

ISU BIG RED MARCHING MACHINE DRUMLINE 2017 MUSIC NOTATION GUIDE

This guide will help to clarify the notation system used in the BRMM drumline this season. The system is designed with a large amount of detail so that ensemble members can prepare their parts more fully during independent practice, which in turn will cut down on the amount of rehearsal time needed to address uniformity issues.

Dynamics/stick heights

For snare drums, tenors, and bass drums, a combination of standard written dynamics and special symbols will be used to indicate volume. If it helps during the learning process, levels of volume can be thought of in terms of stick heights, but these height suggestions are by no means “set in stone” and may need to be adjusted for balance within both the drumline and the BRMM as a whole.

tap (approx. 3") *mp* accent (6") *mf* accent (9") *f* accent (12") *ff* accent (full extension) *ff* accent with arm lift

*Unless otherwise noted, the 3” tap height will be the standard height for all unaccented notes at *all* dynamic levels. In general, only the accents change heights drastically as the dynamic level changes.

**Fortissimo accent strokes (“full extension”) should peak at—but not past—a vertical stick position.

Bass Drums

This ensemble’s standard configuration is seven drums:

Applicable techniques for snare drum will be notated the same way for bass drums. Additional bass-specific notation as follows:

unison rim upper edge of head mute with opposite hand

Snare drum

The regular playing zone in the center of the head will be notated in the third space of the staff. Standard notation techniques (open rolls, flams, etc.) will be notated as normal. Other techniques are as follows:

edge of drum move from edge to center move from center to edge on rim buzz stroke (one stroke) pressed buzz

ping full rimshot backstick cross-stick neighbor's drum double stop air stroke ride/hi-hat on cymbal cymbal crash

*Each z-stemmed note is one buzz stroke, and the should last for the duration of the note (for example, a quarter note is one long buzz stroke, not 4 buzzed 16ths)

**The ping will be the standard rimshot technique. The full rimshot will only be used where specifically stated in writing. If a rimshot is written on the "full rimshot" line but has no accompanying written explanation, assume it is a typo and play a ping until told otherwise.

Tenors

The conventional notation system for six drums will be used:

R spock L spock 1 2 3 4

Applicable techniques for snare drum will be notated the same way on tenors.

Additional tenor-specific notation as follows:

rims rimshots crossovers skank muffle

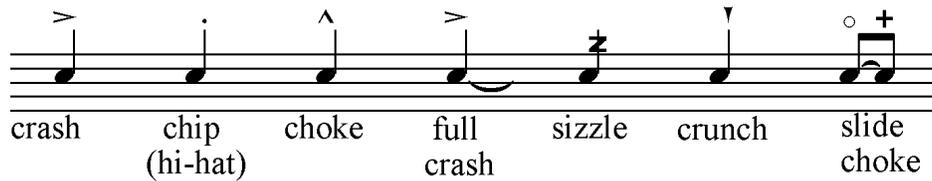
Cymbals

Cymbals will be divided into four groups:

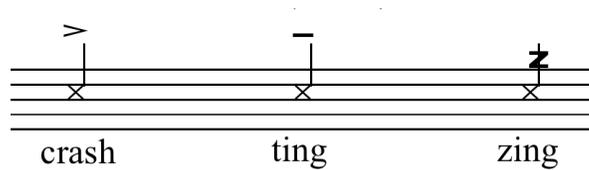


Notation for cymbals is designed so that the *shape of the notehead* determines the playing position, and the *articulation* above the note determines the technique to be used. Techniques will be discussed more fully in rehearsal.

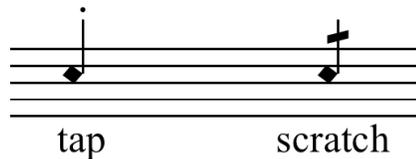
Normal playing position (cymbals held out in front of the body, right over left, 45-degree angle): normal noteheads.



“Up” playing position (cymbals held in “A” position, 90-degree angle, tops of cymbals at eye level): X noteheads.



“Side” playing position (cymbals held at sides as at attention, but front edges angled toward each other): diamond noteheads.



A move from one position to another on a specific count will be indicated with arrow noteheads:

