



# Battery Brigade

*(A collection of 4, grade II battery percussion quartets)*

***Groovin' in 3***, by John R. Hearnnes / 2:00

*(2) toms, 2 timpani, snare drum, bongos*

***Snaresville***, by Chris Crockarell / 2:00

*(4) snare drums, mounted cowbell & tambourine,  
suspended cymbal, ride cymbal*

***Tom ta Tom Tom Tom***, by John R. Hearnnes / 2:30

*(4) toms of varied pitch*

***Timp-Ting***, by Chris Crockarell / 1:50

*(4) timpani, snare drum, 12"-14" tom,  
mounted cowbell & tambourine, suspended cymbal*

*Performance notes enclosed.*

## *Battery Brigade Performance Notes:*

**“Groovin’ in 3”** is a “drummy” piece in 3/4 time. This piece begins and ends with a call and response between the timpani and the other drums. Other sections are groove oriented and require precise counting and steady tempo to line up correctly. As always, pay close attention to dynamics and accented and unaccented notes to make sure the piece grooves correctly.

The bongos should be played with drum sticks whose tips are covered, either with rubber bands or a product like Innovative Percussion’s RPT-1. This will protect the bongo heads from damage and still allow an articulate tone. The timpani should be played with articulate, staccato mallets.

Care should be taken at letter “C” since the rhythms are passed quickly from person to person. Letter “D” is played a total of four times, and each part layers in (enters) one at a time.

**“Snaresville”** is a snare drum quartet with added “toys”. The ride cymbal, suspended cymbal, cowbell and tambourine should all be mounted on stands and at a comfortable playing height to the right of the snare drummer. As with all the ensembles in this package, there is a road map that the students should become comfortable with. If needed, have the players highlight codas, D.S.’s etc... Letter “B” to “C” should grow in intensity as players are added and dynamics increased. Work for a comfortable dynamic balance during the 2-bar solos beginning at letter “D”, make sure the supporting instruments are not too loud. For an added visual effect, at bar 41 have the players start their slick clicks at drum height then raising their arms and sticks to head level throughout the bar.

**“Tom ta Tom Tom Tom”** is a quartet for four toms graduating in size, with Player 1’s tom being the smallest (highest pitch). The toms should be set up from smallest to largest right to left from the players’ perspective. Toms should not be too far apart as players will play on all four drums at letter “D.” Dynamics and a difference in accented and unaccented notes are important to the performance and interest of the piece.

At letter “C” the players are asked to dampen their drum with their left hand, then “open” the sound by lifting the hand off. There is a similar request at letter “E,” except the players will raise and lower their drum’s pitch by pushing down on the head with the left hand and then releasing the pressure.

For the solo section at letter “D,” players will step back away from the toms to allow one player at a time to solo on all four drums. The solos are written so a player ends his or her line on one end of the line of toms while the next soloist starts on the opposite end.

The coda has an optional drum-to-drum section. If players want to try it, the right hand would go to the tom to the right (Player 1 air drums) and the left hand to the drum on the left (Player 4 air drums). Right hands should go over left hands. The drum-to-drum section starts on count three and ends on count one, with players returning to their individual toms on count 2. An easier option would be to have the players play ALL of the notes on the drum to their right. Again, with player 1 “air-drumming”.

**“Timp-Ting”** requires each player to have a single timp to their left with their mounted instrument(s) at a comfortable playing height to their right. The 4 players have a flowing timp groove happening throughout most of the piece and should maintain an even dynamic balance as if one player were playing the line. (Comparable to a marching bass drum line, but without the marching and heat:)) Careful attention should be taken when to change playing implements throughout, as notated. (Timpani mallets may be exchanged for sticks, or only a stick in the right hand, etc...) A small trap table can be used for placement of sticks/mallets. Make sure the table has a carpet strip or towel on it to avoid noise. Some parts require a bit of dexterity between hands. Have the student practice their part just focusing on the right hand, left hand or when both play, again, maintaining an even dynamic balance for all. Pay close attention to dampening or muting the timp heads where notated.

# Groovin' in 3

by John R. Hearnes

♩ = 100-110

Snare Drum

Bongos

(2) Toms

Timpani

Musical notation for measures 1-4. The score is in 3/4 time. Measure 1 is a whole rest for all instruments. Measure 2 features a snare drum pattern of eighth notes (2, 3, 4, 5) and a tom pattern of eighth notes (2, 3, 4, 5), both marked *f*. The timpani plays a quarter note G2, followed by eighth notes G2-A2-B2-C3 in measure 2, and eighth notes C3-B2-A2-G2 in measure 3. Measure 4 features a snare drum pattern of eighth notes (4, 5, 6, 7) and a tom pattern of eighth notes (4, 5, 6, 7), both marked *f*. The timpani plays a quarter note G2, followed by eighth notes G2-A2-B2-C3 in measure 4.

Snare Drum

Bongos

(2) Toms

Timpani

Musical notation for measures 5-8. Measure 5 has a snare drum pattern of eighth notes (5, 6, 7, 8) marked *p*. Measures 6-7 have a snare drum pattern of eighth notes (6, 7, 8, 9) marked *mp*. Measure 8 features a snare drum pattern of eighth notes (8, 9, 10, 11) marked *f*. The bongos and toms play eighth notes in measures 5-7, and eighth notes (8, 9, 10, 11) in measure 8, all marked *f*. The timpani plays a steady eighth-note pattern in measures 5-7, and eighth notes (8, 9, 10, 11) in measure 8, all marked *mp*.

Snare Drum

Bongos

(2) Toms

Timpani

Musical notation for measures 9-12. Measure 9 starts with a section marker 'A' and a rim symbol. The snare drum plays eighth notes (9, 10, 11, 12) marked *mf*. The bongos and toms play eighth notes in measures 9-12, marked *mf*. The timpani plays eighth notes in measures 9-12, marked *mf*.

# Snaresville

by Chris Crockarell

♩ = 120-126 With Snarky Snaredom

on D.C. play 2nd x only

stick clicks  
only on 2nd x

Snare Drum 1  
Ride Cymbal

Snare Drum 2  
Cowbell

Snare Drum 3  
Tambourine

Snare Drum 4  
Sus. Cymbal

R L R L R L R L R

R L R L R L R L R

R L R L R L R L R

R L R L R L R L R

Snare Drum 1  
Ride Cymbal

Snare Drum 2  
Cowbell

Snare Drum 3  
Tambourine

Snare Drum 4  
Sus. Cymbal

To Coda A

ride cymbal

cowbell

tambourine

suspended cymbal

RH on rim

R L R L L R

R L R L R L R

R L R L R L R

R L R L R L R

R R L R B R R B R

R L R L R B

R L R L R B

R L R L R B

Snare Drum 1  
Ride Cymbal

Snare Drum 2  
Cowbell

Snare Drum 3  
Tambourine

Snare Drum 4  
Sus. Cymbal

1st

2nd

turn snares off

turn snares off

R L R

R L R

R L R

R L R



# Timp-Ting

by Chris Crockarell

♩ = 124

Timps tuned to F,Bb,C,Eb

The musical score is written in bass clef, 4/4 time, with a tempo of 124 bpm. It features four percussion parts: Cowbell, Tambourine, Sus. Cymbal/Snare Drum, and Tom. The score is divided into measures 1-4, 5-8, 9-12, and 13-16. Dynamics include *mf*, *f*, and *p*. Performance instructions include 'cowbell', 'snare w/ snare sticks', 'pick up timp mallet in LH', 'tom w/ timp mallets', and 'sus. cymb.'. A section marker 'A' is located at measure 11.