

Texas State University

Bobcat Marching Band



Drumline
Battery & Front Ensemble

Battery Fundamentals

BMB Drumline 2025

Eight-Eight-Sixteen

Drumline score for the Eight-Eight-Sixteen pattern. The score consists of two measures of 4/4 time. The first measure contains eight groups of two strokes each (R R R R R R R R), followed by a sixteenth note (L L L L L L). The second measure contains eight groups of two strokes each (R R R R R R R R), followed by a sixteenth note (L L L L L L). The tempo is indicated as 160 BPM.

Displaced Eights

Drumline score for the Displaced Eights pattern. The score consists of two measures of 4/4 time. The first measure contains eight groups of two strokes each (R R R R R R R R), followed by a sixteenth note (R L L L). The second measure contains eight groups of two strokes each (R R R R R R R R), followed by a sixteenth note (R L L L). The tempo is indicated as 160 BPM.

Count-Down

Drumline score for the Count-Down pattern. The score consists of five measures. The first four measures are in 7/8 time, showing a sequence of eight groups of two strokes each (R R R R R R R R) followed by a sixteenth note (L L L L L L). The fifth measure is in 3/4 time, showing a sequence of six groups of two strokes each (R R R R R R) followed by a sixteenth note (L L L L L L). The tempo is indicated as 160 BPM.

Gallop

Drumline score for the Gallop pattern. The score consists of six measures. The first three measures are in 2/4 time, showing a sequence of four groups of two strokes each (R R R R R R R R) followed by a sixteenth note (L L L L). The next three measures are in 3/4 time, showing a sequence of six groups of two strokes each (R R R R R R R R) followed by a sixteenth note (R R R R R R R R). The tempo is indicated as 160 BPM.

Continuation of the Gallop pattern. The score consists of five measures. The first three measures are in 7/8 time, showing a sequence of four groups of two strokes each (L L L L L L L L) followed by a sixteenth note (R R R R R R R R). The next two measures are in 4/4 time, showing a sequence of four groups of two strokes each (L L L L L L L L) followed by a sixteenth note (R R R R R R R R). The tempo is indicated as 160 BPM.

Gallop

Continuation of the Gallop pattern. The score consists of nine measures. The first seven measures are in 2/4 time, showing a sequence of four groups of two strokes each (R R L R R L R R L) followed by a sixteenth note (R L L R L L R L L). The next two measures are in 3/4 time, showing a sequence of four groups of two strokes each (R R L R R L R R L) followed by a sixteenth note (R L L R L L R L L). The tempo is indicated as 160 BPM.

Continuation of the Gallop pattern. The score consists of five measures. The first three measures are in 2/4 time, showing a sequence of four groups of two strokes each (R R L R L L R R L) followed by a sixteenth note (R L L R R R L R R L). The next two measures are in 3/4 time, showing a sequence of four groups of two strokes each (R R L R L L R R L) followed by a sixteenth note (R L L R R R L R R L). The tempo is indicated as 160 BPM.

Irish Spring

Chicken-and-a-Roll

Soprano

Bass

Basso Continuo

ff

P

Short-Short-Long

Fast Bucks

Triple Beat

Triple Beat

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

Paradiddle Breakdown

Sixteenth Three-Note Timing

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

Triplet Two-Note Timing

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

Sixteenth Note Grid

R L R L . .

Triplet Grid

A musical staff for a single drum. It consists of two measures. The first measure contains six groups of three strokes each, with a vertical bar separating the groups. The second measure contains five groups of three strokes each, with a vertical bar separating the groups. Above the staff, the text "Triplet Grid" is enclosed in a box. Below the staff, the pattern is labeled "R L R L R L . .".

A musical staff for a single drum. It consists of two measures. The first measure contains six groups of three strokes each, with a vertical bar separating the groups. The second measure continues the pattern, showing five more groups of three strokes each, with a vertical bar separating the groups. The pattern is continuous across the two measures.

