



Tenor

Manual

Dear Percussion Students:

Welcome to the 2019 “Pride of the Southland” percussion section. This handbook will help you become familiar with some of your specific responsibilities as a member of this ensemble, and it will serve as a resource during the remainder of the season.

Enclosed you will find a technical overview for our ensemble, as well as music for our “Three Camps” exercise program, cadences, pre-game music, and stand jams. It is expected that all exercises will be memorized before you arrive to our summer percussion camp, which will be held July 12-14th.

Auditions begin on the first day of percussion camp, July 12th. Please prepare and memorize the entire packet (except pregame) for your audition. You must be able to mark time and play along with a metronome.

In addition, be prepared to play the following exercises on a secondary instrument as well:

Legatos / Timing / 16th Note Accent Grid / Triplet Accent Grid

The faculty and staff are eagerly anticipating the season and making plans to ensure that this year’s Pride of the Southland Drumline is a fantastic experience for all involved. As questions arise, please do not hesitate to contact us. Working together, we will have a successful season of which we can all be proud.

Sincerely,

Dr. Andrew Bliss
Associate Professor of Percussion
Coordinator Pride of the Southland Drumline
University of Tennessee School of Music
abliss1@utk.edu

Christian Swafford
Graduate Teaching Assistant
University of Tennessee Bands
The University of Tennessee, Knoxville
cswaffo4@vols.utk.edu

Acknowledgements

This manual contains information produced by the sources listed below. Over the years, it has been compiled and revised by the following individuals:

Graduate Assistants

Christian Swafford

Alexander Smith

Peter Naughton

Daniel Ornowski

Black Suits

William Hoover

Christian Angueira

Lawrence Montgomery

Travis Martinez

David Miller

Sources

Casella, Jim & Gusseck, Murray. (1998). *Fresh Perspectives for the Modern Drumline*. Portland, OR. Tapspace Publications, LLC and Santa Clara Vanguard Drum and Bugle Corps.

Cavaliers Drum and Bugle Corps. (2005). *Complete Percussion Book 2005*. Rosemont, Illinois: Woodbar Music LLC.

Gist, Jim. (2008). *Baylor University Drumline 2008 Marching Percussion Handbook*. Waco, TX.

Gusseck, Murray. (2003). *Electric Wheelchair*. Portland, OR. Tapspace Publications, LLC.

Gusseck, Murray. (2004). *Double Beat 2004*. Portland, OR. Tapspace Publications, LLC.

Joanis, Allen. (2007). *Oosh-Ka-Boosh*. Fort Worth, TX. Jw3 publications.

Perez, Brian. (2006). *Latin Lover*. Portland, OR. Tapspace Publications, LLC.

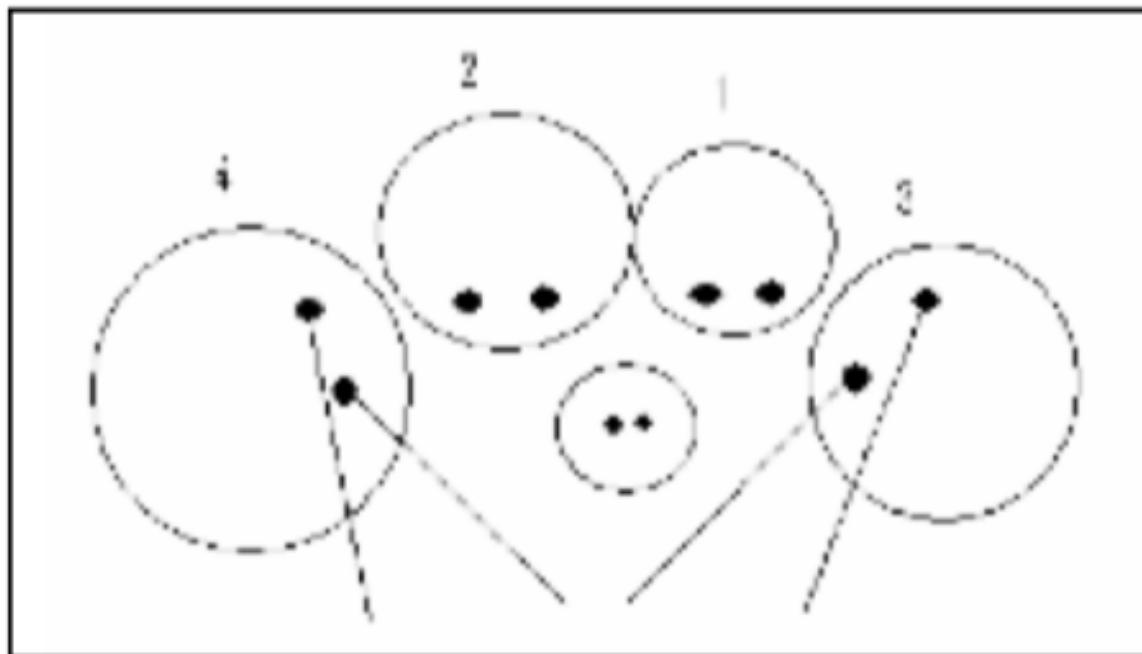
Tenor Technique

Grip

The tenor stick is held comfortably between the thumb and first finger. The mallet follows the natural inside crease of the hand and the remaining fingers are wrapped comfortably around the stick. There should be no daylight visible between the thumb and first fingers. Arms should hang naturally on either side of your body, not tight against the body or pushed out away from the body.

Playing Areas

Each mallet has its own zone on each drum; therefore there are two small zones on each drum. The zones are mapped out on the diagram below. The path of the right hand is straight between drums 3, 1, and 2, and then comes in toward the body as it reaches drum 4. The left hand mirrors this path by traveling straight between drums 4, 2, and 1, and then in to reach drum 3.



Motion

All strokes are vertical. Basic strokes must be mastered on one drum before moving around the drums. The forearms provide lateral movement around the drums, while the wrists provide

vertical movement. Everything should feel the same on one drum as it does around the drums. A slicing or sweeping motion will lessen both quality of sound and rebound of the drum.

There must be a separation of vertical and lateral motion. To achieve this, the forearms must glide on an imaginary “glass surface” which rests about one inch off the surface of the drum. Forearms should carry the wrist from drum to drum while the upper arms rotate around creating a “windshield wiper” motion that will naturally place the beads in the correct playing areas on each drum.

Open vs. Closed Rolls

The “z” articulation marking is typically used to indicate closed rolls, or buzzes. One, two, or three slashes on a note stem typically indicates an open roll, or diddles/double-strokes.



Exercise

Program

Legatos

Tenor

Revised 2018

$\text{♩} = 92-160$

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

6

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

10

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

14

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

Timing

Marching Tenor Drums

Timing

Jim Casella
Arranged for the UT Drumline

$\text{♩} = 90-130$

The music is arranged in eight measures, numbered 1 through 8. Measure 1 starts with a 4/4 time signature, followed by a 2/4 section, then back to 4/4. Measures 2-4 follow a similar pattern. Measures 5-8 continue this alternating pattern. Measures 9-12 show a more complex rhythmic pattern with eighth-note groups. Measures 13-16 show a steady eighth-note pattern. Measures 17-19 show a continuous eighth-note pattern. Measures 20-22 show a eighth-note pattern with some rests. Measures 23-25 show a eighth-note pattern with rests and a final measure ending on a fermata.

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

Measure 1: r r l ...
Measure 2: r r r r
Measure 3: r l r ...
Measure 4: r r r r
Measure 5: r l l ...
Measure 6: r l l l
Measure 7: l r l ...
Measure 8: r l r l
Measure 9: r l ...
Measure 10: r l r l
Measure 11: r l r l
Measure 12: r l ...
Measure 13: r l r
Measure 14: 1 r
Measure 15: 1 r
Measure 16: r l r l
Measure 17: r l r l
Measure 18: r l r l r l r l
Measure 19: r l r l r l r l r l
Measure 20: r l r r l r r l r l r l
Measure 21: r r r r r r l l
Measure 22: r r r r r r l l
Measure 23: r r r r r l l
Measure 24: r l
Measure 25: r l r l r l r l
Measure 26: 1 r l 3 3

Quads

16th Note Accent Grid

Revised 2018

Musical staff showing a sequence of 16th notes with accents. The staff has a common time signature (4/4) and consists of four measures. Each measure contains eight 16th notes, with the second note in each measure having a vertical accent mark above it.

