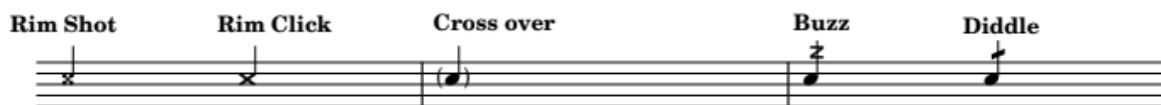
Interpretation

- Under each subsection will be an example of how music will be notated throughout the packet and any music handed out during our clinics.

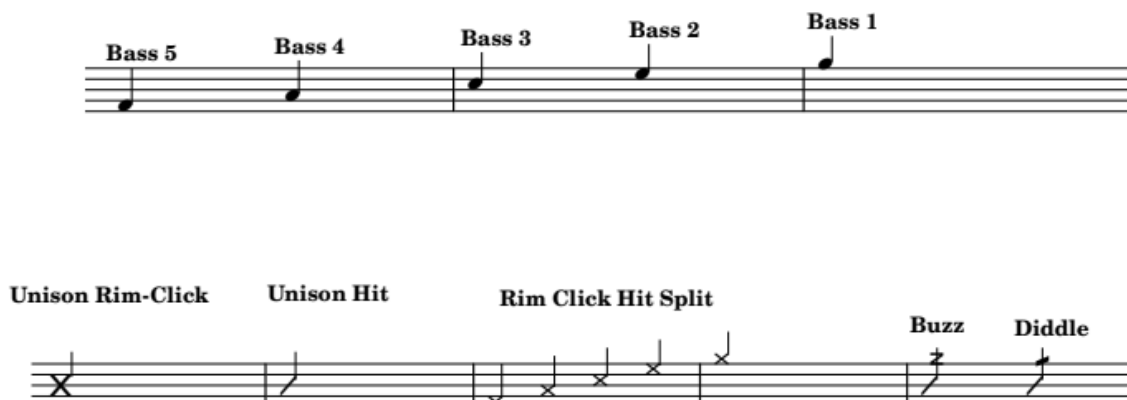
Snare



Quad



Bass



Dynamics

- The stick heights are relative to inches. Shown with the correlation of dynamics below.

Piano (p) (2)	mezzo piano (mp) (4)	mezzo forte (mf) (6)
Forte (F) (9)	Fortissimo (FF) (12)	Fortississimo (FFF) (15)



Counting - We will be counting and subdividing nearly every rhythm we will play to facilitate rhythmic accuracy. The more precisely we subdivide, the more likely we are to interpret the space and rhythmic values correctly. Interpreting rhythms correctly is 90% of our job as percussionists. That is why we cannot be only internally subdivide only the main beats. Use the system below:

Quarter Notes	1 2 3 4 etc.	Triplets (4 options)	1 -iz-uh 2 -e-uh 3 -te-ta 4 -le-la
Eighth Notes	1 and 2 & 3 + 4 +	Sixteenth Notes	1 -e-and-a 2 -e-and-a 3 e+a 4 e+a

Generalized Match Grip Approach



Hand will be set $\frac{1}{3}$ from the back end of the stick. In the general vicinity of the balance point of the stick.

Back three fingers will be curled around the stick. The top three fingers will make 3 separate points of contact on the stick creating a technique called the Tri fulcrum.

These 3 points of contact are similar to how you might hold a pencil or pick up a ping pong ball. The space between the index finger and thumb will always be relaxed and relatively closed. The goal is to not see sunlight through the gap between your index and thumb while not creating or introducing any tension.

The contact between the middle finger, and thumb is known as your Fulcrum. All fingers should remain in contact with the stick.

The amount of grip being applied to the stick should be similar to holding an egg. Loose enough that you will not crack an egg while holding it but not so loose the egg gets thrown out of your hand while playing. If you over grip you will have some runny yolk in your hand!