Outlet Spree 2025

BMB Drumline Snares and Quads

$\text{♩} = 132$

Cheese

12
RLR LRL
f

This section consists of a repeating pattern of RLR and LRL patterns. It starts with a single RLR followed by a LRL, then a RLR, and so on. The tempo is indicated as 132 BPM.

Flam Drag

RLR LRL
RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL RLR LRL

This section features a repeating pattern of RLR and LRL sequences, with a specific emphasis on the first note of each pair.

Flam Five

RLR LRL
RLR LRL RLR LRL RR LL RR LL RR LL RLR LRL RLR LRL RR LL RR LL RR LL

This section includes a variation where the first note of the RLR and LRL pairs is replaced by a RR or LL pattern.

Flam Tap

RLR LRL RLR LRL RL LR RL LR RL RLR LRL RLR LRL RL LR RL LR RL LR RL
RLR LRL RLR LRL RL LR RL LR RL RLR LRL RLR LRL RL LR RL LR RL LR RL

This section introduces a tap-like pattern where the first note of the RLR and LRL pairs is replaced by a RL or LR pattern.

Invert

RLR LRL RLR LRL RRL RRL RRL RRL LRL RLR LRL RRL RRL LRL RRL LRL RRL LRL
RLR LRL RLR LRL RRL RRL RRL RRL LRL RLR LRL RRL RRL LRL RRL LRL RRL LRL

This section shows the RLR and LRL patterns inverted, creating a different rhythmic feel.

Swisses

RLR LRL RLR LRL RRL RRL RRL RRL LRL RLR LRL RRL RRL LRL RRL LRL RRL LRL
RLR LRL RLR LRL RRL RRL RRL RRL LRL RLR LRL RRL RRL LRL RRL LRL RRL LRL

This section uses a mix of RLR and LRL patterns with some additional RRL and LRL variations.

Choo-Choo

RLR LRL RLR LRL RL RRL RRL LRL RRL RRL RRL LRL RRL RRL RRL LRL RRL LRL
RLR LRL RLR LRL RL RRL RRL LRL RRL RRL RRL LRL RRL RRL RRL LRL RRL LRL

This section features a repeating pattern of RLR and LRL sequences with a focus on the RL and RR notes.

Diddle Choo-Choo

RLR LRL RLR LRL RL RRL RRL LRL RRL RRL RRL LRL RRL RRL RRL LRL RRL LRL
RLR LRL RLR LRL RL RRL RRL LRL RRL RRL RRL LRL RRL RRL RRL LRL RRL LRL

This section adds a RLRL sequence to the RLR and LRL patterns.

Book Report

RLR LRL RLR LRL RL RRL RRL LRL RRL RRL RRL LRL RRL RRL RRL LRL RRL LRL
RLR LRL RLR LRL RL RRL RRL LRL RRL RRL RRL LRL RRL RRL RRL LRL RRL LRL

This section includes a RLRL sequence as part of the RLR and LRL patterns.

Egg Beater

RLR LRL RLR LRL RRRLLRRRLRRRLRRRL RLR LRL RLR LRL RRRLLRRRLRRRLRRRL
RLR LRL RLR LRL RRRLLRRRLRRRLRRRL RLR LRL RLR LRL RRRLLRRRLRRRLRRRL

This section concludes with a long, sustained RRRLLRRRLRRRLRRRL sequence.

Tenor Around Patterns

Seven

A musical staff with five horizontal lines. It contains seven eighth notes. The first note is followed by a vertical bar line. The next two notes are grouped together by a brace. The next three notes are grouped together by another brace. The final two notes are grouped together by a brace.

Nine

A musical staff with five horizontal lines. It contains nine eighth notes. The first note is followed by a vertical bar line. The next two notes are grouped together by a brace. The next three notes are grouped together by another brace. The final four notes are grouped together by a brace.

Thirteen

A musical staff with five horizontal lines. It contains thirteen eighth notes. The first note is followed by a vertical bar line. The next two notes are grouped together by a brace. The next three notes are grouped together by another brace. This pattern repeats three more times, ending with a final group of three notes.

Fifteen

A musical staff with five horizontal lines. It contains fifteen eighth notes. The first note is followed by a vertical bar line. The next two notes are grouped together by a brace. The next three notes are grouped together by another brace. This pattern repeats four more times, ending with a final group of three notes.

Play groupings one at a time, on a loop.

Try different exercises over these patterns. e.g eights, sixteenth note grids, triplet grids, bowl rolls, etc

LeGatos

Frank De Leon

$\text{♩} = 120$

Snare Drum

Marching Tenor Drums

Marching Bass Drum

S. D.

T. D.

B. D.

1x: all unison, play snare part
2x: tenor arounds, bass splits

Variations:

- Crescendo each hand
- Diminuendo each hand
- Accent Tap

Aquarena Spring

Frank De Leon

J. = 164

Snare Drum

Marching Tenor Drums

Marching Bass Drum

f

S. D.

T. D.

B. D.

S. D.

T. D.

B. D.

S. D.

T. D.

B. D.

f

1x All players play snare part
2x Tenor arounds, Bass splits

5

9

11

Bowl Rolls

Frank De Leon

J. = 164

Snare Drum

Marching Tenor Drums

Marching Bass Drum

S. D.

T. D.

B. D.

mp

f 1-4 bass drums play snare part
5-8 bass drums play as written

All bass drums play as written
LH on rim, RH play unison

ff

ffff

Thirteen

Murray Gusseck

$\bullet = 84$

Snare Drum

Marching Tenor Drums

Marching Bass Drum

R r r r R r r . . .

f

I R r r r R r r . . .

f

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

f

Drum part 5 consists of three staves: Snare Drum (S.D.), Tom Drum (T.D.), and Bass Drum (B.D.). The S.D. and T.D. parts are identical, featuring a continuous eighth-note pattern with accents on the first and third notes of each group of four. The B.D. part features a rhythmic pattern of eighth-note pairs with accents on the first note of each pair. The measures are divided by vertical bar lines, with measure numbers 5, 6, and 7 indicated above the staff. Measure 5 starts with a common time signature (indicated by '4'). Measures 6 and 7 begin with a 3/4 time signature, indicated by a '3' over a '4'. Measures 8 and 9 return to a 4/4 time signature, indicated by a '4' over a '4'. The S.D. and T.D. parts have lyrics: 'L I I L I I . . .' in measure 6 and 'I L I I L I . . .' in measure 7.

9

S. D.

T. D.

B. D.

A

R r R r r R . . .

R r R r R R . . .

3

C

21

S. D.

T. D.

B. D.

I I L I I L . . . R r r r r R r l l L I I I L I I I L r r R r r r L I I I L I . . . L 1 r L r 1 r L R R R 1 r R 1 r L r 1 R R R 1 r

D

S. D.

T. D.

B. D.

Bass drums play singled fours

Bass drums play singled fours

Snares

Sweet - N - Low

Matt Holmes

Tenors

Sweet - N. Low

Matt Holmes

Basses

Sweet - N - Low

Matt Holmes

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

13.

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

26.

27.

28.

29.

30.

31.

32.

33.

34.

35.

36.

37.

Cymbals

Sweet - N - Low

Matt Holmes

Sheet music for a crash choke, sizzle, tongued, and crash stroke. The tempo is $\text{♩} = 115$. The dynamics are ***f***. The first measure shows a crash choke at point A. The second measure shows a sizzle at point B. The third measure shows tongued strokes. The fourth measure shows a crash at point U.

