



Snare Manual

Dear Percussion Students:

Welcome to the 2019 “Pride of the Southland” percussion section. This handbook will help you become familiar with some of your specific responsibilities as a member of this ensemble, and it will serve as a resource during the remainder of the season.

Enclosed you will find a technical overview for our ensemble, as well as music for our “Three Camps” exercise program, cadences, pre-game music, and stand jams. It is expected that all exercises will be memorized before you arrive to our summer percussion camp, which will be held July 12-14th.

Auditions begin on the first day of percussion camp, July 12th. Please prepare and memorize the entire packet (except pregame) for your audition. You must be able to mark time and play along with a metronome.

In addition, be prepared to play the following exercises on a secondary instrument as well:

Legatos / Timing / 16th Note Accent Grid / Triplet Accent Grid

The faculty and staff are eagerly anticipating the season and making plans to ensure that this year’s Pride of the Southland Drumline is a fantastic experience for all involved. As questions arise, please do not hesitate to contact us. Working together, we will have a successful season of which we can all be proud.

Sincerely,

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Sources

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General Technique and Guidelines

Stroke Types

In rudimental playing, there are four types of strokes. These are defined by the position of the stick before and after a note is played. Each of these strokes utilizes the wrist as the primary pivot point. Use the weight of your hand to produce a full, dark sound with each stroke.

The Full Stroke: Starts high and ends high. This stroke should allow the stick to rebound off the head and have it return to the point where the stick began. The full stroke should always be relaxed and smooth. The wrist should aid in the rebound of the stick, but be careful not to “whip” the stick back with the wrist. Think about the stick staying in constant/natural motion.

The Tap Stroke: Starts low and ends low. This stroke is similar to a full stroke in the fact that it returns to the point where the stick began. The difference is that there is very little rebound used.

The Down Stroke: Starts high and ends low. This stroke is restricted from rebound after striking the drumhead. Here the stick is stopped low simply by stopping rotation of the wrist. It is important to avoid squeezing the stick to allow for vibration inside the chamber of the hand.

The Up Stroke: Starts low and ends high. This stroke is pulled away from the drumhead after striking. These strokes initiate exactly like a tap stroke with a preparatory motion following the attack to allow for the placement of a full or down stroke immediately afterward.

The Height/Dynamic System

<i>pp</i>	- 1"
<i>p</i>	- 3"
<i>mp</i>	- 6"
<i>mf</i>	- 9 "
<i>f</i>	- 12"
<i>ff</i>	- 15"

A dynamic marking such as *f-p* simply means that accents will be played at *forte* while taps will be played at *piano*. In a passage **without** accent articulation, the written dynamic marking applies to all notes in the passage. In a passage **with** accent articulation, the written dynamic marking applies only to accents in the passage. Crescendos/diminuendos should be performed evenly unless otherwise specified.

Snare Technique

Grip

The Pride snare drum line uses traditional grip on a tilted drum.

Playing Position

Bring your hands/arms up from your sides and position both sticks one finger width above the rim. Be sure that the sticks are parallel to the surface of the head, and form a symmetrical “V” shape with the beads 1” apart and 1” from the playing surface.

Right Hand: The bottom (palm) of the hand should be facing down and at a slight angle to match the tilt of the drum. Imagine yourself placing an open hand right on the drum head. That is the angle at which your hand should remain while playing. Make sure to create a straight line between the forearm and the knuckle of the index finger.

Left Hand: The hand position should create a straight line from the elbow to the tip of the thumb. From a side perspective, the middle finger should be in line with the forearm or slightly angled upward depending on a drum height. As you rotate, these straight lines must remain intact. The bead of the stick rotates back toward the butt of the stick, not directly out to the left. This requires some lift in the forearm when playing at louder dynamic levels.

Open vs. Closed Rolls

The “z” articulation marking is typically used to indicate closed rolls, or buzzes. One, two, or three slashes on a note stem typically indicates an open roll, or diddles/double-strokes.



Exercise

Program

Snare

Legatos

Revised 2018

$\text{♩}=92-160$

The sheet music consists of four staves of musical notation for a snare drum. The first staff starts with a common time signature, followed by a measure in 6/8 indicated by a bracket. The second staff begins with a 4/4 signature, followed by a 7/8 signature. The third staff begins with a 7/8 signature, followed by a 5/8 signature. The fourth staff begins with a 5/8 signature. Each staff contains six measures of eighth-note patterns. Below each staff, there are three sets of three measures each, labeled R ..., L ..., and R ... respectively, indicating the pattern of strokes. Measure numbers 1, 6, 10, and 14 are placed above the staves.

Snare Drum

Timing

Jim Casella

Arranged for the UT Drumline

$\text{♩} = 90-130$

2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19

20 21 22

23 24 25

r r l ... r r r r r l r ... r r r r

r 1 l ... r 1 1 1 1 r 1 ... r 1 r 1

r 1 ... r 1 r 1 r 1 r 1 r 1 ... r 1 r 1

r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1 ... r 1 r 1

r 1 r 1 r 1 r 1 r 1 r 1 r 1 r r 1 r 1 r r 1 r 1 r 1 r 1 r 1 r 1 r 1 r 1

r 1 r r 1 r r 1 r 1 r 1 r 1 r r r r r 1 1 1 1 1 r r 1 r 1 r r 1 1 1 1 r 1

r r r r r 1 1 1 1 r 1 r 1 r 1 r r 1 r 1 1 r 1 1 r r 1 r 1 r 1 r 1 r

Snare Drum

16th Note Accent Grid

Revised 2018

A musical staff in common time (indicated by a '4') showing a continuous pattern of 16th notes. The first four notes have no accent. The next four notes have an accent (>) over the second note of each group. This pattern repeats three times.

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A musical staff in common time (indicated by a '4') showing a continuous pattern of 16th notes. The first five notes have an accent (>) over the second note of each group. The sixth note has an accent (>) over the first note. The seventh note is a rest. The eighth note is a note with a vertical stroke through it.

Variation 1:
Diddles on Accents

A musical staff in common time (indicated by a '4') showing a variation of diddles on accents. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 2:
Tap Drags

A musical staff in common time (indicated by a '4') showing a variation of tap drags. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 3:
Fives on Accents

A musical staff in common time (indicated by a '4') showing a variation of fives on accents. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 5:
Tap Fives

A musical staff in common time (indicated by a '4') showing a variation of tap fives. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 6:
Tap Rolls

A musical staff in common time (indicated by a '4') showing a variation of tap rolls. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 7:
All Rolls

A musical staff in common time (indicated by a '4') showing a variation of all rolls. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 8:
> All buzzes

A musical staff in common time (indicated by a '4') showing a variation of all buzzes. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Variation 9:
Flams on Accents

A musical staff in common time (indicated by a '4') showing a variation of flams on accents. It consists of two groups of six 16th notes each, separated by a bar line. The first note of each group has an accent (>), and the second note has a vertical stroke through it.

Triplet Accent Grid

Revised 2018

$\text{♩} = 100-140$

4 $3>$ $3>$ $3>$ $3>$ > 3 > 3 > 3 > 3 > 3 > 3 > 3 > 3

7 > 3 > 3 $3>$ $3>$ > 3 > 3 $3>$ $3>$ > 3 > 3 > 3

10 $3>> 3$ > 3 $3>$ $>$

14 Variation 3:
Fives on Accents Variation 4:
Tap Fives Variation 5:
All Rolls Variation 6:
All Buzzes Variation 7:
Flams on Accents

Variation 1:
Diddles on Accents Variation 2:
Tap Drags

$\text{♩} = 100-140$

Snare

The Camps

Accent-Tap

Revised 2018

A =108-116

B

C

D

12 8

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

4

L ... R ...

7

L ... R

9

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

12

L L ... R R ... L

15

L ... R

17

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

20

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

23

R ... L L ... R

26

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

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The Camps

Duple Rolls

Snare

Duple Rolls

Revised 2018

A =108-116

This measure shows a continuous pattern of duple rolls. The first six measures are identical, starting with a roll on the first beat followed by a roll on the second beat. The pattern repeats three times, ending with a roll on the first beat of the third group.

R r 1 R r 1 R r 1 r 1 r 1 ...

5

This measure continues the duple roll pattern established in the previous section. It consists of a series of six measures, each containing a roll on the first beat followed by a roll on the second beat.

9 **B**

This section begins with a single roll on the first beat of measure 9. The subsequent six measures show a repeating pattern of rolls on the first and second beats.

R r 1 R r 1 R r 1 r 1 r L ...

R r 1 R r 1 R r 1 R r 1 R r 1 R r 1 r L

13

This section contains a series of six measures where each measure begins with a roll on the first beat, followed by a roll on the second beat.

R r 1 R r 1 R r 1 r 1 r L R r 1 R r 1 R r 1 r L R r 1 R r 1 R r 1 R r 1 R r 1 R r 1 r L

17 **C**

This section starts with a roll on the first beat of measure 17. The following six measures feature a repeating pattern of rolls on the first and second beats.

R r 1 r 1 r L R r 1 r 1 r L R 1 r 1 R 1 r 1 R 1 r 1 r L R r 1 r 1 r L R r 1 r 1 r L

20

This section consists of a series of six measures, each beginning with a roll on the first beat, followed by a roll on the second beat.

R 1 r 1 R 1 r 1 R 1 r 1 r L R 1 r 1 R 1 r 1 R 1 r 1 r L R 1 r 1 R 1 r 1 R 1 r 1 r L

23

This section contains a series of six measures, each starting with a roll on the first beat, followed by a roll on the second beat.

R 1 r 1 R 1 r 1 R 1 r 1 R 1 r 1 R r 1 R r 1 R r 1 r L R 1 r L R 1 r L R 1 r L R 1 r L

26

This section consists of a series of six measures, each starting with a roll on the first beat, followed by a roll on the second beat.

R 1 r L R 1 r L R 1 r 1 r L R r 1 R r 1 R r 1 R r 1 R r 1 R r 1 R r 1 R

The Camps

Flams

Snare

Revised 2018

A =120-132

R 1 r L r 1 ... R L R R L R L

4

R L R R L R R L R L

7

R r 1 R r 1 R r 1 r 1 R L 1 r L 1 r L 1 r 1 r L R r 1 R r 1 R r 1 R r 1

9 **B**

R r 1 R r 1 R r 1 r 1 R L 1 r L 1 r L 1 r 1 r L R r 1 R r 1 R r 1 r 1 R

12

L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L

15

R 1 r 1 r L L r 1 r 1 R R 1 r r L r 1 1 R r L 1 R 1 r 1 r L L r 1 r 1 R

17 **C**

R 1 L r r R 1 L r R 1 1 R 1 r L r 1 R 1 r 1 r L L r 1 R 1 r L r 1 r 1 R

20 **D**

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

23

L L r 1 R 1 r L r 1 R 1 1 r 1 r L r 1 R 1 r L R L R

26

R L R L L r 1 R 1 r L R L R

Snare

The Camps

Flams Plus

Revised 2018

A $\text{♩} = 120-132$

B

C

D

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The sheet music consists of four staves of sixteenth-note patterns for snare drum. Staff 1 (A) starts at measure 1 with a tempo of $\text{♩} = 120-132$. Staff 2 (B) begins at measure 4 with a dynamic of *f/p*. Staff 3 (C) begins at measure 9. Staff 4 (D) begins at measure 20. Each staff includes a corresponding lettered section below it with specific drumming patterns indicated by arrows and letters (R, L, r, 1).

Snare

The Camps

Triplet Rolls

Revised 2018

A $\text{♩} = 140-152$

12 8

R 1 r L r 1 ...

4

12 8

7

12 8

9 **B**

12 8

12

12 8

15

12 8

17 **C**

12 8

20

12 8

23

12 8

26

12 8

Snare

The Camps

Paradiddles

Revised 2018

A =140-164

4

R r L 1 R r r r L 1 R r L 1 1 1 R 1 r L r 1 R 1 r L r 1 R 1 r L r 1 R r r r

5

L 1 R r L 1 1 1 R r L 1 R r r r L 1 1 R r r L 1 1 R r r L 1 1 1

9 **B**

R 1 r r L r 1 1 R 1 r 1 r r 1 R L r 1 1 R 1 r r L r 1 r 1 l R L R 1 r r L r 1 1 R 1 r r L r 1 1 R 1 r r L r 1 1

12

R 1 r r L r 1 1 R 1 r 1 r r 1 R L r 1 1 R 1 r r L r 1 r 1 l R L R 1 r r L r 1 1 r L

14

R 1 r r L r 1 1 R 1 r 1 r r 1 R L r 1 1 R 1 r r L r 1 1 R 1 r r L r 1 1 R 1 r r L r 1 1 r L

17 **C**

R 1 r r 1 1 R R L r 1 1 r r LL R 1 1 R 1 1 R 1 1 R 1 1 R 1 r r L r 1 1 r r L r 1 1

20 **D**

R r r L 1 1 R r r L 1 1 R 1 R 1 r r L r 1 1 R 1 r r 1 1 R R L r 1 1 R 1 r r L r 1 1 r r L L R 1 r r L r 1 1

23

R 1 r r L r 1 1 R 1 r r L r 1 1 R 1 r r L r 1 1 R 1 r r L r 1 1 R 1 r r L r 1 1 r r L L

26

R 1 r r L r 1 1 R 1 r r 1 1 R R L r 1 1 R 1 r r L r 1 1 R 1 1 1 R 1 R R 1 R R 1 R

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Stand

Jams

Ditty

Snare

Revised 2018

The sheet music consists of three staves of musical notation for a snare drum. The first staff begins with a rest, followed by a sixteenth note tied to a sixteenth note with a cross, a sixteenth note, and another sixteenth note tied to a sixteenth note with a cross. The second staff starts with a sixteenth note with an upward arrow, followed by a sixteenth note with a cross, a sixteenth note with an upward arrow, a sixteenth note with a downward arrow, a sixteenth note with an upward arrow, a sixteenth note with a downward arrow, a sixteenth note with an upward arrow, and a sixteenth note with a downward arrow. The third staff starts with a sixteenth note with an upward arrow, followed by a sixteenth note with a cross, a sixteenth note with an upward arrow, a sixteenth note with a downward arrow, a sixteenth note with an upward arrow, a sixteenth note with a downward arrow, a sixteenth note with an upward arrow, and a sixteenth note with a downward arrow. Measures are numbered 1, 5, and 8 above the staves.

Janky

Snare

Revised 2018

2

(R) 1 r 1 1 R 1 r 1 1 (R) 1 r 1 1 R 1 r 1 1 (R) 1 r 1 1 R 1 r 1 1

R L R L R L (R) 1 r 1 1 R 1 r 1 1 (R) 1 r 1 1 R 1 r 1 1

Float L *p* cross-stick

(R) 1 r 1 1 R 1 r 1 1 R L R R R r r r r 1 r r 1 r

r r r 1 r r 1 r r r r 1 r r 1 r R L R R r r r r 1 r r 1 r

ff

16

r r r 1 r r 1 r r r r 1 r r 1 r r RLRLRB B B B

Mr. T

Snare

Revised 2018

The sheet music consists of two staves of musical notation for a snare drum. The top staff begins with a common time signature (C) followed by a 4/4 time signature. The bottom staff begins with a 3/4 time signature. Both staves feature a combination of eighth and sixteenth notes, with various strokes marked by '^' (up), '>' (down), and '-' (off). The notes are grouped by vertical bar lines. Below each staff is a corresponding rhythmic pattern consisting of 'r' (right), '1' (upstroke), and 'R' (left). The first staff ends at measure 2, and the second staff begins at measure 3. Measure 2 includes a repeat sign and a repeat of the pattern from the first staff. Measure 3 includes a repeat sign and a repeat of the pattern from the second staff.

1
r 1 R 1 R 1 1 R 1 R 1 1 R r 1 r 1 r 1 R 1 R 1 1 R r 1 r 1

3
r 1 R 1 R 1 1 R 1 R 1 1 R r 1 r 1 r 1 r 1

Snare

Option 1

Revised 2018

Musical score for Snare drum, Option 1. The score consists of two staves. The top staff starts with a measure number 2, a common time signature, and a dynamic marking of *mf*. It features a repeating pattern of vertical strokes (">>), crosses (x), and vertical strokes (">>). The bottom staff begins at measure 6, with a dynamic marking of *f*. It contains eighth-note patterns with vertical strokes (">>) and crosses (x). Measures 6 through 10 are enclosed in a bracket labeled "x4". The score concludes with a single vertical stroke (">>) in measure 11.

STADIUM GROOVE #2

J.144

Snares

Tenors

Basses

Cymbals

Drums

Cl. chime

Sn

Tn

Bs

R

Cym

STADIUM GROOVE #6

J = 160

J = 80

Snares

Player *f* will

Tenors

mf

Basses

Cymbals

1 2 3 4 5 6 7

SLZ - SUCK

Sn

Tn

Bs

Cym

1 2 3 4 5 6 7

- 10
- 11
- 12
- 13
- 14
- 15

STADIUM GROOVE #6 (cont.)

Sn

Tn

Bs

Cym

f

mf

16

17

18

19

20

choke



Cadences

UT Pride

Snare

Dan Ornowski
Revised 2018

1

R L r 1 R L r L r 1 r 11 R 1 R 1 r r L r L r 11 R R 1 r r L 1 1 R L r 1 r 1

4

r L L R L R L R 1 r 1 R L R 1 r 1 R L R L

7

r 1 r r 1 r B R L r R L L R L L R r L

10

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

13

cross-stick

R R LR LR 1 r r 1 r r 1 r r 1 r r 1 r R R L L R R LR

16

Visual

RLRLLRRL RL RRL LLR RLRL RLRLLLRRL r 1

20

r 1 1 R 1 1 r 1 1 R 1 1 r 1 1 R 1 1 r 1 1 R 1 1 r 1 1 R 1 1

23

Roll-Off

r 1 1 R 1 1 r R 1 R 1 R L R L R L R L RLRLRLR L

Snares

OOOSH-KA-BOOSH 2003

For the 2003 Ronald Reagan High School Marching Percussion Ensemble: San Antonio, TX

by Allen Joanis

The sheet music for the Snares part consists of six staves of musical notation. Staff 1 (measures 1-3) starts with a tempo of $=120$. It features a solo snare line with dynamic f and rhythmic patterns R R R, R R R, L R, L R L R B R L R R, and f . A section labeled "Tutti" with a circled letter "A" follows, titled "Rim Knocks". Staff 2 (measures 4-6) continues with f dynamics and patterns L R L R R R L R L R R, B R L R R, L R L R R, and mp . Staff 3 (measures 7-9) is labeled "B" and includes patterns R LL R L L R, L, R R R L R L L R, L R R L L R L, L, R R L R L L R, and L. Staff 4 (measures 10-12) is labeled "C" and shows patterns R L R R R L R R, R L R L R R L L R, R L L, and R L. Staff 5 (measures 13-15) is labeled "D" and features patterns R L R R L L R R L L R R R, R R R L L R R R R L L R, R, R L R, and mf . Staff 6 (measures 16-20) is labeled "E" and includes patterns R L R, R L, R L L R L, R, R L R, R L, R L R, R L, and R L R, R L. Staff 7 (measures 21-28) is labeled "F" and shows patterns - (p dynamic), R L R R L R L R, R L R, R L R L R L, R, L R R L L R L R, L R L, and ff : mp . The music concludes with a final dynamic ff .

CACHE 22

Snare

Adapted for the University of Tennessee, Knoxville drumline (Andy Bliss, director)

from the military solo originally for the Hellcats - United States Military Academy, West Point, New York

Jim Casella

Revised 2018

$\text{♩} = 108$

solo (add in players) +2 +3 +4

p

4 +5 +6 tutti *fp* *ff* ping ^

7 **A** Optional: staggered duets (add 2 players each bar) R f

R r r r L 1 1 1 R r r L 1 R r r L 1 1 1 R r r r L 1 1 R r L 1 1

9 R r r r L 1 1 1 R r r L 1 R r r L 1 1 1 R r r r L 1 1 R r L 1 R

11 > > > > > B > > > > >

R 1 r r 1 1 R 1 1 R 1 r r 1 1 RL R L 1 R 1 r L R _ LL rr ll R 1 r L

13 > > > > > > > > > >

1 R 1 r L R ll rr ll rr ll rr L R 1 R 1 r L R _ LL rr ll R L r r 1 1 R

15 1. RH twirl > LH bs > | 2. sc > > > > > >

1 R 1 1 1 R r r r L r R L r L r r L R L R L

17 **C** & & & edge > half center > > & & & edge

B r B r L rlrl R r 1 R L B r B r L rlrl

20 gradually move to center D > > > > >

r 1 r l r 1 r l r 1 r l r 1 r l r 1 r 1 R L R R ll rr L rr ll R R r 1 R

23 > > > > > > > > >

R r 1 R r 1 R L r 1 RR ll r L R ll rr L rr ll R L R

2

Snare

E

R 1 r 1 r L R r 1 R L R L L r r L R 1 1 r r L R 1 1 R L R L

27

R r r r L 1 1 R r r L 1 R r L R ll rr ll rr ll rr L rr L rr L r 1 R

fp *f*

29

F

R ll rr L R ll rr L R ll rr L R 1 r r L r 1 1 R 1 r L R 1 r

32

L R ll rr L rr ll R 1 r L r 1 R L R L R rr ll R ll R R 1 r L r 1 R 1 r L

34

G

r 1 R 1 r L r r r L RR LL RR L R L R ll rr L R ll rr L R ll rr L R ll rr L

37

R r r r L 1 1 1 R r r L 1 R r r L 1 1 1 R r r r L 1 1 R r L R

39

R ll rr L R

pp *p* *mp* *mf* *f*

41

R 1 r L R 1 r L r L r 1 R L r 1 R L R L R L R ll R ll R 1 r L R L

ff

Latin Lover

Brian Perez

$J = 122$

RH - rim
LH - rim knock

Snare

L r r L r r etc... *mp*

Tenor

r L r r l R l r r l r r l r etc... *mf*

Bass

RH - rim *mp*

L R

4

SD

cresc RH only ping

Tenor

r r l r r l R *f*

BD

A

7

SD

L I R f R I R R I R R I R R I R R L

Tenor

shot R r L r r L R r r L r r L L

BD

mf *f* R R r l r L l r L R r l

Latin Lover (continued..)

