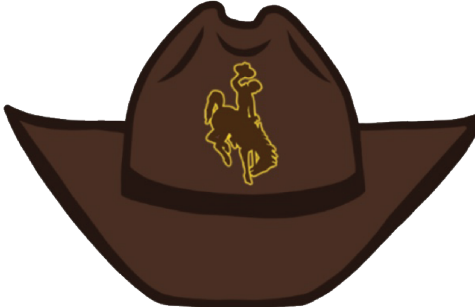




W T  M B

**DRUMLINE**

## **Preface**

- Technique and expectations
- Snare Book
- Tenor Book
- Bass Book
- Cymbal Book

## **2021 Section Leaders**

Brent Church

Parker Allen

Monica Olson

Mason Teague

## Check Points

Before you even play a note, there are a number of things you must do to set yourself up for the success you are about to achieve. First, let's discuss posture. As you may already know, it is important for all players to practice correct posture to not only define the uniformity of the line, but to maintain a healthy spinal cord. If you were to look at yourself in a mirror from a side point of view, position your body so that your ears are in line with your shoulders, your shoulders are in line with your hips, and your hips are in line with your ankles. Any incorrect degree will sacrifice your health, uniformity to the other players in the line, and your confident appearance.

After doing this, check to make sure that there is no unwanted tension in your shoulders. Next, we want to make sure that the drum is set at the correct height (stand or carrier height must be the same). To determine the correct height of your drum, the slope of the angle from your upper arm to your forearm should be approximately 95 degrees. Now that this has been established, let's develop a cognitive routine that will help us to realize what true consistency is.

Start the checkpoint at your feet and move up toward your head. Your heels must be together and your feet should be a fist-width apart (roughly 30 degrees). Next, be sure that your knees are relaxed and not locked. From here, execute correct posture with the upper body.

Snare, tenors, and bass drums all play at the flattest angle possible. This is the first step to achieving our sound. It ensures maximum rebound from the drumhead, and a dark, fundamental based tone. The second part of this equation is the use of a heavy, legato stroke. When playing a drum, you should feel as though the sticks or mallets are falling into the head, not crushing it. This analogy should help in avoiding a high velocity, pounding stroke. Let the weight of your hands and sticks do most of the work.

## Sticks Out/ Sticks In

The very first note of any piece of music or exercise is the sticks out. Therefore, let's define this so we can achieve maximum success of the actual beats we are about to play. Stick in after a piece of music or exercise is to be known as the last note. It should be an exact reversal of the sticks out. Practice the two back to back to be sure that they are exact opposites in direction, but nothing else.

Both, sticks out and sticks in should be staccato in motion. In order to achieve this, start the initiation of motion as late as possible. Therefore, sticks out should hit exactly on count 7 before you begin playing. Sticks in should create an aggressive sound on the count after the last beat is played. Just as you set up to play the music, your sticks should be perfectly straight with all of the fingers in the correct places.

Do not underestimate the importance of sticks out and sticks in. They serve a large role in the quality of the music you are playing, and the aggressive uniformity of technique we are striving for as a line.

## Stroke Types

In rudimental playing, there are four types of strokes. These are defined by the position of the stick before and after a note is played. Each of these strokes utilizes the wrist for the primary pivot point. Use the weight of your hand to produce a full dark sound with each stroke.

**The Full Stroke:** Starts high and ends high. This stroke should allow the stick to rebound off the head and have it return to the point where the stick began. The full stroke should always be relaxed and smooth. The wrist should aid in the rebound of the stick, but be careful not to "whip" the stick back with the wrist.

**The Tap Stroke:** Starts low and ends low. This stroke is similar to a full stroke in the fact that it returns to the point where the stick began. The difference is that there is very little rebound used.

**The Down Stroke:** Starts high and ends low. This stroke is restricted from rebound after striking the drumhead. Here the stick stops low to accommodate the following tap strokes.

**The Up Stroke:** Starts low and ends high. This stroke is pulled away from the drumhead after striking it. These strokes are found when going from a tap stroke to a full stroke.

## Shifting Fulcrum Concepts

In order to understand how to play music correctly the first time with regard to tempo, we must explore the shifting fulcrum concept. For example, if I were to play 16<sup>th</sup> notes, at 9" and 160 beats per minute, I would focus on using front fulcrum. Everyone uses the shifting fulcrum when they play. It is just that most don't realize the importance of being aware of how to use it.

The concept of the shifting fulcrum is completely dependent on the tempi. There are three such fulcrums involved. They are the back fulcrum, middle fulcrum, and the front fulcrum. We will confront and clarify the efficiency and usage of all three.

**Back Fulcrum:** used for slow to moderate tempos, this is often referred to as a marcato or deliberate stroke. It consists of a conscious presence of the back fingers of the hand. In this stroke, the fingers are used very minimally with regard to motion, however, they allow for maximum control of the stick. The wrist simply

forms a hinge and performs the work most efficiently on its' own (same for both match and traditional left hand).

**Middle Fulcrum:** used for moderate to quick tempos, this evolves from a marcato stroke to a legato stroke. Within the match grip, the middle and ring fingers are more prevalent in the control of the stroke when isolating the middle fulcrum. On the left hand traditional grip, the index finger is used with the wrist to gain speed while maintaining control. While performing such a stroke, the fingers are used extensively than in the back fulcrum, and work with the wrist to produce the full sound.

**Front Fulcrum:** used for quick tempi, referred to as a legato stroke. The front fulcrum is efficient for playing quicker speeds between 6 and 9 inches and medium-quick to extreme speeds when the player is playing 12" to vertical.

As an exercise to isolate the shifting fulcrum concept, simply play 8<sup>th</sup> notes, starting slowly and gradually getting quicker. Within the match grip, notice how the space between the pinky finger and the palm increases as the tempo does. This is the shifting fulcrum concept at work. Be aware and analyze the seamless transitions between the fulcrums. A complex understanding of this is helpful in the development of chops and control.

## Smoothness

What is "Smoothness"? To me, it means a drummer has fluidity about their appearance when he/she plays. This fluidity comes from not over-restricting the rebound during any stroke that they play. Any such restriction can also be referred to as tension. Holding on to the stick tightly while I play should cause tension and restrict the rebound. As a result, I would lack flow.

When you use all the concepts that have been discussed in this handbook, please focus on achieving and maintaining smoothness. Use your understanding of the playing area and the shifting fulcrums to do so. You can have that fluidity that is defined as smoothness, if you use these concepts correctly.

Contrary to some schools of thought, the technique is not "forced" or "hard." The technique is very relaxed. Strive to stay completely relaxed from the shoulder to the fingers. We feel playing relaxed (i.e. no tension in the shoulders, forearms, wrists, or fingers) is conducive to a dark warm sound. In playing tenors the concept of relaxation and sound needs to be applied and mastered on one drum, and then maintained as you add lateral motion around the drums.

## The Height/ Dynamic System

*pp* - 1"

*p* - 3"

*mp* - 6"

*mf* - 9"

*f* - 12"

*ff* - 15"

A dynamic marking such as this: *f-p*, simply means that accents will be played at forte (12") while taps will be at piano (3").

## 10 Tips for Practicing Efficiently

1. Always practice performance.
2. Be a “patient perfectionist”.
3. Always play with proper technique and approach (minimize bad habits/maximize good habits).
4. When using a metronome, work exercises in two beat increments. This reduces extreme tempo fluctuations while performing due to the fact that you developed the understanding of such minimal changes in tempo.
5. Be aware of the idea/concept of space (i.e. – the “rests”) and understand its’ importance and role that it plays within your music.
6. Realize that a great drummer is not to be determined by how much they can play or how fast they can play; but, it *is* to be determined by how “**smart**” they truly are. Think about what that means and how it applies to you.
7. Do your best to not only understand the “correct” ways to execute with regards to interpretation, musicality, and technique, but understand the “incorrect” ways so that you know how to change your mistakes should they ever occur. And, do your best to not only assess **what** is incorrect but, importantly, **why** it is incorrect.
8. Know that you are different. Just because someone else does something a certain way doesn’t mean it may necessarily work for you. Be open to yourself. Learn at the pace in which you are satisfied with your own progression. Take your time.
9. When practicing music, be sure to take it within context. For example, if there is a phrase before “the snare break”, play that phrase and the break sequentially. The reason being that your hands will be able to gather the flow the music is to create, thus practicing performance.
10. Play in a mirror so that you do not have to look down to assesses your playing and technique. In addition, you will get used to keeping your eyes ahead and forward, just like the fearless, confident player that you want to be.

# Snare Technique

## Grip

**Right Hand:** Divide the stick into thirds and place your fulcrum (thumb and first-finger) on the division between the first and second sections. To create the fulcrum, place the thumb in line with the shaft of the stick and close any space between the thumb and first-fingers wrapped comfortably around the stick.

**Left Hand:** To create the fulcrum, make a tear drop with your thumb and index finger by placing the thumb pad on the side of the first joint of the index finger, forming a “t”. Divide the stick into thirds and place your fulcrum (first joint of the index finger) on the division between the first and second sections. Next, place the stick in the pocket between the thumb and index finger; be sure that the stick is firmly planted there and not rolled forward to the knuckle. Support the stick on the cuticle of the ring finger, shape the pinky finger to duplicate the “c” shape of the ring finger, and position the middle finger beside the index finger while resting it against the stick. There should only be space between the middle and ring fingers.

## Playing Position

Bring your hands/arms up from your sides and position both sticks one finger width above the rim. Be sure that the sticks are parallel to the surface of the head, and form a symmetrical “V” shape (80 degrees) with heads 1” apart and 1” from the playing surface.

**Right Hand:** The crease between the thumb and first finger should be at a 40 degree angle in relationship to the playing surface and the hand position should create a straight line between the forearm and the knuckle of the index finger.

**Left Hand:** The hand position should create a straight line from the elbow to the tip of the thumb. From a side perspective, the middle finger should be in line with the forearm or slightly angled upward depending on drum height. As you rotate, these straight lines must remain intact.

# **The Stroke**

The basic overall stroke is referred to as WRIST LEGATO. All strokes are initiated from the wrist. The wrist acts like a well-oiled hinge and through practice, coordinates the use of gravity and rebound to produce a warm, dark, full-bodied sound. When playing a true wrist legato stroke, the fulcrum is all the way in the back of the hand (wrist). As tempos increase, the fulcrum moves or “Shifts” to the front where the thumb and first finger contact the stick. As speed increases, fingers are increasingly utilized. For traditional, the left bicep and shoulder are completely relaxed allowing for a relaxed wrist turn and maximum rebound. The left wrist should rotate as if turning a doorknob.

## **Approaching Doubles, Diddles, and Drags**

The initial stroke in a double, diddle, or drag is initiated by the wrist. After the stroke a combination of relaxed wrist motion and finger pressure allow the stick to rebound to the original height. The second stroke is achieved by a mixture of wrist and finger motion pulling the stick back toward the head.



# Tenor Technique

## Grip

The tenor mallet 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, ever. Playing position for both hands should be as low to the drums as possible, so that when at rest the mallets are parallel to the floor and the beads are one half inch above the surface of the drums. When in playing position, the crease of the thumb and first finger should be at a 40 degree in relationship to the playing surface. Arms should hang naturally down either side of your body. They should not be tight against the body, nor pushed out away from the body. Both of these scenarios create tension and thus reduce efficiency. Shoulders need to be low and relaxed at all times.

## Stroke

All strokes are initiated from the wrist. The wrist acts like a well-oiled hinge and through practice, coordinates the use of gravity and rebound to produce the dark, warm, full-bodied sound. This technique shifts towards the use of the fingers gradually as we increase speed. When playing a true ‘wrist legato’ stroke, the fulcrum (or point of rotation) is in the back of the hand. As tempos increase, the fulcrum moves to the front of the hand where the thumb and first finger contact the mallet. Emphasis should be on developing this shifting fulcrum as a gradual transition and at no time should go from all-wrist to all-finger. The result would be a drastic reduction in sound quality and control. A great way to develop this transition is with rudiments rehearsed “Slow-Fast-Slow.”

## Motion

All strokes are vertical. Basic strokes must be mastered on one drum before one is to move around the drums. The forearms provide lateral movement around the drums. When playing a grouping of two, three, or even four notes that move around the drums, all notes must be played vertically. We do this for a number of reasons. The first one is that the technique in the hands does not need to change to move around the drums.

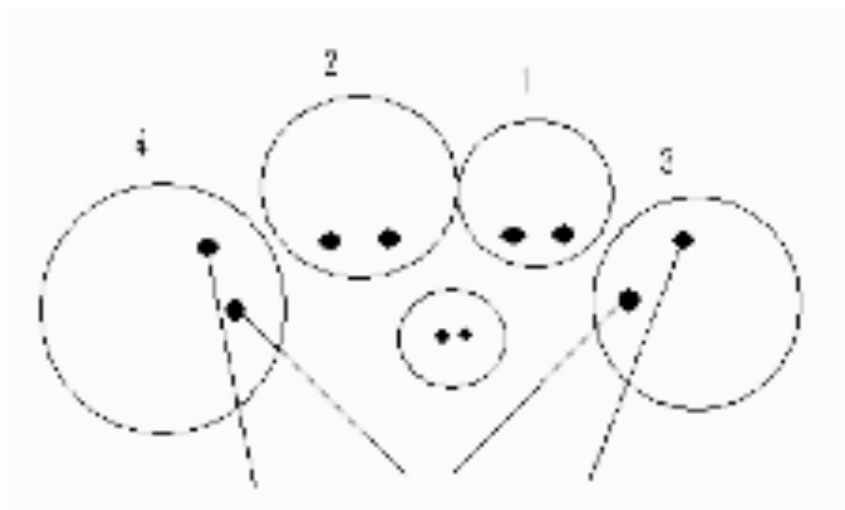
Everything should feel the same to your hands on one drum as it does around the drums. The second reason is that the sound will be different if the drum is hit at an angle. A slicing or sweeping motion will lessen both

quality of sound and rebound of the drum. The last reason is that you are going to have less control of where the notes are being placed if the motion is not straight down into the drum. This causes bad playing areas as well as hitting lots of rims.

To master this approach one must create a separation of vertical and lateral motion. To best achieve this, the forearms must glide on an imaginary “glass surface” which rests about one inch off the surface of the drum. This imaginary surface is called the “Playing Plane.” 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. Moving the upper arm while playing around patterns is discouraged.

## 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. It is extremely important that you practice around patterns SLOWLY at first, striving for accuracy, and then gradually working up the speed.



# Bass Drum Technique

## Grip

The bass mallet is held comfortably between the thumb, middle finger, and ring finger. The index finger is resting on the stick with minimal pressure. The soft/fleshy part of the thumb should make contact with the mallet and should “point” to the head of the mallet (very similar to holding a golf club). There should be no visible daylight between the thumb and first finger, EVER! However, it is essential that no tension is created between the thumb and first-finger with the exception of high speed rolls and rudiments.

Begin with both arms hanging down by your sides with the thumbs on the top of the mallets and your hands by your legs. The mallets should point forward and down at a 45-degree angle. Next, bring your arms up (bending at the elbows) until the forearms are parallel to the ground. The position of the hand, wrist, and mallet should not change. This playing position should feel very relaxed and natural. From this position, we will adjust the carrier and stand so the center of the bass head is lined up with the head of the mallet. It is important to adjust the drum to the player, not the player to the drum. Once the drum has been positioned to fit the player, bring your forearms in so they touch the bass drum rim. Memorize what part of your arm touches the rim so you will be able to always find the center of the bass head. The size of the drum will determine whether your forearm, wrist, or fingers make contact with the hoop.

In playing position, the mallets should be parallel to the drum head. Your arms should hang naturally on both sides of your body. The amount of space between your elbows and ribs depends on the size of your body frame. Your upper body needs to remain relaxed and free of tension at all times.

## Rotation

The bass drum stroke consists of a LEGATO rotation. All strokes are initiated from a simple rotation of the forearm. Let the weight of the mallet help with the rotation. As bass drummers, we play against gravity. You can practice this by sitting with your arms resting on a table, as if in playing position. The motion we use for bass drumming is almost always legato. However, there are instances in which the music calls for a different type of sound and, accordingly, a different stroke style. We have found that playing with a legato stroke style gives us the strongest, fullest sound with the clearest articulation and tone. Although some of the bass drum sound comes from muffling and tuning, there is no substitute for consistent technique from player to player.