4

Musical staff showing a sequence of 16th notes with accents. The staff has a common time signature (4/4) and consists of four measures. Each measure contains eight 16th notes, with the second note in each measure having a vertical accent mark above it.

7

Musical staff showing a sequence of 16th notes with accents. The staff has a common time signature (4/4) and consists of four measures. Each measure contains eight 16th notes, with the second note in each measure having a vertical accent mark above it.

10

Musical staff showing a sequence of 16th notes with accents. The staff has a common time signature (4/4) and consists of four measures. Each measure contains eight 16th notes, with the second note in each measure having a vertical accent mark above it.

13

Musical staff showing a sequence of 16th notes with accents. The staff has a common time signature (4/4) and consists of four measures. Each measure contains eight 16th notes, with the second note in each measure having a vertical accent mark above it.

16

Musical staff showing a sequence of 16th notes with accents. The staff has a common time signature (4/4) and consists of four measures. Each measure contains eight 16th notes, with the second note in each measure having a vertical accent mark above it.

Variation 1:
Diddles on Accents

Musical staff showing a variation where diddles are played on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a diddle on the second note of the first measure. Subsequent measures show similar patterns.

Variation 2:
Tap Drags

19

Musical staff showing a variation where tap drags are used on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a tap drag on the second note of the first measure. Subsequent measures show similar patterns.

Variation 3:
Fives on Accents

Musical staff showing a variation where fives are played on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a five on the second note of the first measure. Subsequent measures show similar patterns.

Variation 5:
Tap Fives

Musical staff showing a variation where tap fives are used on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a tap five on the second note of the first measure. Subsequent measures show similar patterns.

Variation 6:
Tap Rolls

Musical staff showing a variation where tap rolls are used on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a tap roll on the second note of the first measure. Subsequent measures show similar patterns.

Variation 7:
All Rolls

23

Musical staff showing a variation where all rolls are used on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a roll on the second note of the first measure. Subsequent measures show similar patterns.

Variation 8:
All buzzes

Musical staff showing a variation where all buzzes are used on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a buzz on the second note of the first measure. Subsequent measures show similar patterns.

Variation 9:
Flams on Accents

Musical staff showing a variation where flams are used on the accented notes. The staff has a common time signature (4/4) and consists of four measures. The first measure shows a flam on the second note of the first measure. Subsequent measures show similar patterns.

Triplet Accent Grid

Revised 2018

$\text{♩} = 100-140$

4 $3>$ $3>$ $3>$ $3>$ > 3 > 3 > 3 > 3 > 3 > 3 > 3

7 > 3 > 3 $3>$ $3>$ > 3 > 3 $3>$ $3>$ > 3 > 3 > 3

10 $3>> 3$ > 3 $3>$ $>$

14 Variation 3:
Fives on Accents Variation 4:
Tap Fives Variation 5:
All Rolls Variation 6:
All Buzzes Variation 7:
Flams on Accents

Variation 1: Diddles on Accents Variation 2: Tap Drags

> 3 > 3 > 3 > 3

The Camps

Accent-Tap

Tenor

Revised 2018

A > =108-116 >

B >

C >

D >

12/8

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

L ... R ...

L ... R

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

L L ... R R ... L

L ... R

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

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

R ... L L ... R

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

The Camps

Duple Rolls

Tenor

Revised 2018

A ♩=108-116

R r 1 R r 1 R r 1 r 1 r 1 ...

