

# LASA Battery Packet

---

## What is the Battery/Drumline?

The **Battery**, often referred to as the “**drumline**”, consists of 3 **percussion** instruments: **Snare, Tenor/Quads, and Bass Drums.**

The **Battery** are the time keepers of the band second to the drum majors. They provide the groove in a marching show and a good time in the stands during football games. The Battery is the more physical side of marching percussion, having to carry their drum and march around the field while playing their music, much like all of the wind instruments just with heavier equipment than most.

---

## Need to Know - Audition Process - Marching Season

- **All students** are expected to play the provided exercises during both the **audition process** and the **marching season**. As part of the audition, students will be required to mark time and show proper technique on the instrument they will be auditioning on. All exercises will be played at the lowest marked tempo in the warmup packet. See below for more information.
- **All exercises** should be learned by the start of summer band camp.
- Remember — even though this is a **competitive activity**, our main goal will always be:

🎵 **TO HAVE FUN!** 🎵

---

## Contact

If you have any questions or concerns. Please feel free to email me: **Nicolas Uranza** (Mr. Uranza)  
([nicolas.uranza@gmail.com](mailto:nicolas.uranza@gmail.com))

---

## Snare Technique (Traditional Grip)

Traditional snare drum technique (often called *traditional grip*) is a way of holding the sticks that came from marching drums being slung at an angle. It's still widely used in jazz, orchestral playing, and drum corps for its finesse and expressive control.

### What is Traditional Grip?

- **Right hand** uses a matched grip (overhand).
- **Left hand:** uses an *underhand* grip, where the stick rests in the pocket between the thumb and index finger and is supported by the ring finger.

This creates a different motion—more rotational and finger-driven—compared to the up-and-down motion of matched grip.

### How to Build the Grip in the Left Hand

#### 1. Find the balance point

- Hold the stick in your left hand and lightly bounce it on a surface.
- Where it rebounds best is your **fulcrum point** (usually about 1/3 from the butt end).

#### 2. Set the fulcrum

- Place the stick between your **thumb and index finger** at that balance point.
- Keep it relaxed—don't pinch hard.

#### 3. Rest the stick in the hand

- Let the stick lie across the **cuticle/base of the ring finger** (this finger is key for control).
- The middle finger rests lightly alongside for support.

#### 4. Hand position

- Turn your palm slightly upward (like you're holding a small tray).
- The stick should angle across the hand, not straight back.

#### 5. Motion

- Use a combination of:
  - **Wrist rotation** (turning a doorknob motion)
  - **Finger control** (especially the ring finger)
- Avoid lifting the whole arm—keep it relaxed and efficient.

### Key Tips

- Stay relaxed—tension kills control and speed.
- Let the stick rebound naturally instead of forcing it.
- Practice slowly to build muscle memory.
- Focus on consistency of sound between hands.

---

Marching bass drum technique is all about **control, uniformity, and rebound**—because you’re usually playing in an ensemble where timing and sound consistency matter more than power alone.

## Bass Drum Grip (Matched Grip)

Both hands use the same grip, similar to a relaxed handshake.

### How to build it:

1. **Find the fulcrum**
  - Place the stick between your **thumb and index finger** near the balance point.
  - Keep it firm enough for control, but not tight.
2. **Wrap the fingers**
  - Let your middle, ring, and pinky fingers wrap naturally around the stick.
  - These fingers guide the rebound—don’t squeeze.
3. **Thumb placement**
  - Keep your thumb resting along the side of the stick (not on top).
  - This keeps the wrist in a natural position.
4. **Mallet angle**
  - The mallet head should point slightly toward the drumhead at a consistent angle.
  - Both hands should mirror each other for a uniform look.

## Executing a Stroke

### 1. Start position

- Mallets are set at a consistent **height** (depends on dynamic).
- Wrists are relaxed, elbows slightly away from the body.
- Mallets hover just off the drumhead.

### 2. The stroke

- Initiate motion from the **wrist**, not the arms.
- Think of a quick, controlled “downstroke.”

### 3. Contact

- Strike the drumhead with the **full mallet head**, not just the edge.
- Aim for the center or designated playing zone for consistent tone.

### 4. Rebound

- Let the mallet **bounce off naturally**—don’t leave it pressed into the head (unless specifically playing a “dead stroke”).
- Control the rebound with your fingers.

### 5. Return

- Bring the mallet back to the original height smoothly and immediately.