- *The rule of arm: The arms will always move, they should always move. At slower tempos and higher heights, the arms will move more. At faster tempos and lower heights, the wrist and finger muscles will move more. The arm will always be a reactionary motion that proves that there is no tension in the stroke.*

Palm direction will be dependent on the instrument

Snare Line Technique

The fulcrum for both hands will be 1/3rd of the way up the stick from the back of the stick. The primary fulcrum in matched grip (the right hand) will be the middle finger and thumb, allowing the front and back of the hand to relax—they will still make contact with the stick. We want our fingers to be like rubber bands, flexible, but strong with no tension. We will use an American Grip technique that may lean more German.



The primary fulcrum for the left-hand traditional technique will be in the thumb in order to maximize rotation and balance.

- *Please be aware that the middle finger should simply be “along for the ride” and not used to generate a stroke by applying pressure in any way. All fingers must always remain relaxed in a curved position. Any unnatural straightening or flexing of the fingers simply causes unwanted tension that will ultimately inhibit your performance.*

Our approach centers around sound but there is a certain “look” that can begin to guide us to unity as a snareline. We should aim for our sticks to be at a 90 degree angle in the center of the drum. There will be a straight-line path in the right arm from the elbow to the bead of the stick. The left arm should have a slight gap between the elbow and the body to allow for arm motion. This all begins with proper posture with the chest out, chin up, and shoulders relaxed back.



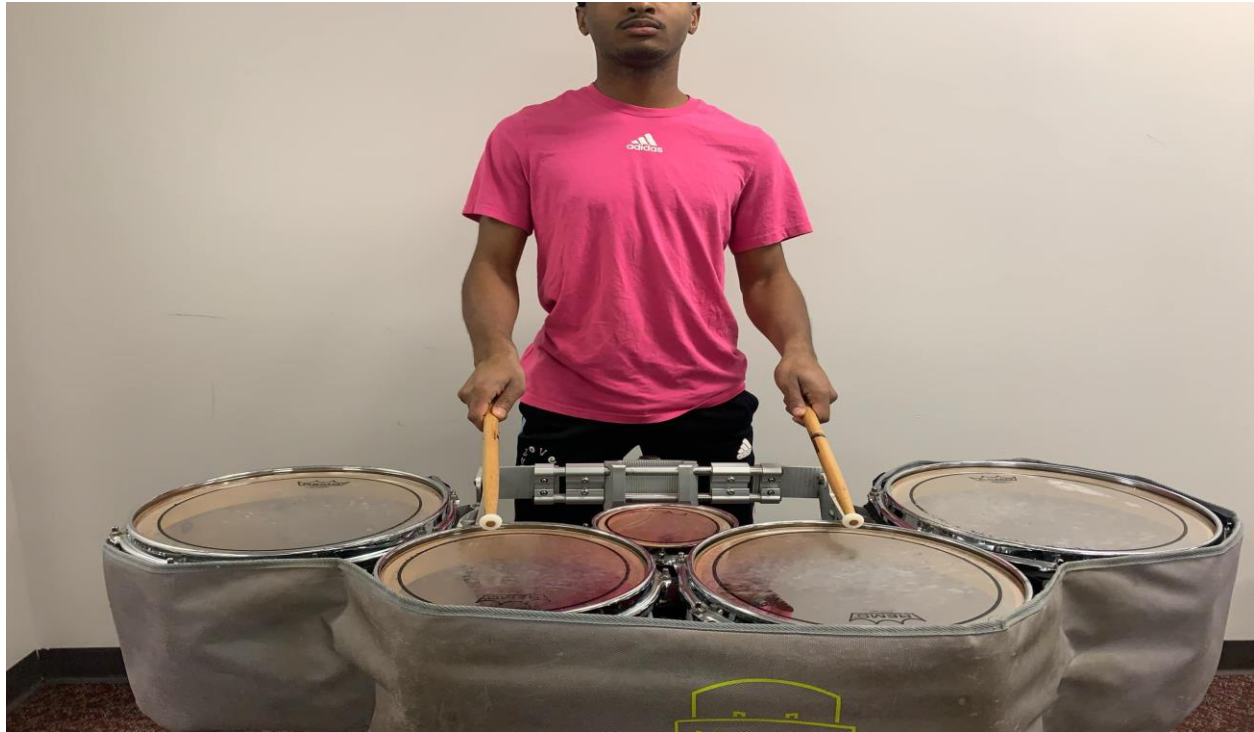
Both sticks will follow the same slight downward angle that can be measured by two fingers in between the rim of the drum and the stick. We follow a “lead with the bead” technique that encourages a pathway that can utilize the most rebound without allowing the hand to get in the way. Think about the “hot stove analogy” if the drum was a hot stove and the stick was your hand. After touching the hot stove, you will quickly remove your hand out of the way and the stick will rebound up, following the path of least resistance.



The rule of arm - The arms will always move, they should always move. At slower tempos and higher heights, the arms will move more. At faster tempos and lower heights, the wrist and finger muscles will move more. The arm will always be a reactionary motion that proves that there is no tension in the stroke.

Quad line Technique

- *Refer to matched grip*



- “Home Base” is the set position quads go to when putting their sticks out to play. The sticks will hover over drum 1 and 2 just outside of the playing zone to allow for movement across drums.

“X-axis Motion” - When moving around the drum side to side we have to create the most efficient pathway. This pathway is created by pivoting the forearm from the elbow. Your Forearm has to hinge from the elbow to prevent any change of the match grip approach. We never lead with our wrist as this Can lead to “slicing” or “bad sounds” when movement is required in our literature.

“Y-axis Motion” - refers to any motion up and down. This can be rhythms, dynamics, heights, sticking. This is mastered over drum 2 to them be transferred on the arounds with X axis motion.

- *Please note The Y axis will always come first before the x axis while playing even in the most difficult literature that has huge movements side to side as improper Y axis motion can lead to improper tempo, rhythms, dynamics, and can directly affect the X axis motion.*

Bass Line Technique

- Bass drummers work together on different drums to play split parts and unisons to create a unique tonal quality. While each individual may play less notes than other sections, they are working harder mentally to place notes and the unique tonal quality of the instrument makes blending more difficult.

How to hold the stick



The Index, Thumb, and Middle Finger will make contact with the stick and right in-between these contact points lies the fulcrum.

The Thumb is pulled into the palm so that there is no gap.

- This engages the thumb-muscle group in the palm, holding the stick up against gravity.

The Ring and Pinky fingers will wrap around the stick to make contact at all times.

- There will be a slight Space between the back of the stick and the palm and this is necessary. This provides high resonance from the stick, therefore, high resonance from the drum. This also lets your hand efficiently utilize momentum coming back out of the drum.

Your Fingers should act like rubber bands.

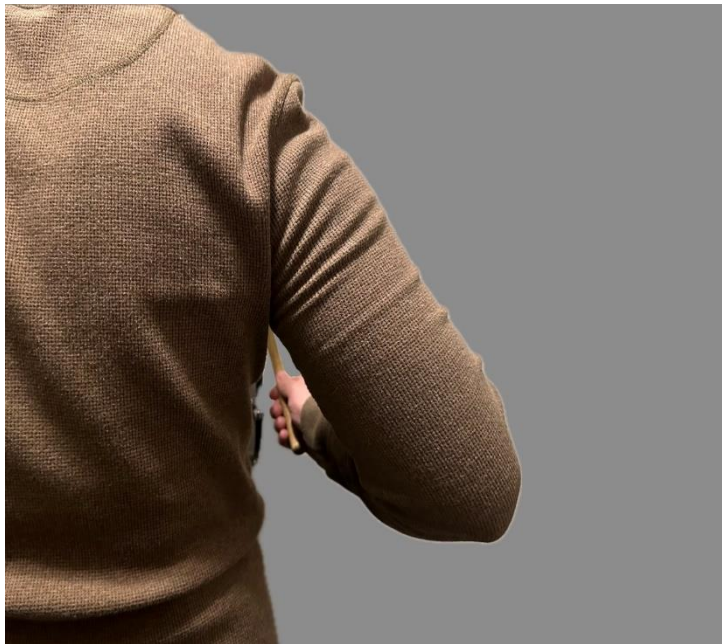
- Can add pressure, or release pressure, but always maintain contact at least to the full length of the fingertips.
- Pressure is mostly felt in the joint between the fingertips and the middle segments of your fingers.