5

9 **B**

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

13

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

17 **C**

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

20 **D**

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

23

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

26

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

The Camps

Tenor

Flams

Revised 2018

A =120-132

12 8 R 1 r L r 1 ... R L R R L R L

4 R L R R L R R L R

7 R L R L R L R L R L R L

9 **B** R r 1 R r 1 R r 1 r 1 R L l r L l r L l r 1 r L R r 1 R r 1 R r 1 R r 1

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

15 L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L 1 r L

17 **C** R 1 r 1 r L L r 1 r 1 R R 1 r r L r 1 1 R r L 1 R 1 r 1 r L L r 1 r 1 R

20 R 1 L r r R 1 L r R 1 1 R 1 r L r 1 R 1 r 1 r L L 1 r R 1 r L r 1 r 1 R **D** Neighbor Drum 3 Shot

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

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

The Camps

Tenor

Flams Plus

Revised 2018

A > =120-132

B

C

D

E

F

G

H

I

J

K

L

M

N

O

P

Q

R

S

T

U

V

W

X

Y

Z

A > R 1 r L r 1 R cont.. R L R R L R L f/p

B > R L R R L R R L R L R L

C > R 1 r 1 r L L r 1 r 1 R R 1 r 1 r L r 1 r R r L R R L

D > L r 1 R R 1 r L L r 1 R R L R L R L

E > L R L R R L R L R L R L

F > L R L R R L R L R L R L

G > L R L R R L R L R L R L

H > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

I > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

J > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

K > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

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

M > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

N > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

O > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

P > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

Q > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

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

S > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

T > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

U > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

V > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

W > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

X > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

Y > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

Z > L r 1 R 1 r L r 1 R 1 1 r 1 r L R L R

The Camps

Tenor

Triplet Rolls

Revised 2018

A $\text{♩} = 140-152$

R 1 r L r 1 ...

4

7

12

15

17

20

23

26

The Camps

Tenor

Paradiddles

Revised 2018

A =140-164

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

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

9 **B** R 1 r r L r 1 1 R 1 r l r r 1 R L r 1 1 R 1 r r L r 1 r 1 1 r L R 1 r r L r 1 1 R 1 r r L r 1 1

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

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

C R 1 r r 1 1 R R L r 1 1 r r LL R 1 1 R 1 1 R 1 1 R 1 1 R 1 r r L r 1 1 r r L r 1 1

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

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

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



Stand

Jams

Ditty

Tenor

Revised 2018

2

1 r 1 r 1 r L 1 r 1 r 1 r L 1 r 1 r 1 r L

6

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

9

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

Jinky

Tenor

Revised 2018

solo

4 *f* 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 R r r 3 R L 3 r r R

4 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > f R r r 3 R L 3 r r R R r r 3 R L 3 r r R

7 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > R r r 3 R L 3 r r R R r r 3 R L 3 r r R R r r 3 R L 3 r r R

10 ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > R r r 3 R L 3 r r R R r r 3 R L 3 r r R

13 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > p R r r 3 R L 3 r r R R r r 3 R L 3 r r R

16 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > 3 > ^ 3 > ff R r r R L r r R R r r R R RLRLRB B B

Mr. T

Tenor

Revised 2018

A musical score for a tenor drum, consisting of two staves of music. The first staff begins with a common time signature, indicated by a 'C' with a '4'. The second staff begins with a 4/4 time signature. Both staves feature a bass clef. The music consists of six measures per staff, with measure numbers 1 through 6 placed below each staff. The notation includes various strokes: vertical dashes for 'r' (ride), diagonal dashes for 'R' (roll), and 'x' marks for 't' (tuck). Specific stroke patterns are labeled with arrows and symbols like '^', '>', and '-' above the notes. Measures 1-2 and 4-5 show a repeating pattern of 'r 1 R 1' followed by a roll. Measures 3 and 6 show a repeating pattern of 'r 1 R 1' followed by a roll. Measure 3 ends with a series of sixteenth-note strokes labeled 'r 1 r 1'. Measure 6 ends with a series of eighth-note strokes labeled 'r 1 r 1'.