## Key Concepts

- **Velocity = volume** (faster stroke = louder sound)
  - **Heights control dynamics** (low = soft, high = loud)
  - **Rebound is your friend**—don't fight it
  - **Uniformity matters**—everyone should look and sound the same
- 

## Tenor Technique

### Grip (Quads / Tenors)

- Use **matched grip** (same in both hands).
- Hold the stick between **thumb + index finger** (the fulcrum).
- Wrap the other fingers loosely around the stick.
- Keep wrists **flat and relaxed**.
- Don't squeeze—stay loose so the stick can rebound.

#### 1. Stacked Hand Crossover

- Hands are **stacked vertically** (one clearly above the other).
- The top hand lifts up and over, while the bottom hand stays lower.

##### How to do it:

- Raise the crossing hand just enough to clear the other.
- Keep the bottom hand relaxed and in place.
- Maintain normal stick grip—don't twist your hands weirdly.

#### 2. Over-the-Wrist Crossover

- The stick crosses **over the wrist/forearm** of the other hand instead of fully stacking above it.
- More **wrapped and compact** motion.

##### How to do it:

- Guide the stick over the other wrist, not way above it.
- Keep both hands lower and closer to the drums.
- Use more **wrist rotation** than arm lift.

## Key Differences

- **Stacked:** higher, more separated, easier to see
- **Over-the-wrist:** lower, tighter, more efficient

## Quick Tips

- Don't tense up—stay relaxed in both styles
  - Keep sound consistent, even while crossing
  - Choose the one that feels **natural and clean** for the pattern
  - Practice slow to avoid hitting your own sticks
- 

## Playing Zones (VERY important)

Where you hit each drum affects your sound and consistency.

- Aim for a spot **slightly off-center** on each drum (not dead center).
- Usually:
  - Inner drums: a little toward the middle of the set
  - Outer drums: a little inward from the edge
- Keep all hits in the **same zone every time**.

## Why it matters:

- Gives a **full, consistent sound**
  - Prevents bad tone (too center = dull, too edge = thin)
  - Makes the whole line sound uniform
- 

## Audition Information

During Spring Band Camp students will work with Mr. Uranza on the exercises listed below. Then, during the audition, students will perform the exercises on their own. This audition will help Mr. Uranza place students into the correct section of percussion (Front Ensemble or Battery.)

Students will be assessed on the following elements:

- Timing
  - maintaining steady pulse, both musically and “marking time” (aka “marching in place”)
- Rhythmic Accuracy
  - performing the notated rhythms
- Technique
  - using the techniques described above and also taught in middle school and during our Spring Band Camp

NOTE: though students will only audition for either Battery **or** Front Ensemble, students may not be placed into the section they audition for (e.g. a student who auditions for Battery may be placed on Battery **or** Front Ensemble depending on their audition and the overall needs of the percussion section)

Snare Drum

# LASA Battery Warmup Packet

♩ = 136

4/4

R L R

5

4/4

L R L R

10

4/4

L R L R L

16

4/4

R ♩ = 140 L R L R L

24

R

33

> > > > > >

39

> > > >

43

> > > >

47

4/4

> > > > >

51

♩ = 115

4/4

R L R

2

54

Musical notation for measures 54-56. The notation is on a single staff with a treble clef and a key signature of one flat. Measure 54 contains a quarter rest followed by a series of eighth notes. Measure 55 contains a quarter rest followed by a series of eighth notes. Measure 56 contains a quarter rest followed by a series of eighth notes. The letters 'L' and 'R' are positioned below the staff, centered under measures 55 and 56 respectively.

57

Musical notation for measures 57-58. The notation is on a single staff with a treble clef and a key signature of one flat. Measure 57 contains a series of eighth notes. Measure 58 contains a quarter note followed by a quarter rest. The letters 'L' and 'R' are positioned below the staff, centered under measures 57 and 58 respectively.

Tenor Drums

# LASA Battery Warmup Packet

♩ = 136

R L R L R L R L

5

L R L R L R L R

10

L R L R L R L R

16

R ♩ = 140 L R L R L

24

R

33

39

43

47

♩ = 115

51

R L R L R L R L

2

54

L R L

58

R

Bass Drums

# LASA Drumline Warmup Packet

♩ = 136

R L R

5

L R L R

9

R L R L

14

R L R L R

♩ = 140

20

L R L R > >

28

> > > > > >

34

> > > >

38

> > >

41

> > >

2

44

3 3 3 3 3 3 3 3 3 3 3 3

47

3 3 3 3 3 3 3 3 3 3 3 3

50

$\text{♩} = 115$

R L

53

R L

56

R L

59

R