Fingers open automatically when the stick comes back off the head. This is a reaction to the energy put into the head.

- When playing a downstroke, the stick should “wobble” back to tacet due to this “opening”.

Your Wrist is not “Snare Drumming Turned Sideways”, it is actually mostly German just held up on a sideways plane.

Angle elbows away from sides of your body enough to at least accommodate the rule of arm.



The rule of arm - The arms will always move, they should always move. At slower tempos and higher heights, the arms will move more. At faster tempos and lower heights, the wrist and finger muscles will move more. The arm will always be a reactionary motion that proves that there is no tension in the stroke.

Fundamentals

Cole Grimsley

Basic Velocity Stroke

Basic Velocity Stroke

R...
L...
R

8-8-16







10 **8-8-16**

R... L... R... L... R

Legato- Down-Tap-Up (LDTU)

¹⁵ Legato stroke	Down Stroke	Tap Stroke	Up stroke
			

Dynamic Variations

19	2' Tacet Position	4' Soda can	6' ~30 degree angle	9' ~60 Degree angle	12' ~89 degree	15' Vertical'
						

16th Note Check

25 **16th Note Check**


1 & 2 & 3 e & u 4 e & u 1 & 2 & 3 e & u 4 e & u
R R R R R L R L R R R R R L R L R L R L

27

1 & 2 & 3 & 4 & 1 e & u 2 e & u 3 e & u 4 e & u 1

R R R R R R R R R L R L R L R L R L R L R L R L R

Triplet Check

30 

Fundamentals

Cole Grimsley

Accent Tap 1

> > > > > > > >

R....
L....

Accent Tap 2

> > > > > > > >

R....
L....

5 **Accent Tap 3**

> > > > > > > >

R....
L....

Accent Tap 4

> > > > > > > >

R....
L....

Paradiddle Breakdown

> > > > > > > >

R r L l R r L l R l r L r l R l r L r l R r r L l l R r r L l l

12

> > > > > > > >

R l r r L r l l R l r r L r l l R

Paradiddle-diddle Breakdown

> > > > > > > >

R r l R r l R r l R r l R l r l R l r l R l r l R l r l
L l r L l r L l r L l r L r l r L r l r L r l r L r l r

16

> > > > > > > >

R r r l R r r l R r r l R r r l R r r l l R r r l l R r r l l R r r l l
L l l r L l l r L l l r L l l r L l l r r L l l r r L l l r r L l l r r

18

> > > > > > > >

R l r r l l R l r r l l R l r r l l R R R
L r l l r r L r l l r r L r l l r r L L

