

ISU BIG RED MARCHING MACHINE DRUMLINE 2018 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. *Depending on when the music was written, the bottom drum may be in one of two spots.*

1 2 3 4 5 6 7 or 7

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:

The image shows two musical staves illustrating various snare drum techniques. The first staff contains six techniques: 'edge of drum' (a single note on the first line), 'move from edge to center' (a roll starting on the first line and moving to the third space), 'move from center to edge' (a roll starting on the third space and moving to the first line), 'on rim' (a note on the first line with a double asterisk), 'single buzz stroke (full length)' (a note on the third space with a double asterisk), and 'hand-to-hand buzzes (buzz roll)' (a roll of notes on the third space). The second staff contains eight techniques: 'ping' (a note on the first line with an 'x'), 'full rimshot' (a note on the first line with an 'x' and a downward arrow), 'backstick' (a note on the first line with a downward arrow), 'cross-stick' (a note on the first line with a downward arrow), 'neighbor's drum' (a note on the first line with a downward arrow), 'double stop' (two notes on the first line), 'air stroke' (a note on the first line with a downward arrow), 'ride/hi-hat on cymbal' (a note on the first line with an 'x' and a downward arrow), and 'cymbal crash' (a note on the first line with an 'x' and a downward arrow).

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:

The image shows a musical staff with six notes on the first line, each with a different notation: a note with a downward arrow (R spock), a note with a downward arrow (L spock), a note with a downward arrow (1), a note with a downward arrow (2), a note with a downward arrow (3), and a note with a downward arrow (4).

Applicable techniques for snare drum will be notated the same way on tenors. Additional tenor-specific notation as follows:

The image shows a musical staff with four groups of notes: 'rims' (a sequence of notes on the first line), 'rimshots' (a sequence of notes on the first line with 'x' marks and downward arrows), 'crossovers' (a sequence of notes on the first line with downward arrows), and 'skank muffle' (a note on the first line with a downward arrow).

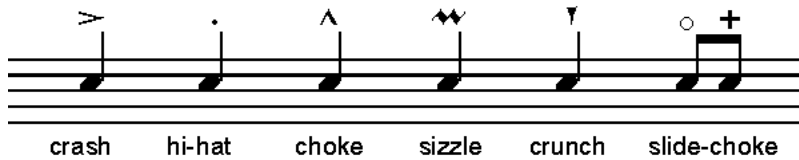
Cymbals

Cymbals will be divided into four groups:

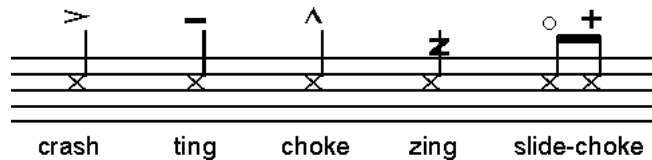


Notation for cymbals is designed so that the *shape of the notehead* determines the playing position, and the *articulation* above the note determines the technique to be used. Techniques will be discussed more fully in rehearsal.

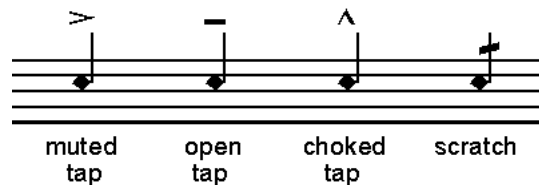
Normal playing position (cymbals held out in front of the body, right over left, 45-degree angle): normal noteheads.



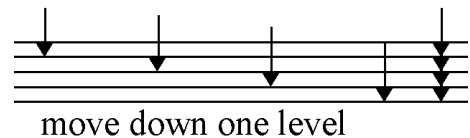
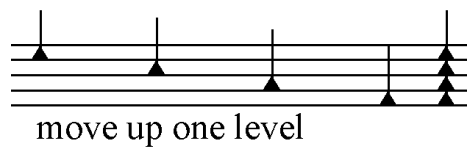
“Up” playing position (cymbals held in “A” position, 90-degree angle, tops of cymbals at eye level): X noteheads.



