



FRUITPORT INDEPENDENT
PERFORMING ENSEMBLES

Fruitport Independent PIA
2023/2024 "Gunslinger" Packet
Battery Percussion



How To Practice and How to Rehearse

Practice and rehearsal are very different things. Practice is for you as an individual to improve the specific aspects of your playing that are lacking. It should be limited to very specific portions of concepts and be conducted very methodically. Rehearsal is meant for performers to come together and work on broader, group concepts that you can't practice alone, like blend, form/function, uniformity, voicing, listening responsibilities etc. You must practice individually in order to have a foundation for which rehearsal can be successful. The staff expects every member to practice daily.

How to Practice

- 1. Make a plan.** Never practice without a very specific goal you'd like to achieve. Start with small goals (a single beat or measure isn't too small), focusing on basics and get more in-depth in later plans.
- 2. Focus.** Make sure to narrow your practice to only one idea at a time before combining concepts. Free yourself of distractions. Choose a place where you have appropriate space, equipment, time and isolation.
- 3. Write it down.** Document your plan and take notes as you go. Critique yourself. And refresh yourself on the previous session before your next. This packet has space specifically designed for those notes.
- 4. Time it.** Limit individual practice to 30 minutes. Start slowly and build. If you realize a change in sound quality or consistency of technique, stop, go back and start again. After 30 minutes, give your brain a break (at least 15 minutes). Start fresh and retain what you've learned.

How to Rehearse

- 1. Stay quiet.** Listen to what's being said by staff and internalize concepts. Listen to those playing around you, can you hear the inconsistencies the instructors are referencing? Do you understand where you fit in the sound? You will always learn more by listening and trying to understand than you ever will through speaking.
- 2. Stay Focused.** Do not turn rehearsal into practice. If you or a staff member notes a particular problem in your playing, attempt to make a change, write down a note, and practice that concept individually later. Your brain can only do so many things at one time. By focusing hard on your individual problems, you take away from the overall ensemble's chance for success.
- 3. Take criticism as a compliment.** If a staff member tells you you're doing something wrong, it is because they care about you and the ensemble's success. Don't be upset, or embarrassed, instead; MAKE A CHANGE! This may take multiple reps, multiple corrections, and multiple rehearsals. If you are practicing on your own as described above and have a great attitude, you will be successful!



Battery Fundamentals

Approach: We believe in a relaxed approach to marching percussion. Your body should be free of tension. Focus especially on your neck, shoulders, wrists, arms and face being completely relaxed. Tension causes your body to use energy to hold a stressful position and compensate for a lack of mobility by using other muscles. It is better you conserve that energy and focus it on marching and playing. Additionally, tension leads to injury.

Posture: Stand so that your ankles, knees, hips, shoulders and head are in a generally straight line. The only muscle strain you should feel is in your back and core from holding the weight of the drum. Those muscles will develop as the season progresses and as such, you will feel less and less tension in them. Never force your body to squeeze to a point of discomfort. Instead focus on using your lower core muscles to support the weight of the drum. Try to fill your harness with your chest and relax your shoulders. Never march in a manner that causes knees to lock, legs to jar under pressure or causes twisting of ankles. Remember to breathe.

Attitude: When performing, whether rehearsing or playing for an audience, your eyes should be focused well above the horizon with your chin up. Make a connection with your audience. Members are required to love what they do. Let the audience know you do, and they and the judges will appreciate your performance much more. We encourage performers to become fully involved in their art. As such, nodding of the head to the music, facial expression of emotion, etc. are never discouraged so long as the ensemble performance does not suffer because of it. You should approach the drum with a great deal of positive energy every time you play. Give it your all, every single note.

Grip: The sticks (or other implements) should fit comfortably in your hands. Grab the stick in the rear third, with all of your fingers touching the stick. You should have a solid grip, that is neither so firm that it causes tension in your hand and wrist, but not so loose that gaps between fingers appear nor the stick can easily slide from your hand. We will focus primarily on the use of our wrists, fingers and arm in controlling the implements. It is important you develop an understanding of your body and think critically about how we produce each movement. You must know how much wrist, finger and arm you are incorporating into every stroke and be able to adjust when instructed to do so.

Snare Drums will use a “traditional grip” in their left hand. The same fundamentals of wrist, fingers, arm apply, but how we use them changes. Your left hand will make a tear-drop with your thumb and index finger. The pad of your thumb should contact the side/pad of your index finger. The rest of your fingers should line up underneath your index. The stick will rest relaxed inside the tear-drop and comfortable on the nail area of your ring-finger.

Basses and Tenors right and left hands will be matched grip, meaning identical from left to right. On all drums when sticks come out, there is a slight taper from the wrists down the stick to the playing surface, and the bead of the sticks are in the center of the head.



Stroke: In general, all strokes will initiate with the wrist and lead with the bead of the stick. Fingers will control rebound and the arms will support and generate additional force/height. Focus on consistency of sound. Make every note feel the same. Consistency is key. After the initiation of movement from your wrist, the bead of the stick rises to the desired height using your arms to lift, wrist to turn and fingers to control angle. Remember “the bead should lead”. All of this should “flow” as the stick strikes the head and returns to its “up” position. Think about bouncing a basketball. Don’t “choke off” or stop the sound. Make each stroke as smooth and connected (*legato*) as you possibly can. For your right hand, consider placing your relaxed closed hand on the playing surface and knocking as you would a door. This creates the same general wrist motion as a correct stroke. Your left hand will do the same, but for snare drums, rather than knock, roll your relaxed hand from front to back. Tenor drummers will find their grip, while using the same fundamentals is more “French” in the positioning of the hands (see previous page). This allows for a smoother transition from one drum to the next. Bass Drums will play with a more “German” grip (see previous page), as this allows for greater power when playing on a horizontal surface. Due to the complexity of bass drum technique, the following page is dedicated to its instruction.

We will use this as a foundation for understanding how we achieve all strokes successfully and will learn how to incorporate into “Up-Strokes”, “Down- Strokes”, “Subito Rolls”, Over head accents, etc.

Additionally, please familiarize yourself with the following playing “Zones”:

Center: The center of the head.

Edge: approximately 1/2 an inch from the rim of the drum (snare: directly in front, basses: up top)

Wood: While extremely rare in writing, this is the area of the playing surface where the head covers the shell of the drum. Beyond the edge and just before the rim, there is almost no snare resonance on the wood.

Trap Gut/2 O’clock: Snare only, the forward and right position on the head directly above the snares, 2” from the rim.

Rims: Play on the rim of the drum, Snare position varies, basses up top, tenors dependent on the drum.



8's Sequence

Part I: Four Strokes

Full Stroke Down Stroke Tap Up Stroke F F D D T T U U

Snare

Tenor

Bass

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

$\text{♩} = \text{♪}$

Part II: 8-8-16

7

Sn.

Tn.

Bs.

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

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

Part III: Crescendo and Decrescendo

(Continue 8-8-16 sticking)

11

Sn.

Tn.

Bs.



Part IV: Thirteen (Tap-Accent)

(Repeat on Left Hand - Tenors, Mirror Pattern on 2 and 4)

15

Sn. R...
Tn. R...
Bs. R r | R r | r L r | R

r r r r r r r r L L L r | R L r L r | r | R L r L r | r L

Part V: Thirteen Ending

20

Sn. R... L...
Tn. R... B
Bs. R R

R | r | r | r | R



Timing Variations

Tap-Timing

24

Sn.
Tn.
Bs.

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

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

28

Sn.
Tn.
Bs.

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

32

Sn.
Tn.
Bs.

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

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

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

36

Sn.
Tn.
Bs.

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

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

r r l r r l
l r l r



16th Note Grid

40

Sn. *r l r l* *R R R R* *L L L L*

Tn. *r l r l* *R R R R* *L L L L*

Bs. *r l r l* *r l l l l r l l l l*

43

Sn. *R R R R* *L L L L* *R R L L* *R R L L*

Tn. *R R R R* *L L L L* *R R L L* *R R L L*

Bs. *r l l l l l l l* *r l l l l*

47

Sn. *R R L L* *R R L L* *R L R L* *R L R L* *R L R L*

Tn. *R R L L* *R R L L* *R L R L* *R L R L* *R L R L*

Bs. *r l l l l* *r l l l l* *r l l r l l* *r l l r l L R*



Triplet Grid

52

Sn.

Tn.

Bs.

56

Sn.

Tn.

Bs.

59

Sn.

Tn.

Bs.



Stick Control

Snare Line

Tenor Line

Bass Line

5

S. L.

T. L.

B. L.

9

S. L.

T. L.

B. L.

12

S. L.

T. L.

B. L.



Paradiddle Builder

83

Sn. *Rr r Rr r Rr r Rr r* | *Ll l Ll l Ll l Ll l* | *Rl r r Rl r r Rl r r Rl r r*

Tn. *Rr r Rr r Rr r Rr r* | *Ll l Ll l Ll l Ll l* | *Rl r r Rl r r Rl r r Rl r r*

Bs. *Rr r Rr r Rr r Rr r* | *Ll l Ll l Ll l Ll l* | *Rl r r Rl r r Rl r r Rl r r*

86

Sn. *Lr ll Lr ll Lr ll Lr ll* | *Rl r r l Rl r r l Rl r r l Rl r r l* | *Lr ll r Lr ll r Lr ll r Lr ll r*

Tn. *Lr ll Lr ll Lr ll Lr ll* | *Rl r r l Rl r r l Rl r r l Rl r r l* | *Lr ll r Lr ll r Lr ll r Lr ll r*

Bs. *Lr ll Lr ll Lr ll Lr ll* | *Rl r r l Rl r r l Rl r r l Rl r r l* | *Lr ll r Lr ll r Lr ll r Lr ll r*

89

Sn. *Rl r r ll Rl r r ll Rl r r ll Rl r r ll* | *Lr ll r r Lr ll r r Lr ll r r Lr ll r l* | *R*

Tn. *Rl r r ll Rl r r ll Rl r r ll Rl r r ll* | *Lr ll r r Lr ll r r Lr ll r r Lr ll r l* | *R*

Bs. *Rl r r ll Rl r r ll Rl r r ll Rl r r ll* | *Lr ll r r Lr ll r r Lr ll r r Lr ll r l* | *R*



Triplet Diddle/Triple Rolls

(Also to be played with buzz press/roll)

Snare

Tenor

Basses

Musical notation for Snare, Tenor, and Basses in 12/8 time. The Snare part features a continuous triplet eighth-note pattern. The Tenor part features a continuous triplet eighth-note pattern. The Basses part features a continuous triplet eighth-note pattern.

SD.

T.D.

B.D.

Musical notation for SD, T.D, and B.D. in 12/8 time. The SD part features a continuous triplet eighth-note pattern. The T.D part features a continuous triplet eighth-note pattern. The B.D part features a continuous triplet eighth-note pattern.

SD.

T.D.

B.D.

Musical notation for SD, T.D, and B.D. in 12/8 time. The SD part features a continuous triplet eighth-note pattern with accents (>) on every note. The T.D part features a continuous triplet eighth-note pattern with accents (>) on every note. The B.D part features a continuous triplet eighth-note pattern with accents (>) on every note.



Flam Accents

96

Sn.

Tn.

Bs.

98

Sn.

Tn.

Bs.

99

Sn.

Tn.

Bs.

101

Sn.

Tn.

Bs.



22

flip RH to center

I I I R I rr || rr || rr ||

fp

C RH-rim/LH-Center

25

ff

28

R || rr L R || rr L

31

to edge

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

f

D

34

r l r l r r

p

E

37

to center

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

mp < *f*

F

40

♩ = 164

to edge

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

p < *f*



43 RH-rim/LH-edge

r | r | l | l | r | l | r | l | r | l | l

46 LH to center

mf

49 center halfway to center

f *fp*

G RH-rim/LH-center

ff

55

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

58

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

61 $\text{♩} = 124$ **H**

fp *f*

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



64

L r L L r L r L L r L L r L L R R etc

67

70

I

RH-center/LH-rim

b r l R

mf *p*

73

L

76

center

S/C

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

f

79

R l l R l rr l R l R l l R R L L rr ll R l r r LL r l LL rr l R rr ll R l ll R ll rr ll rr ll R L L R R R L