2

10

SD Ten BD

L r L L r L r L L r L L r L L R R I R I R I R I R I R I R I R R L L r L L r L r I I R I I R L r I

etc...

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

13

SD Ten BD

R I R I R I R I R I R R I R R L L r L L r L r L L r L L r L L R R I R I R I R I R I R R I R R L

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

16

SD Ten BD

L r L L r L L R I I I I I **B** LH - rim
RH - butt on drum

p

B B B B B R I R I I R I R I R I R I I R I R I **mf**

r L r L r L r l play buzzes at half-way to rim
mf B5 always muffled

Latin Lover (continued..)

3

19

SD

Ten

BD

RIRI I RIRI RIRI I RIRI
ff

RIRI I RIRI RIRI I RIRI
mf

22

SD

Ten

BD

RH flip back

RIRI I RIRI RIRI I RIRI
RIRI I RIRI RIRI I RIRI
RLRL RLRL RLRL R I
fp

RIRI I RIRI RIRI I RIRI
RIRI I RIRI RIRI I RIRI
RLRL RLRL RLRL R I
f *fp*

p

C

25

SD

Ten

BD

RH - rim
ff

RH - rim
LH - drums
ff

ff

Latin Lover (continued..)

4

28

SD: Measures 28-30 show a continuous pattern of eighth-note strokes on the rim of the snare drum. The bass drum provides a steady eighth-note pulse.

Tenor: Measures 28-30 show eighth-note strokes on the rim of the tenor drum, with accents on the first note of each measure.

BD: Measures 28-30 show eighth-note strokes on the rim of the bass drum, with accents on the first note of each measure.

R II rr L R II rr L

31

SD: Measures 31-34 show eighth-note strokes on the rim of the snare drum. Dynamic markings include **f**, **mp**, and **p**.

Tenor: Measures 31-34 show eighth-note strokes on the rim of the tenor drum. The bass drum provides a steady eighth-note pulse. Dynamic markings include **f**, **L R L**, and **r l r l r l r**.

BD: Measures 31-34 show eighth-note strokes on the rim of the bass drum. The bass drum provides a steady eighth-note pulse. Dynamic markings include **f**, **mp**, and **LH muff**.

34

SD: Measures 34-37 show eighth-note strokes on the rim of the snare drum. The dynamic **p** is indicated. The bass drum provides a steady eighth-note pulse.

Tenor: Measures 34-37 show eighth-note strokes on the rim of the tenor drum. The dynamic **mp** is indicated. The bass drum provides a steady eighth-note pulse.

BD: Measures 34-37 show eighth-note strokes on the rim of the bass drum. The dynamic **mf** is indicated. The bass drum provides a steady eighth-note pulse.

D RH - rim
LH - edge

I r r l r r etc... R

LH on rim

Latin Lover (continued..)

5

E

37 edge to center

SD

Ten

BD

R I R I r L r l

mp

F

40

SD

Ten

BD

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

mp

f

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

R I R R I R I R R I R R I R R I R R L

r r L r r L R r r L r r L L

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

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

f

43

SD

Ten

BD

L r L L r L r L L r L L r L L R

R I R R I R I R R I R R I R R L

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

etc...

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

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

R R I r L r L R R L

Latin Lover (continued..)

6

46

SD

Ten

BD

R I R R I R I R R I R R I R R L L r L L r L r L L r L L r L L R R I R R I R I R R I R R I R R L

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

49

RH - drum
LH - rim

SD

Ten

BD

L B r I R

rr II R L R L rr L L R I R I I R I R I R I I R I R I R R R R R R

shot

mp buzzes at half-way to rim

mf

p

52

SD

Ten

BD

R I I R I I R R R R R R R L

fp

mf

Latin Lover (continued..)

7

55

SD: Measures 55-57 show a pattern of eighth-note pairs followed by sixteenth-note pairs. In measure 57, dynamic ***fp*** is indicated above the bass drum part, with the instruction "r l r l r l l".
Ten: Measures 55-57 show a continuous eighth-note pattern.
BD: Measures 55-57 show a continuous eighth-note pattern.

58

G

SD: Measure 58 starts with a sixteenth-note pattern (L R I R I I I I I I). Dynamic ***ff*** is indicated above the bass drum part. The pattern continues with RH - rim shot, L R I R I I I I I I. The bass drum part ends with "etc..."
Ten: Measure 58 shows a sixteenth-note pattern starting with "r L I R R L". Dynamic ***ff*** is indicated above the bass drum part. The pattern continues with RH - rim shot, LH - drums.
BD: Measure 58 shows a sixteenth-note pattern. Dynamic ***p*** is indicated above the bass drum part, followed by ***ff***.

61

SD: Measure 61 shows a sixteenth-note pattern.
Ten: Measure 61 shows a sixteenth-note pattern.
BD: Measure 61 shows a sixteenth-note pattern.

Latin Lover (continued..)

8

63

SD

Ten

BD

R II rr L R II rr L R
L

L

H

66

SD

Ten

BD

fp

ff

fp

ff

fp

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

69

SD

Ten

BD

fff

fff

p

B

R I r L r I R I r r L r I I R L R L R L R L R L R L R L
R I r L r I R I r r L r I I R L R L R L R L R I r r I I r r I I
R R R R R R L R L R L R L R L R



Pregame

Snare Drum

A Page - Pregame - Page 1

Pride of the Southland Marching Band

arr. Warren Clark
Revised 2017

Chart 0

Four Shots

On the Field Cadence

f

fp

10

fp

19

fp

Chart 1

28

R

fp

f

R

37

fp

f

46

fp

f

R L R L R

R L R L R

B

Snare Drum

The Star Spangled Banner

Pride of the Southland Marching Band

arr. Barry McDonald
Revised 2017

A

3/4

sffz > *mf*

1. 2.

