

# Notation

## Legend

The following notation legend is included as a guide to assist in reading this music. Additionally, reminders of the meanings of most notations are included in parentheses wherever they first appear on a part, so performers can still understand the music independent of this notation legend.

Note: Some snare notations may also be encountered on other parts.

**Snare**

- Accent
- Tenuto
- One Level Higher
- Backstick
- Rim Shot
- Ping Shot
- Muted Rim Shot
- Rim Click
- Stick Click
- Stick Click Behind L.H.
- Stick Slap
- Rim Knock (Cross Stick)
- Stick Shot
- Crush
- Staccato Crush
- Buzz Roll

**Tenors**

- Agogô Bell
- Spock Drum
- 1
- 2
- 3
- 4
- Rim Shot
- Mute
- Muted Tap
- Crossover
- Rim Click
- Crush
- Buzz Roll

**Bass Drums 1-5**

- 1
- 2
- 3
- 4
- 5
- Unison
- Rim Click
- Buzz Roll

**Cymbals**

- Crash
- Crash Choke
- Sizz / Suck
- Sizzle
- Hi-Hat Chick
- Ting
- Crunch
- Different Groupings

## Playing Zones (Snare Drum)

This music makes use of different playing zones in the snare line to add more possibilities for volume and sound quality. Bead placements in the various cadences are defined in terms of these three commonly-used playing zones:



**Edge:** both beads very close to the edge for a light sound with very little snare response. It will be crucial for every player to be the same distance from the edge, as being even one inch closer to the center will increase volume and snare response considerably.



**Halfway:** both beads approximately halfway between edge and center (allow instructor to define) for a quieter sound with less snare response than playing directly in the center.



**Guts:** both beads same distance from the edge as with "edge" zone, but placed over the snare guts for slightly more snare response than the "edge" position. To accomplish this, the left bead must be partially in front of the right bead.

## Stick Heights

This music was composed or arranged with the following stick height system in mind; also shown is how each height roughly corresponds to a dynamic marking. Note that the names of the heights are merely a matter of convention, and actually have little to do with their definitions (clearly, the vertical height can't really be 12 inches when a snare drum stick is 17 inches long). Notating heights instead of dynamics allows the composer to more precisely define the rudimental demands of the music, especially when differing combinations of accent and tap heights are appropriate; however, beyond the learning stage of each piece, attention to dynamics will depend on the performers' ears and musical sense. The height system should be a tool—not a cage.

<i>Half-Inch</i>	<i>3 Inches</i>	<i>6 Inches</i>	<i>9 Inches</i>	<i>12 Inches</i>	<i>15 Inches</i>
<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>
1/2" Tacet height: bead is just above the playing surface.	3" Stick is parallel to the playing surface. (Depends on proper set position)	6" Stick bead is about the length of a dollar bill from the playing surface.	9" Stick bead is about halfway between 6" and 12" heights	12" Full wrist turn, stick is perpendicular to the playing surface. <i>Alternative:</i> Nearly full wrist turn, stick is about 2 inches of arc-length away from perpendicular to the playing surface.	15" Same wrist turn as 9" height, plus arm lift to make the stick perpendicular to the playing surface. <i>Alternative:</i> Full wrist turn, stick is perpendicular to the playing surface.

## Notation of Heights

Stick heights are expressed as inch values within rectangular boxes and will function like dynamic markings. In most cases, what is meant by these markings will be immediately apparent; however, in order to curb ambiguity, the following guidelines should be kept in mind when interpreting stick height notations:

- 6" **One Height ("Block Height"):** All notes (except for bass drum rim clicks and "V" accents) are played at the indicated height.
- 9"-6"  
12"-9"-3" **Two Heights (Accent-Tap) and Three Heights (Accent-Tenuto-Tap):** Accents and rim shots are played at the first height indicated, tenutos at the middle height (if there is one), and taps at the last height.

> **accents (Accent):** Accented notes should be played at the first height indicated (accent height).

– **accents (Tenuto):** A tenuto will usually indicate that a note should be played one level higher than tap height. If three heights are defined, then the tenuto is played at the middle height indicated.

However, a tenuto placed on the second or third note on the same hand is not a strict height definition (for example, in flam-taps or swiss army triplets), and indicates a note that should flow comfortably from the first attack in the multi-stroke series, rather than being controlled to a low tap height or re-attacked at the accent height.

**V accents (One Level Higher):** These notes should be played one level higher than the top height indicated.

**Rim Shots:** All rimshots (unless marked with a "V" accent) should be played at the top height indicated, and no higher.

**Rim Clicks:** All rim clicks in the bass line should be played at a comfortable tap height (about 3"), no matter what heights are indicated in the music. Rim clicks for other sections will follow the height definitions for regular notes.