Option 1

Tenor

Revised 2018

The sheet music consists of three staves of musical notation for a Tenor instrument. The first staff starts with a dynamic of ***ff***. The second staff begins with a dynamic of ***f***. The third staff ends with a dynamic of ***f***. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The notes are marked with arrows indicating direction (up, down, left, right) and crosses. The lyrics are indicated by letters below the notes: R, L, RLRLR, R, L, R, RLRLR, R, L, R, L, R, L, R, L, R, L, R, L, R, R, L, L, R, R, L, L, R, L, B, R, R, L, L, R, R, L, L, R, L, B. Measures 6 through 8 are shown.

STADIUM GROOVE

J = 160

edge to center

mf

1

2

sizz suck

3

Cr.

f

mf

5

Cymb

Sn

Tn

Bs

Snares

Tenors

Basses

Symbols

H.H.

STADIUM GROOVE #2

J.44

Snare

Toms

Bass

Cymbals

Sizz - suck

H.C.

Clap

choke

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

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

137

138

139

140

141

142

143

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

STADIUM GROOVE #6

J = 160

J = 80

Snares

Player *f* will

Tenors

mf

Basses

Cymbals

1 2 3 4 5 6 7

SLZ - SUCK

Sn

Tn

Bs

Cym

1 2 3 4 5 6 7

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15

STADIUM GROOVE #6 (cont.)

Sn

Tn

Bs

Cym

f

mf

16

17

18

19

20

choke



Cadences

UT Pride

Tenor

Dan Ornowski
Revised 2018

The sheet music consists of 14 staves of musical notation for Tenor. Each staff is in common time (indicated by a '4') and has a tempo of 128 BPM (indicated by a '128'). The notation uses a combination of quarter notes, eighth notes, sixteenth notes, and thirty-second notes, with various dynamics like '>' and '>>' placed above the notes. Below each staff is a sequence of letters (R, L, r, L, R, B, etc.) that correspond to the notes in the music. The letter patterns are as follows:

- Staff 1: RLr1R L r L rr1r1 R1R1rrLrLr11R1r R1r1Rr1RRRLRLr
- Staff 2: r L L LRLRLRL R 1 r 1 R r L 1 RR1r1r RL
- Staff 3: r1r r1r R1r1RLL RLRLrLrr LRL RRL LRR11RLRL
- Staff 4: r 1 R B RR1RR1R RRL L LRL B r L r r 1 R 1 RRL R
- Staff 5: L r1R r1rLR LR R Spank! R L LR RrrLRL R
- Staff 6: R L R L LR RL RL RRL L LR RLRL RL R L L R RL R
- Staff 7: R RL L LR RLRL R L RL L R RL RL R RL R RL R
- Staff 8: R RL L LR RLRL R L RL L R RL RL R RL R RL R
- Staff 9: R L R L L R RL RL R L R RL L R RL RL R RL R RL R
- Staff 10: Roll-Off R L R RL RL R L R RL RL R RL R RL R RL R
- Staff 11: R L R LL R RL RL R L R B B B R L R RL RL R RL R RL R

Tenors (5)

OOOSH-KA-BOOSH 2003

For the 2003 Ronald Reagan High School Marching Percussion Ensemble: San Antonio, TX

by Allen Joanis

The sheet music consists of six staves, each labeled with a letter (A through F) and a circled number indicating the measure number. The staves are arranged vertically, with staff A at the top and staff F at the bottom.

- Staff A:** Measures 1-5. Dynamic: **f**. Stick pattern: R R R R R R L R L R R R L R R R R R R.
- Staff B:** Measures 6-12. Dynamic: **mp** → **f : mp**. Stick pattern: R R R L L L L R R R L R L L R L R R L.
- Staff C:** Measures 9-12. Dynamic: **mf**. Stick pattern: R R L L R R R R L R L R L R L R L R L.
- Staff D:** Measures 13-16. Dynamic: **f : mp**. Stick pattern: R R R L L R R R L L R L R L R L R L R L L R L.
- Staff E:** Measures 17-22. Dynamic: **f**. Rim shot instruction: "Rim". Stick pattern: R L L L R R R L L R R R L L R R R L L R R L L R L L R L.
- Staff F:** Measures 23-28. Dynamic: **ff : mp**. Stick pattern: R R L L R R L L R R L L R R L L R R L L.