B

p

"Oh say..."

ff > *f*

l3

> < >

ff > *f*

This section contains two staves of sixteenth-note patterns for snare drum. Staff A begins with a dynamic of *sffz* followed by a sixteenth-note pattern. This is followed by a sixteenth-note pattern ending with *mf*. Staff B begins with a dynamic of *p* followed by a sixteenth-note pattern. This is followed by a sixteenth-note pattern ending with *ff*. The patterns involve various strokes like vertical, diagonal, and curved strokes, with some notes having stems pointing up or down. Measure numbers l1 through l3 are indicated above the staff.

Snare Drum

A Page - Pregame - Page 2
Pride of the Southland Marching Band
"Tennessee Waltz March"

arr. Warren Clark
 Revised 2017

Chart 2

Four Shots

MT

f

10

R L R L L R R R I r I r R r I r L r r I r $\overline{3}$ r I $\overline{3}$ r I

FM

fp ————— **f**

19

r r I r L r L I r r I r r I r L r I r I r r I ...

28

R I r L r I r R ...

37

R I r I r R I r I r ...

46

R I r I R r I r I R r I r I R r I r I R r I r I R R I r I r I r I ... R r I r R r I r R L R L R

fp ————— **f**

Snare Drum

B Page - Pregame - Page 1
Pride of the Southland Marching Band
"Tennessee River"

arr. John T. Martin
Revised 2017

Chart 3

Snare drum part for Chart 3. The chart consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

f L L r L L r L L r L L 1 ...

Chart 3-A

Snare drum part for Chart 3-A. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

R 1 R 1 r L r 1 R R 1 r 1

Chart 3-B

Snare drum part for Chart 3-B. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

f L L r L L r L L r L L 1 ...

Chart 3-D

Snare drum part for Chart 3-D. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-E

Snare drum part for Chart 3-E. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Chart 3-F

Snare drum part for Chart 3-F. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-G

Snare drum part for Chart 3-G. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Chart 3-H

Snare drum part for Chart 3-H. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-I

Snare drum part for Chart 3-I. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Chart 3-J

Snare drum part for Chart 3-J. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-M

Snare drum part for Chart 3-M. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Chart 3-N

Snare drum part for Chart 3-N. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-O

Snare drum part for Chart 3-O. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Chart 3-P

Snare drum part for Chart 3-P. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-Q

Snare drum part for Chart 3-Q. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Chart 3-R

Snare drum part for Chart 3-R. It features a continuous sequence of sixteenth-note patterns involving single strokes, double strokes, and triplets, with accents and rests. The patterns are identical to those in Chart 3.

Chart 3-S

Snare drum part for Chart 3-S. It consists of two staves of sixteenth-note patterns. The first staff starts with a C-clef, a common time signature, and a dynamic of *f*. The second staff begins with a key change indicated by a G-clef. The patterns involve various strokes like single strokes, double strokes, and triplets, with accents and rests.

Snare Drum

B Page - Pregame - Page 2
 Pride of the Southland Marching Band
 "Alma Mater March"

arr. Barry McDonald
 Revised 2017

Chart 3-T

edge

p

r r l r L R i R r R i r L r i r r i ...

9

17

center

f

25

edge

p

33

to center

center

f

go to opponent's fight song

Chart 4

Snare Drum

C Page - Pregame
Pride of the Southland Marching Band
"Rocky Top"