The stick height system established for the snares and tenors has a somewhat different definition for bass drum because of the orientation of the playing surface. When in playing position, with the mallets parallel to the bass

head, the mallets are actually set at the 1” stick height. Rotate the forearms out (90 degrees) so the mallets are perpendicular to the head to establish the 9” stick height (the palm of the hand should be facing the ceiling). The 3” height can be achieved with a one-third rotation from the playing surface. The 6” height can be achieved with a two-thirds rotation from the playing surface. The 12” stick height is rotated past the some amount of distance as was 6” to 9” (horizontal). Heights beyond 12” on bass drum are often accompanied by either a change of technique to a more visual style or by a change in stroke style to a more staccato approach. These decisions are based on a specific musical context or desired visual effect.

## **Timing**

Good timing starts from the ground up. Quite literally, the feet are the most important asset to success in this competitive activity (regardless of the instrument played). It is important that the feet are the source of pulse and the hands “line up” with the feet, not the other way around. Having a good, strong sense of time in the feet may be the deciding factor in the audition process. Always practice with a metronome and moving your feet.

The evolution of tonal bass drums as an instrument and “split” parts require a new set of skills for the aspiring percussionist. Each player is responsible for his piece of the puzzle: lose a piece, and the puzzle makes no sense. Before this concept can be introduced, it is essential that all of the players in the bass line understand their individual part, how it relates to their feet, how their part relates to other parts, and have the same interpretation of the space between all the notes. Thus, grip, rotation, and timing are prerequisite skills to having a bass line that can “flow.”

## **Smoothness**

Smoothness is a crucial part of playing in the bass drum line. But, it cannot happen until everyone knows the notes on the page. Also, each player must have the same concept of time. Drumset players can change the feel of a tune by altering the placement of their notes from behind the beat, to right on the beat, to driving in front of the beat. Once everyone knows “the notes” and has committed to the same concept of tempo, when we can talk about developing consistent space between the notes.

On bass drum, all split parts can be simplified to some sort of “check” pattern. Before we can play two’s, three’s, and four’s, we must be able to play the check pattern in time, with the feet. Once the check pattern is well established, any subsequent notes added must be evenly spaced (relative to the first note on each drum). It is imperative that bass drummers understand basic note groupings and are able to play any partial (with either hand) comfortably. Remember, music is neither hard, nor easy: it is either “familiar” or “not familiar.” If it is not familiar, work on it until it is familiar.

# Cymbal Technique

## Check Points

- Always strive for good tone rather than a banging sound.
- Play with intensity, but don't play beyond 80% of the cymbals' volume capacity. The overplaying of cymbals produces unmusical sounds and damages cymbals.
- Visual projection and uniformity should always be a priority.
- Every technical transition (such as crash to hi-hat) is an opportunity for a visual effect.

## Grip

The Western Thunder Cymbal line uses a modified “Garfield” Grip. This grip fits our demands since the weight of the cymbal is distributed over the entire surface of the palm. This grip is the most effective means of controlling the cymbals while at the same time reducing hand tension.

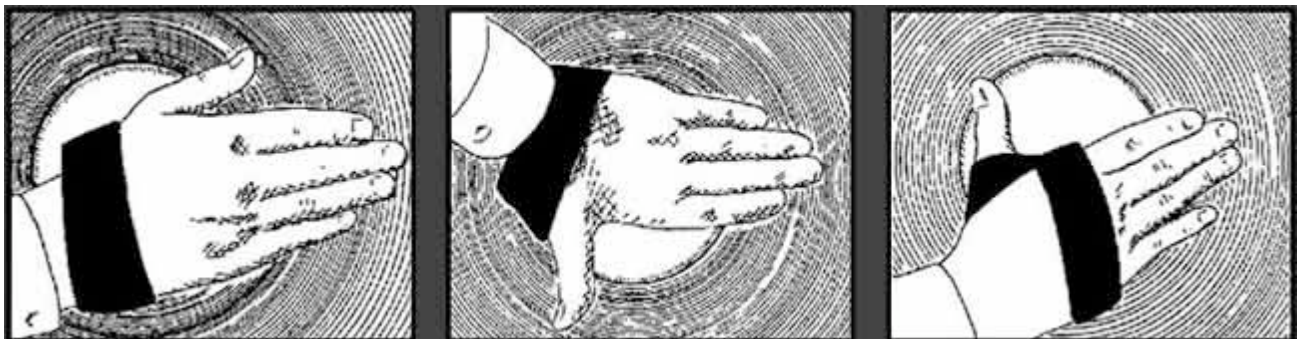
Step 1: Hold the cymbal in a vertical position and put the entire hand through the strap to the wrist.

Step 2: Turn the hand so the palm is facing away from the pad of the cymbal.

Step 3: Rotate the entire hand downward and turn the palm toward the cymbal until it touches the pad.

The strap should rest at the base of the thumb and forefinger.

Note: The strap may have to be loosened if the grip is too tight. It is important to keep the fingertips off the surface of the cymbal in order to allow the instrument to vibrate freely.



# Cymbal Holding Positions

The Western Thunder cymbal line is not only concerned with sound production but visual effects, rest positions, and instrumental carriage during performance. In each case, the way the cymbals are held is as important as how they are played. The vertical position and horizontal position are the two formations in which all sounds are produced on the cymbals. These positions were devised for two reasons:

- To create a means of ensuring visual uniformity.
- To improve the consistency of sound production by utilizing predetermined starting and stopping points.

## Cymbal Rudiments

The cymbals have the opportunity to express a wide variety of sounds. The main cymbal rudiments used are:

### **Crash:**

Crashes are by far the most common cymbal rudiment. With the cymbals held in the vertical position, the cymbals move slightly away from each other, not away from the body. The bottom edges move first, followed by the top edges. This is known as the prep motion. As the cymbals move towards each other, the bottom edge (closest to the floor) should strike slightly before the top edge in a flam-like effect. Too open of a flam will cause almost two distinct crashes, whereas too tight of a flam causes the crash to pop. Following the crash the cymbals move outward from each other and make the same motion as the prep, only not crashing. Following the rebound, the cymbals return to playing position.

### **Crash Choke:**

To play a choke, begin with the same prep and motion as a crash. Execute the correct crash, but instead of following through the rebound, the cymbals are pulled into the stomach or the shoulders. The key to playing a good choke is to allow the cymbals to ring long enough to produce enough sound, but to cut them off so they are shorter than crashes. When the cymbals are pulled into the body, it should be done with enough force to completely and immediately stop them from ringing.

### **Smash Crash:**

To play a smash crash, the cymbals must not prep like a crash. All of the edges must come in contact at the same time. Execute the correct crash, but instead of following through the rebound, leave the cymbals together. The objective is to produce a very short accented sound. There should be no vibrating of the cymbals. Smash crashes are played in the vertical and horizontal positions.

- Hi-Hat Choke:** This effect is created by bracing one cymbal in a stationary position and playing the second cymbal against it in a "hinged" motion. The sound that is desired is a short, accented popping sound, similar to the hi-hat on a drum set. The cymbals can be held in a horizontal or vertical position, or cradled in one arm, similar to the way the Statue of Liberty holds her tablet. The two cymbals are normally aligned exactly, producing the choked sound by trapping much of the air between them. Offsetting the top cymbal a bit, allowing some of the air to vent, can create a louder effect.
- Sizzle:** Sizzles can be played in the vertical and horizontal positions. The prep is similar to the smash crash in the way that all of the edges must come in contact at the same time. The difference between a smash crash and a sizzle is the length of sound. A sizzle lets the edges of the cymbals vibrate together. The different lengths of sound are produced by the amount of pressure that is applied.
- Fusion Crash:** Producing an open hi-hat sound, this is also referred to as a slide. The right cymbal will drive into the left, where the outer edge hits 1/2 way between the bell and the edge of the left cymbal. After the right cymbal slides up on the left, it is brought back straight into the body. Catching the air pocket inside of the cymbals stops the cymbal. The cymbals maintain contact at all times. The desired sound is a "sizzle then choke" effect.
- Tap:** Taps can be performed only in the vertical position. The right cymbal should be held slightly higher so that the bow is at a 90-degree angle to the edge of the left cymbal forming a 'T'. By bending the right wrist the right cymbal should "tap" the left cymbal. Taps are generally soft in volume, and are used in split parts from player to player.
- Tong:** Tongs are similar to taps in the fact that they can only be performed in the vertical position. The left cymbal should be held slightly lower so that the edge is at a 90-degree angle to the bell of the right cymbal forming a 'T'. The right arm should bend at the elbow and strike the left cymbal. The right cymbal bells come in contact with the left cymbal edge. Tongs are generally soft in volume, and are used mainly in split parts from player to player.
- Zing:** To produce a zing the cymbals must be in the vertical position. This position is similar to the tongs, except the cymbals are reversed. The right cymbal should be held slightly lower so that the edge is at a 90-degree angle to the bell of the left cymbal forming a 'T'. To produce a zing scrape the edge of the right cymbal along the inside bow of the left cymbal from the bell to the edge. This is the softest sound produced on cymbals and is used to add color to the ensemble.

**Wash:** A wash is performed only in the vertical position. By rotating both wrists the edges of the cymbals should touch in a circular motion. This motion causes the cymbals to vibrate. The purpose of a wash is to sustain the cymbal sound for long periods of time.

**Holding for Snares:** Often times, the cymbal players will hold for the snares. Different songs require either a closed hi-hat effect or ride cymbal pattern. All of the different sounds will most likely be used to emulate the sounds of a drum set. For hi-hat effects, hold the cymbals horizontally, with the right hand over the left. Hold the cymbals slightly offset, to allow for more of a sizzle sound. When holding for cymbal ride, the cymbals can be held either over or under hand. Always hold the cymbals in a position as to allow the snare drummers to reach them easily without bending or stretching.

## Physical Conditioning

Cymbals are possibly the most physically taxing instruments to play in marching percussion. While all marching instruments require a certain amount of physical exertion, it is necessary to be in very good shape to play cymbals well. You will be required to hold up your cymbals for long periods of time, and you must be able to march with outstanding fundamentals. It is important that you prepare physically if you plan to take cymbal playing seriously. It is a good idea to run daily in addition to building your arm muscles. Remember that although push-ups will help, nothing is more beneficial than actually holding up cymbals or the equivalent weight (approximately eight pounds per arm) for extended periods of time. It is also important to stretch before playing cymbals to prevent muscle cramps, wrist sprains, and other injuries.

## Instrument Care

Resting Instrument:

Carefully rest one cymbal down on a clean, dry and NON-ABRASIVE surface. Rest the second cymbal directly on top of the first. Lift the instruments straight off of the surface without sliding. Avoid high traffic areas to eliminate the chance of someone stepping on the instrument. When transporting cymbals they must always be in their assigned cymbal bag. NEVER leave the instrument out in the direct sunlight.

Cleaning the Instrument:

Before each performance, cymbals should be polished to a high luster so that there is an absence of fingerprints on both sides of the cymbal. To make this easier, use gloves when handling the instruments. Polish the cymbals with a non-abrasive brass cleaner.



# Western Thunder Drumline Notation

## Cymbals Notation

Examples of Cymbals Notation on a five-line staff:

- Players 1, Players 2, Players 3, Players 4, Players 5, Players 6
- Players 1-3, Players 4-6, All Players 1-6
- Crash, Crash Choke, Smash Crash, Hi-Hat Choke, Sizzle
- Fussion Crash, Tap, Tong, Zing, Wash

## Snare Notation

Examples of Snare Notation on a five-line staff:

- Rim Shot, Double Stop, Fake Flam, Play on Rim, Ride Cym., Stick Clicks
- Ping Shot, Back Stick, Neighbor's Drum, Hi-Hat, Bell of Ride Cym.

## Tenors Notation

Examples of Tenors Notation on a five-line staff:

- Rim Shot, Double Stop, Fake Flam, Muffle with fingers
- Play on Rim, Crossover, Skank, Strike Muffled Drum

## Bass Drum Notation

Examples of Bass Drum Notation on a five-line staff:

- Unison, Muffled Stroke, Play on Rim, Players 1-6

# Snare Warm-Ups

## 16 On A Hand

UWDrumline

Snare

Musical notation for '16 On A Hand' warm-up. It consists of a single staff in common time (C) with a treble clef. The notation shows a sequence of 16 sixteenth notes, alternating between the right hand (R) and left hand (L). The first four notes are marked 'R', the next eight are marked 'L', and the final note is marked 'R'. The piece concludes with a double bar line and a final note.

## 16th Note Grid

Snare

Musical notation for '16th Note Grid' warm-up. It consists of five staves, each with a treble clef and a 4/4 time signature. Each staff contains a sequence of 16 sixteenth notes, with a greater-than sign (>) above each note. The staves are numbered 1, 3, 6, 9, and 11, indicating the starting measure of each sequence. The notation concludes with a double bar line and a final note.

Snare

### 16th Stick Control

Musical notation for the 16th Stick Control exercise in 4/4 time. The exercise consists of three lines of music, each with a starting measure number (1, 5, 9) and a corresponding stick control pattern below the staff. The patterns are: Line 1: R L R L, R R R L, R L R L, R L L L; Line 2: R L R L, R L R R L R L L R L R R L L, R L R L, R L L L; Line 3: R L R L R L L L R L R L R L R L, R L R R L L R L R R L L R L R L, R L R R L R L L R R L L R R L L, R.

### Double Beat Triple Beat

arr. Aric Hageman

Snare

Musical notation for the Double Beat Triple Beat exercise in 4/4 time. The exercise consists of three lines of music, each with a starting measure number (1, 5, 9) and a corresponding stick control pattern below the staff. The patterns are: Line 1: R, L, R; Line 2: L, R, L, R; Line 3: R, L, R. The notation includes first and second endings for measures 1-4 and 5-8.

# Hug A Dug A Brrr

Snare

Musical notation for the snare part of 'Hug A Dug A Brrr'. It consists of two staves. The first staff begins with a common time signature (C) and contains a continuous eighth-note pattern. The second staff is marked with a '3' above the first measure, indicating a triplet, and ends with a double bar line and a final note.

# Triplet Grid

Snare

Musical notation for the snare part of 'Triplet Grid', consisting of four staves. The first staff starts with a 12/8 time signature and features a triplet of eighth notes in each measure, with accents (>) above each note. The second staff continues this pattern and ends with a 6/8 time signature. The third staff starts with a 9/8 time signature and continues the triplet pattern. The fourth staff continues the pattern and concludes with a double bar line and a final note.

# School Songs

## WALK ON CADENCE

UWDrumline

Snare

Musical score for 'WALK ON CADENCE' on a snare drum. The score is in common time (C) and consists of four staves. The first three staves feature continuous eighth-note patterns with 'R' (right) drum notation below. The fourth staff includes a 'stick click' box, a triplet of eighth notes, and a 'ff' dynamic marking.

## Downfield '95

arr. Belser

Snare

Musical score for 'Downfield '95' on a snare drum. The score is in common time (C) and consists of six staves. The score features various triplet patterns and 'L R L' notation. It includes a 'REPEAT 3 TIMES' box, a 'MEASURE 15 IS THE 3RD TIME THROUGH THIS SECTION' note, and a '3/4' time signature change box. The bottom staff has 'E - - - - C E - - - - C E - - - - C E - - - - C' and 'L' drum notation below.

# Cowboy Joe

Univ. of Wyo

Snare

Musical score for Snare drum in 2/4 time. The score consists of six staves of music.

- Staff 1:** Starts with a common time signature (C) and a 2/4 time signature. It begins with a series of eighth notes, followed by a section of triplets. A section marked with a double bar line and a repeat sign contains the following rhythmic notation:  $\text{R}$   $\text{R}$   $\text{L}$   $\text{L}$   $\text{R}$   $\text{R}$   $\text{L}$   $\text{L}$  etc.
- Staff 2:** Continues the triplet pattern.
- Staff 3:** Continues the triplet pattern. Includes a **press** marking above the final triplet.
- Staff 4:** Continues the triplet pattern. Includes a **press** marking above the final triplet and a **Backstick** marking above the final triplet.
- Staff 5:** Continues the triplet pattern. Includes **press** markings above several triplets.
- Staff 6:** Continues the triplet pattern. Includes **press** markings above several triplets. Ends with a **FINE** marking.
- Staff 7:** Continues the triplet pattern. Includes **press** markings above several triplets. Ends with a **D.S. al Fine** marking.

Snare

# BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

UWDrumline

7 *p* *ff* **18**

10 *p* *ff* *mf*

15 *ff* **32** **41**

36

Annotations: *press*, *big and beefy*, *cresc.*, *3*, *STAR SPANGELED BANNER!*, *3/4*, *1.*, *2.*, *7*, *41*

Snare

# FIGHT WYOMING FIGHT

5 *p* *f* *p* *f*

9 *p* *f*

13

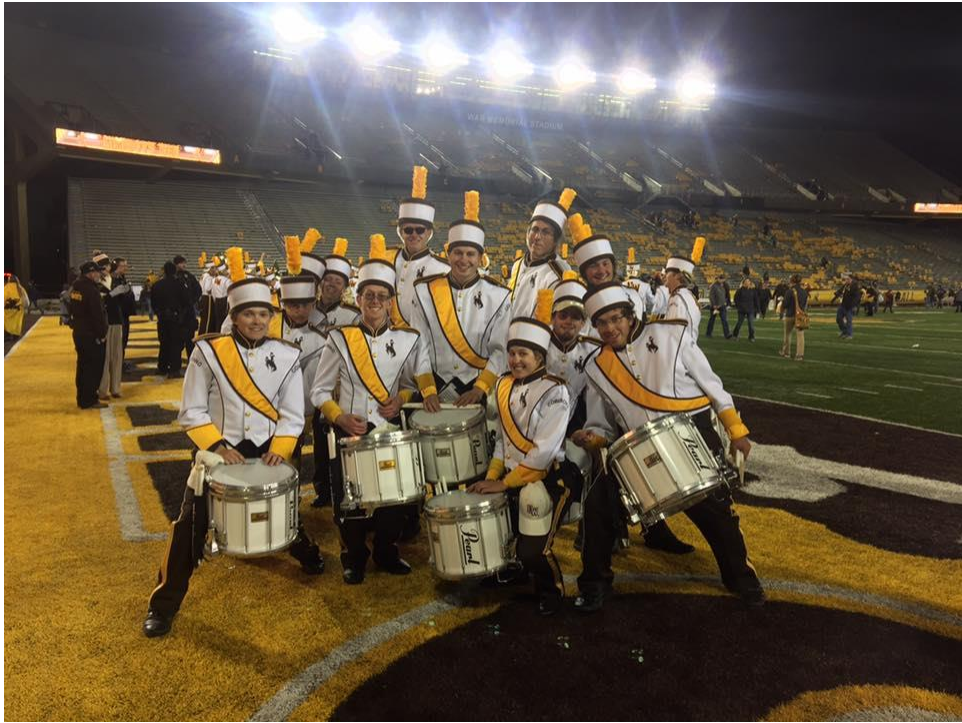
Annotations: *FLAT FLAM*, *R L R R L R L L L R L R R L R L L*, *R*, *L L R*

Snare

# Preceding Monkey Beat

3

Annotations: *R R*, *R R*, *R R*, *R R*





# Come On Wyoming

Simpson arr. Belser  
perc. ed. Aric Hageman

Snare

X NOTE HEADS ARE STICK CLICKS RIGHT UP AND DOWN LEFT

6 **A** REPEAT AS NEEDED  
5 STROKES

10 **B**

14 **C**

18 **C** *f.f.*

23

28 **D**

33 **E**

38

43 **F**

47

Detailed description: This is a snare drum score for the piece 'Come On Wyoming'. It is written in common time (C) and consists of ten staves of music. The score begins with a series of eighth-note triplets, with 'X' marks above some notes indicating stick clicks. The first staff includes a measure with a circled 'A' and the instruction 'REPEAT AS NEEDED' above it, and a circled 'B' with '5 STROKES' below it. The second staff has a circled 'B' at the end. The third staff has a circled 'C' above it. The fourth staff has a circled 'C' above it and a 'f.f.' dynamic marking. The fifth staff has a circled 'D' above it. The sixth staff has a circled 'E' above it. The seventh staff has a circled 'F' above it. The eighth staff has a circled 'F' above it. The ninth staff has a circled 'F' above it. The tenth staff has a circled 'F' above it. The score includes various rhythmic patterns, including eighth-note triplets, eighth notes, and sixteenth notes, with dynamic markings like 'f.f.' and 'p'. There are also several repeat signs and first/second endings.

# Snare Chasers

## AE

K. French

Snare

Musical notation for Snare Chaser AE, 4/4 time. The first staff shows a rhythmic pattern of eighth notes with accents. The second staff starts at measure 4 and includes first and second endings. The first ending is a sixteenth-note run, and the second ending is a quarter-note pattern with an accent.

Chuck Gullens

## BOOM BOOM

Chuck Gullens

Snare

Musical notation for Snare Chaser BOOM BOOM, 4/4 time. The piece begins with a half rest followed by a series of eighth notes with accents. Dynamics include *f*, *p*, *cresc.*, and *f*. The notation includes measures 7, 11, 14, and 16. Measure 16 ends with two 'dut' markings and a final rest.

## CC2

Chuck Gullens

Snare

Musical notation for Snare Chaser CC2, 4/4 time. The piece starts with a half rest, followed by eighth notes with accents. A first ending is marked with *fp* and a hairpin. The notation includes measure 5.

## Heartburn

Snare

Musical notation for Snare Chaser Heartburn, 4/4 time. The piece begins with a triplet of eighth notes. Dynamics include *fp*. The notation includes measures 3 and 7, with first and second endings. The second ending includes the notation 'R R L R L R'.

# California

Snare

Musical score for Snare in 4/4 time. The score consists of six staves of music. The first staff starts with a 4-measure rest, followed by a section labeled 'STICK CLICKS' with a circled 4. The second staff is marked '10'. The third staff is marked '15' and contains a circled 4. The fourth staff is marked '20'. The fifth staff is marked '25'. The sixth staff is marked '30' and contains a box labeled 'D.C al Coda' and a circled 4. The seventh staff is marked '34' and ends with a double bar line.

# Dre 1 & 2

Snare Drum

Dre 1

Evan Bradley & Zach Paris

Musical score for Snare Drum in 4/4 time. The score consists of six staves of music. The first staff is marked '4'. The second staff is marked '7'. The third staff is marked '10' and contains a box labeled 'Dre 2' and a circled 4. Below the staff is the notation 'ff' and a sequence of letters: 'r l l (R) r l rr ll R r l r r l l R l r L r l r B R R'. The fourth staff is marked '13'. The fifth staff is marked '16' and contains a circled 4. The sixth staff ends with the text 'Dirty Hagrid' and a circled 4.

# Get Money

Snare

UW DRUMLINE

Musical notation for the snare part of 'Get Money'. It consists of two staves. The first staff starts with a 4/4 time signature and a measure rest for 3 measures. The second staff begins at measure 8 and contains a triplet of eighth notes followed by a series of eighth and sixteenth notes with accents. The dynamic marking *ff* is placed below the first staff.

# STOMP!

Snare

+ = back stick

Musical notation for the snare part of 'STOMP!'. It consists of four staves. The first staff has a 4/4 time signature and includes a measure rest. The notation includes rhythmic patterns with letters R and L below the notes, and vocalizations 'COWBOYS!' and 'GO YO!' written below the staff. The second staff includes a measure rest. The third and fourth staves continue the rhythmic patterns and vocalizations. A '+' symbol above a note indicates a back stick. The piece ends with a final measure rest.

# SWUNG

UW DRUMLINE

Snare

Musical score for Snare in 'SWUNG'. The score is in 4/4 time and consists of three staves. The first staff starts with a rest for two measures, followed by a series of eighth notes with accents. The second staff begins at measure 6 with a 'P2666 ROLL 6' marking and includes a 'mf' dynamic marking. The third staff begins at measure 10 and features triplet markings over groups of notes. A rhythmic pattern 'R L R L R L R L L R L R L R L L' is written below the notes in the second staff.

# T to the F

UW DRUMLINE

Snare

Musical score for Snare in 'T to the F'. The score is in 4/4 time and consists of four staves. The first staff includes a 'stick clicks' box and a 'rim' box. The second staff begins at measure 5 with a 'f' dynamic marking. The third staff begins at measure 9 and the fourth at measure 12. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests.

