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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Acknowledgements

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Lawrence Montgomery  
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**Sources**


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**

<table>
<thead>
<tr>
<th>Dynamic Marking</th>
<th>Height</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>p</em></td>
<td>1&quot;</td>
</tr>
<tr>
<td><em>p</em></td>
<td>3&quot;</td>
</tr>
<tr>
<td><em>mp</em></td>
<td>6&quot;</td>
</tr>
<tr>
<td><em>mf</em></td>
<td>9“</td>
</tr>
<tr>
<td><em>f</em></td>
<td>12&quot;</td>
</tr>
<tr>
<td><em>ff</em></td>
<td>15&quot;</td>
</tr>
</tbody>
</table>

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 slaches on a note stem typically indicates an open roll, or diddles/double-strokes.
The Camps
Accent-Tap

Revised 2018

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The Camps
Duple Rolls

Snare

\[ \text{A}_N = 108-116 \]

\[ \text{R r l R r l R r l r l ...} \]

\[ \text{5} \]

\[ \text{R r l R r l R r l r l ...} \]

\[ \text{R r l R r l R r l L ...} \]

\[ \text{R r l R r l R r l L ...} \]

\[ \text{R r l R r l L r r r L r r r L r r r L r r r L ...} \]

\[ \text{R r l R r l L r r r L r r r L r r r L r r r L ...} \]

\[ \text{R l r R r l R r l L r r r L r r r L r r r L r r r L ...} \]

\[ \text{R l r R r l R r l L r r r L r r r L r r r L r r r L ...} \]

\[ \text{R l r L r l R r l L r r r L r r r L r r r L r r r L ...} \]

\[ \text{R l r L r l R r l L r r r L r r r L r r r L r r r L ...} \]

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\[ \text{R l r L r l R r l L r r r L r r r L r r r L r r r L ...} \]

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The Camps
Flams

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The Camps
Triplet Rolls

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The Camps
Paradiddles

Revised 2018

Snare

\[ A \] = 140-164

\[ B \]

\[ C \]

\[ D \]

©2018 Pride of the Southland Marching Band
Stand

Jams
Ditty

Snare

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Janky

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Cadences
OOSH-KA-BOOSH 2003
For the 2003 Ronald Reagan High School Marching Percussion Ensemble: San Antonio, TX
by Allen Joans

Snares
\( \frac{\text{}}{=120} \)

Solo Snare

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Rim Knocks

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"Praise him with the clash of cymbals, praise him with resounding cymbals." Psalm 150:5
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

\[ \frac{J = 108}{2} \] solo (add in players) \[ +2 \] \[ +3 \] \[ +4 \]

4 \[ +5 \] \[ +6 \] tutti \[ > \] \[ > \] \[ > \]

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

9

11

13

15

17

20

23

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Latin Lover

Brian Perez

\[ j = 122 \]

RH - rim
LH - rim knock

Snare

Tenor

Bass

4

cresc RH only

ping

SD

Ten

BD

7

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Latin Lover (continued...)

10

SD

Ten

e等...

BD

13

SD

Ten

BD

16

RH flip to butt

SD

Ten

BD

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Latin Lover (continued...)

46
SD
H
R IR IR IR IR IR IR RL
RL LR RL LR RL RL RL RL RL
Ten
H
BD
H
R r l R r l R r l R r l
r l R r l R r l R r l

49
SD
H
L B r l R
mf
Ten
H
3 3 3
Bu
bd
s at-h
w
y
to
rim

BD
H
R
p
mf
mf

52
SD
H

Ten
H
R R R R R R R
fp

BD
H
3 3 3
mf
3 3 3
Pregame
Four Shots
On the Field Cadence

Pride of the Southland Marching Band

A Page - Pregame - Page 1

Snare Drum
Oh say, does that star-spangled banner
Still wave o’er the land of the free and the home of the brave?

The Star Spangled Banner
Pride of the Southland Marching Band
Arr. Barry McDonald
Snare Drum
Revised 2017
"Rocky Top"

Pride of the Southland Marching Band

Page - Pregame

Snare Drum

Chart 1

Chart 2

Chart 3

Chart 4

Chart 5

Chart 6

Revised 2017

e: Barry McDonald
Revised 2017

Snare Drum

"Stars and Stripes Forever"

Pride of the Southland Marching Band

F Page - Preamble
Chart 23 - Stem of T

Chart 24 - Snare Drum

Chart 25 - Top of T

Revised 2017

Pride of the Southland Marching Band

Down the Field

Snare Drum
Off the Field Cadence

Pride of the Southland Marching Band

Snare Drum