CACHE 22

Tenor Adapted for the University of Tennessee, Knoxville drumline (Andy Bliss, director)

from the military solo originally for the Hellcats - United States Military Academy, West Point, New York

Jim Casella
Revised 2018

$\text{♩} = 108$

solo tutti

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

4

R 1 R 1 1 R 1 1 rr ll RL RLRLRLRLRLRLRLR

7 A **2**

r r L 1 1 1 R r r r L 1 1 R r L 1 11 R r r r L 1 1 1 R r r L 1 R

11 B

r L R 1 R 1 r L R LL rr ll R 1 r L

13

1 R 1 r L R ll rr ll rr ll rr L R 1 R 1 r L R LL rr ll RL r r 1 1 R

15 **1.** **2.**

L R 1 r 1 R L rr 1 R L 1 R LL rr ll r L r r L r L r r L R L R L

17 C

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

20 D

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

23

r L R r 1 R r 1 R R ll rr L rr ll R L R

Tenor

25 **E**

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

27

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

29 **F**

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

32

L R ll rr L rr ll R 1 r L r 1 R L R L rr ll R ll R R 1 r L r 1 R 1 r L

34

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

37

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

39

R ll rr L R L L

41

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

Latin Lover

Brian Perez

$J = 122$

RH - rim
LH - rim knock

Snare

L r r L r r etc... *mp*

Tenor

r L r r l R l r r l r r l r etc... *mf*

Bass

RH - rim *mp*

L R

4

SD

cres RH only ping

Ten

r r l r r l R f

BD

A

7

SD

L I R f R I R R I R R I R R I R R L

Ten

shot R r L r r L R r r L r r L L

BD

mf f R R r l r L l r L R r l

Latin Lover (continued..)

2

10

SD

Ten

BD

etc...

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

13

SD

Ten

BD

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

L r L L r L r L L r L L r L L R

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

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

16

SD

Ten

BD

RH flip to butt

B

LH - rim
RH - butt on drum

p

mf

play buzzes at half-way to rim

mf

B5 always muffled

Latin Lover (continued..)

3

19

SD

Ten

BD

RIRI I RIRI RIRI I RIRI
ff

RIRI I RIRI RIRI I RIRI
mf

22

SD

Ten

BD

RH flip back

RIRI I RIRI RIRI I RIRI
RIRI I RIRI RIRI I RIRI
RLRL RLRL RLRL R I
fp

RIRI I RIRI RIRI I RIRI
RIRI I RIRI RIRI I RIRI
RLRL RLRL RLRL R I
f *fp*

p

C

25

SD

Ten

BD

RH - rim
ff

RH - rim
LH - drums
ff

ff

Latin Lover (continued..)

4

28

SD: Measures 28-30 show a continuous pattern of eighth-note strokes on the rim of the snare drum. The bass drum provides a steady eighth-note pulse.

Tenor: Measures 28-30 show eighth-note strokes on the rim of the tenor drum, with accents on the first note of each measure.

BD: Measures 28-30 show eighth-note strokes on the rim of the bass drum, with accents on the first note of each measure.

R II rr L R II rr L

31

SD: Measures 31-34 show eighth-note strokes on the rim of the snare drum. Dynamic markings include **f**, **mp**, and **p**.

Tenor: Measures 31-34 show eighth-note strokes on the rim of the tenor drum. Dynamic markings include **f**, **L**, **R**, and **L**. The bass drum provides a steady eighth-note pulse.

BD: Measures 31-34 show eighth-note strokes on the rim of the bass drum. Dynamic markings include **f**, **mp**, and **p**. The bass drum provides a steady eighth-note pulse.

D RH - rim
LH - edge

34

SD: Measures 34-37 show eighth-note strokes on the rim of the snare drum. Dynamic markings include **p** and **R**. The bass drum provides a steady eighth-note pulse.