# UW Drumline OTL

John Lane

Snare

Musical score for Snare in 'UW Drumline OTL'. The score is in 7/8 time and consists of four staves. The first staff has 'One' and 'All' markings above groups of sixteenth notes. The second staff begins at measure 5 with a 'fff' dynamic marking and includes a 'Solo click' marking. The third staff begins at measure 11 and the fourth at measure 13. The score is highly rhythmic, featuring many sixteenth and thirty-second notes.

# WHAT A FANAM

Snare

Musical score for Snare in 'WHAT A FANAM'. The score is in 4/4 time and consists of two staves. The first staff includes a rhythmic pattern 'r i r i r i r i r i r i' below the notes. The second staff begins at measure 4 and features first and second endings marked '1.' and '2.' over groups of notes.

# Sequence

## Pet the Kitty

John Lane

Snare

2

Hagrid to edge

7 **A** center

11 edge FF 6 6

15 **B** STABS! 6 6

22 6 3 6 **C**

25

R L R L R L R L

R R L R L R L R L L

+++++

Snare

## Tio Loco

John Lane  
Ed. Aric Hageman

edge edge to center

5 R I I R I R r l l R I R r l R I R r l R R R

8 R R L L R L L L R L

12 Center 3 3 R l r L r I R I R I R I R I R U Dub In Da House R R L L R L L L R L L R

HUH!!







Snare

# Conga

UW DRUMLINE

4

8

EDGE TO CENTER

*p* *cresc.* *mf*

R L R R L L R L R R L L R L L

11

BE AT CENTER HERE

UP AND DOWN STICK

*f* 1ST X R, 2ND X L

14

YEA! YEA! YEA!

1ST X R, 2ND X L

17

*p* *cresc.*

19

STICK CLICK

*f*



# Wyoming Cadence 2016

Snare

Michael Broyles

♩ = 120

*f* R l r L r l r L L L r l R l r L r l R L R L

4

stick click L Hand Rim Knocks  
*mp*

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

7

*mp* r r l r l R

10

*f* R l r L r l r L L L r l R l r L r l R L R L

12

*fp* R L

15

Backstick L over R  
*mf* R l l R l l r r L r r L r r L r r L R l l l l l

18

*mf* R l l R l l r r L r r L r r L r r L R l R l l l

20

*f* R l r L r l r L L L r l R l r L r l R L R L

22

*f* R l r L r l r L L L r l

# Tenor Book

## Tenor Warm-Ups

### 16 On A Hand

UWDrumline

Snare

Musical notation for Snare drum 16 On A Hand exercise. It consists of a single staff with a treble clef and a common time signature (C). The notation shows a sequence of 16 sixteenth notes, alternating between the right hand (R) and left hand (L) in a 16/8 pattern. The first four measures are marked with 'R' and 'L' respectively, and the final measure is marked with 'R'. The exercise concludes with a double bar line and a final note.

### 16 On A Hand - Tenor Splits

Musical notation for Tenor Splits exercise. It consists of two staves. The top staff is labeled 'Tenor' and the bottom staff is labeled 'T'. Both staves have a treble clef and a common time signature (C). The notation shows a sequence of 16 sixteenth notes, alternating between the right hand (R) and left hand (L) in a 16/8 pattern. The first four measures are marked with 'R' and 'L' respectively, and the final measure is marked with 'R'. The exercise concludes with a double bar line and a final note.

### 16th Note Grid

Tenor

Musical notation for 16th Note Grid exercise. It consists of five staves, each with a treble clef and a 4/4 time signature. The notation shows a sequence of 16 sixteenth notes, alternating between the right hand (R) and left hand (L) in a 16/8 pattern. The first four measures are marked with 'R' and 'L' respectively, and the final measure is marked with 'R'. The exercise concludes with a double bar line and a final note.

Tenor

# 16th Stick Control

Musical score for '16th Stick Control' in 4/4 time. The score consists of three staves of music. The first staff contains four measures of 16th-note patterns with stick control notations: R L R L, R R R L, R L R L, and R L L L. The second staff contains four measures with notations: R L R L, R L R R L R L L R L R L R L L, and R R L L. The third staff contains four measures with accents (^) over the first and third notes of the first measure, and notations: R L R L, R L R R L L R L R R L L R L R L, R L R R L R L L R R L L R R L L R, and a final measure with a quarter rest.

Tenor

# Double Beat Triple Beat

arr. Aric Hageman

Musical score for 'Double Beat Triple Beat' in 4/4 time. The score consists of three staves of music. The first staff contains four measures with notations: R L, L R, and R. The second staff contains four measures with notations: L, R L, and L R. The third staff contains four measures with notations: R, L, and R. The score includes first and second endings for the final measure of each staff.

# Hug A Dug A Brrr

Tenor

The musical score for the Tenor part consists of two staves. The first staff begins with a treble clef and a common time signature (C). It contains a continuous sequence of eighth notes, with some notes beamed in groups of four. The second staff starts with a measure rest marked with the number '3', followed by a similar sequence of eighth notes. The piece concludes with a double bar line, a repeat sign, and a final measure containing a quarter note followed by a whole rest.

# Triplet Grid

Tenor

The musical score consists of four staves of music for the Tenor part. Each staff begins with a double bar line and a key signature of one flat (Bb). The first staff is in 12/8 time and contains three measures of music, each with a triplet of eighth notes. The second staff is in 4/4 time and contains three measures of music, each with a triplet of eighth notes. The third staff is in 9/8 time and contains two measures of music, each with a triplet of eighth notes. The fourth staff is in 9/8 time and contains two measures of music, each with a triplet of eighth notes, followed by a final measure with a quarter note and a half note. The entire score is enclosed in a double-line border at the bottom.

# School Songs

Tenor **WALK ON CADENCE** UWDrumline

Musical notation for 'Walk on Cadence' in common time (C). The piece starts with a 3-measure rest, followed by a series of eighth notes. A 'stick click' is indicated in the 11th measure. The notation includes a 3-measure rest at the beginning and end, and a 'R L' marking under the 10th and 11th measures.

Tenor **Downfield '95** arr. Belser

Musical notation for 'Downfield '95' in common time (C). The piece features a complex rhythmic pattern with many triplets and sixteenth notes. It includes a 'REPEAT 5 TIMES' box around measure 7 and a note that '\*MEASURE 15 IS THE 3RD TIME THROUGH THIS SECTION.' The notation includes various rhythmic markings like 'R L R L R L L R L' and 'R L R L R L L R L'.

Tenor **Cowboy Joe** Univ. of Wyo

Musical notation for 'Cowboy Joe' in common time (C). The piece is characterized by a continuous stream of triplets. It includes a 'FINE' box at measure 18 and a 'D.S. al Fine' instruction at the end. The notation includes various rhythmic markings like 'R L L R L L R R L R R L' and 'P2ESS'.

# BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

Tenor

UWDrumline

# FIGHT WYOMING FIGHT

Tenor

# Preceding Monkey Beat

Tenor



# Come On Wyoming

Tenor

Simpson arr. Belsler  
perc. ed. Aric Hageman

The musical score is written for a Tenor instrument in common time (C). It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic patterns, including triplets (marked with '3') and sixteenth-note runs. Measure numbers 6, 14, 18, 22, 26, 32, 38, 44, and 48 are indicated at the start of their respective staves. The score includes several key signatures and dynamic markings, such as accents (>) and slurs. Rehearsal marks A, B, C, D, and E are placed at measures 10, 12, 16, 24, and 30 respectively. A '4' is written above measure 10, and 'REPEAT AS NEEDED' is written below measures 12-14. The piece concludes with a double bar line at the end of the tenth staff.



# Chasers

Tenor

AE

K. French

# BOOM BOOM

Tenor

Chuck Gullens

# CC2

Chuck Gullens

Tenor

## Heartburn

Tenor

Musical score for 'Heartburn' Tenor part, measures 1-8. The score is in 4/4 time. Measure 1 starts with a tenor clef and a 4/4 time signature. The melody consists of eighth and sixteenth notes. Measure 5 has a measure rest and a '5' above the staff. Measure 8 has a first ending bracket with a fermata, a '3' above the staff, and a 'fp' dynamic marking below. The score ends with a double bar line.

## California

Tenor

Musical score for 'California' Tenor part, measures 1-32. The score is in 4/4 time. Measure 1 has a tenor clef and a 4/4 time signature. The score features a '4' above the staff, 'STICK CLICKS' above the staff, and '2145' above the staff. Measure 10 has a measure rest and a '10' above the staff. Measure 15 has a measure rest and a '15' above the staff. Measure 20 has a measure rest and a '20' above the staff. Measure 26 has a measure rest and a '26' above the staff. Measure 32 has a measure rest and a '32' above the staff. The score includes a 'D.C. al Coda' marking in measure 26 and a fermata in measure 32. The score ends with a double bar line.

# Dre 1 & 2

Tenor

Evan Bradley & Zach Paris

Musical score for 'Dre 1 & 2' in 4/4 time. The score consists of six staves of music. The first staff begins with a rest, followed by eighth notes with accents and slurs. The second staff continues with eighth notes and slurs. The third staff features a complex rhythmic pattern with a series of eighth notes and slurs, marked with *fp* and *ff*. The fourth staff continues with eighth notes and slurs. The fifth staff includes eighth notes with accents and slurs. The sixth staff concludes with eighth notes and slurs, ending with a double bar line and a 'z' symbol. The piece is titled 'Dirty Hagrid'.

# Get Money

Tenor

UW DRUMLINE

Musical score for 'Get Money' in 4/4 time. The score consists of three staves of music. The first staff begins with a 'solo' box, followed by eighth notes with accents and slurs, marked with *ff* and *all*. The second staff continues with eighth notes and slurs, including a triplet of eighth notes. The third staff concludes with eighth notes and slurs, ending with a double bar line.

## STOMP!

Tenor

Musical score for the Tenor part of the piece "STOMP!". The score is written in 4/4 time and consists of five staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a steady eighth-note rhythm with various articulations and dynamics. Measure numbers 5, 9, 13, and 17 are indicated at the start of their respective staves. The lyrics "COWBOYS!" and "GO YO!" are written below the notes in several measures.

Measures 1-4: *mf* eighth notes, sixteenth notes, and eighth notes.

Measures 5-8: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: COWBOYS!

Measures 9-12: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: COWBOYS! GO YO! GO YO!

Measures 13-16: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: GO! GO! GO! GO! GO!

Measures 17-18: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: GO! GO!

## SWUNG

UW DRUMLINE

Tenor

Musical score for the Tenor part of the piece "SWUNG". The score is written in 4/4 time and consists of three staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a steady eighth-note rhythm with various articulations and dynamics. Measure numbers 6 and 9 are indicated at the start of their respective staves. The lyrics "PRESS ROLLS" are written below the notes in several measures.

Measures 1-5: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: PRESS ROLLS

Measures 6-8: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: PRESS ROLLS

Measures 9-12: *mf* eighth notes, sixteenth notes, and eighth notes. Lyrics: PRESS ROLLS

# Tenor 'T' to the F'

UW DRUMLINE

Musical score for Tenor 'T' to the F' in 4/4 time. The score consists of four staves. The first staff begins with a dynamic marking of *f* and includes a drum pattern: R | r r | l l | R | l r r | l l | R. A measure rest of 4 measures is indicated. The second staff starts at measure 7. The third staff starts at measure 10. The fourth staff starts at measure 13.

# UW Drumline OTL

John Lane

Tenor

Musical score for UW Drumline OTL in 7/8 time. The score consists of four staves. The first staff begins with a dynamic marking of *fff* and includes sixteenth-note runs with '6' above them. The second staff starts at measure 7 and includes a 'click' marking. The third staff starts at measure 11 and includes sixteenth-note runs with '6' above them. The fourth staff starts at measure 13 and includes sixteenth-note runs with '5', '5', '3', and '3' above them.

# WHAT' A FANAM

Tenors

Musical score for WHAT' A FANAM in 4/4 time. The score consists of two staves. The first staff starts at measure 4. The second staff starts at measure 4 and includes first and second endings, with sixteenth-note runs marked with '6' above them.

# Sequence

## Pet the Kitty

John Lane

Tenor

Musical score for 'Pet the Kitty' in 4/4 time, Tenor clef. The score consists of six staves of music. The first staff begins with a 2-measure rest. Rhythmic patterns are indicated below the notes: R L R L R L R L, R R R, R L R R R, and R R L L R. Section markers A, B, and C are present. Section B includes triplets of sixteenth notes. The piece concludes with a double bar line.

# Tio Loco

John Lane  
Ed. Aric Hageman

Tenor

Musical score for 'Tio Loco' in 4/4 time, Tenor clef. The score consists of four staves of music. Rhythmic patterns are indicated below the notes: R I R r I R I R r I R I R R R R R L L R L L R L, R I R I R I R R R r I R I R I R I R R R r I R I R I R I R R r I, and R I R I R I R I. The piece includes a triplet of eighth notes and concludes with the lyrics 'U Dub In Da House' and 'HUH!!'.

Tenor

# Frantic

4/4

**A**

4

7 **B** 2

*p*

12

15

*f*

18

20 **C**

*p* *mp* *mf* *f*

24 **D**

*ff*

27

30

Detailed description of the musical score: The score is for a Tenor part in 4/4 time. It begins with a series of quarter notes and rests. Section A (measures 1-4) features a melodic line with accents. Section B (measures 5-11) is a rhythmic pattern of eighth notes, marked *p*. Section C (measures 12-19) continues the eighth-note pattern, marked *f*. Section D (measures 20-30) features a dynamic crescendo from *p* to *ff*, with a final melodic flourish. The score includes various musical notations such as accents, slurs, and dynamic markings.



# Yella' Stone

Tenor

Cassidy Byars

$\text{♩} = 115$

*mf*

3

5 **A**

7 *fp*

10 **B**

*f*

14 **C**

*mf*

17 *f* **D** Stick Click

19 (L) R (L) R L R

21 **E**

*f*



Tenor

# Conga

UW DRUMLINE

4

R L R L

8

*p* *cresc.* *mf* R L R L

11

*f* R L R R L L R L R L RIMS 1ST X R, 2ND X L

14

1ST X R, 2ND X L

17

*p* *cresc.*

19

*f*

# Tenor Wyoming Cadence 2016

Michael Broyles

♩. = 120

1 *f* *r l rl l rl rl r l r l rl l*

4 *r l rl l rl rl r l r r l l r r l l r r l l R*

6 L. H. plays beat on spock 2nd time only *r r r r r r l*

9 *f*

12 *r r l l r r l l r r l l R fp*

15 *f*

18 *R l l R l l R l r r l l R l r r l l R*

20

22 *r r l l r r l l r r l l R*

## Bass Book



### Tips

*The general playing spot for bass drums is in the center of the heads, which produces a dry, full tone with maximum projection. Since you can't see your hand position, you should find a physical reference point, such as the point where your arm or wrist meets a specific tension claw at the hoop of the drum.*

*The correct hand position at the marching bass drum includes closed hands, thumbs up, palms facing the drum heads. The shoulders should be relaxed, and the hands low enough to allow the mallets to angle comfortably up toward the head (approximately 45 degrees). The mallet motion comprises rotation. Don't try to force a sideways tenor/snare drum stroke onto the bass drum.*

Use a mirror and/or video camera and practice as a section as often as possible.

Read accurately, including dynamics, tempos, repeats, and style.

Practice with ensemble recordings – your individual part will make more sense.

The metronome and the mirror are also great practice tools.

Memorize in phrases, looking for patterns.

**Play out!!!**

**Listen around!!!**

**Play the style!!!**

# Bass Warm-Ups

## 16 On A Hand

Bass

UWDrumline

Musical notation for '16 On A Hand' in common time (C). The piece consists of four measures of continuous eighth-note patterns. The first two measures are marked 'R' (Right hand) and the last two are marked 'L' (Left hand). The notation ends with a double bar line and a repeat sign.

## 16 On A Hand - Bass Splits

Musical notation for '16 On A Hand - Bass Splits' in common time (C). The piece is divided into four sections, A, B, C, and D, each with 8 measures. Section A is marked 'R', B is 'L', C is 'R', and D is 'L'. A legend box indicates: 1 = eighth notes, 2 = sixteenth notes, 3 = sixteenth note triplets, 4 = thirty-second notes. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets.

