Texas State University

Bobcat Marching Band

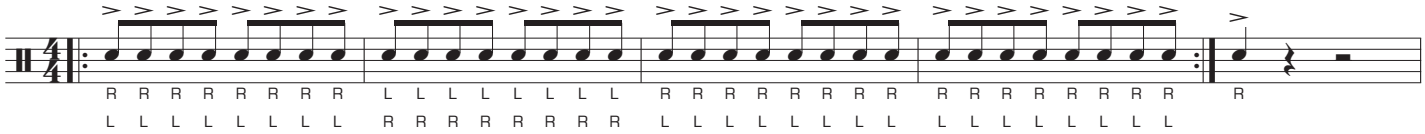
Drumline

Battery & Front Ensemble

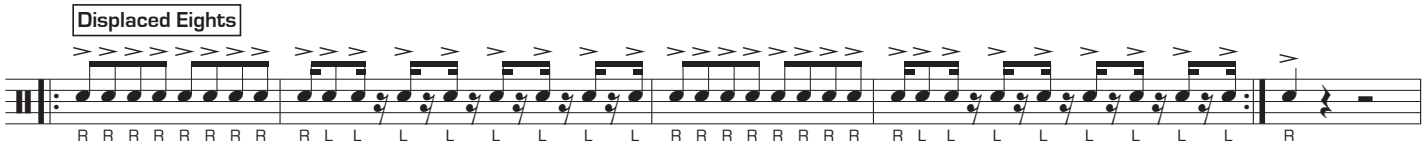
Battery Fundamentals

BMB Drumline 2025

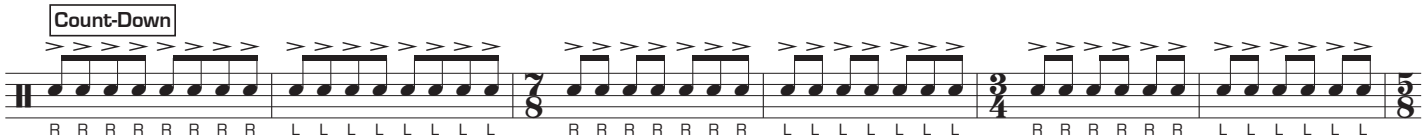
Eight-Eight-Sixteen

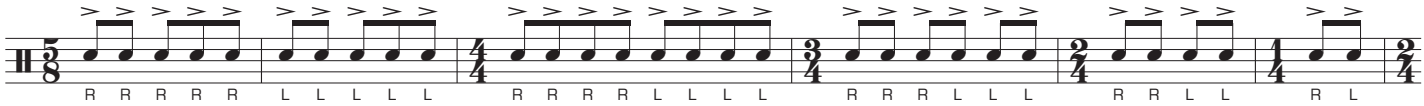


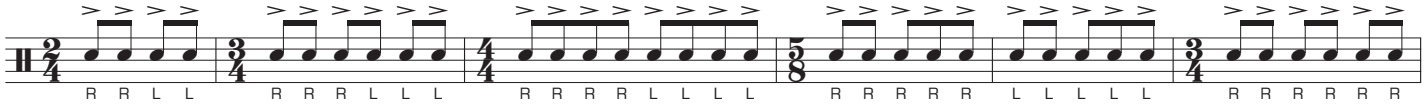
Displaced Eights

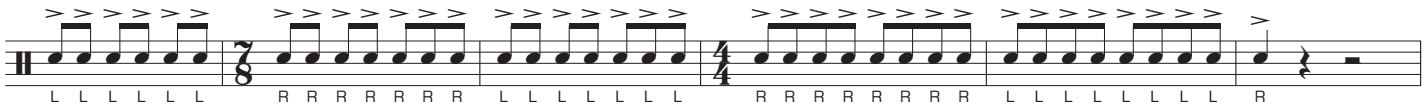


Count-Down

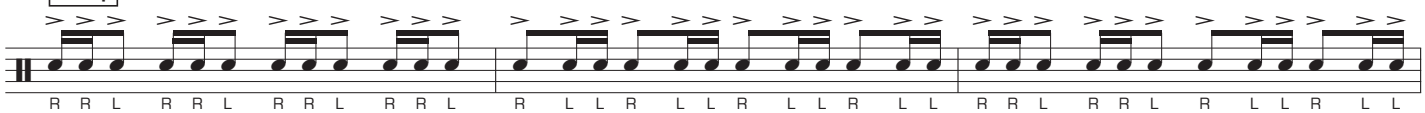






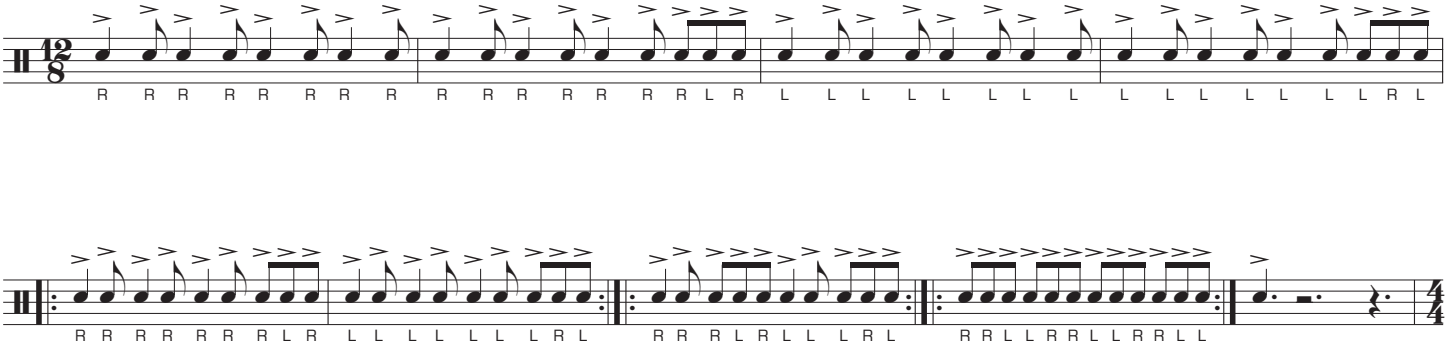


Gallop

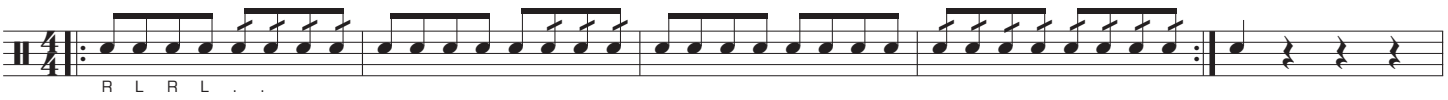


Battery Fundamentals

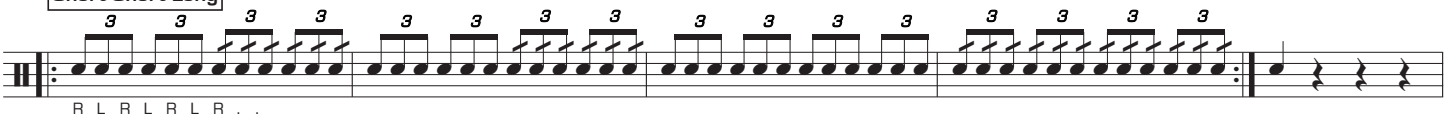
Irish Spring



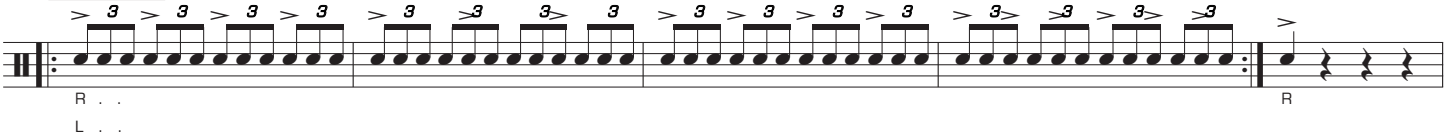
Chicken-and-a-Roll



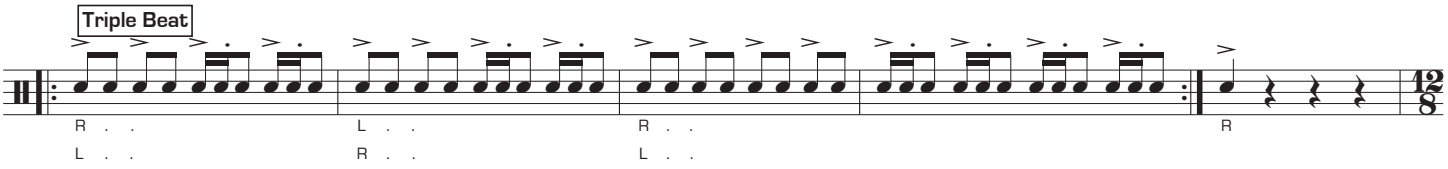
Short-Short-Long



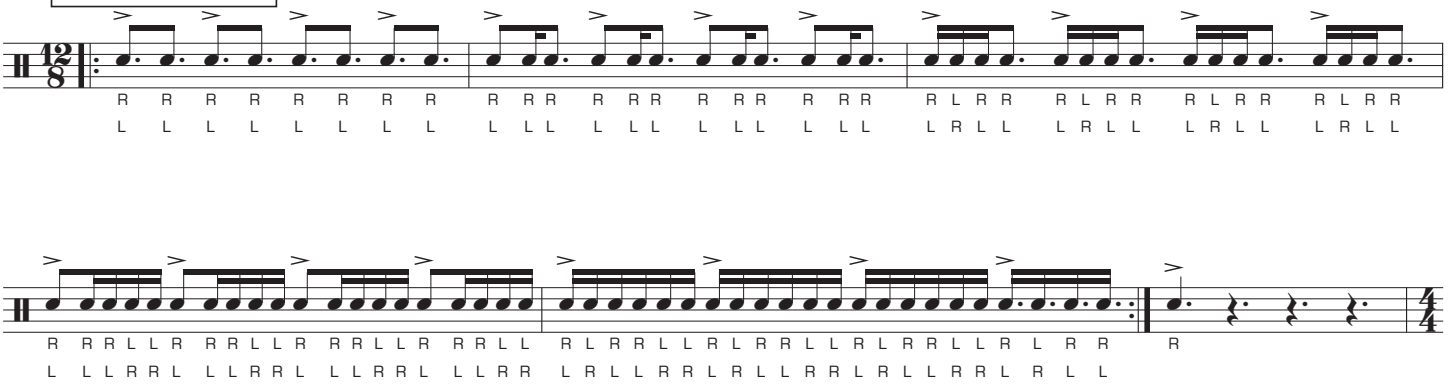