mf *f*

J

RH-rim/LH-center

82

ff



43 shot

R I R I I R I R I R I I R I R I I R I R I R I I R I R I r r I r I r I I

46

R I R I I R I R I R I I R I R I I R I R I R I I R I R I R I R I R I I

49

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

f

G

52

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

55

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

58

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

H

61 $\text{♩} = 124$ shot

f R I I r I r I R I r *f* R r L r r L r r r L r r L L



Latin Lover - Basses

By Brian Perez

♩ = 124

1
rim
r r r r l r
mp

4

7
A
mf *f*
R L r l r L l r L R r l

10
R L r l R l r L r l R r l R L r l r L l r L R r l R R l r L r L R R L

13
R L r l r L l r L R r l R L r l R l r L r l R r l R L r l r L l r L R r l

16
B
mf bass 5 muffled

19



22

p

C

25

R L R L R L R L

ff

28

31

mn n

D

34 2's

mf R L L

E

37

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

mp

F ♩ = 164

40

RH-rim/LH-drum

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

mp f mf



64

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

67

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

70

I

R *p* *mf* *mf* bass 5 muffled

73

76

79

p *f* B

J

82

ff R L R L R L R L



85

Musical staff 85: A single staff with rhythmic notation consisting of eighth and sixteenth notes with accents.

88

88 K

fp

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

91

91 shot

fp *ff*

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

97

97

fp *ff*

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

100

100

fp *fff* B

R I R I R I r I R L



Latin Lover - Cymbals

By Brian Perez

♩ = 124

siz suck ding

solo siz

Musical staff 1: Cymbal notation with notes and rests. Dynamics: *mp*

Musical staff 2: Cymbal notation with notes and rests. Measure 5 is indicated.

Musical staff 3: Section A (A) marked with a box. Cymbal notation with notes and rests. Dynamics: *f*. Includes 'hh' and '(siz)' markings.

Musical staff 4: Cymbal notation with notes and rests. Measure 13 is indicated. Includes an accent (>) marking.

Musical staff 5: Section B (B) marked with a box. Cymbal notation with notes and rests. Dynamics: *mp*. Includes 'hh' marking.

Musical staff 6: Cymbal notation with notes and rests. Measure 21 is indicated.

Musical staff 7: Section C (C) marked with a box. Cymbal notation with notes and rests. Dynamics: *ff*. Measure 25 is indicated.



29 cr

D

33 click

mp *p*

E

37

F

41 ♩ = 164 3 hh

f *mf*

47

G

51

f

55

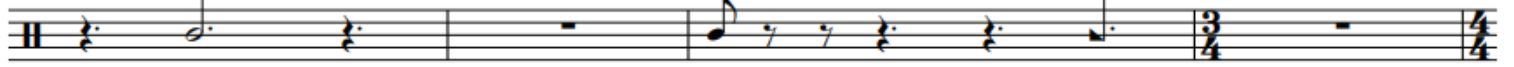


59

cr

ch

♩ = 124



p

H

63



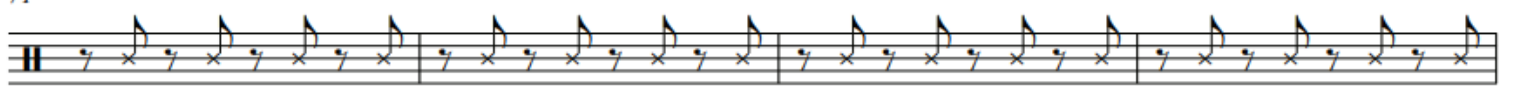
f

67



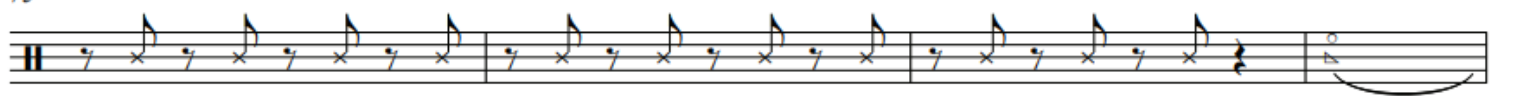
I

71



n

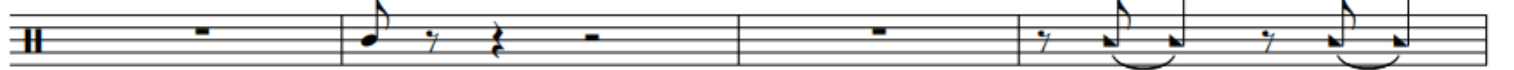
75



J

79

ch



f

ff

83



K

87

cr

91

cr

95

tap ch

cr

fff

99

cr

ch

mp *mf* *fff*

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