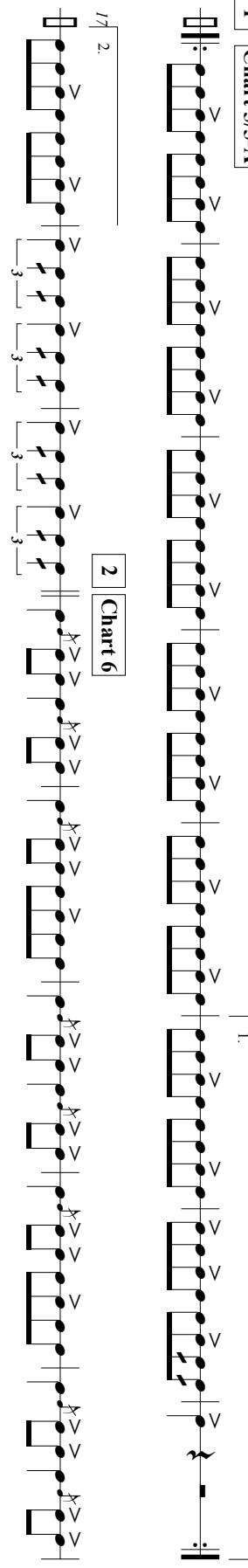
arr. Barry McDonald
Revised 2017

edge to center

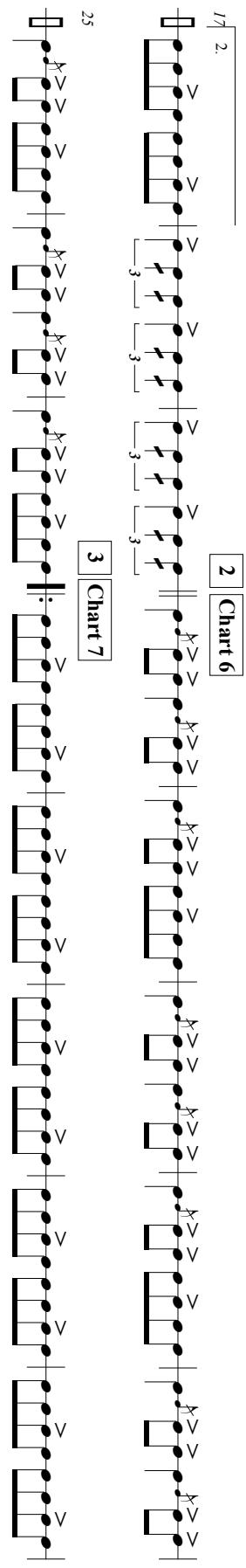
center to edge

center

1 | Chart 5/5-A

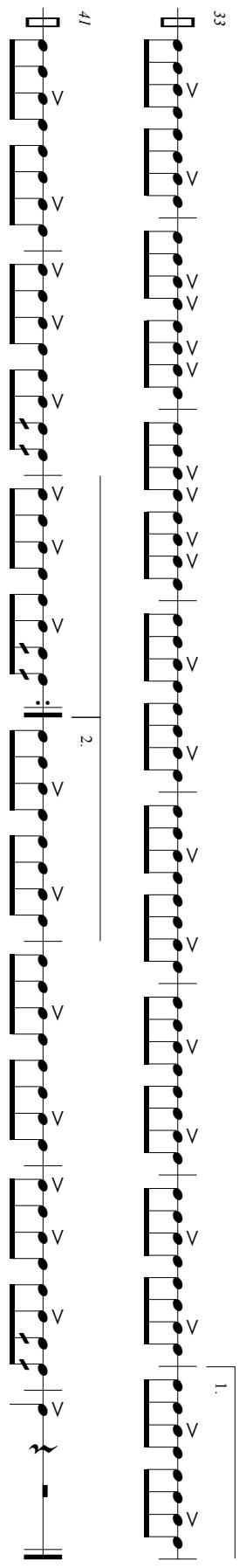


2 | Chart 6

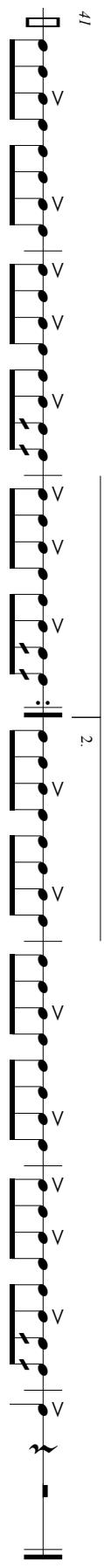


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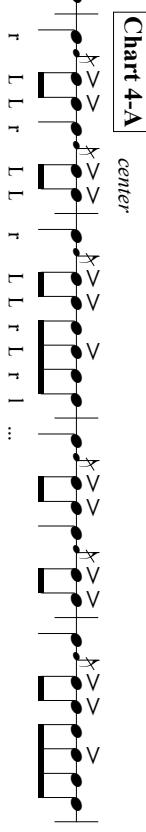
3 | Chart 7



33



41



1.

2.

1.

D Page - Pregame

Pride of the Southland Marching Band
 "Alma Mater March"
 "The Spirit of the Hill"

arr. Barry McDonald
 Revised 2017

Chart 8

edge

p r r l r L R l R r R l r L r l r r l r l ...

no center

9

1 | Chart 9

center

f R i R i r L i R r L i R i r L i R r L i R r L i R r L i R i r L i R r L i R r R R R R R R R R R R ...

25

...

2 | Chart 10

R L R L ...

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

3 Shots into E-Page only

41

R i R i r L i R r L i R i r L i R r r 2 2

Snare Drum

3 Shot Pickup

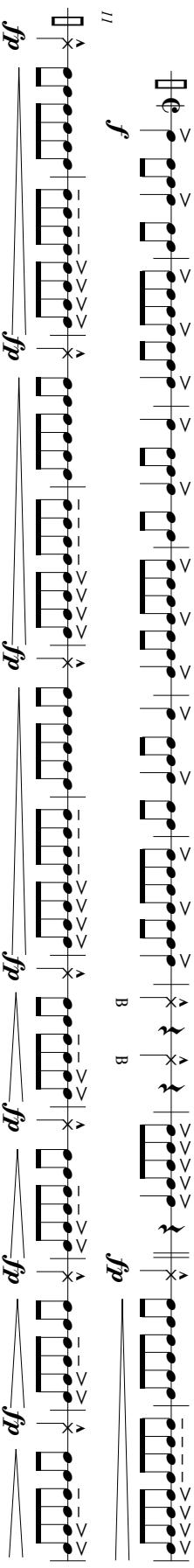
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E Page - Pregame
Pride of the Southland Marching Band
"Mountain Music"

"Flash Step"

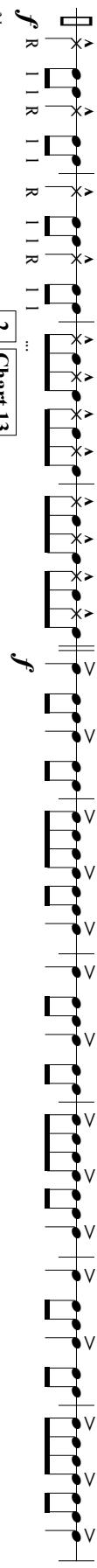
arr. John T. Martin
Revised 2017

1 **Chart 12**



21

"Bow Sequence"