Fast Bucks



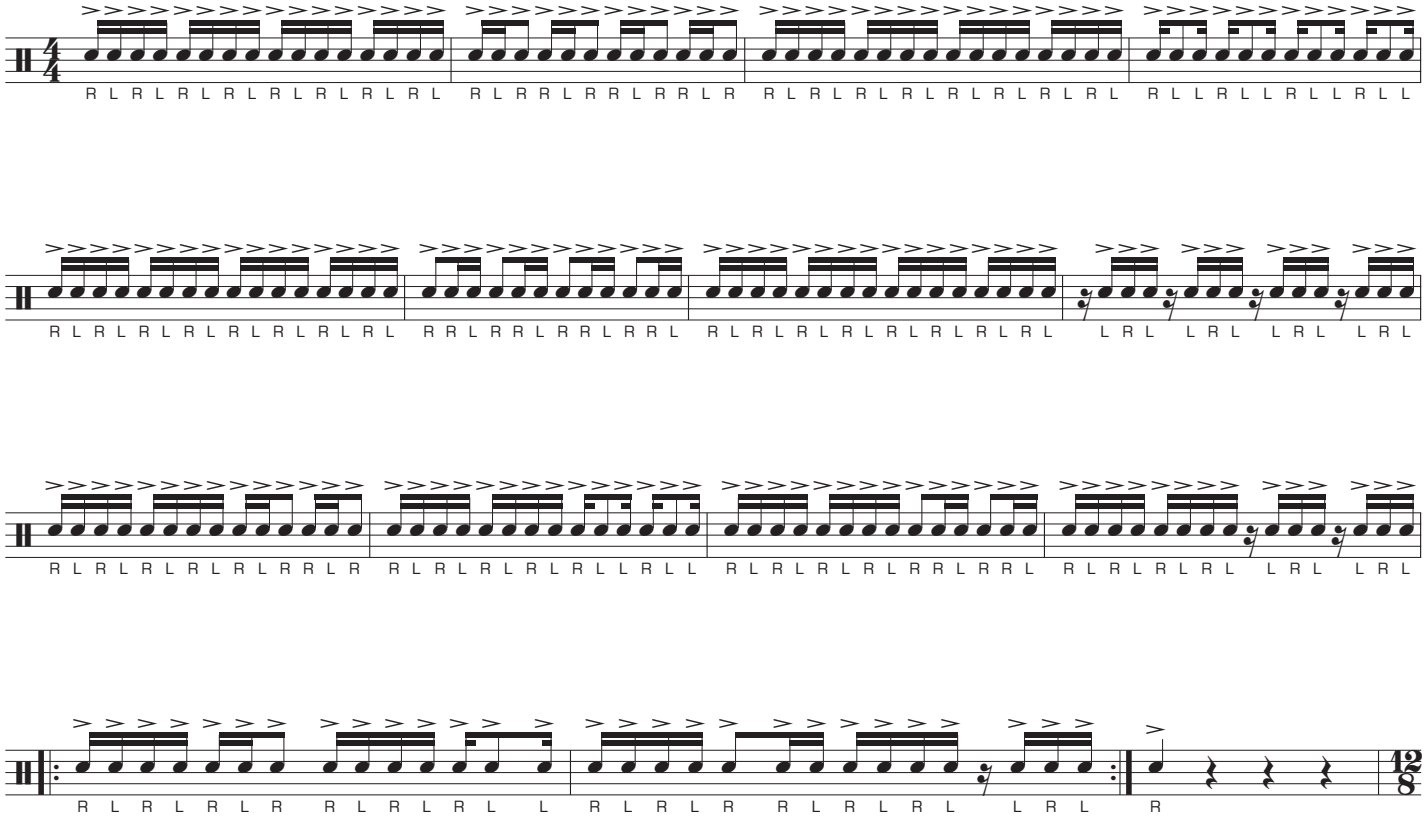
Triple Beat



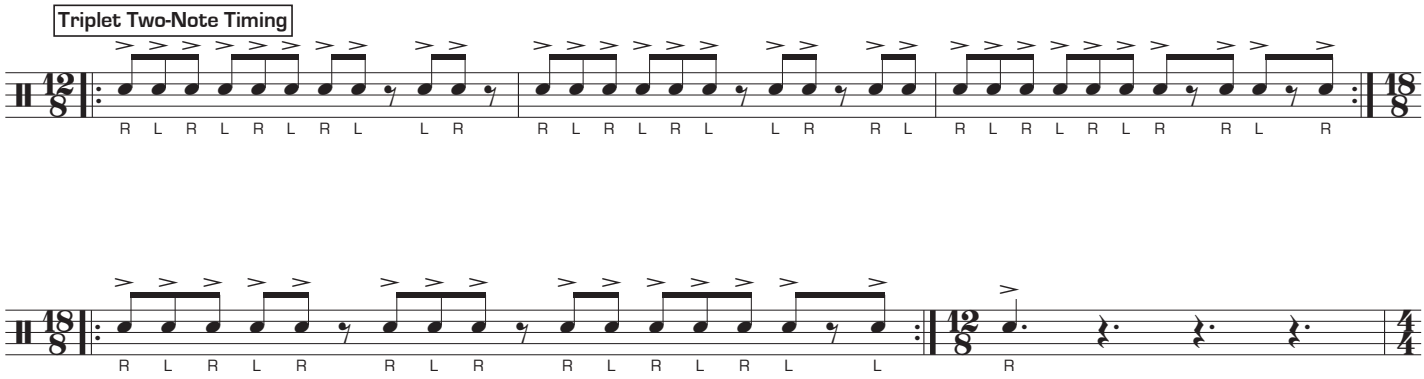
Paradiddle Breakdown



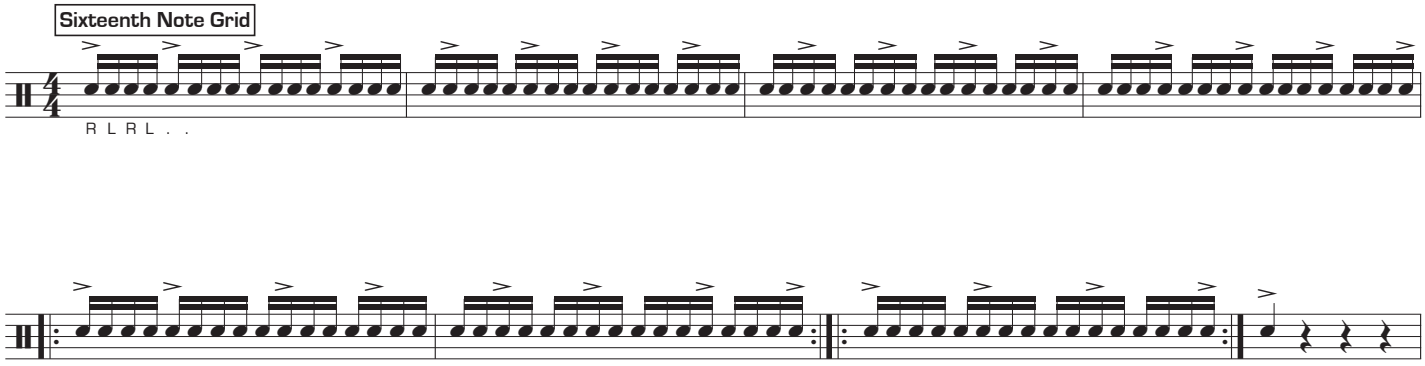
Sixteenth Three-Note Timing

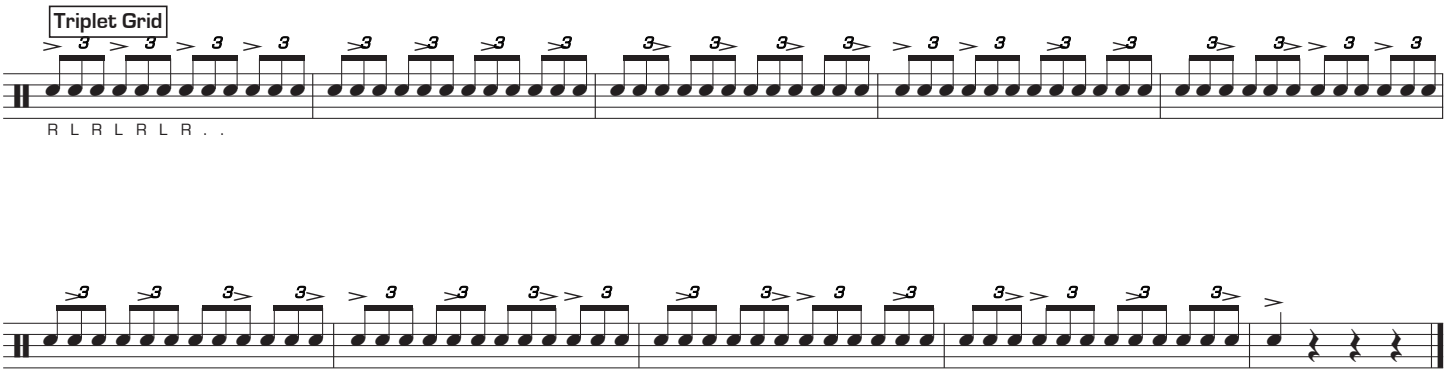


Triplet Two-Note Timing



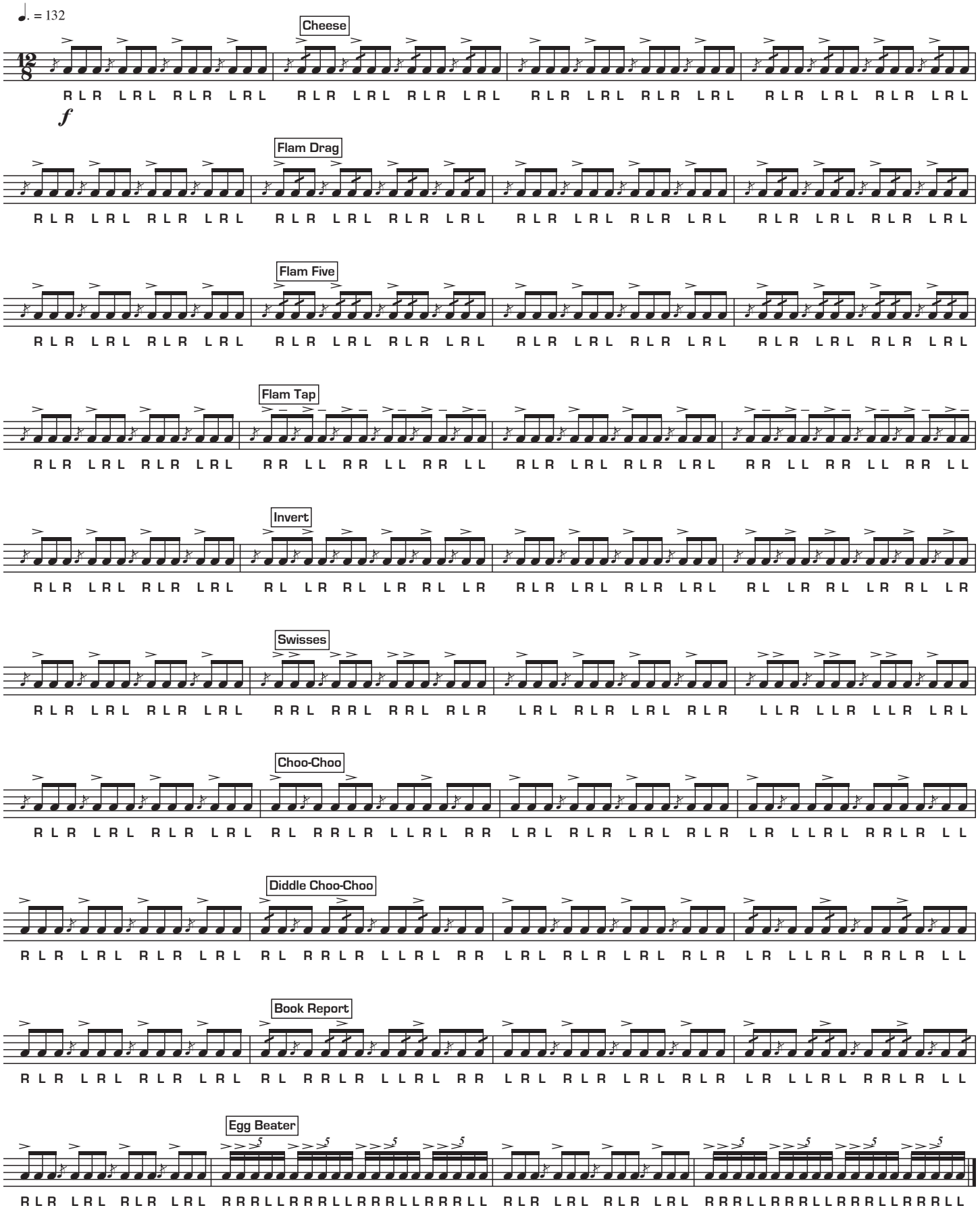
Sixteenth Note Grid




Triplet Grid
R L R L R L R . .

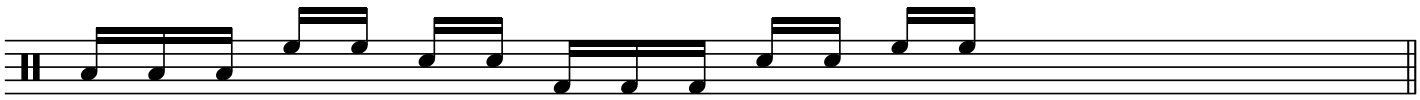
Outlet Spree 2025

BMB Drumline Snares and Quads

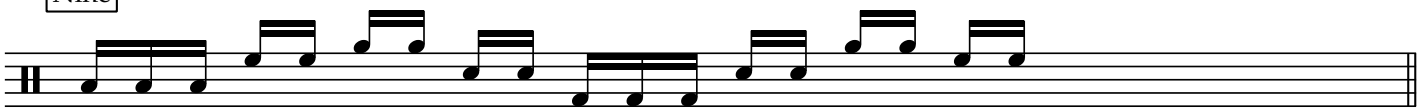


Tenor Around Patterns

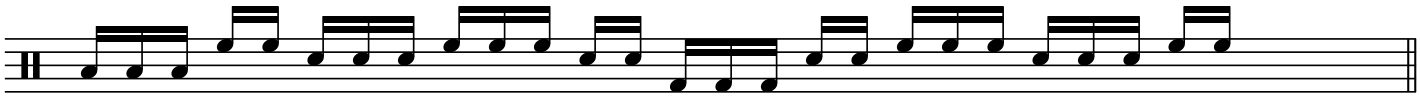
Seven



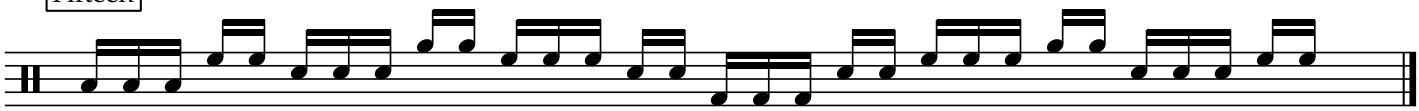
Nine



Thirteen



Fifteen

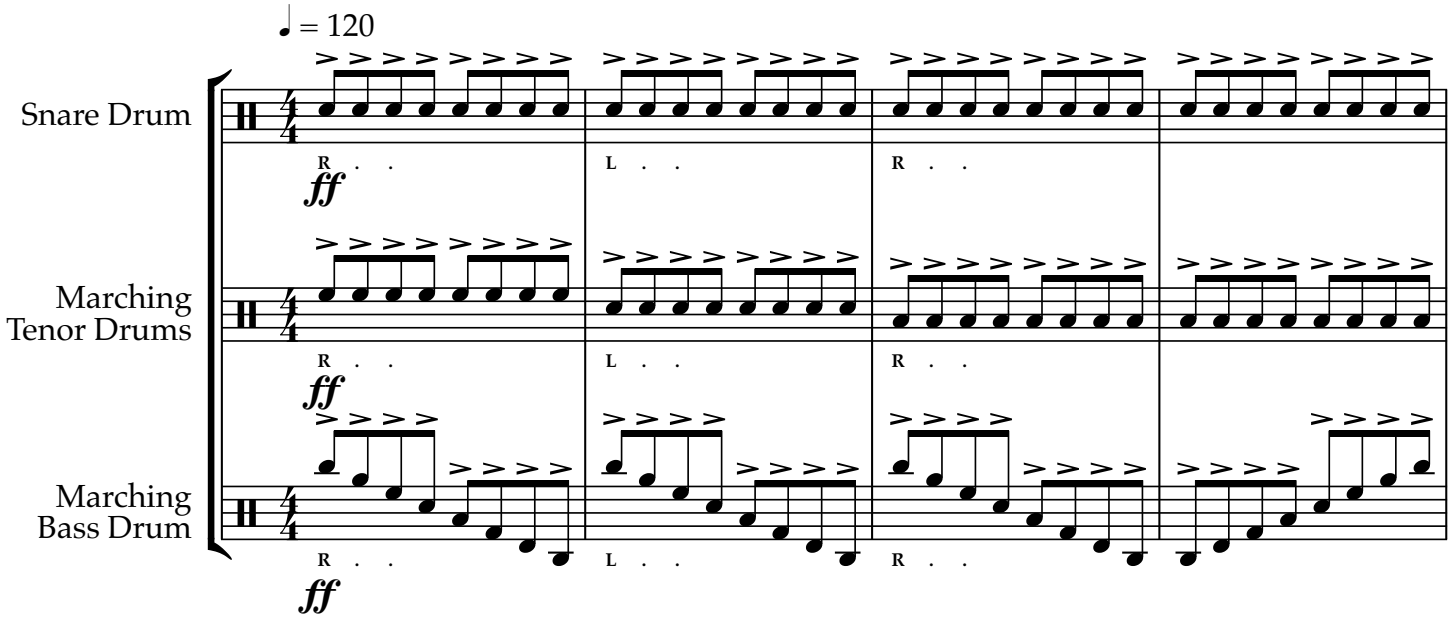


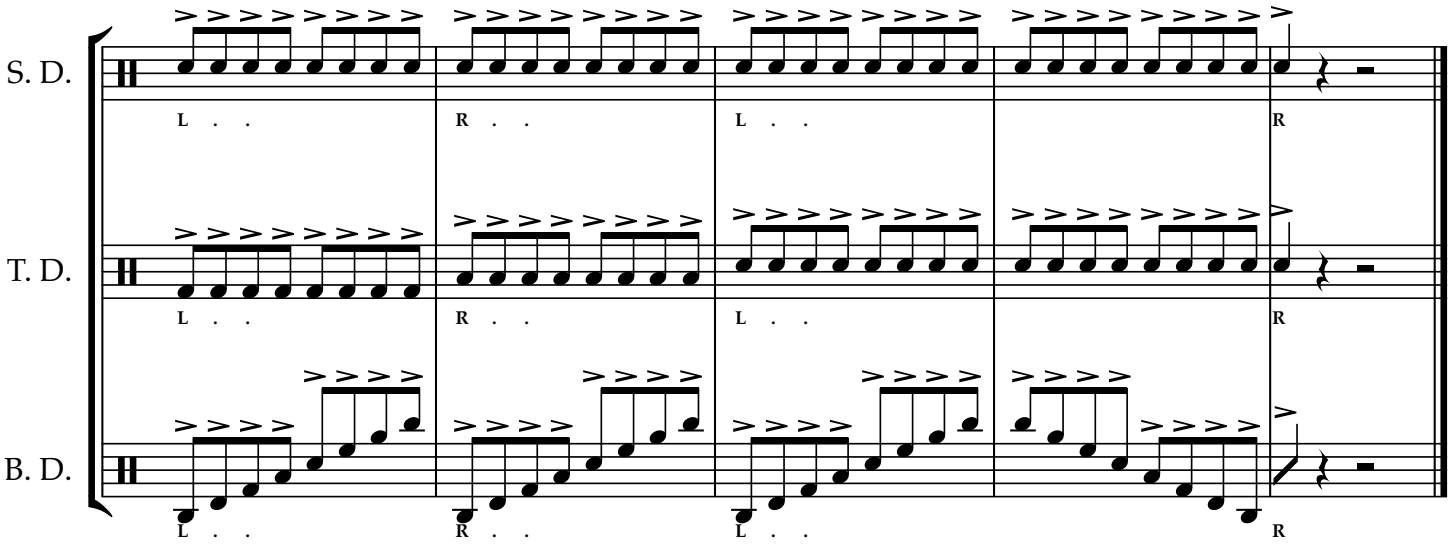
Play groupings one at a time, on a loop.