5 **A** fusion hat

The musical score consists of two staves. The top staff shows a single measure starting with a bass clef, a common time signature, and a key signature of one sharp. It features a bass note followed by a rest, then a series of eighth-note patterns: a pair of eighth notes with a vertical bar between them, followed by a pair of eighth notes with a vertical bar between them, then a pair of eighth notes with a vertical bar between them, and finally a pair of eighth notes with a vertical bar between them. The bottom staff shows a single measure starting with a bass clef, a common time signature, and a key signature of one sharp. It features a bass note followed by a rest, then a series of eighth-note patterns: a pair of eighth notes with a vertical bar between them, followed by a pair of eighth notes with a vertical bar between them, then a pair of eighth notes with a vertical bar between them, and finally a pair of eighth notes with a vertical bar between them.

12

B power crash > > > > > >

mp ————— *ff*

Musical score for the 'Butterflies' section, starting at measure 25. The vocal line consists of eighth-note patterns followed by rests. The lyrics 'zing', 'tap', 'ting', and 'butterflies' are written above the notes. The dynamic is marked as ***ff*** (fortissimo) at the end of the measure.

31

D crash choke

E

Musical score for page 36, measures 1 and 2. The score consists of two staves. The first staff begins with a forte dynamic (">>) followed by a half note, a quarter note, and another half note. The second staff begins with a forte dynamic (">>) followed by a half note, a quarter note, and another half note. Measures 1 and 2 are separated by a double bar line with repeat dots. Measure 3 begins with a forte dynamic (">>) followed by a half note, a quarter note, and another half note. Measure 4 begins with a forte dynamic (">>) followed by a half note, a quarter note, and another half note.

Snares

B-Cat

written by Alex Gilbert
& Kossivi Tossou

$\text{♩} = 128$

4

R1 R1 R R1 R R1 R1 R R L r L r L L r L L r L r L

A

10

II

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

2

21

l r L r L r r

23

26

r l r r r

*p***C**

28

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

f

30

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

2

34

front edge ---> center

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

p ————— *fp**f***D**

37

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

39

L 1 R 1 R 1 R 1 R 1 R L R L R L R L R L R L R L R L R L

41

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

Tenors

B-Cat

written by Alex Gilbert
& Kossivi Tossou

$\text{♩} = 128$

Solo

All

1

Hand drumming notation for measure 7. The notation shows a continuous sequence of strokes on a single hand drum. The pattern consists of six groups of two strokes each, followed by a single stroke, then a group of three strokes, and finally a group of four strokes. Below the staff, the letters L, R, and B are repeated in a sequence: L, R, R, R, B, B, B, L, L, L, L, r, l, R. Above the staff, the numbers 7, >, >, >, >, > are placed above the final group of strokes.

B

17

On Shells

A musical staff consisting of five horizontal lines. On the first line, there is a large, bold bass clef. To its right, on the second line, is a dynamic marking 'ff' (fortissimo). Further to the right, on the fourth line, is a tempo marking 'R' (Ritardando).

20

R

Musical score for page 25, measures 25-29. The score consists of two staves. The top staff shows a continuous eighth-note pattern with various grace marks and a 'x' symbol. The bottom staff shows a similar pattern with a 'x' symbol and a 'z' symbol at the end. Measure 29 concludes with a dynamic marking of *f* followed by *p*.

C

28

mf

f

f

34

6 6 6 > > >

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

p *fp*

D

A musical score for page 40 featuring a single staff with six measures. The notes are primarily sixteenth notes, with some eighth notes and sixteenth-note chords. The rhythm is complex, involving various note heads and stems. Below the staff, a series of letters and symbols (R, L, V, B, X, Y, Z) are written under each note, likely indicating fingerings or specific performance techniques.

Basses

B-Cat

written by Alex Gilbert
& Kossivi Tossou

$\text{J} = 128$

4

7

A

10

13

B

16

19

mp

21

2

23

26

C

28

32

D

35

38

39

41

Cymbals

B-Cat

Composer

II

B

(dings)

Texas State University

Bobcat Marching Band

Front Ensemble Technique Manual



Stance First and foremost, the stance should be comfortable. The player should stand with feet shoulder-width apart, relaxed shoulders with approximately 5 inches from the keyboard. This distance should be flexible as the player will have to move forward and back depending on musical demand.

Grip(s)

2-mallet technique: When playing with two mallets. The mallet should rest in the hand with all of the fingers loosely wrapped around the mallet. A ‘middle-fulcrum’ should be used as the mallet moves in the hand. The hand/fingers should be allowed to “breathe” or move loosely with the stroke. The palm of the hand should face down toward the keyboard creating something similar to a “German grip”.

4-mallet technique: The player will have the option to play Stevens, Burton or traditional technique/grip.

Stevens technique: We will only be using the Stevens form of holding the mallets in the hand. The Stevens technique is a very specific technique. While we *will* be using some elements of the Stevens technique, it will only be specific to musical demands and will be explained in detail as we define musical passages.

Burton grip/technique: The player will have the option to play with this technique whether they are playing marimba or vibraphone. Passages to be played with two mallets will likely employ mallets #2 and #4 using the Burton grip respectively.

The player is also welcomed to utilize the traditional cross grip. Again, each musical phrase will be considered and technique will be adjusted accordingly, regardless of grip.

Stroke The anatomy of the stroke consists of the prep (or preparation), the attack and the release.

Prep: The prep, or preparation, is the description of lifting the mallet before striking the bar. This is done in the most natural motion of lifting the mallet. This will be done in accordance with the timing of the phrase. The lift (or prep) may be an 8th note, or it may be a quarter-note. Again, the prep will depend on the tempo of the music.

Attack: The attack is the point at which the mallet head makes contact with the bar.

Release: The release is the point at which the mallet comes off (or rebounds off) of the bar. Because of the nature of the actual rebound, this motion will be mostly contrived. There is a visual element of this release that will match the musical phrase or musical intent of the passage.

Sound production/sound quality

Sound production and sound quality are paramount. These are the primary focus of the implemented technique. Most of the sound production will come from the weight of the mallet head while employing some velocity on the downward motion of the stroke.

Default stroke

The default stroke will be characterized as a ‘legato’ stroke. It should be a relaxed stroke using the weight of the mallet (head) to produce the stroke. While the ensemble will employ many different strokes, depending on the musical demand. The default stroke will be this described ‘legato’ stroke.

Comfort/Endurance

The key to building “chops”(endurance, speed, agility, height) is being able to play with the most unrestricted, comfortable technique. Our technique will focus on this relaxed, unrestricted form.

Different strokes for different sounds

While we WILL mainly focus on our ‘legato’ technique, there will be many times that we will employ other approaches to the stroke; sharp attacks, quicker velocity, starting/ending in the “up” position, playing “through” the keyboard in a more downward motion. All of these will be defined as we learn our music.

Instrumental Kinesthetics

Stance: As described above - The player should stand with feet shoulder-width apart, relaxed shoulders with approximately 5 inches from the keyboard. This distance should be flexible as the player will have to move forward and back depending on musical demand.

Position: Starting position will be

- Feet shoulder-width apart
- Arms to the side (with mallets in hand)
- Playing position; mallets 1" above the bar, just above resonator center

Visual Connection: The visual connection is paramount. Each player must be mindful of the center player, as well as the players to the left and to the right. Making a visual connection with each section member will allow for everyone to be on the same page visually.

Ensemble Approach: You will hear about this element often in rehearsals. Your approach will dictate your success.

Are you:???

- Prepared
- Listening to instruction
- Listening to the players surrounding you
- Listening to the battery
- Listening to the band
- Ready to play
- Ready to learn
- TEACHABLE

Think

Think about:

- Your preparation
- Your materials
- Your focus
- Your sound
- Your technique
- Your APPROACH

Awareness

Be aware of your surroundings. Be aware of your contribution to the ensemble. Be aware of the logistics. Be aware of when you start. Be aware of when your section is ready. Be aware of when the ensemble is ready. Be aware of your approach!

Listen

Listen to YOUR sound. Listen to your neighbor's sound. Listen to the ensemble. Listen to the section. Listen to your section leader...musically AND logically!

Look

Look around and find out what you need to do. Make sure you are proactive about where you need to be and what you need to do.

Exercises

Procured to target various elements

- Unify technique (visually)**
- Unify sound quality**
- Develop ensemble awareness “ears”**
- Develop music theory knowledge**

Bailey's

Doublestops

The music consists of five staves of musical notation. Each staff begins with a treble clef, followed by a key signature indicator (a circle with a vertical line). The first four staves are in common time (indicated by a 'C'), while the fifth staff is in 2/4 time (indicated by a '2'). The music is composed of doublestop chords, represented by two notes grouped together on each staff. The notes are primarily eighth notes, though sixteenth-note patterns are present in the later staves. The chords cover a wide range of pitch, from low G to high E.

Variation 1 (*split hands-16ths*)

This variation shows a change in rhythm. The notation consists of five staves, each starting with a treble clef and a key signature. The first four staves are in common time, and the fifth is in 2/4 time. The music is played with split hands, where the left hand plays the lower notes and the right hand plays the upper notes. The notes are sixteenth notes, creating a fast, rhythmic pattern across all staves.

Variation 2 (*split hands-triplets*)

This variation features five staves of musical notation. The first four staves begin with a treble clef and a key signature, while the fifth staff begins with a bass clef and a key signature. All staves are in common time. The music is played with split hands, where the left hand plays the lower notes and the right hand plays the upper notes. The notes are eighth notes, grouped into triplets, creating a distinct rhythmic feel compared to the previous variation.

Buster Scales

The musical score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 2/4 time (indicated by '2/4'). The key signature changes frequently across the staves, including G major, A major, B major, and C major. The notation includes eighth and sixteenth notes, with some notes having accidentals like flats and sharps.

Variations:

A single staff of music in common time (C) and G major. It features eighth and sixteenth note patterns, similar to the main score but with a different rhythmic feel.

- Play in octaves
- Play in split octave 16th notes RLRL
- Play with and without Natural Shaping/Reverse Natural Shaping

Burton Octaves

The musical score is divided into two sections, labeled A and B. Both sections are in common time (C) and G major. Each section contains four staves of music. The notation is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. The patterns are designed to be played in octaves or split octaves.

Speed



A musical score consisting of seven staves of music. The first staff is in common time (C) and starts with a sixteenth-note pattern followed by eighth notes. The second staff begins with a sixteenth-note pattern, followed by a measure in 3/4 time, and then returns to 2/4 time. The third staff starts with a sixteenth-note pattern, followed by a measure in 2/4 time, and then returns to 3/4 time. The fourth staff is in common time (C) and features a sixteenth-note pattern. The fifth staff starts with a sixteenth-note pattern, followed by a measure in 3/4 time, and then returns to 2/4 time. The sixth staff starts with a sixteenth-note pattern, followed by a measure in 3/4 time, and then returns to 2/4 time. The seventh staff is in common time (C) and features a sixteenth-note pattern.

The music includes various dynamics and performance instructions:

- Staff 1: "r 1 r 1 r 1 r 1 ..."
- Staff 2: Measure 2, 3/4 time: "3" below the staff; Measure 3, 2/4 time: "3" below the staff.
- Staff 3: Measure 2, 2/4 time: "6" above the staff; Measure 3, 3/4 time: "6" below the staff.
- Staff 4: Measure 2, 3/4 time: "3" below the staff.
- Staff 5: Measure 2, 2/4 time: "3" below the staff; Measure 3, 3/4 time: "3" below the staff.
- Staff 6: Measure 2, 3/4 time: "3" below the staff; Measure 3, 2/4 time: "3" below the staff.
- Staff 7: Measure 2, 3/4 time: "6" below the staff; Measure 3, 2/4 time: "6" below the staff.

LockJaw

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns.

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. A note at the end of the staff is labeled "Play in All Major/Minor Keys..."

Green

1 = 90-100

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The first measure has a "RLRL" pattern below it. The last measure is labeled "Mallet Stay Up" and "Play in All Major/Minor Keys..."

Purple

6 = 90-100

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The first measure has a "RLRL" pattern below it. The last measure is labeled "Mallet Stay Up" and "Play in All Major/Minor Keys..."

11

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The last measure is labeled "Mallet Stay Up" and "Play in All Major/Minor Keys..."

Timing

1 = 90-100

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The first measure has a "H R R R H R R R" pattern below it. The last measure has a "R R R R R R R R" pattern below it.

5

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The first measure has a "R R R R R R R R" pattern below it. The last measure has a "R R R R R R R R" pattern below it.

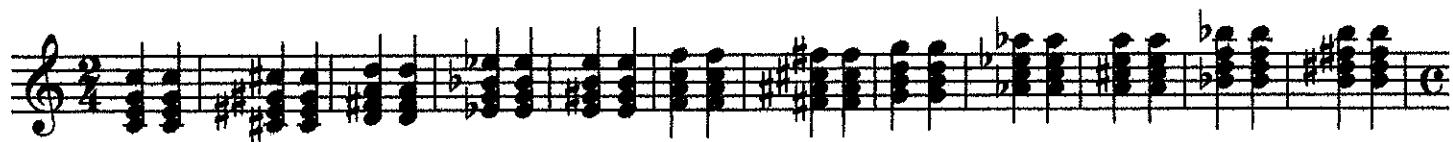
9

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The first measure has a "SIM." instruction below it. The last measure has a "Mallet Stay Up" label above it.

13

A musical staff in common time with a treble clef. It consists of six measures of eighth-note patterns. The last measure is labeled "Mallet Stay Up" and includes the instruction "Perform Right and Left Hand Lead".

4-3-2-1 Blocks



The Jig

The sheet music consists of eight staves of musical notation, each starting with a treble clef and a common time signature. The music is a jig, characterized by its fast tempo and repetitive patterns. The notation includes various note values such as eighth and sixteenth notes, and rests. The key signature changes throughout the piece, indicated by sharp and flat symbols. The music is divided into measures by vertical bar lines, and each measure contains a '3' above it, likely indicating a triplets grouping or a specific performance instruction.

Green Scales

Musical score for 'Green Scales' featuring two staves. The top staff is labeled 'Keyboard' and has a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of eighth-note patterns. The bottom staff is labeled 'Timpani' and has a bass clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of quarter-note patterns.

Musical score for 'Green Scales' featuring two staves. The top staff is labeled 'Key.' and has a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of eighth-note patterns. The bottom staff is labeled 'Timp.' and has a bass clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of quarter-note patterns.

Green+ Scales

Musical score for 'Green+ Scales' featuring two staves. The top staff is labeled 'Key.' and has a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of eighth-note patterns. The bottom staff is labeled 'Timp.' and has a bass clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of quarter-note patterns.

Musical score for 'Green+ Scales' featuring two staves. The top staff is labeled 'Key.' and has a treble clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of sixteenth-note patterns. The bottom staff is labeled 'Timp.' and has a bass clef, a key signature of one sharp (F#), and a common time signature. It consists of six measures of quarter-note patterns.

Variations:

- 2 Mallet Alternating RLRL...and LRLR...
- 4 Mallet Alternating 3232...and 2323...
- Transpose through all Major keys via Circle of 4ths (starting w/C Major)
- Transpose through all minor keys via Circle of 4ths (starting w/a minor)
- Transpose through all harmonic minor keys via Circle of 4ths (starting w/a minor)
- Transpose through all melodic minor keys via Circle of 4ths (starting w/a minor)
- Play with and without Natural Shaping/Reverse Natural Shaping