Tenor: Measures 34-37 show eighth-note strokes on the rim of the tenor drum. Dynamic markings include **mp** and **R**. The bass drum provides a steady eighth-note pulse.

BD: Measures 34-37 show eighth-note strokes on the rim of the bass drum. Dynamic markings include **mf** and **R**. The bass drum provides a steady eighth-note pulse.

Latin Lover (continued..)

5

E

37 edge to center

SD

Ten

BD

R I R I r L r l

mp

L R

F

40

SD

Ten

BD

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

mp

f

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

r r L r r L R r r L r r L L

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

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

f

43

SD

Ten

BD

L r L L r L r L L r L L r L R

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

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

etc...

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

R r i r L I r L R r l

R R I r L r L R R L

Latin Lover (continued..)

6

46

SD

Ten

BD

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

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

49

RH - drum
LH - rim

SD

Ten

BD

L B r I R

rr II R L R L rr L L R I R I I R I R I R I I R I R I R R R R R R

shot

mp buzzes at half-way to rim

mf

p

52

SD

Ten

BD

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

fp

mf

Latin Lover (continued..)

7

55

SD: Measures 55-57. The SD part consists of sixteenth-note patterns with various dynamics (e.g., ***fp***, ***f***) and sticking (e.g., **R R R R R R**, **r l r l r l l**). The Tenor part follows a similar pattern of sixteenth-note strokes. The BD part features sustained notes with dynamic markings ***f***.

58

G

SD: Measure 58 starts with a sixteenth-note pattern followed by a bass drum shot. The Tenor part includes a bass drum shot and LH drums. The BD part consists of sustained notes.

Tenor: The Tenor part includes a bass drum shot and LH drums. The BD part consists of sustained notes.

BD: The BD part consists of sustained notes.

Dynamics: ***p*** — ***ff***

61

SD: Measures 61-63. The SD part consists of sixteenth-note patterns with dynamics ***p***, ***f***, ***p***, ***f***. The Tenor part includes a bass drum shot and LH drums. The BD part consists of sustained notes.

Tenor: The Tenor part includes a bass drum shot and LH drums. The BD part consists of sustained notes.

BD: The BD part consists of sustained notes.

Latin Lover (continued..)

8

63

SD

Tenor

BD

R II rr L R II rr L
R L L

L

H

66

SD

Tenor

BD

R I R R L L r L L R R I R R L L
R R I I R I R I I R I rr II r I

R I R R L L r I R R I R R L L
R L R L R L R L R I rr II r I

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

fp ff

69

SD

Tenor

BD

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

R I r L r I R I r r L r I I R L
R L R L R L R I rr II rr II rr II

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

B

fff

p ff

ffff



Pregame

144

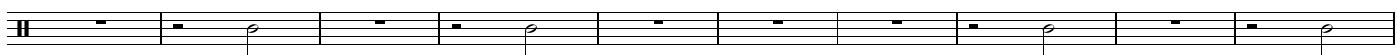
Pregame- A Page 1

Chart 0



4 Shots, then Entry Cadence
Vertical Crashes

Chart 1



Halt Cadence: digga digga da, digga digga da, da da da halt kick, down

The Star Spangled Banner

No written music for cymbals
Watch the director!

Pregame- A Page 2

"Tennessee Waltz March"

Chart 2

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 38

39 40 41 42 43 44 45

46 47 48 49 50 51 52 53

4 Shots, intro lick
Vertical Crashes

Here we go!

