The University of Texas Longhorn Band Drumline

2014-2015 Studies, Warmups, Cadences & Traditionals
Contents

• Notation Key
• Warm-Ups
• Cadences
• Traditional Music
Warm-Ups

These supplementary warm-ups are a culmination of our foundational studies. These etudes maintain the same fundamental aspects of sound production, technique, and ensemble skills but also incorporate a particular performance characteristic that we are attempting to achieve on a daily basis.

These warm-ups will primarily be used during the regular season when there is not a great deal of time to run multiple exercises before a rehearsal or game.

- 8–8–16
- Accent Tap
- Stick Control
- Gigue
- Gallop
- Triplet Diddy with Flam
- Samba de Rolls
- Swiss Flam Taps
- Paradiddles
- 2010 Spree
8-8-16

<table>
<thead>
<tr>
<th>Snare</th>
<th>Tenor</th>
<th>Tenor 2</th>
<th>Bass</th>
<th>Cymbals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

All: Decrescendo/Crescendo each hand.

Bass: Unison; ones- Unison; two's- Unison; threes- Unison; fours.

Tenor: Play entire exercise on one drum, all five drums, then split.
Accent Tap

Snare

Tenor R.H.

Tenor L.H.

Bass

Cymbals

S. D.

T. D.

T. D.

B. D.

Cym.

Ensemble Split-Snares: as written. Tenors: begin in m. 3. Basses: begin in m. 4. Cymbals: as written
Variation 1- full sixteenth note (1e&a)
Variation 2- two sixteenths and an eighth (1e&) 
Variation 3- an eighth and two sixteenths (1 &a)
Four
Stick Control

Snare

Tenor

Bass

Cymbal
Gigue

Arr. Andrew Lynges
Gallop

Andrew Lyngé
Seven
Samba de Rolls

Snare

Tenor

Bass

Cymbal
Swiss Flam Taps

Arr. Andrew Lynde
Paradiddles

Andrew Lynge
Eight
Texas Drums 2010 Spree
Corey Roberts
Eight-Spree

Cymbals

8

14

18

Copyright © 2010

Roberts, cymbals Bonner/Zimmerman
Traditional Cadences

The following cadences are traditional aspects of many Longhorn Band performances. They are used on the field, in the stands, and in parades. Some are relatively old and are important to the experience of Longhorn fans at UT sporting events.

• Street Cadence #1
• Rumble
• Bridgemen
• Spider
• Funk
• Cheerleader
• Tenor Intro
• Buck Buck
• Crazy “Orange” Bread
Street Cadence No. 1
The University of Texas Longhorn Band

www.texasdrums.com
Street Cadence No. 1
The University of Texas Longhorn Band

Regular Halt

1920's Halt

www.texasdrums.com
Bridgemen

Snare

Tenor

Bass

Cymbal

\[ \text{A (visual)} \]

\[ j = 120 \]

\[ \text{punch vis} \]
Bridgemen

sunrise
Hand Claps

Hand Claps

(front rim)
Funk

Straight or Swung:

Drive-By:

after first time-improv

Snare:

Tenor:

Bass:

Cymbal:
Cheerleader
The University of Texas Longhorn Band
Traditional Street Cadence

www.texasdrums.com
**Tenor Intro**

(Ti: Goin' Band vis)
Crazy "Orange" Bread

'07-08 Texas Drums

orig. M. Gusseck
arr. T. Anderson

Solo:

Snare

Tenor

Bass

Cymbal

A

All:

S

T

B

C

H
Crazy Bread
Crazy Bread
Crazy Bread
Crazy Bread
Crazy "Orange" Bread
'07-08 Texas Drums
orig. M. Gusseck
arr. T. Anderson

\( \textbf{Snare} \)

\( \textbf{Solo:} \)

\( \textbf{All:} \)

\( \textbf{B} \)

\( \textbf{C} \)

\( \textbf{D} \)