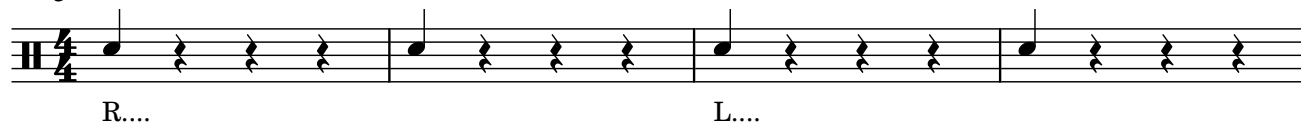
Snare

Fleur Velocity/Flow

Evan Kern, Cole Grimsley

A

♩ = 140



5



B

9



13



C

17



21



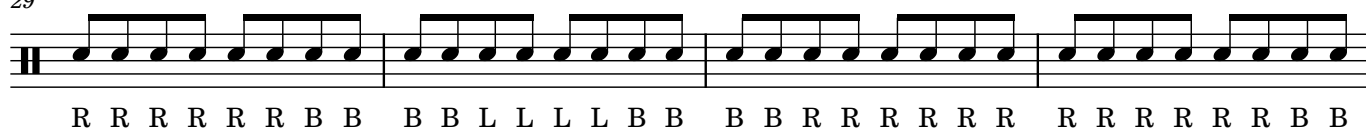
D

25

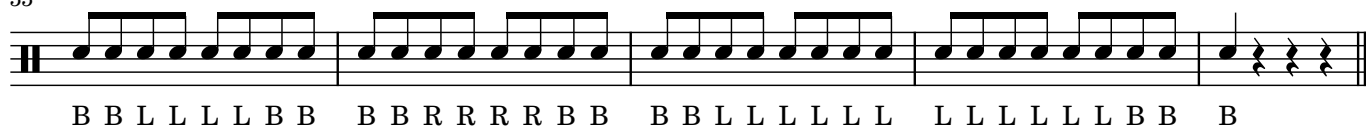


E

29



33



Quad

Fleur Velocity/Flow

Evan Kern, Cole Grimsley

A

♩ = 140

The first system of the musical score is for the right hand (R....). It is written on a single staff with a treble clef and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The first measure contains a half note G4 and a half note F#4. The second measure contains a half note E4 and a half note D4. The third measure contains a half note C4 and a half note B3. The fourth measure contains a half note A3 and a half note G3. The system ends with a double bar line.

5

[illegible]

B

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody starting on a whole note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line starting on a whole note D3, followed by quarter notes E3, F3, and E3, then a half note D3. The system is divided into two measures by a bar line. The first measure contains the first four notes of the melody and bass line. The second measure contains the last two notes of the melody and bass line. The system is labeled with a '9' in the top left corner, indicating it is the ninth system of the piece. The staves are labeled 'R' and 'L' at the bottom, indicating the right and left hands respectively.

13

[illegible]

C

17

R L

21

21

R... L...


D

25

R... L...

E

29



29

R R R R R R B B B B L L L L B B B B R R R R R R R R R R R R B B

33

33

B B L L L L B B B B R R R R B B B B L L L L L L L L L L L L B B B B

Bass

Fleur Velocity/Flow

Evan Kern, Cole Grimsley

A

♩ = 140

4/4

R.... L....

5

R L

B

9

R L

13

R L

C

17

R L

21

R L

D

25

R

27

R

E

L
Fill in

29

R... L... R...

33

L... R... L... R

Irish Spring

♩. = 138

[illegible]

Quads

Irish Spring

Cole Grimsley

♩. = 138

12/8

3

5

7

9

11

13

15

17

f

R L R L R L R L R L R L R L R R R L R R

L R L R L R L R L R L R L R L L L R L L

R R R R R R R R R R R R R R L R

L L L L L L L L L L L L L L R L

R R R R R R L R L L L L L L L L R L

R R R R R R L R L L L L L L L L R L

R R R L L L R R R L L L R R L L R R L L R

R R R L L L R R R L L L R R L L R

Irish Spring

♩. = 138

17

17

R R

Rolls

Cole Grimsley

Roll Gradient

z z z z z z z z

R L R L R L R L

Sixteenth Note Rolls

5 ♪ = 80-128

r l r l r l r l r l r l r l r l r l r l r l r l r l

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

10

r l r l r l r l r l r l r l r l r l r l r l r l r l

13

r l r l r l r l r l r l r l r l r l r l r l r l r l

Triplet Rolls

15 ♪ = 120-170

r l r l r l r l r l r l r l r l r l r l r l r l r l

17

r l r l r l r l r l r l r l r l r l r l r l r l r l

20

r l r l r l r l r l r l r l r l r l r l r l r l r l

22

r l r l r l r l r l r l r l r l r l r l r l r l r l