“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:



16th-note timing

PULSE 2018

Gusseck
arr. Stiers

snare, tenors (drum 2), basses in unison

float LH

float LH

S/T/B

Cymbals

5

float RH

float RH

S/T/B

CYM

9

float both hands to the end

float both hands to the end

S/T/B

CYM

14

S/T/B

CYM

18

S/T/B

CYM

21

snare/tenor stick click
bass RH rim click

6

S/T/B

CYM

Triplet Rolls

PULSE 2018

Stiers

Snare

Tenor

Bass

Cymbals

12/8

r l r l r l r l r l etc.

r l r l r l r l r l etc.

5

SD

TD

BD

CYM

A

12/8

9

SD

TD

BD

CYM

12/8

etc.

12

SD

TD

BD

CYM

B

12/8

r l r l r l r l r l etc.

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

15

SD

TD

BD

CYM

p

p

etc.

etc.

C "8 & 25" - play accents 6" to 9" depending on tempo.

19

SD

TD

BD

CYM

f

f

22

SD

TD

BD

CYM

25

SD

TD

BD

CYM

f

R

Tenor

Walking

ISU Drumline 2017

M. Malgoza
arr. Boughey/Stiers

$\text{♩} = 110$

Section A: Measures 3-8. Dynamics: *ff* to *p*. Includes a 6-measure phrase.

Section B: Measures 9-10. Dynamics: *mf*. Includes a 3-measure phrase.

Section C: Measures 11-12. Dynamics: *mf*. Includes a 3-measure phrase.

Section D: Measures 16-18. Dynamics: *f*. Includes a 3-measure phrase.

Section E: Measures 21-23. Dynamics: *p* to *ff*. Includes a 3-measure phrase and a Coda symbol.

Section E (Coda): Measures 24-25. Dynamics: *ff*. Includes a 3-measure phrase.

Additional markings: $\text{♩} = 110$, *ff*, *mf*, *p*, *f*, *p*, *ff*, ♩ to Coda (last time), D.S. al Coda.

SCV Double Beat

ISU Drumline 2017

Tenor

Murray Gusseck/arr. Stiers

$\text{♩} = 152$

Staff 1: $\text{♩} = 152$. Rhythmic pattern: R L L R R R L L. Dynamics: *mf*. Rehearsal mark 2.

Staff 2: Section A. Rhythmic pattern: L r r l r r l r r l r r L r r l r r l r r L r r l r r l r r l r r L r r l r r l r r l r r. Dynamics: *f*. Rehearsal mark 8.

Staff 3: Section B. Rhythmic pattern: L r r l r r l r r l r r L r r l r r l r r l r r l r r l r r l r r l r r. Dynamics: *mf*. Rehearsal mark 12.

Staff 4: Section C. Rhythmic pattern: L L r L r r l r R R R L. Dynamics: *f*. Rehearsal mark 17. Note: RH above, LH below.

Staff 5: Section D. Rhythmic pattern: r r l l r r l l R l r r l B. Dynamics: *ff*. Rehearsal mark 20. Note: confidently.

Staff 6: Section E. Time signature change to 12/8. Rhythmic pattern: R (l) B B B B B B B B B B B B B B B B. Dynamics: *f*. Rehearsal mark 27. Note: confidently.

Staff 7: Section F. Rhythmic pattern: B B B B B B B B B B L R L R L R L R L. Dynamics: *f*. Rehearsal mark 32.

Staff 8: Section G. Rhythmic pattern: l l r r l l r r L r r l l r r. Dynamics: *mf*. Rehearsal mark 37.

Staff 9: Section H. Rhythmic pattern: l l r r l l r r L r r l l r r. Dynamics: *mf*. Rehearsal mark 41.

Staff 10: Section I. Rhythmic pattern: l l r r l l r r L r r l l r r. Dynamics: *mf*. Rehearsal mark 43.

Staff 11: Section J. Rhythmic pattern: l l r r l l r r L r r l l r r. Dynamics: *mf*. Rehearsal mark 47.