\( \textbf{E} \)

\( \textbf{F} \)

\( \textbf{G} \)

\( \textbf{H} \)

\( \textbf{I} \)

\( \textbf{J} \)

\( \textbf{K} \)

\( \textbf{L} \)

\( \textbf{M} \)

\( \textbf{N} \)

\( \textbf{O} \)

\( \textbf{P} \)

\( \textbf{Q} \)

\( \textbf{R} \)

\( \textbf{S} \)

\( \textbf{T} \)

\( \textbf{U} \)

\( \textbf{V} \)

\( \textbf{W} \)

\( \textbf{X} \)

\( \textbf{Y} \)

\( \textbf{Z} \)
Crazy "Orange" Bread

'07-08 Texas Drums

j = 116

Bass

orig. M. Gusseck
arr. T. Anderson
Traditional Longhorn Band Music

The following music is played with the entire Longhorn Band. Like the cadences, they are traditional aspects of many Longhorn Band performances. They are used on the field, in the stands, and during parades.

- Calypso
- Deep in the Heart of Texas
- Eyes Fanfare
- Ghost Riders in the Sky
- March Grandioso
- March of the Longhorns
- Rawhide
- Respect
- UT Detroit
- Wabash Cannonball
- William Tell
- Yellow Rose of Texas

*Texas Fight and The Eyes of Texas will be passed out once the drumline has been set.
Individual instrument parts will also be made available at the summer camps.
Deep in the Heart of Texas
Eyes of Texas Fanfare
The University of Texas Longhorn Band Drumline

\[ \text{\textit{Drum Break}} \]

\text{\textbf{Snare}}
\[ \text{\textbf{Drum Break}} \]

\text{\textbf{Tenor}}
\[ \text{\textbf{Drum Break}} \]

\text{\textbf{Bass}}
\[ \text{\textbf{Drum Break}} \]

\text{\textbf{Cymbal}}

\text{\textbf{Eyes of Texas Fanfare}}

\text{\textbf{Roll-off/Texas Fight}}

\text{T. Anderson}
2008
March Grandioso

<table>
<thead>
<tr>
<th></th>
<th>S</th>
<th>T</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>57</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>67</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(fp) = forte piano
(R) = right hand
(L) = left hand
FB = forte piano
FL = forte piano
FR = forte piano
head nod vis = head nod visible
**March of the Longhorns**

<table>
<thead>
<tr>
<th>Section</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>( \text{Sheet Music} )</td>
</tr>
<tr>
<td>B Trio</td>
<td>( \text{Trio} )</td>
</tr>
</tbody>
</table>

**Snare**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
</tbody>
</table>

**Tenor**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
</tbody>
</table>

**Bass**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
<tr>
<td>3</td>
<td>R L R L</td>
</tr>
</tbody>
</table>

**Cymbal**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>VC FB FL FB FR FL FB FR FL FB FR FL FB FB</td>
</tr>
</tbody>
</table>

**March of the Longhorns**

- **A Section**: Begins with a set of measures featuring a consistent pattern in the snare drum, followed by a transition to a different rhythm in the tenor drum. The bass and cymbal play supportive roles, with the cymbal occasionally adding a fills.
- **B Trio**: This section introduces a new rhythmic pattern and includes a trio of different instruments (snare, tenor, and bass), each featuring a unique role in the overall rhythm.

The notation includes various dynamic markings and tempo indications, with specific instructions for the performers to follow.
Respect

Snare

Tenor

Bass

*Cymbals hold for SD
UT Detroit

funk improv
Wabash Cannonball
William Tell
William Tell

\[ \text{Equation} \]

\[ \text{Equation} \]
Yellow Rose of Texas
Yellow Rose of Texas
A special thank you to our corporate sponsors that play a key role in our day-to-day activities. We greatly thank you for making all that we do possible:

- REMO
- VIC FIRTH
- YAMAHA PERCUSSION
- Zildjian