Down to hihat

Pregame- B Page 1

"Tennessee River"

3

Chart 3

1 *Hihats* 2 3 4 5 6 7 8 9 10 11

3A 3B 3C 3D 3E

12 13 14 15 16 17 18 19 20 21 22 23

3F 3G 3H 3I 3J 3K

Orchestral Crashes

24P 25 26 27 28 29 30 31 32

3L 3M 3N 3O

33 *Hihats* 34 35 36 37 38 39 40

3Q 3R 3S 3T

Down on 1

Pregame- B Page 2

"Alma Mater March"

[3T]

The musical score consists of three staves of music. Staff 1 (top) has a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). It contains 17 measures numbered 1 through 17 below the staff. Measures 1-17 consist of eighth-note rests. Staff 2 (middle) has a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). It contains 12 measures numbered 18 through 29 below the staff. Measures 18-20 have eighth-note rests. Measure 21 starts with a dynamic 'f' and is labeled 'Vertical Crashes'. Measures 22-25 have eighth-note rests. Measure 25 has a dynamic 'ff'. Measures 26-27 have eighth-note rests. Staff 3 (bottom) has a key signature of one sharp (F#) and a time signature of common time (indicated by 'C'). It contains 12 measures numbered 28 through 40 below the staff. Measure 28 has an eighth-note rest. Measure 29 is labeled 'Down on 1'. Measures 30-36 have eighth-note rests. Measures 37-40 have eighth-note rests. Measure 40 ends with a dynamic 'p' and a 'Chart' instruction.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

18 19 1, 2 Up! 20 21 *f* Vertical Crashes 22 23 24 25 *ff* 26 27

28 29 *Down on 1* 30 31 32 33 34 35 36 37 38 39 40

Vertical Crashes

Chart

Pregame- C Page

"Rocky Top"
Only up visuals. No flash visuals.

Gradual Up Visual Gradual Down Visual Chart 4A 1 | Chart 5/5A

Vertical Crashes

1. 2. f L R L R 2 | Chart 6

14 15 16 17 18 19 20 21 22 23 24 25

3 | Chart 7

26 27 28 Chorus 29 30 31 32 33 34 35 36

1. 2.

37 38 39 40 41 42 43 44 45 46 47

UP!

Down on 1

Pregame- D Page

*"Alma Mater March"
"The Spirit of the Hill"*

[Chart 8]

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 f 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

up on 1 [1] [Chart 9]

6 **8** **6** **8** **6** **8** **6** **8** **6** **8** **6** **8** **6** **8** **6** **8** **6** **8**

1,2 Up!

[2] [Chart 10]

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48

3 Shots!

Pregame- E Page

"VOLS Spellout"

Chart 11

1 2 3 4 5 6 7 8 9 10 11 12 13

Sizzle down to hihat

14 15 16 17 18 19 20 21 22 23

Bow Sequence

24 25 26 27 28 29 30 31 32

Quick up to vertical

2 [Chart 13]

"Mountain Music"

3

33 34 35 36 37 38 39 40 41 42 43

hihats

44 45 46 47 48 49 50 51 52 53

Big crash to Vertical

4

54 55 56 57 58 59 60 61 62 63 64

55 56 57 58 59 60 61 62 63 64

Pregame- F Page

"Stars and Stripes Forever"

8

1 [Chart 15]

2 [Chart 17]

3

Chart 18

Halt

Flip!

Fight Vols Fight!

Chart 18

Chart 19

L R L R

Chart 20

Chart 21

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

Down The Field

University of Tennessee Fight Song

The musical score consists of three staves of music. The first staff (measures 1-12) is labeled "Chart 22" at the top left. It features a key signature of one sharp (F#) and a time signature of common time (C). Measures 1 through 11 show a repeating pattern of eighth-note pairs, while measure 12 ends with a single eighth note. The second staff (measures 13-24) is labeled "Chart 23- Stem of T" at the top center. It starts with a repeat sign and a bass clef. Measures 13-16 show eighth-note pairs, followed by a measure of sixteenth-note pairs (labeled "UP!"). Measures 17-24 show eighth-note pairs again. The third staff (measures 25-38) is labeled "Chart 23- Top of T" at the top right. It starts with a bass clef and shows eighth-note pairs. Measure 33 is a double bar line. Measures 34-38 show eighth-note pairs. Various performance instructions are included: "Open the T!" above measure 1, "Repeat until given 'Last Time'" below measure 1, a circled "1" above measure 17, and "End of DTF, MT, 7 crashes" below measure 38.

**"Fight Vols Fight!" off the field
Meet in the endzone for off the field cadence**