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

LeGatos

Frank De Leon



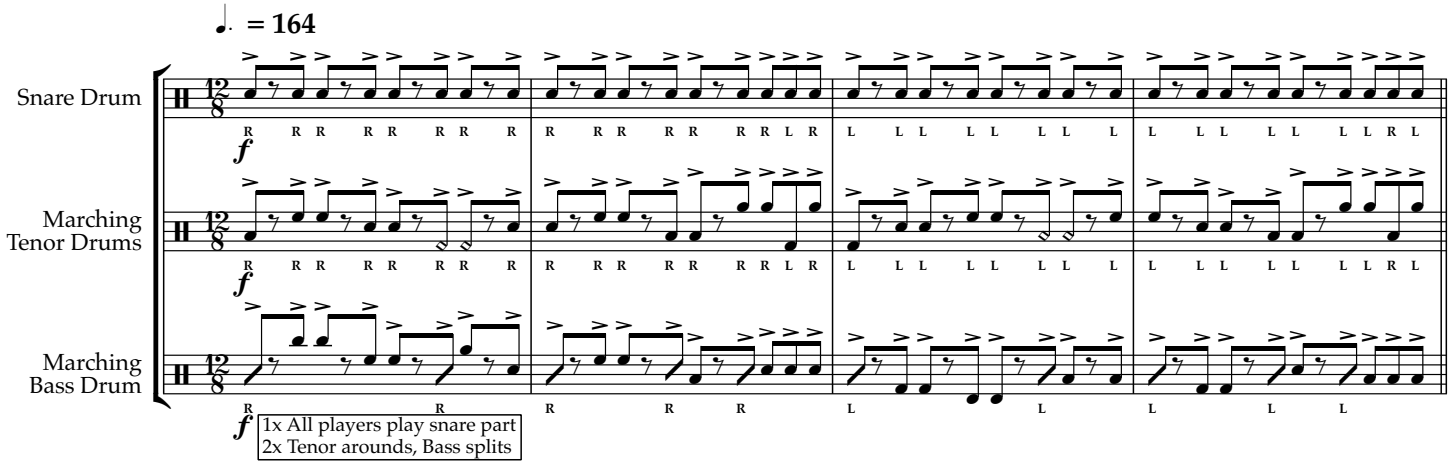


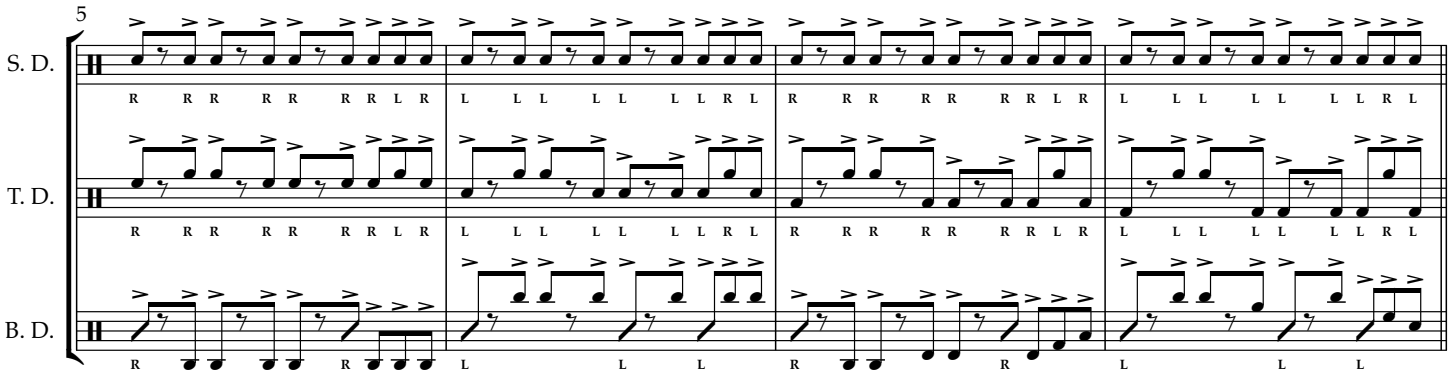
1x: all unison, play snare part
2x: tenor arounds, bass splits

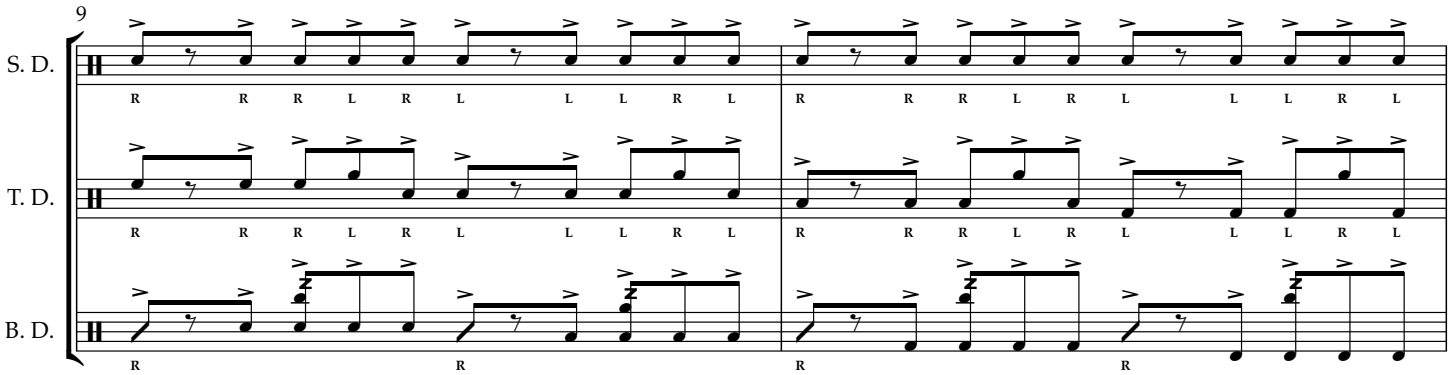
Variations:
- Crescendo each hand
- Diminuendo each hand
- Accent Tap