31

2 **Chart 13**

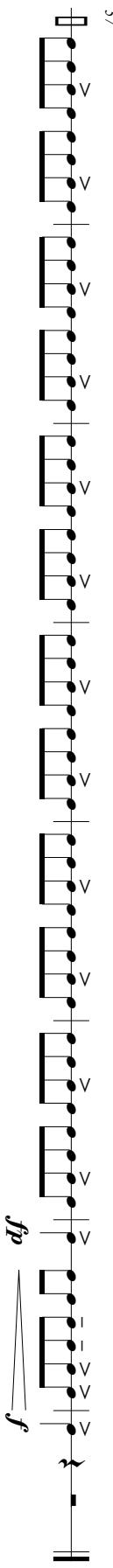


40

3



57



F Page - Pregame
Pride of the Southland Marching Band
"Stars and Stripes Forever"

arr. Barry McDonald
 Revised 2017

Chart 14

slower tempo

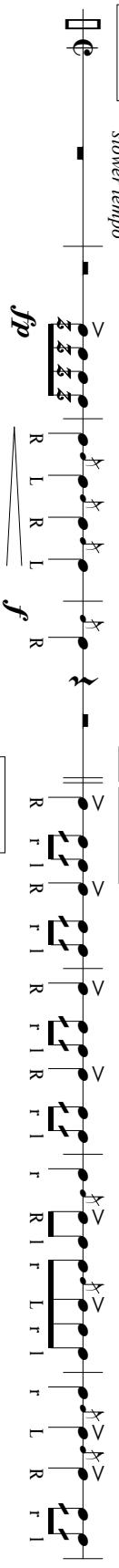
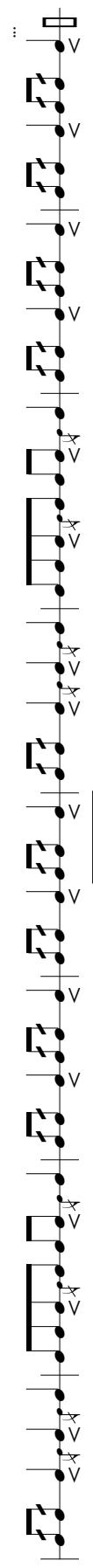
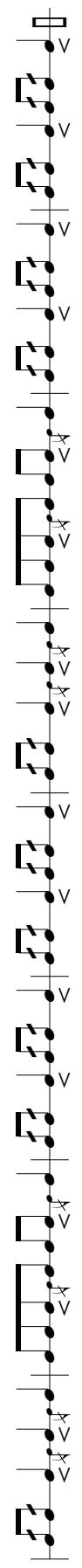


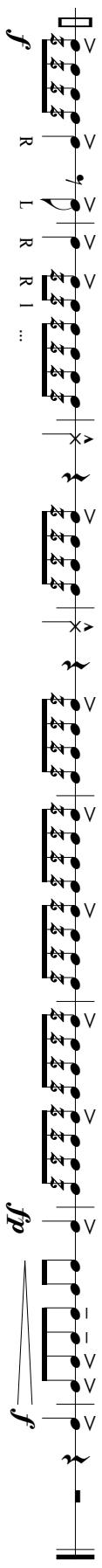
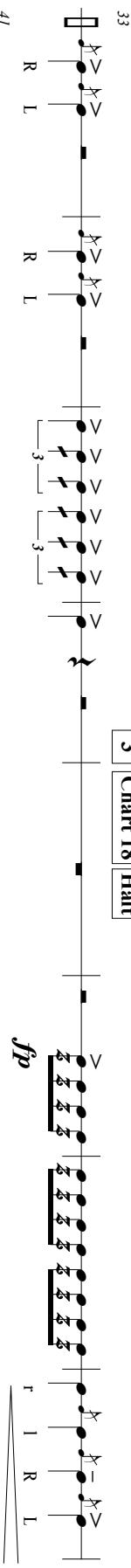
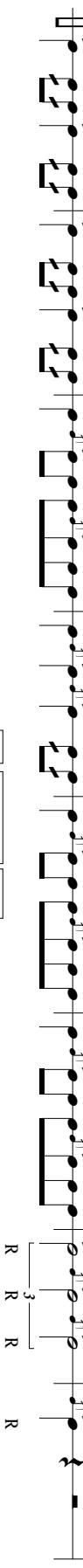
Chart 15



2 [Chart 17]



3 [Chart 18] Halt



Snare Drum

Fight, Vols Fight! Pride of the Southland Marching Band

arr. Barry McDonald
Revised 2017

Chart 18

6

f

R L R r L i r R i r i R i r i ...

Chart 19

9

fp

i r i R L R L R L

Chart 20

17

Chart 21

25

rim click

R i R i r L i R i r L i R i r L 2

Down the Field

Pride of the Southland Marching Band

Revised 2017

Chart 22

f

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

Chart 23 - Top of T

9

1

...

Chart 23 - Stem of T

r R R R r R L R r R L R B B R L R

25

1.

33

Chart 23

1.

r R L R r R L R B B R L R

Chart 24

Snare Drum

Off the Field Cadence

Pride of the Southland Marching Band

pickup measure

5

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

9

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

halt-kick down

The snare drum part consists of three sections. The first section, labeled 'pickup measure', shows a single note on the first beat followed by a sixteenth-note roll on the second beat. The second section, labeled '5', starts with a sixteenth-note roll on the first beat, followed by a steady eighth-note pattern. The third section, labeled '9', starts with a sixteenth-note roll on the first beat, followed by a steady eighth-note pattern. A bracket under the eighth-note patterns of both sections indicates a repeat. The final section, labeled 'halt-kick down', begins with a sixteenth-note roll on the first beat, followed by a steady eighth-note pattern, and ends with a vertical bar line.