2

SCV Double Beat
Tenor

50

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

52

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

56

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

60

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

4

B

ff

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This ensemble’s standard configuration is seven drums. *Depending on when the music was written, the bottom drum may be in one of two spots.*

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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:

The image shows two staves of musical notation. The first staff contains six examples of snare drum techniques: 1. A single note on the third space of the staff. 2. A roll starting on the third space and moving to the center. 3. A roll starting on the center and moving to the edge. 4. A single note on the third space with a double asterisk above it. 5. A single note on the third space with a double asterisk above it. 6. A roll starting on the third space and moving to the center. The second staff contains eight examples: 1. A note on the first space with an 'x' above it. 2. A note on the second space with an 'x' above it. 3. A note on the third space with a downward-pointing arrow above it. 4. A note on the fourth space with an upward-pointing arrow above it. 5. A note on the fifth space with an upward-pointing arrow above it. 6. A note on the sixth space with an upward-pointing arrow above it. 7. A note on the first space with an 'x' above it. 8. A note on the first space with an asterisk above it.

edge of drum move from edge to center move from center to edge on rim single buzz stroke (full length) single buzz stroke (short) hand-to-hand buzzes (buzz roll)

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

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:

The image shows a single staff of musical notation with six notes. The notes are on the first, second, third, fourth, fifth, and sixth spaces of the staff. Below each note is a label: R spock, L spock, 1, 2, 3, 4.

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:

The image shows a single staff of musical notation with eight notes. The notes are on the first, second, third, fourth, fifth, sixth, seventh, and eighth spaces of the staff. Below each note is a label: rims, rimshots, crossovers, skank, muffle.

rims rimshots crossovers skank muffle

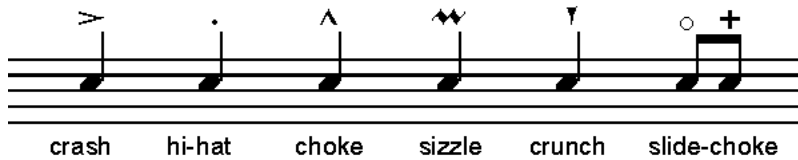
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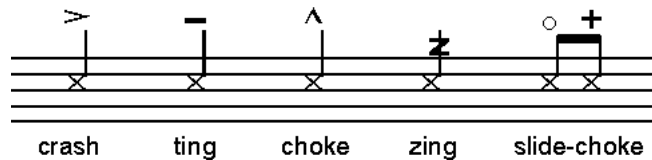


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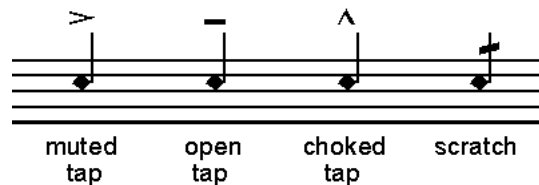
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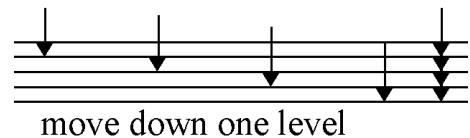
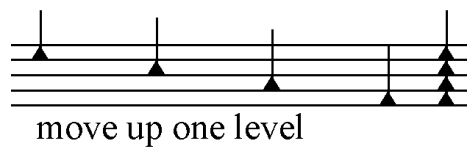
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float RH

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CYM

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float both hands to the end

S/T/B

CYM

14

S/T/B

CYM

18

S/T/B

CYM

21

snare/tenor stick click
bass RH rim click

6

S/T/B

CYM

Triplet Rolls

PULSE 2018

Stiers

Snare

Tenor

Bass

Cymbals

5

A

SD

TD

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CYM

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B

SD

TD

BD

CYM

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TD

BD

CYM

p

p

etc.

etc.

C "8 & 25" - play accents 6" to 9" depending on tempo.

19

SD

TD

BD

CYM

f

f

f

22

SD

TD

BD

CYM

f

25

SD

TD

BD

CYM

f

R

Tenor

Walking

ISU Drumline 2017

M. Malgoza
arr. Boughey/Stiers

$\text{♩} = 110$

3 **A** *ff* *p*

7 **B** *mf*

11 **C** *mf*

13 *f*

16 **D**

19 *f*

21 **E** Ⓢ to Coda (last time) *p* *ff* **D.S. al Coda**

24 Ⓢ Coda

SCV Double Beat

ISU Drumline 2017

Tenor

Murray Gusseck/arr. Stiers

$\text{♩} = 152$

8 **A** *mf*

12 **B** *mf*

17 *f* *RH above, LH below*

20 **C** *ff*

27 **D** *confidently*

32 *ff*

37 **E** $\text{♩} = \text{♩}$ *f*

41 *f*

43 **F** *f*

47 **G** *mf*

2

SCV Double Beat
Tenor

50

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

52

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

56

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

60

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

4

ff

r l l r r l l R l r r l B