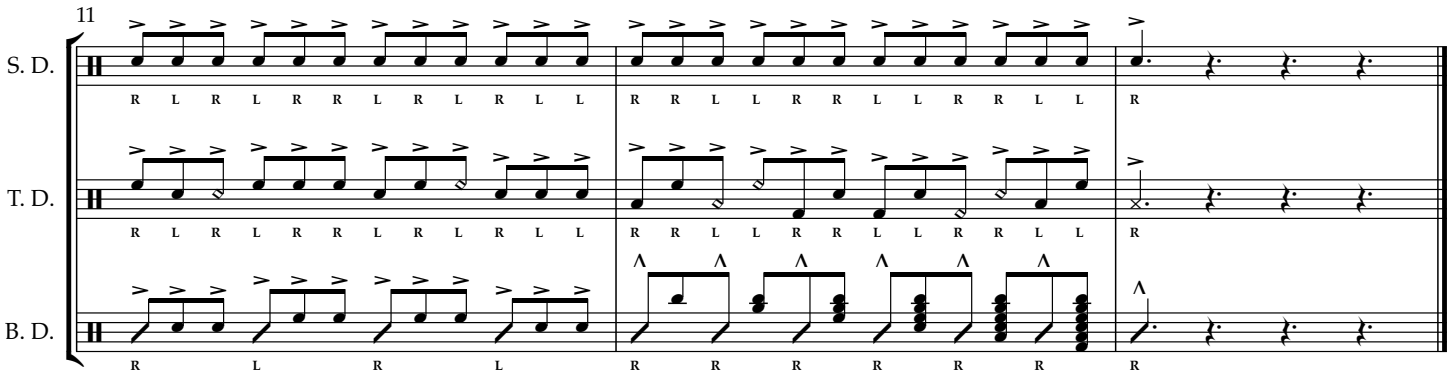
Aquarena Spring

Frank De Leon



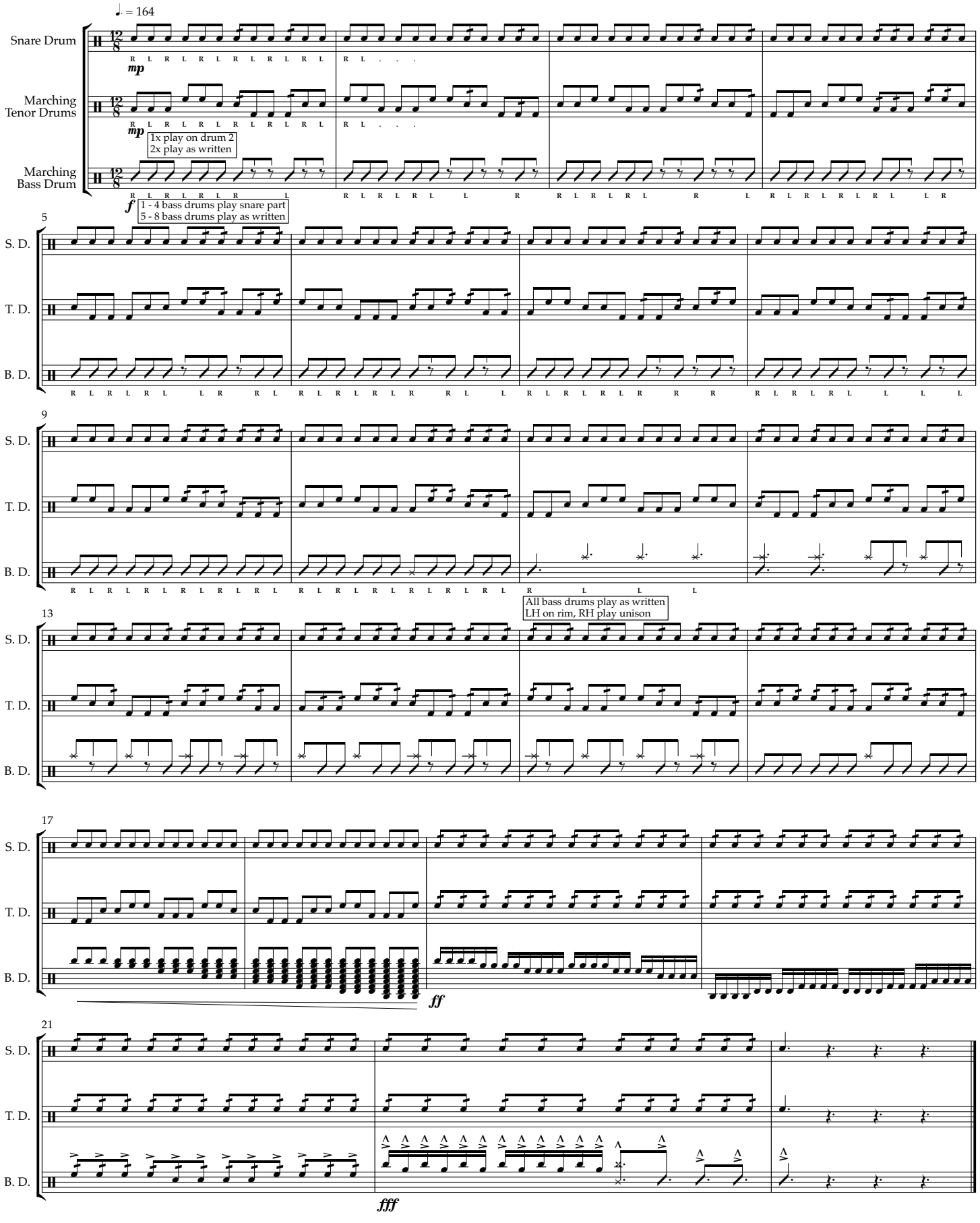






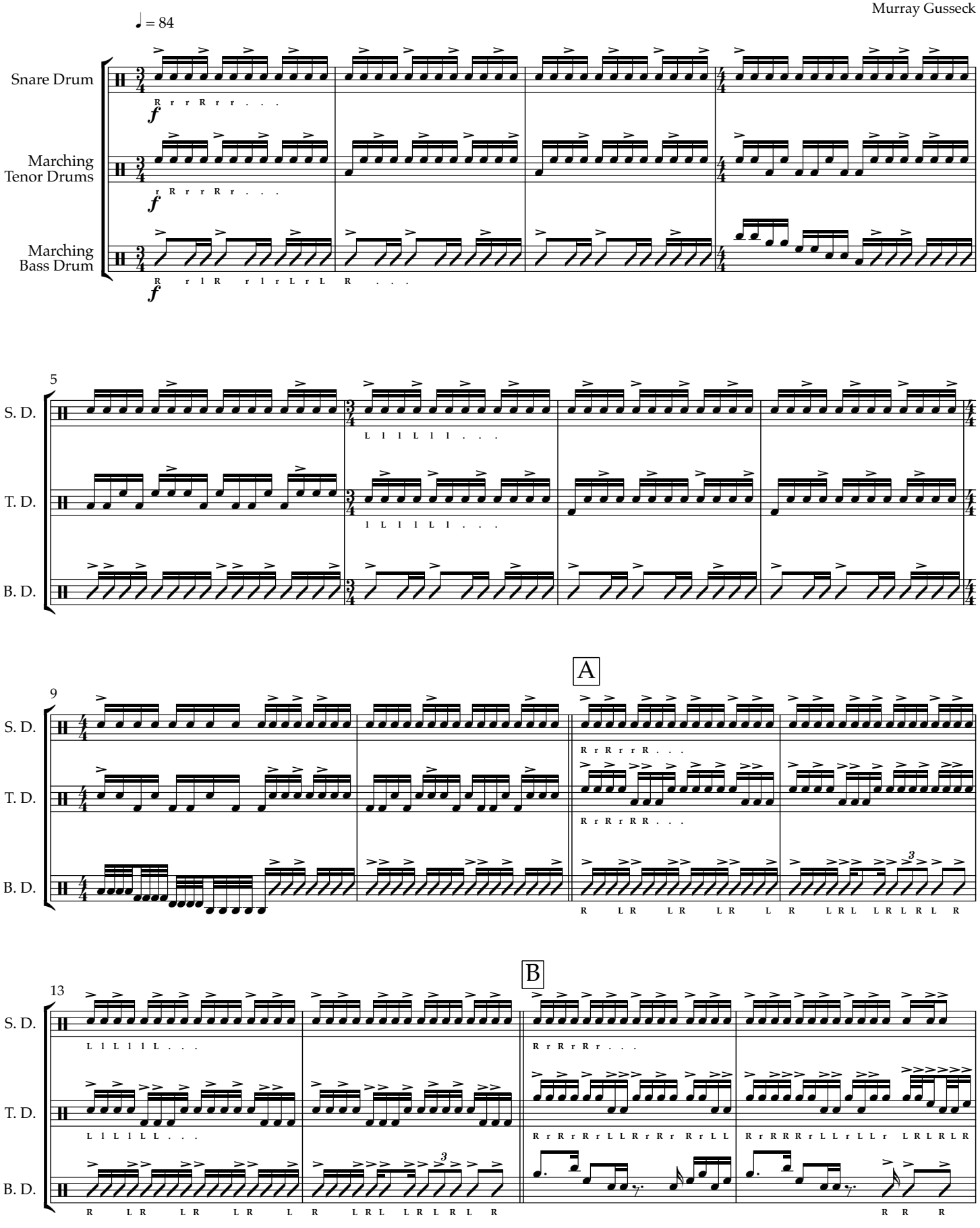
Bowl Rolls

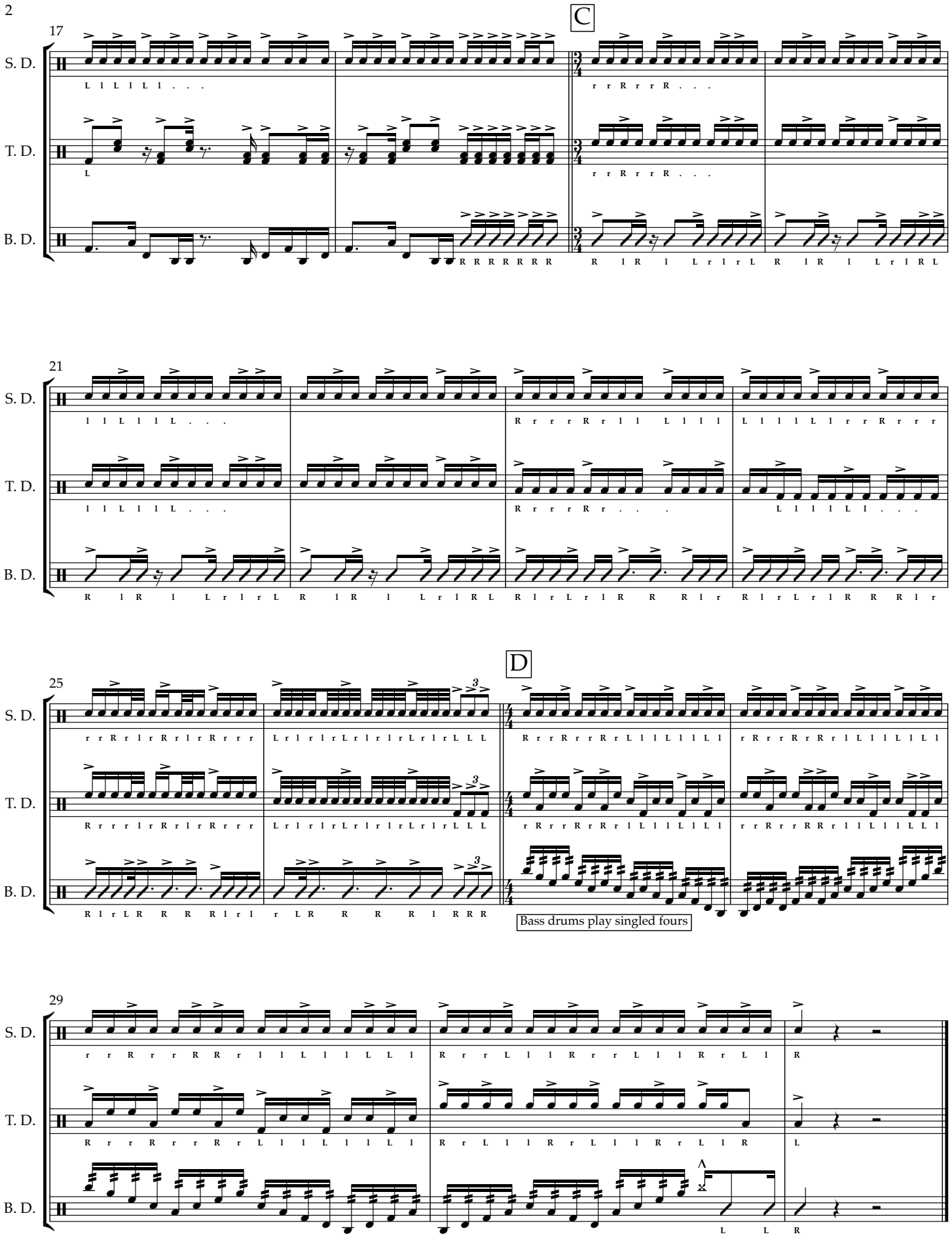
Frank De Leon



Thirteen

Murray Gusseck

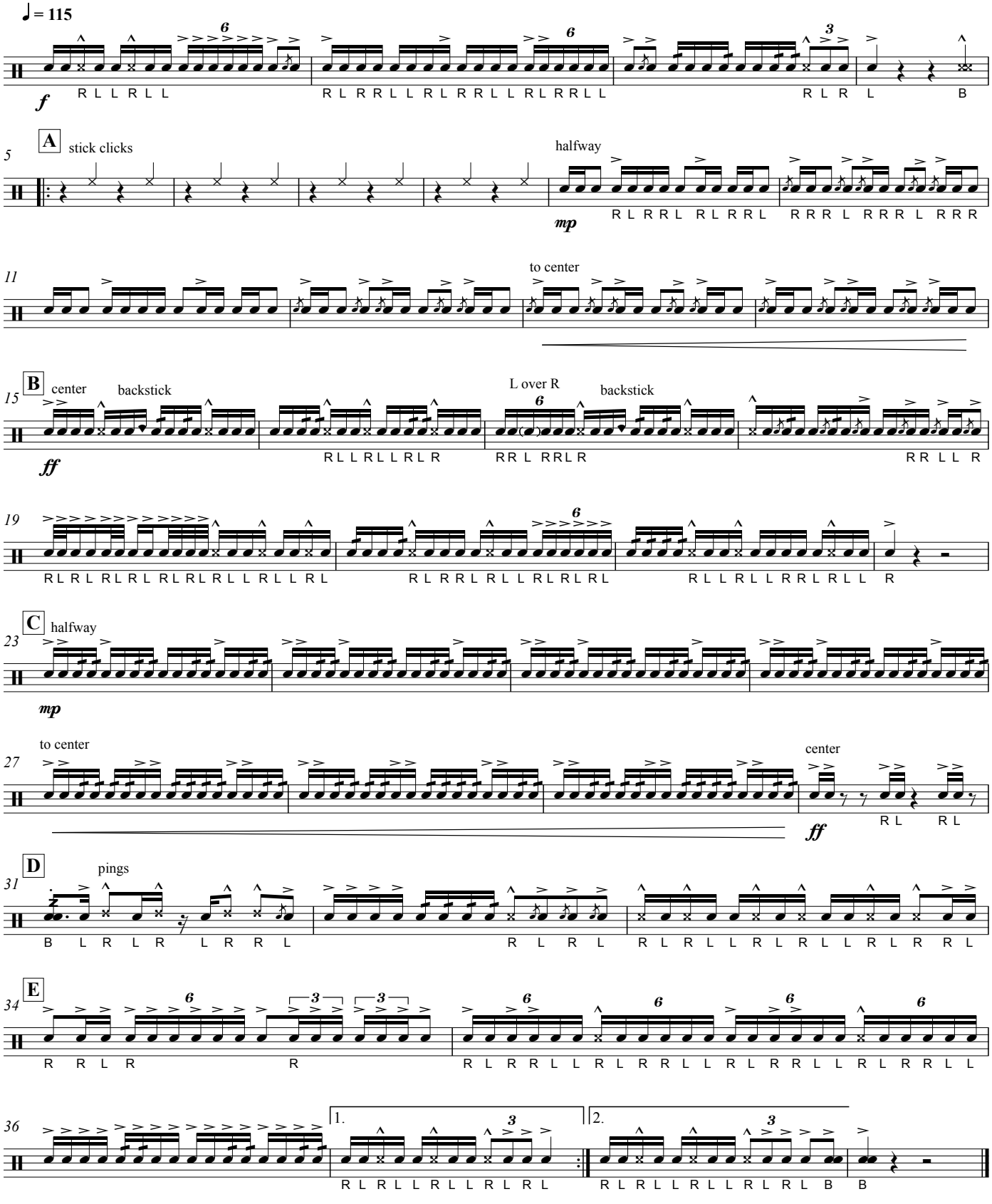



C
D
17
21
25
29
S. D.
T. D.
B. D.
Bass drums play singled fours

Snares

Sweet - N - Low

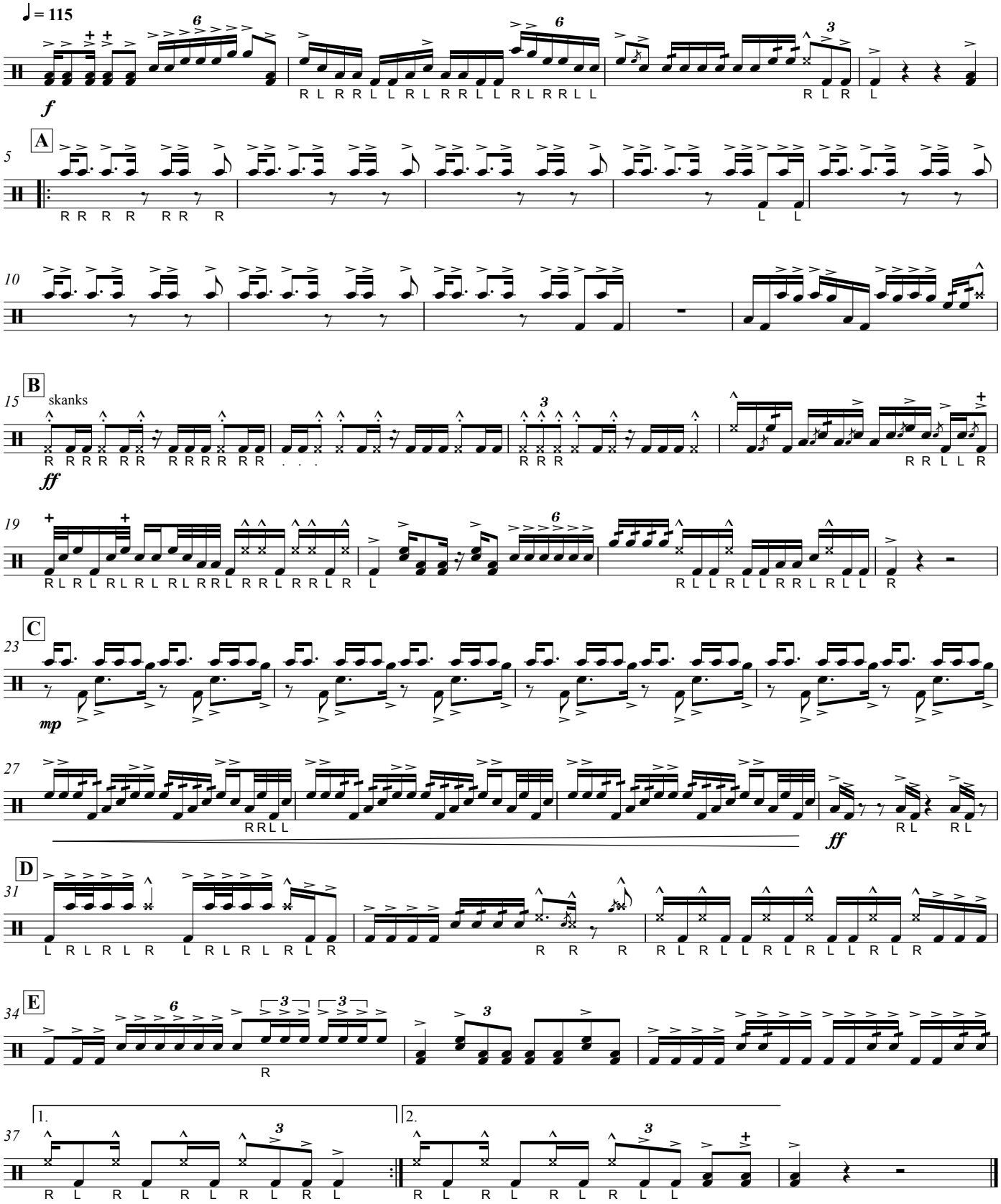
Matt Holmes



Tenors

Sweet - N - Low

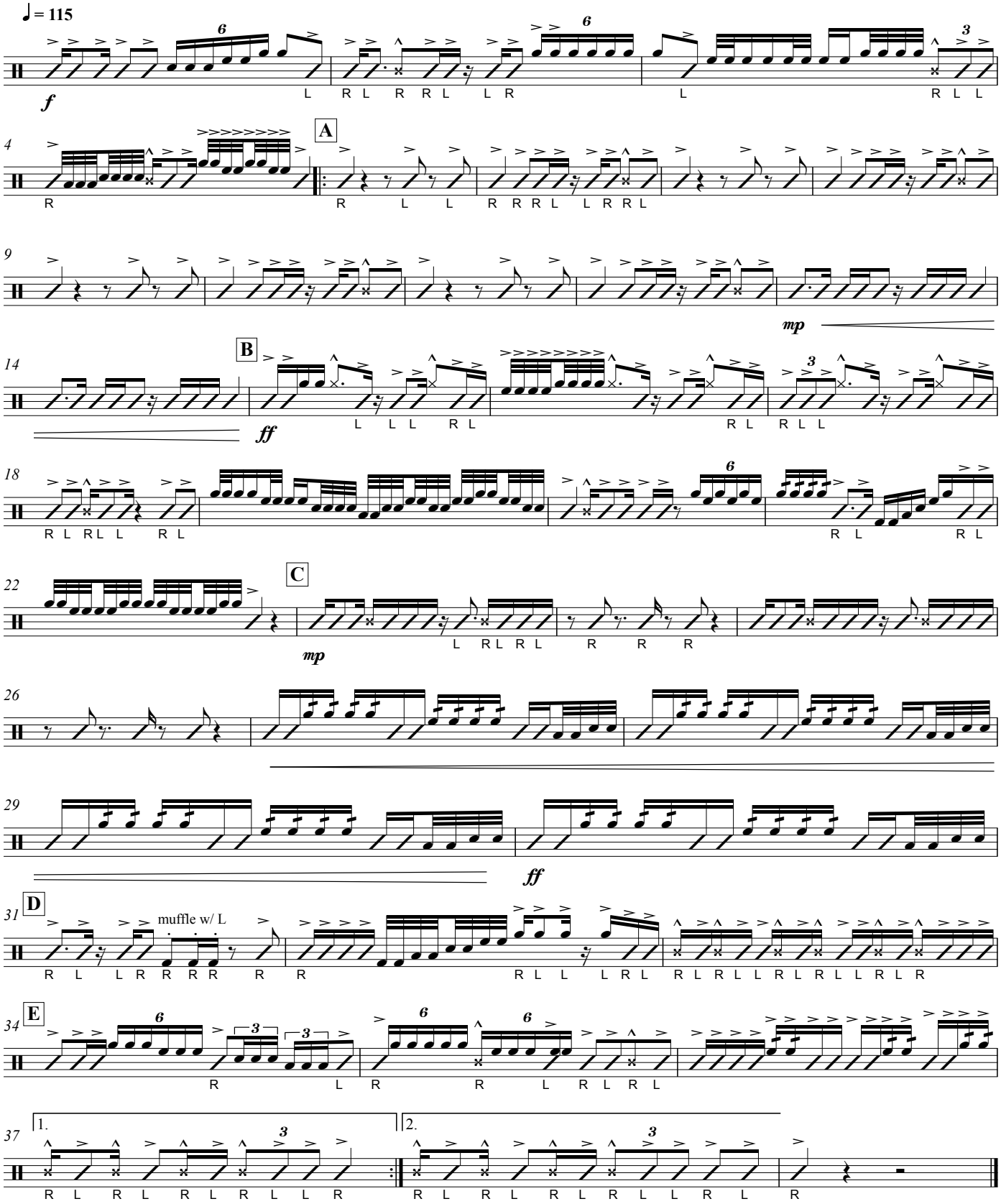
Matt Holmes



Basses

Sweet - N - Low

Matt Holmes



Cymbals

Sweet ~ N ~ Low

Matt Holmes

♩ = 115

crash choke

sizzle

tongs

crash

A B U

f

5 **A**

fusion hat

12 **B** power crash

mp *ff*

19 flat crash **C**

mp

25 zing tap ting butterflies

ff

D crash choke **E**

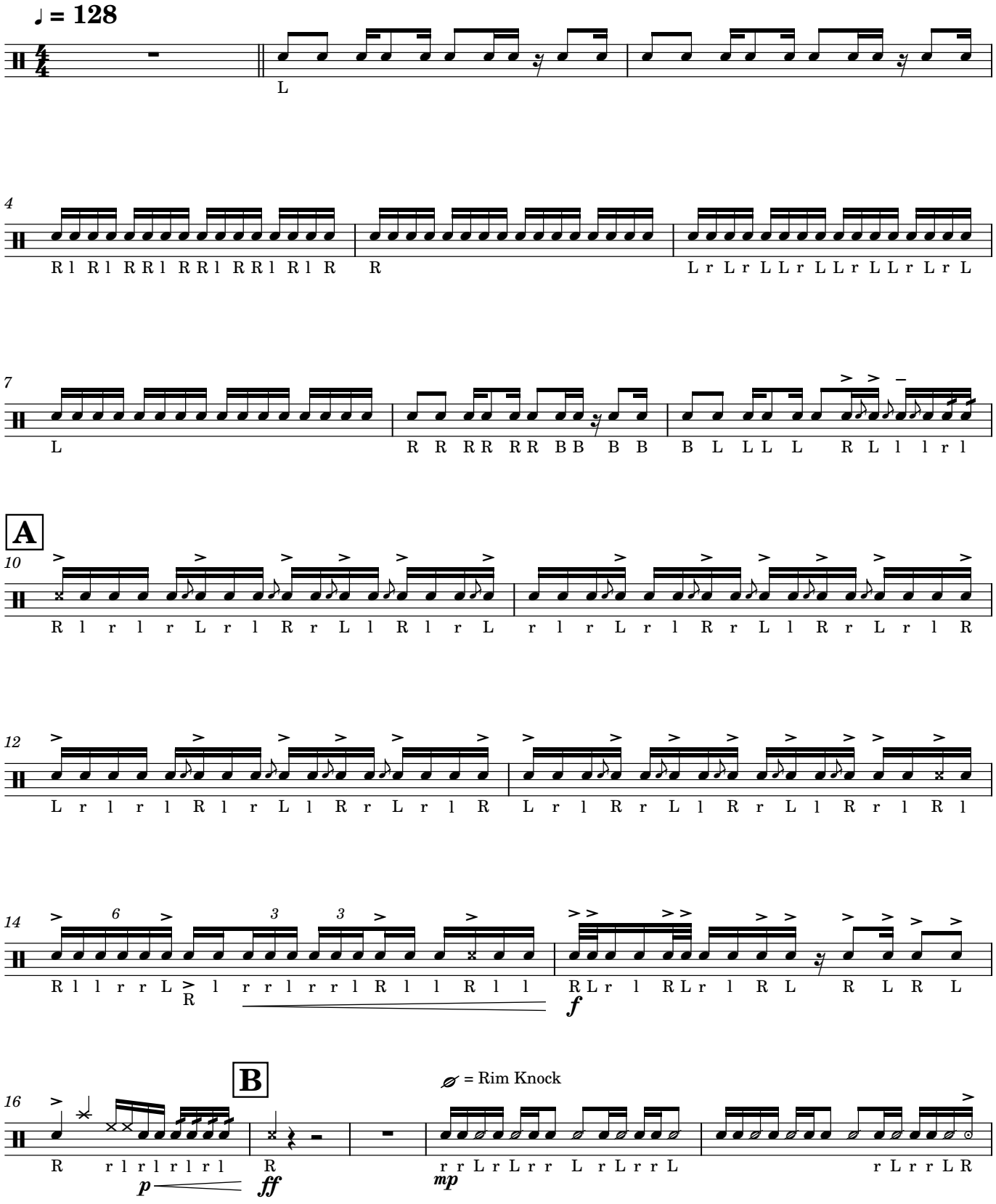
31

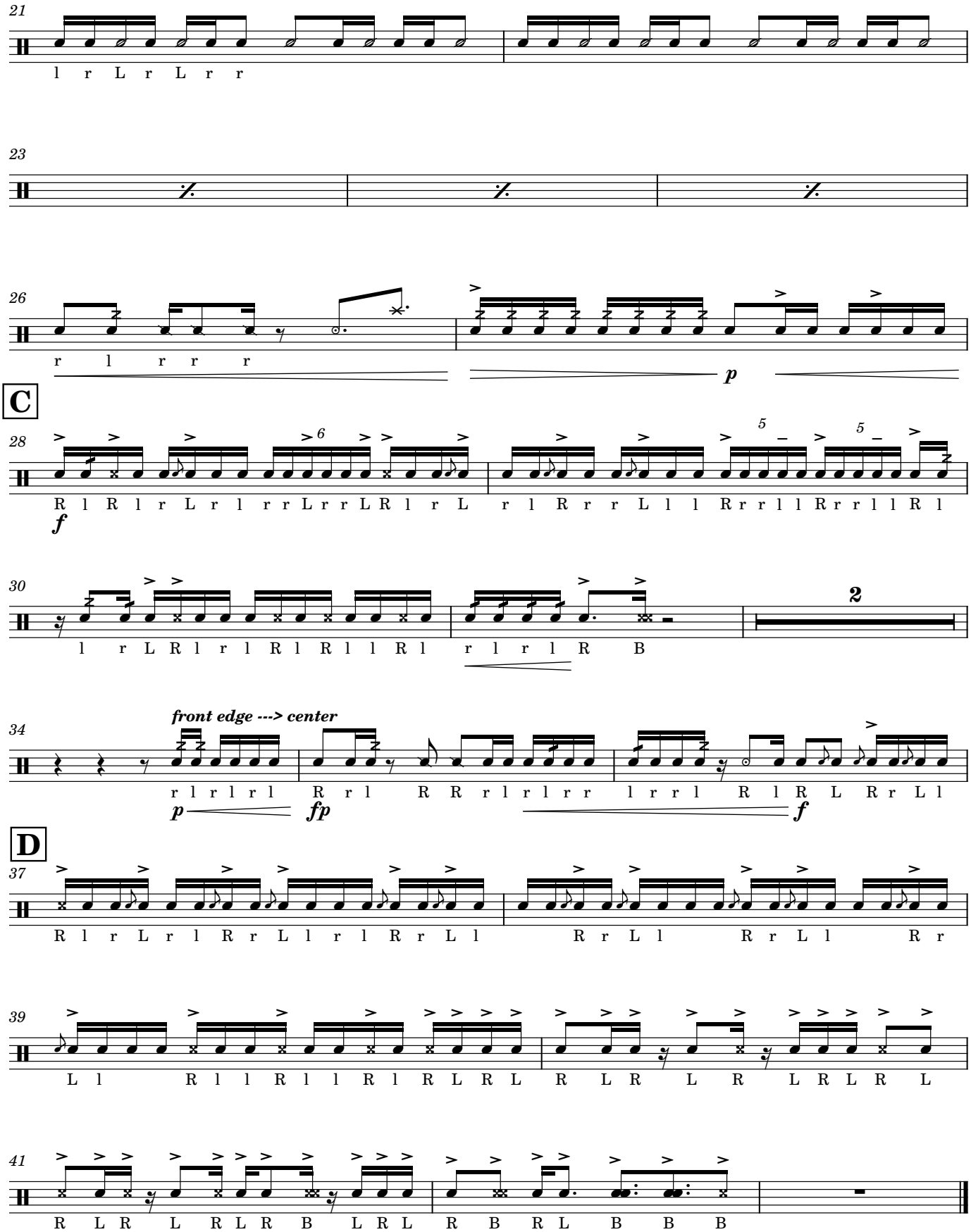
36 1. 2.

Snares

B-Cat

written by Alex Gilbert
& Kossivi Tossou



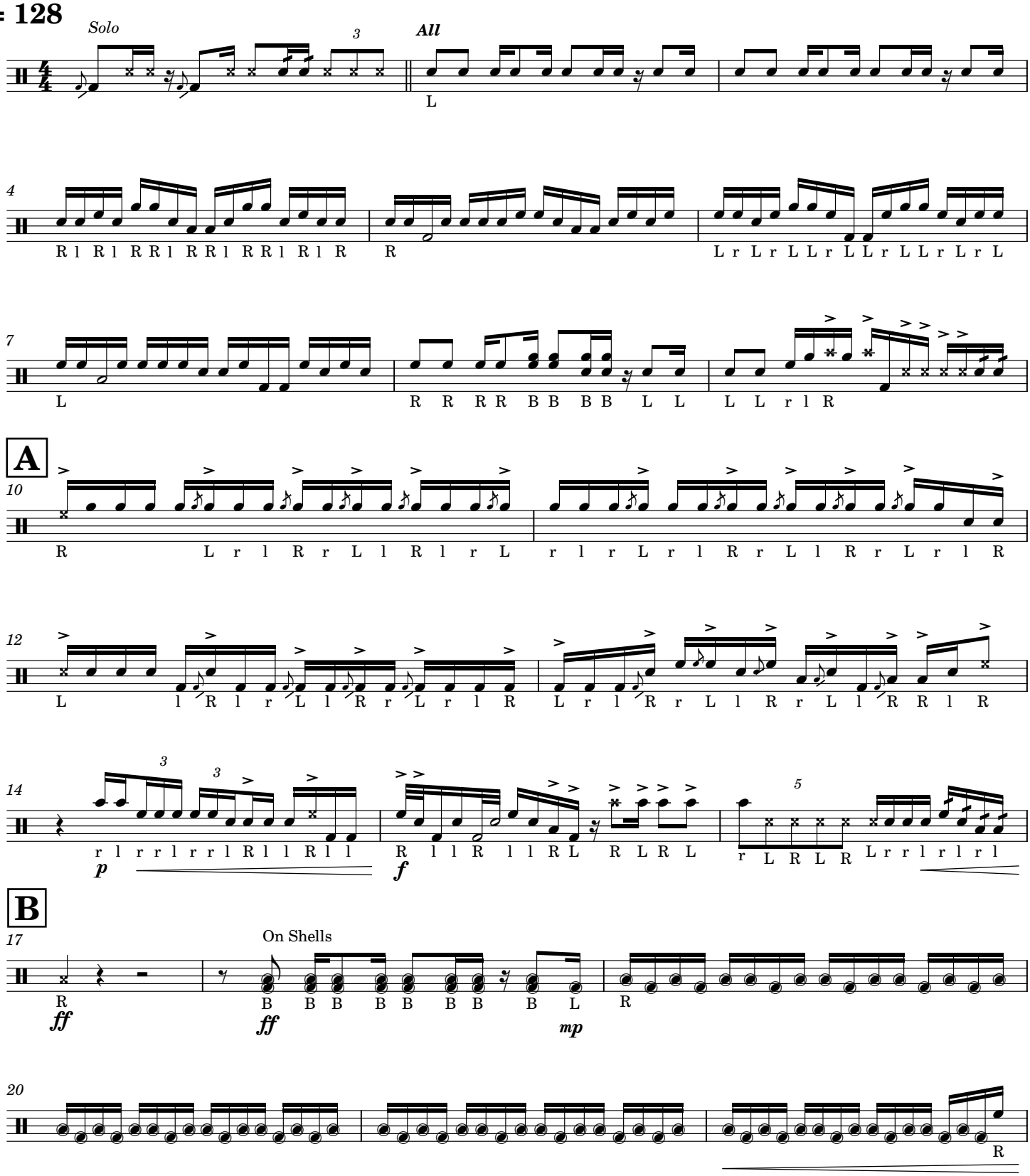

21
l r L r L r r
23
26
r l r r r
p
C
28
6
5
5
R l R l r L r l r r L r r L R l r L r l R r l l R r r l l R r r l l R l
f
30
l r L R l r l R l R l l R l
r l r l R B
2
34
front edge ---> center
r l r l r l R r l R R r l r l r r l r r l R l R L R r L l
p
fp
f
D
37
R l r L r l R r L l r l R r L l R r L l R r L l R r
39
L l R l l R l l R l R L R L R L R L R L R L R L R L
41
R L R L R L R B L R L R B R L B B B

Tenors

B-Cat

written by Alex Gilbert
& Kossivi Tossou

♩ = 128

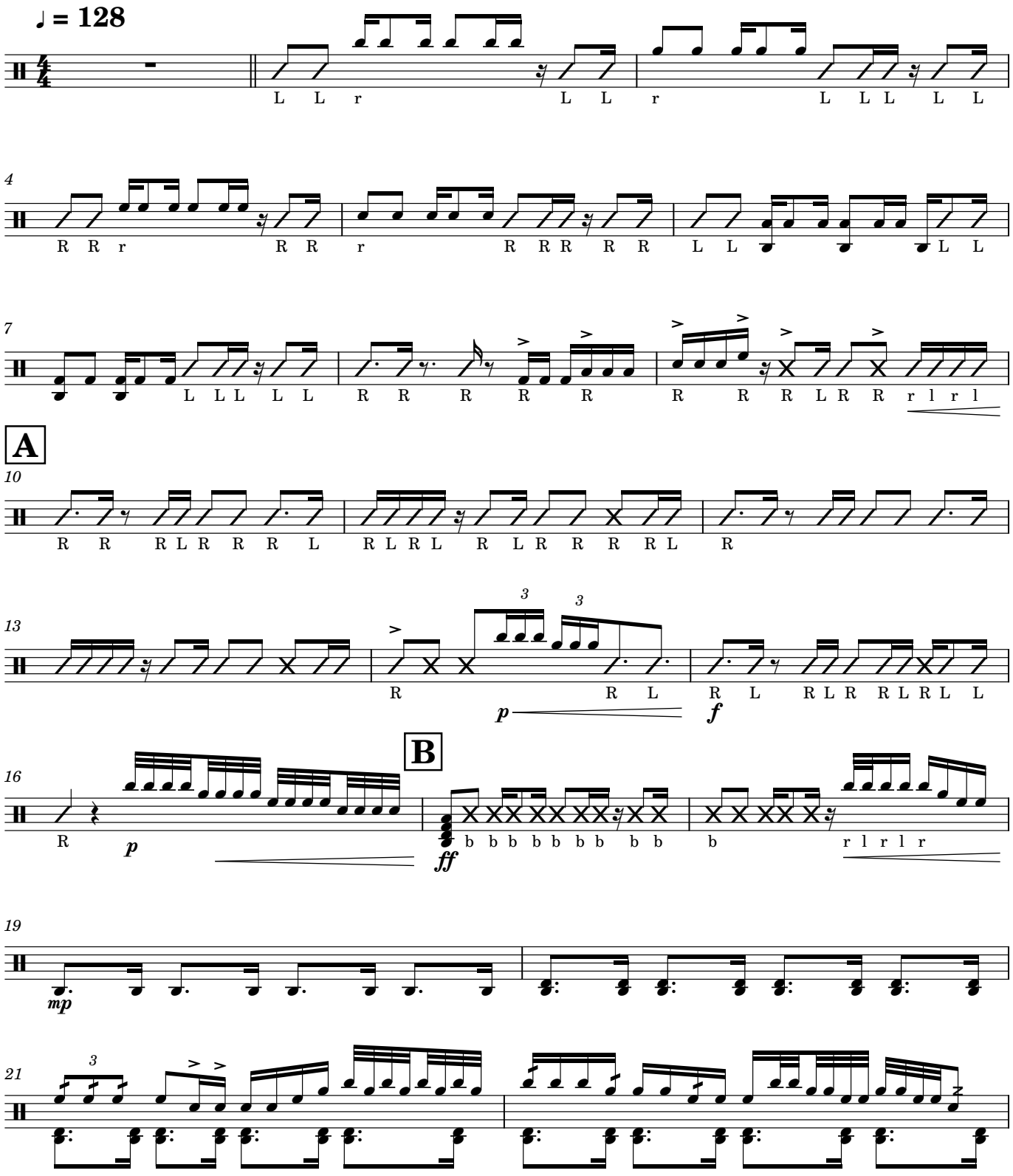


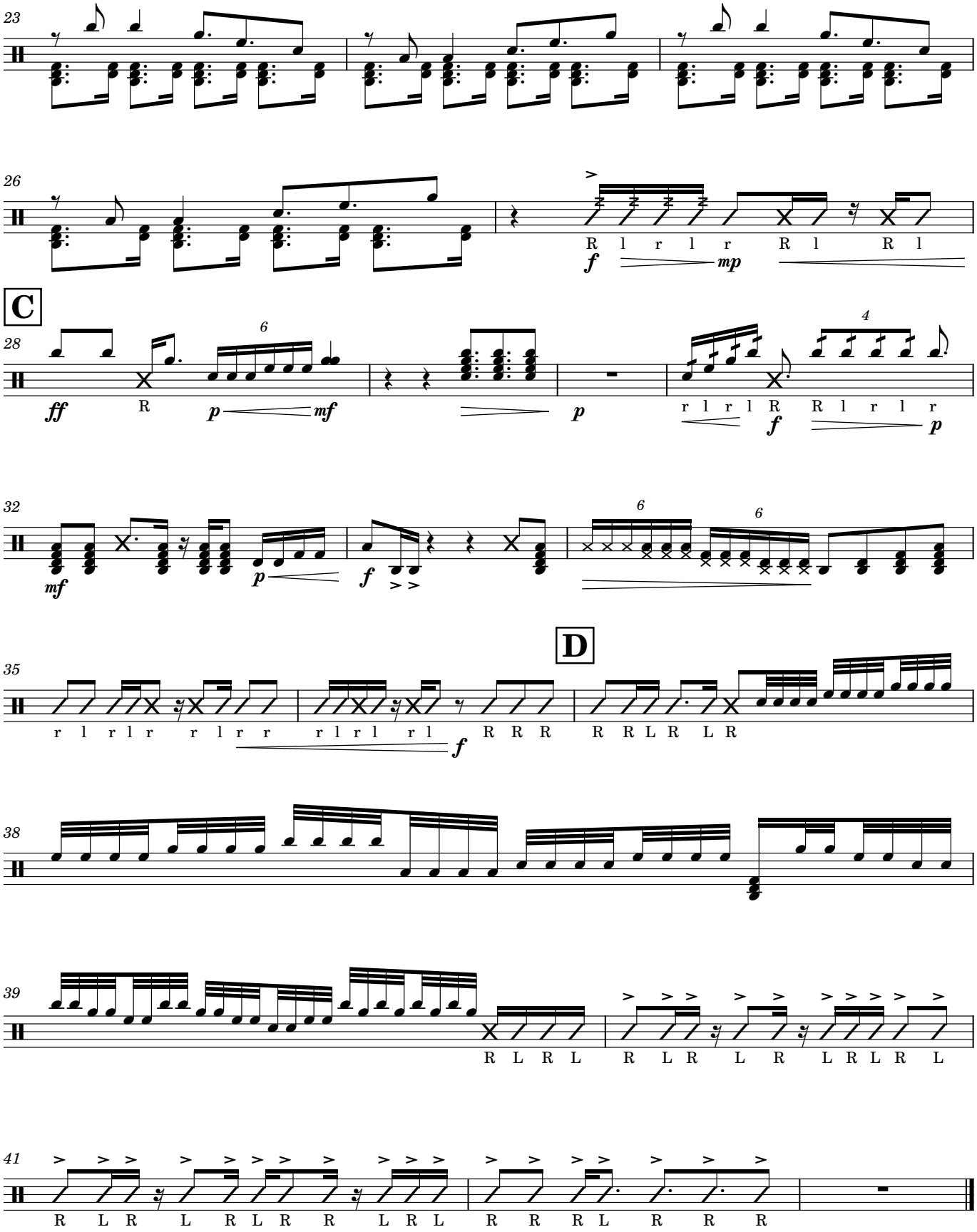
+ = neighbor drum
C
D

Basses

B-Cat

written by Alex Gilbert
& Kossivi Tossou

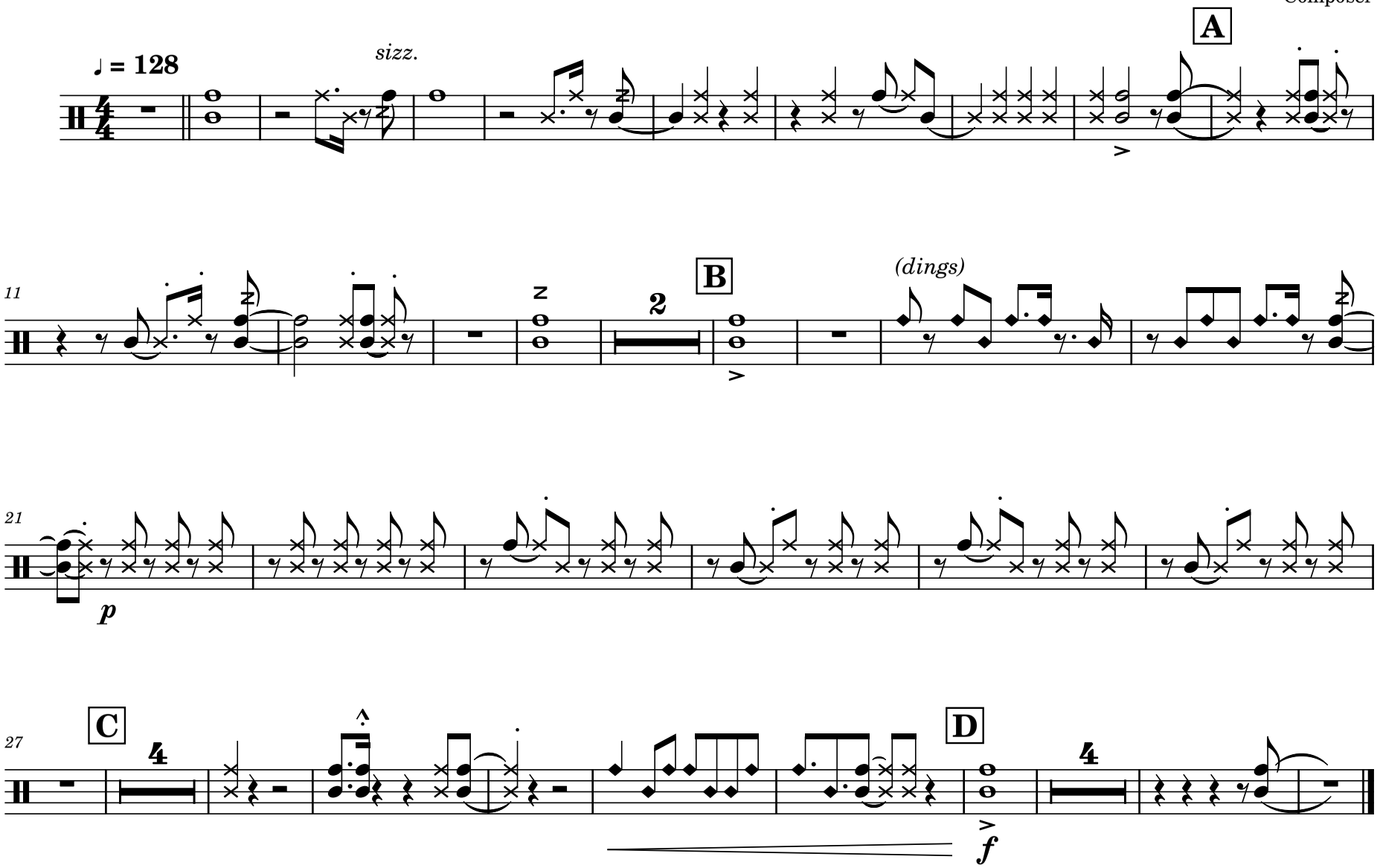



23
26
R l r l r R l R l
f mp
C
28
ff R p mf p
r l r l R R l r l r
f p
32
mf p f
6 6
35
r l r l r r l r r r l r l r l R R R R R L R L R
f
D
38
39
R L R L R L R L R L R L R L
41
R L R L R L R R L R L R R R L R R R

Cymbals

B-Cat

Composer



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 logistically!

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.

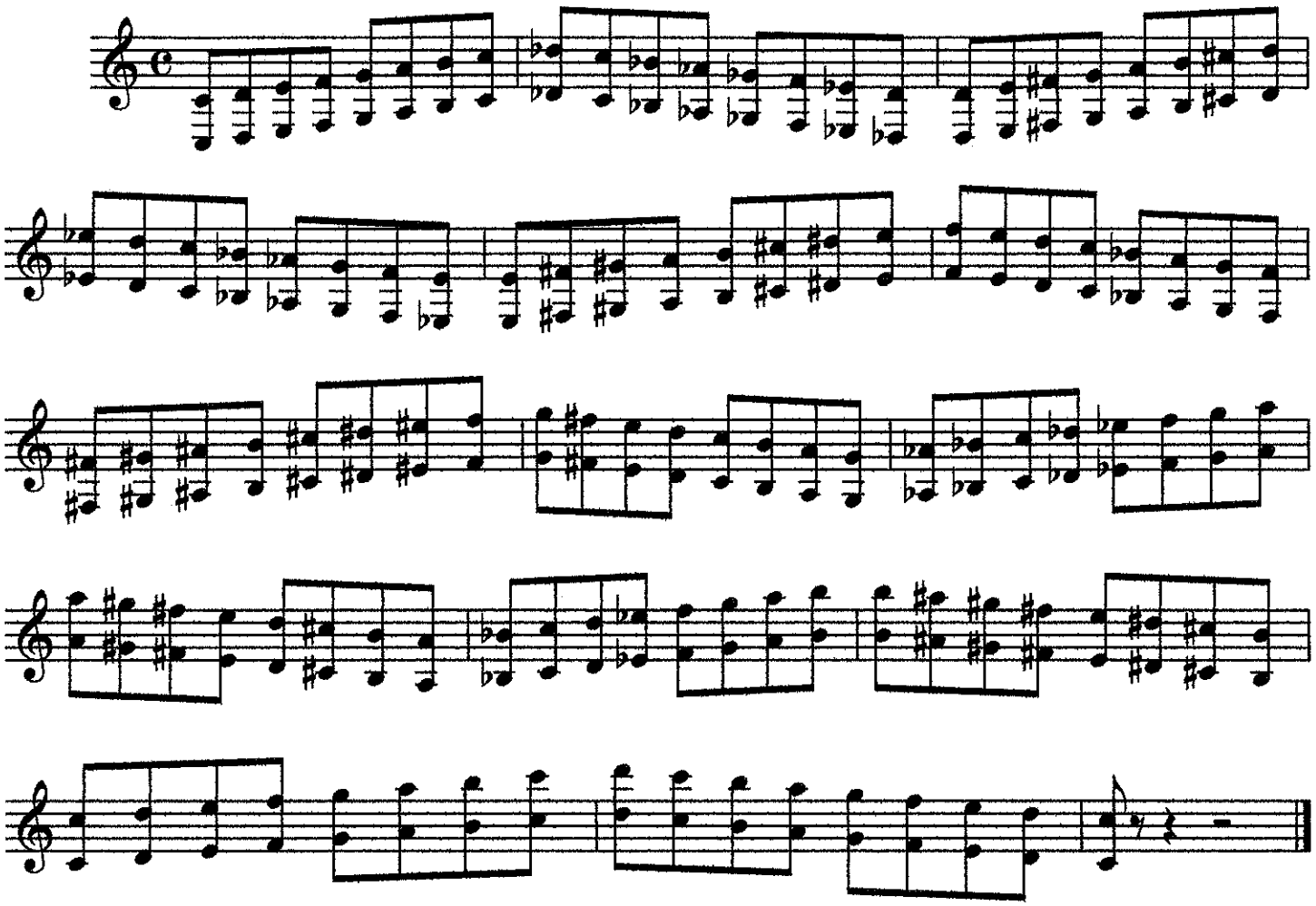
Exercises

Procured to target various elements

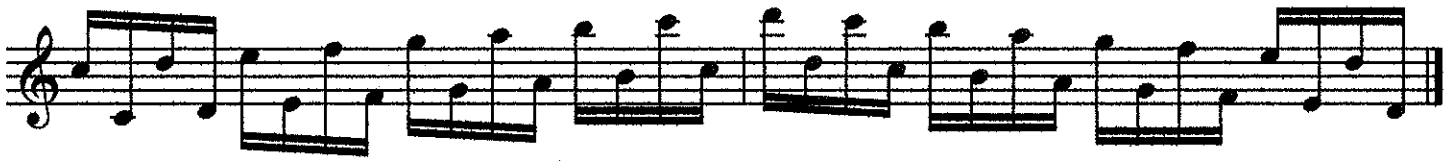
Unify technique (visually)
Unify sound quality
Develop ensemble awareness "ears"
Develop music theory knowledge

Bailey's

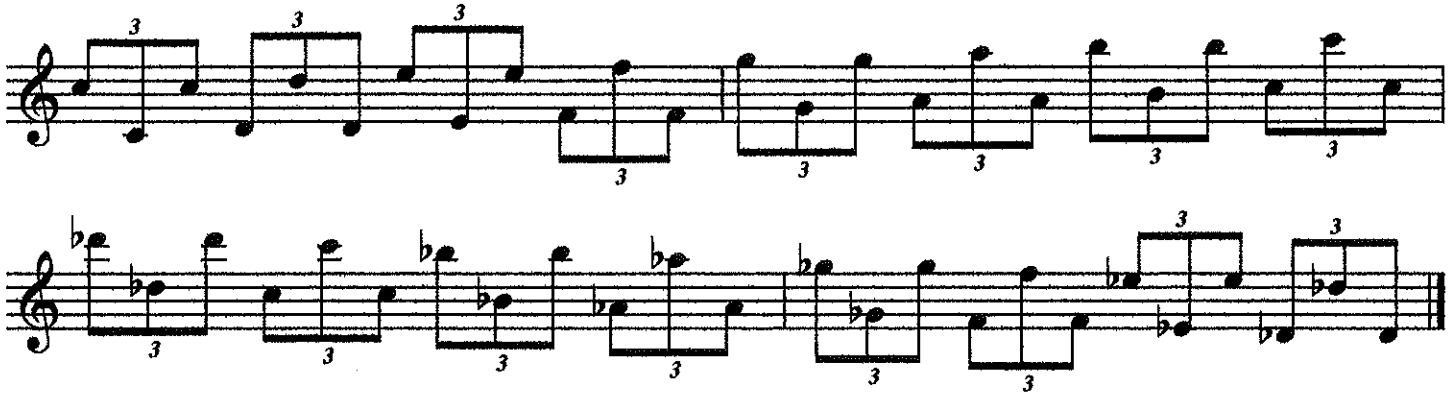
Doublestops



Variation 1 (*split hands-16ths)*

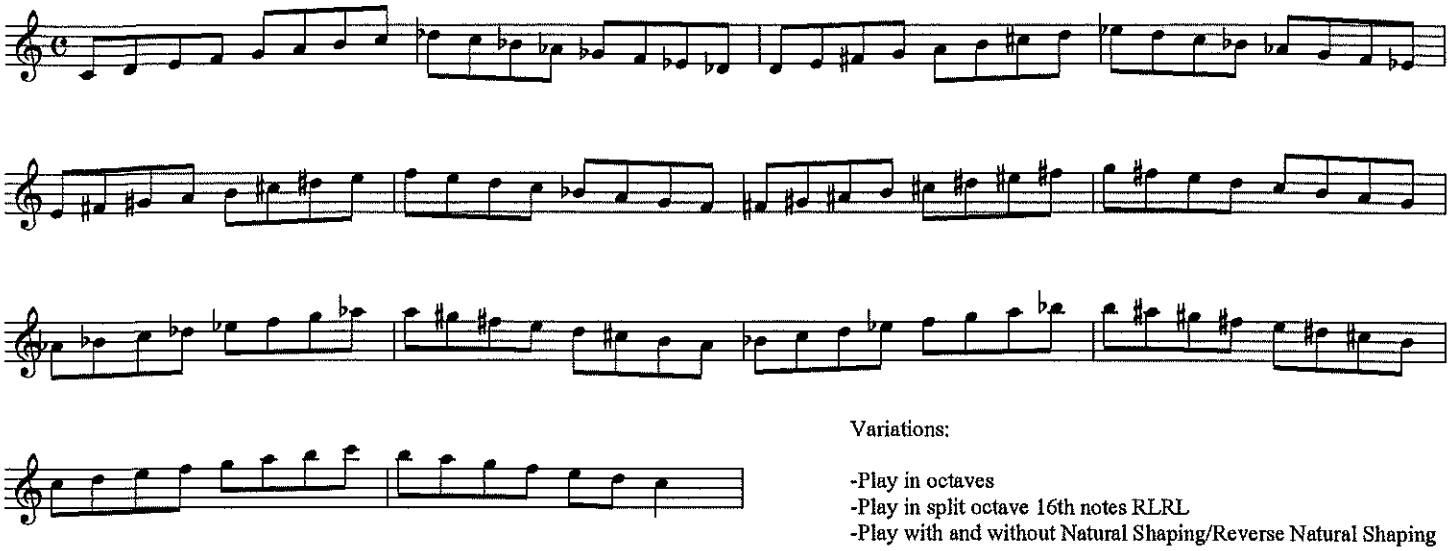


Variation 2 (*split hands-triplets)*



Bobby Lopez 2004

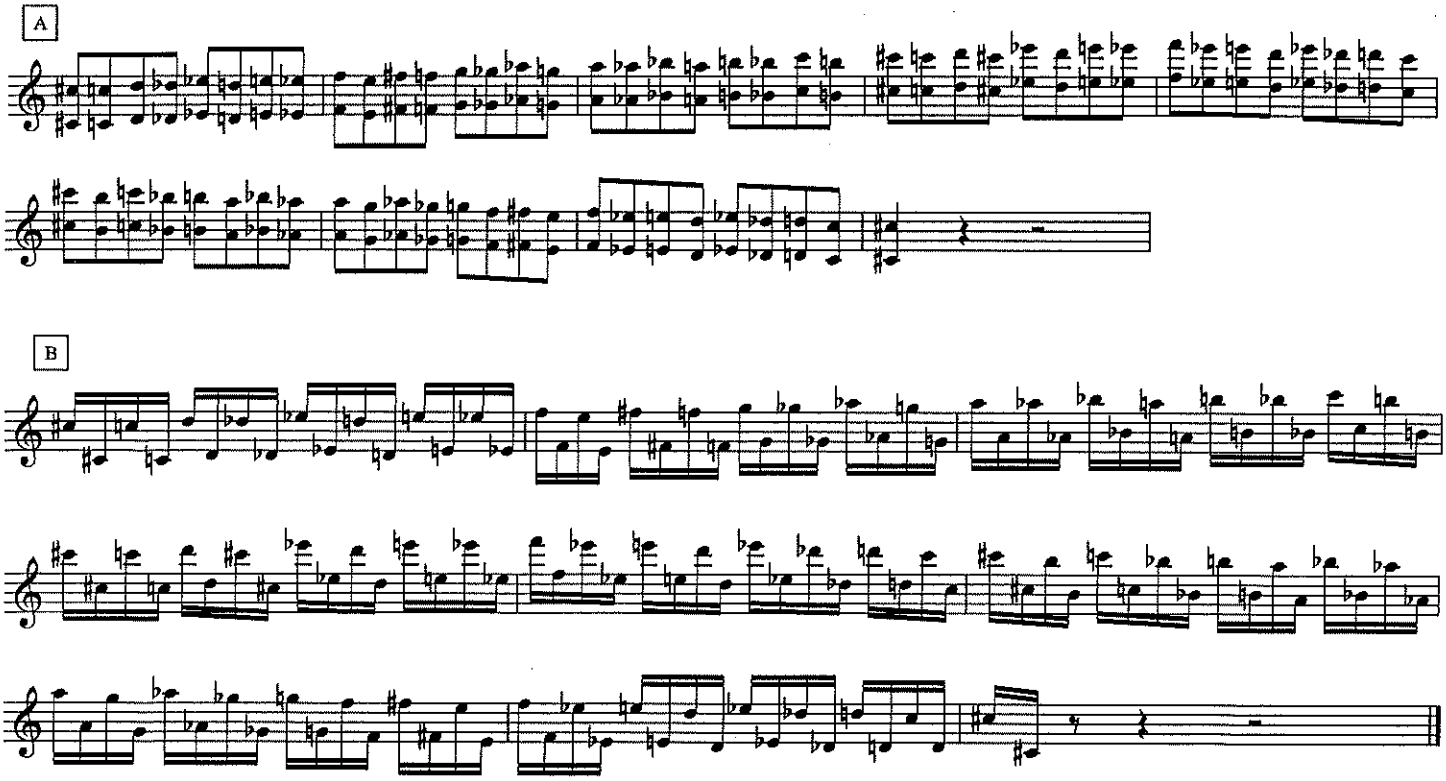
Buster Scales



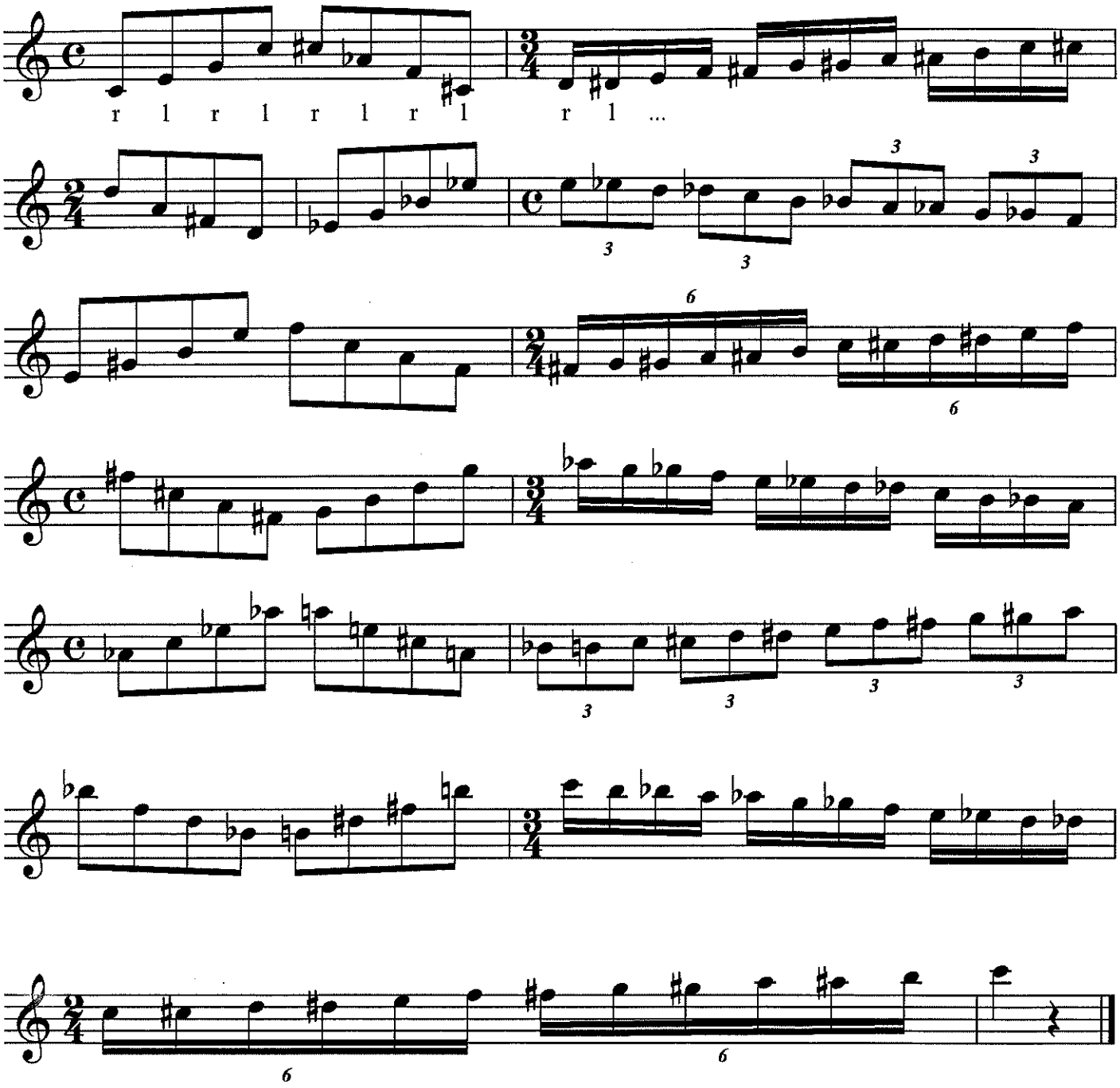
Variations:

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

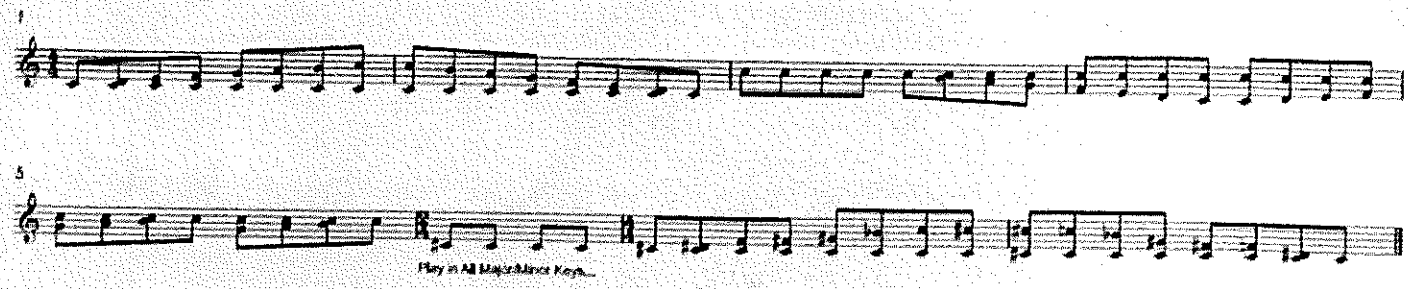
Burton Octaves



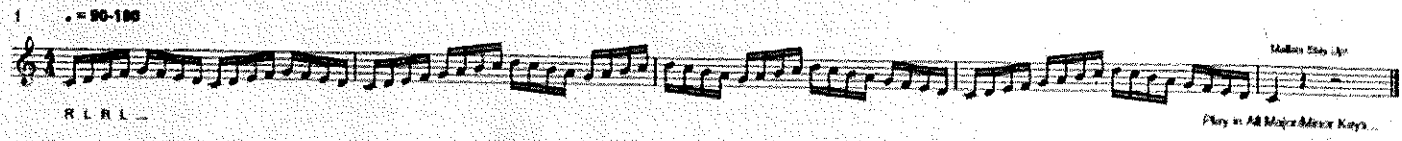
Speed



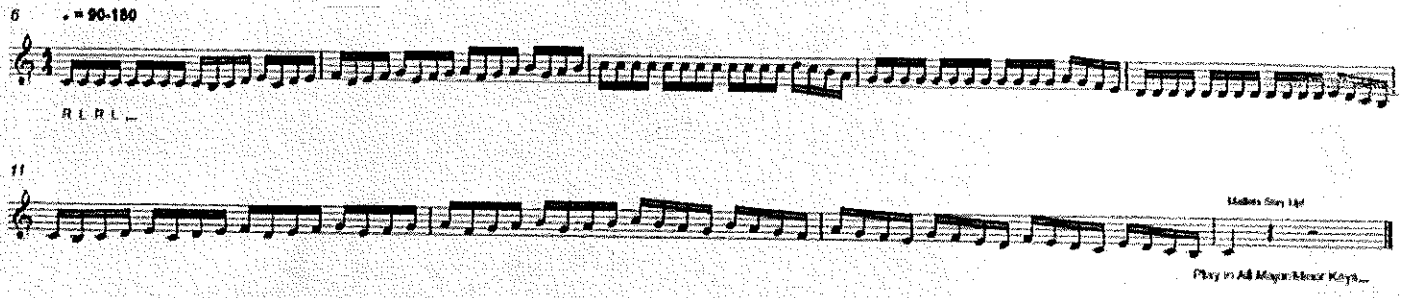
LockJaw



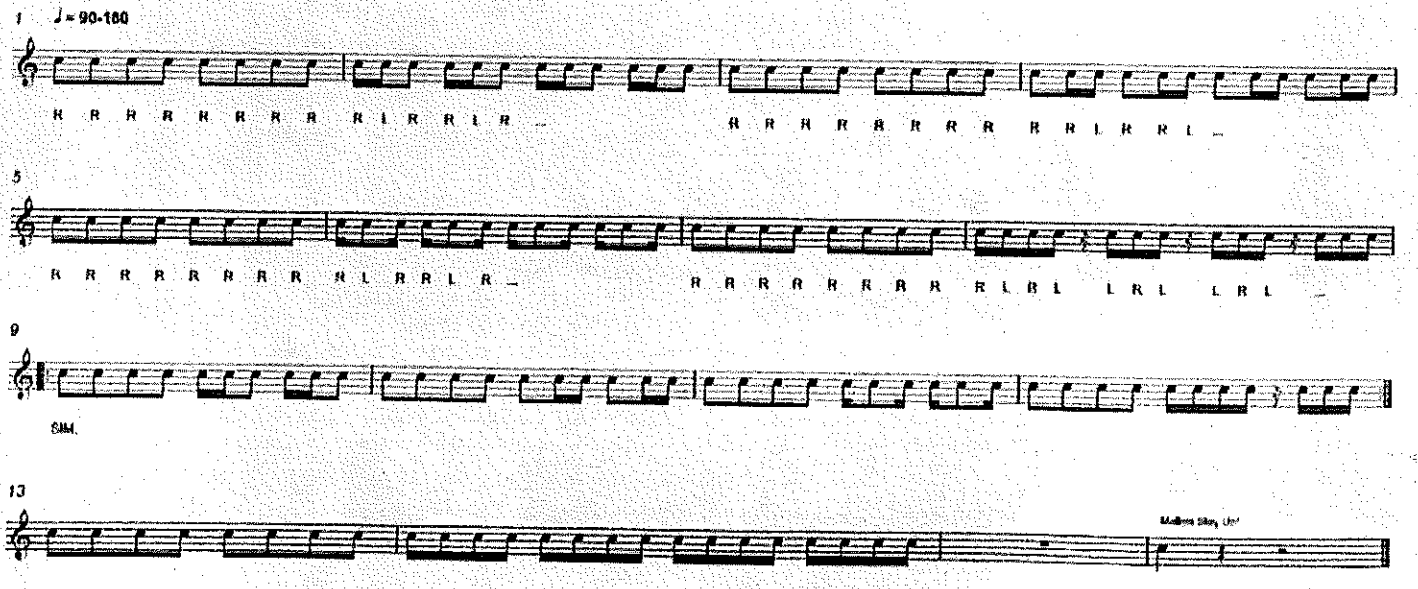
Green



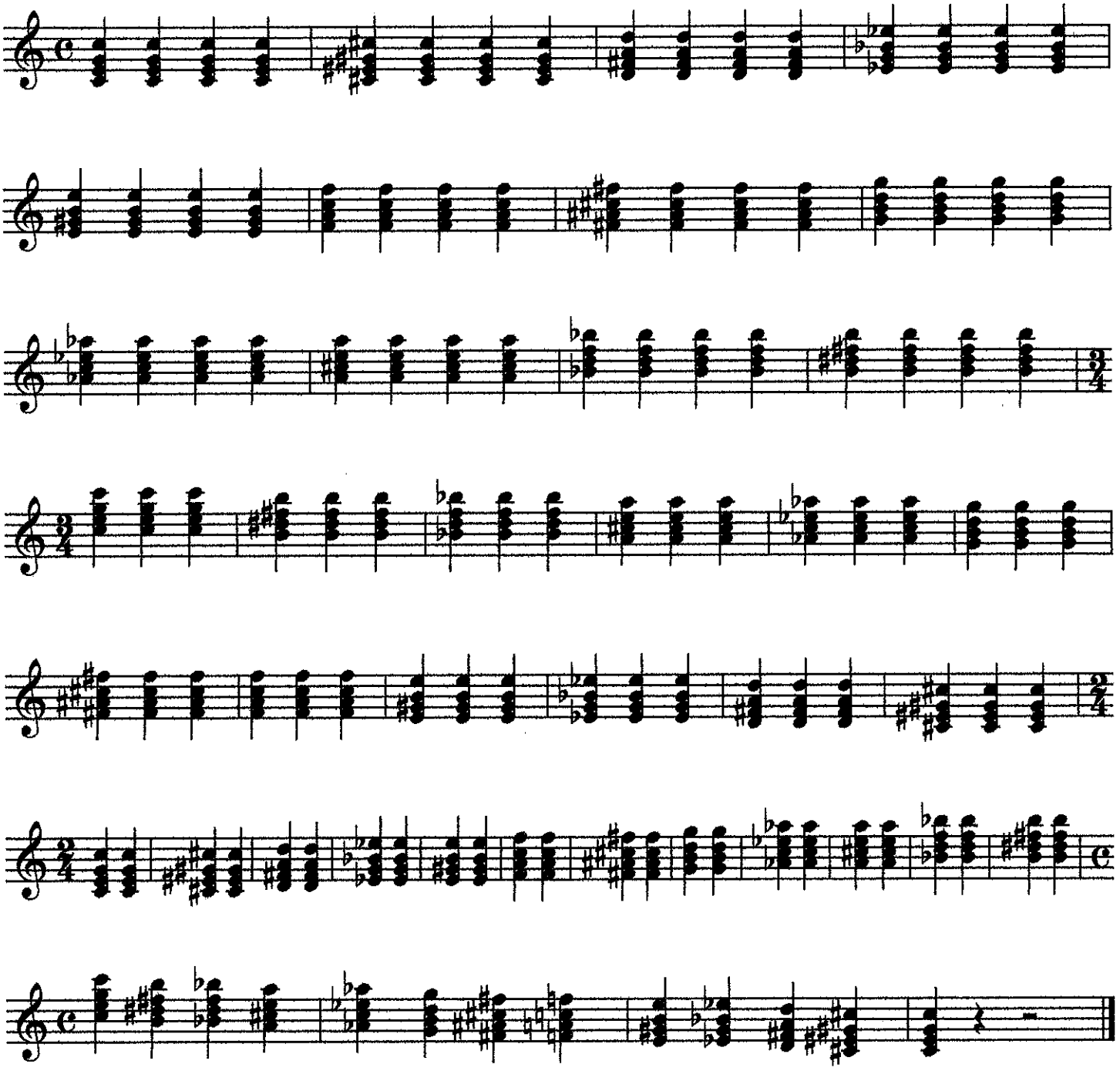
Purple



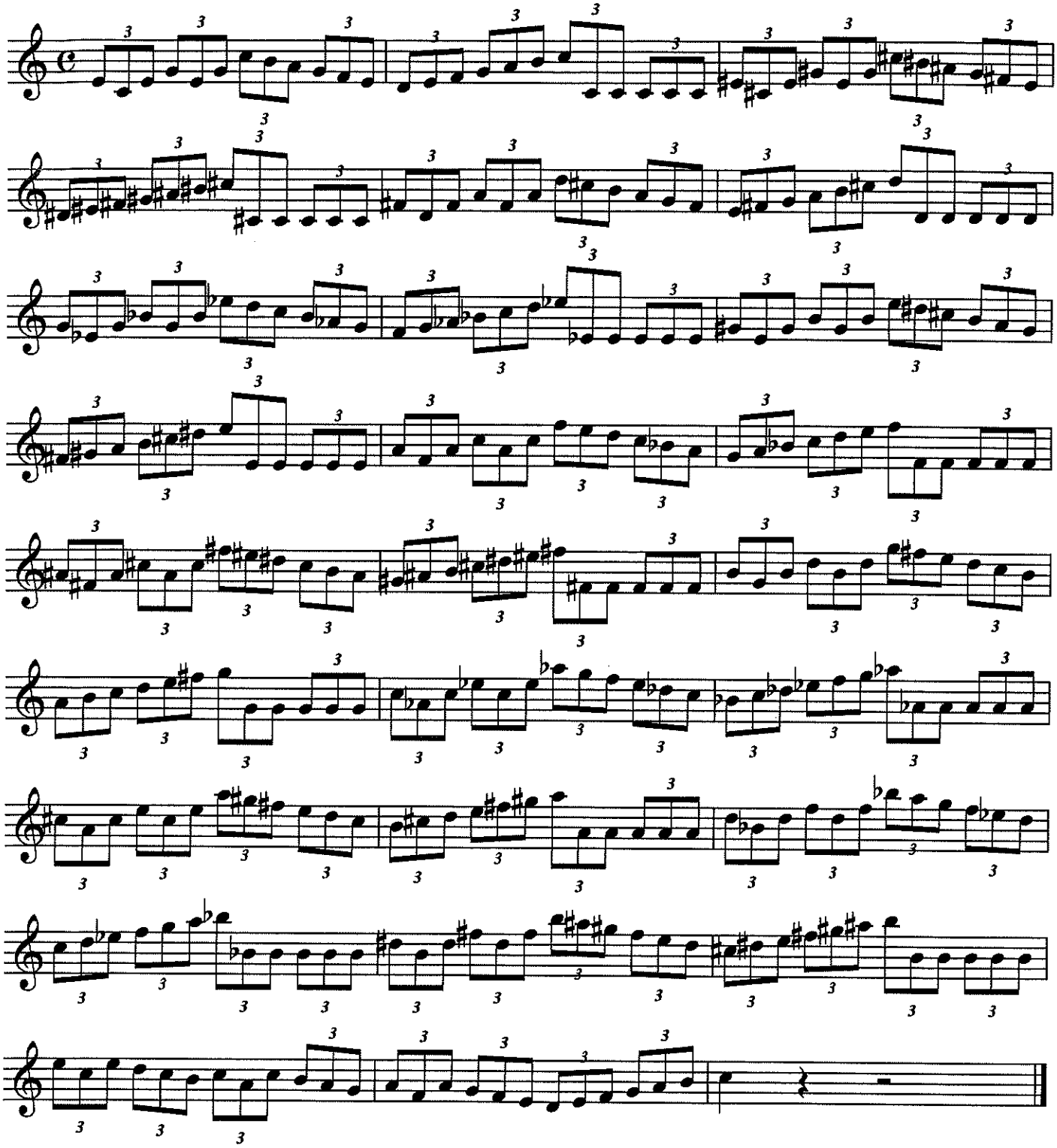
Timing



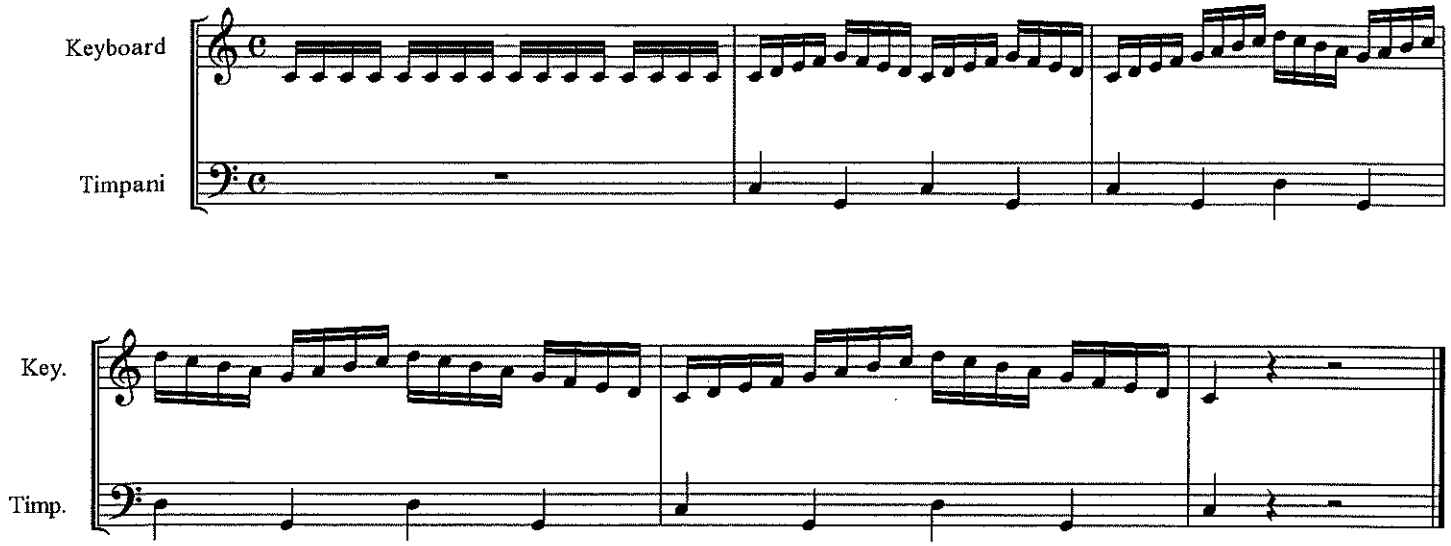
4-3-2-1 Blocks



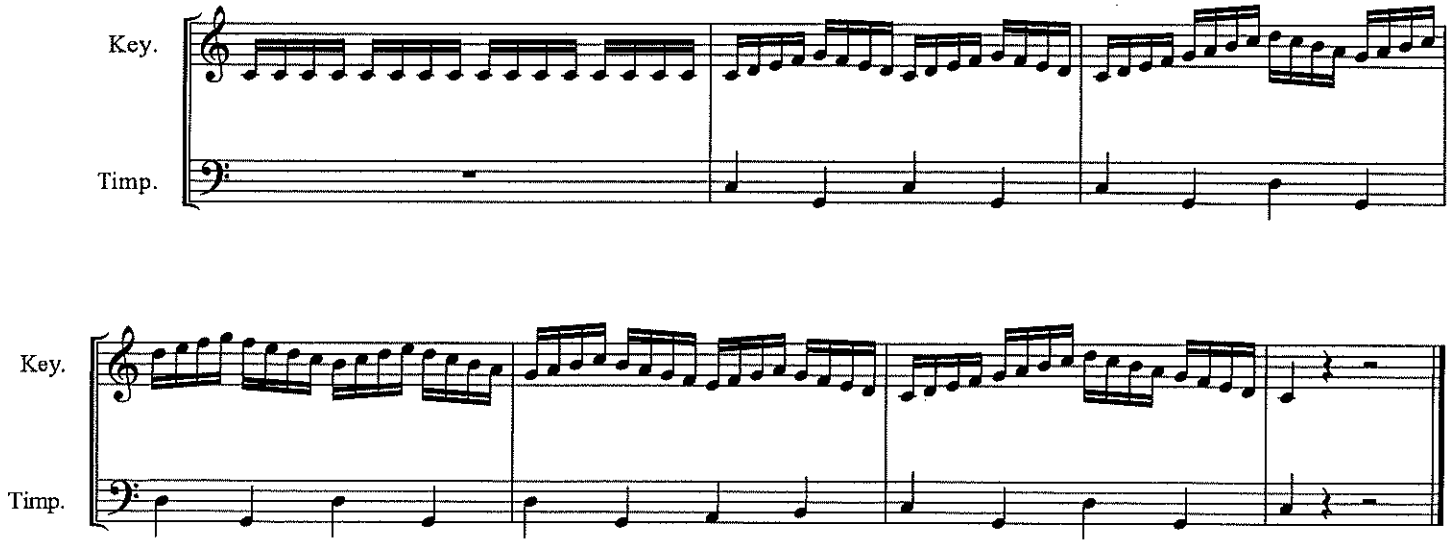
The Jig



Green Scales



Green+ Scales



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