# 16th Note Grid

Bass

Musical notation for the '16th Note Grid' exercise. It consists of six staves of music in 4/4 time, each starting with a double bar line and a 4/4 time signature. The notes are organized into groups of four, with some groups containing slanted lines representing sixteenth notes. The exercise is numbered 1, 3, 5, 7, 9, and 11.

# 16th Stick Control

Bass

Musical notation for the '16th Stick Control' exercise. It consists of three staves of music in 4/4 time, each starting with a double bar line and a 4/4 time signature. The notes are organized into groups of four, with some groups containing slanted lines representing sixteenth notes. The exercise is numbered 5 and 9. Below the first staff, there are stick control markings: R R L R L R L. Below the third staff, there is a stick control marking: R.

# Double Beat Triple Beat

arr. Aric Hageman

5 Bass

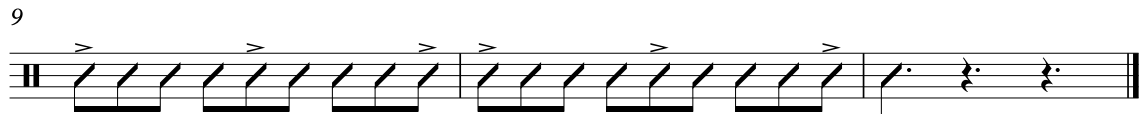
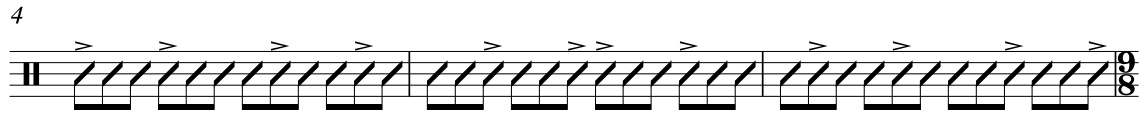
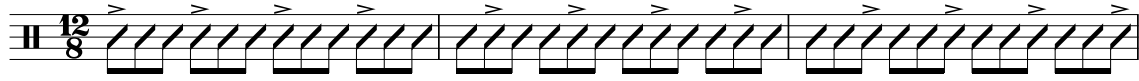
1. 2. 1. > > > > > > R R L R R L

11 2. > > > > R L R L R R L R



# Triplet Grid

Bass



### Hug A Dug A Brrr

Bass

Musical notation for 'Hug A Dug A Brrr' in common time (C). The piece consists of two staves. The first staff contains a continuous eighth-note bass line. The second staff begins with a triplet of eighth notes, followed by a double bar line and a final measure with a quarter rest.

### School Songs WALK ON CADENCE

Bass

UWDrumline

Musical notation for 'WALK ON CADENCE' in common time (C). The piece is divided into three systems. The first system starts with a measure of four rests, followed by eighth notes, a measure of two rests, and eighth notes. The second system starts with a measure of ten rests, followed by eighth notes with 'x' marks. The third system starts with a measure of thirteen rests, followed by eighth notes with 'x' marks and a triplet of eighth notes. Below the notation, the drum cadence is indicated as: R R L R L R L R L.

### Downfield '95

Bass

arr. Belser

Musical notation for 'Downfield '95' in common time (C). The piece consists of five staves. The first staff features eighth notes, quarter notes, and triplet eighth notes. The second staff includes a box labeled '7 REPEAT 5 TIMES' and a box labeled '23'. The third staff has a note with an accent (>) and a box labeled '31'. The fourth staff has a note with an accent (>) and a box labeled '3'. The fifth staff has a note with an accent (>) and a box labeled '3'. A note in the second staff has the instruction: '\*MEASURE 15 IS THE 3RD TIME THROUGH THIS SECTION.'

# Cowboy Joe

Univ. of Wyo

Bass

# BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

UWDrumline

Bass

# FIGHT WYOMING FIGHT

Bass

Musical score for the bass part of 'FIGHT WYOMING FIGHT'. The piece is in common time (C) and consists of four staves of music. The first staff begins with a dynamic marking of *p* (piano) and a hairpin crescendo leading to *f* (forte). The second staff starts at measure 5 with a *p* marking and a hairpin crescendo to *f*. The third staff starts at measure 10 with a *p* marking and a hairpin crescendo to *f*. The fourth staff starts at measure 13 with a *f* marking and a hairpin decrescendo to *p*. The music features a mix of eighth and sixteenth notes, often beamed together in groups.

# Preceding Monkey Beat

Bass

Musical score for the bass part of 'Preceding Monkey Beat'. The piece is in common time (C) and consists of two staves of music. The first staff contains four measures of music, with the first two measures marked with an 'x' and the letter 'L' below them. The third measure is marked with 'L' and the fourth with 'L R'. The second staff starts at measure 3 and contains two measures, both marked with 'L' below them. The music consists of rhythmic patterns of eighth and sixteenth notes, some with 'x' marks above them.

# Come On Wyoming

Bass

Simpson arr. Belser  
perc. ed. Aric Hageman

Musical score for Bass part of 'Come On Wyoming'. The score is written on a single staff with a common time signature (C) and a key signature of one flat (Bb). It consists of 45 measures. The notation includes various rhythmic patterns, including triplets (marked '3') and a four-measure repeat section (marked '4' and 'REPEAT AS NEEDED'). There are also several boxed letters (A, B, C, D, E) and circled letters (O) indicating specific musical elements or cues. The score is divided into systems: measures 1-6, 7-16, 17-23, 24-31, 32-38, 39-44, and 45.



## Bass Chasers

AE

K. French

Bass

## BOOM BOOM

Chuck Gullens

5 Bass

CC2

Chuck Gullens

Bass

## Heartburn

Bass 5

# California

Bass

Start with one Bass Drum , then layer one in every four measures.

The image shows a bass drum part for the song 'California'. It consists of six staves of music in 4/4 time. The first staff includes a rhythmic pattern of eighth notes and sixteenth notes, with a box containing the instruction 'Start with one Bass Drum , then layer one in every four measures.' Below the first staff is a sequence of letters: R L L R L R L L R L L R L R L R L R L. The second staff begins at measure 6. The third staff begins at measure 11. The fourth staff begins at measure 16 and includes a fermata symbol over the first measure. The fifth staff begins at measure 22 and includes rests in the first and fourth measures. The sixth staff begins at measure 27 and includes a box with the instruction 'D.C al Coda' above the final measure. The seventh staff begins at measure 32 and includes a fermata symbol over the first measure.

# Dre 1 & 2

Bass

Evan Bradley & Zach Paris

Musical score for 'Dre 1 & 2' in 4/4 time. The score consists of five staves of music. The first staff starts with a whole rest. The second staff begins at measure 6 and includes a *fp* dynamic marking. The third staff begins at measure 10 and includes a *ff* dynamic marking. The fourth staff begins at measure 13. The fifth staff begins at measure 16 and ends with a double bar line.

# Get Money

Bass

UW DRUMLINE

Musical score for 'Get Money' in 4/4 time. The score consists of three staves of music. The first staff begins with a triplet of eighth notes marked with a '3' above the notes and a *ff* dynamic marking. The second staff begins at measure 7 and includes a triplet of eighth notes marked with a '3' above the notes. The third staff begins at measure 10 and includes several accents (>) over the notes.



## STOMP!

Bass

Musical score for the bass line of the piece "STOMP!". The score is written in 4/4 time and consists of 18 measures. The notation includes eighth notes, quarter notes, and rests, with various rhythmic patterns and accents. The score is divided into four systems of four measures each.

Measure 1: *R L L R L L L L R L*  
 Measure 2: **COWBOYS!**  
 Measure 3: **COWBOYS!**  
 Measure 4: **COWBOYS!**  
 Measure 5: **COWBOYS!**  
 Measure 6: **GO YO!**  
 Measure 7: **GO YO!**  
 Measure 8: **GO YO!**  
 Measure 9: **GO YO!**  
 Measure 10: **GO YO!** *R L R Gd!* *L R GO!* **GO!** *R L R Gd!* *L R GO! **GO!**  
 Measure 11: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 12: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 13: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 14: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 15: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 16: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 17: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 18: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!*******************

## SWUNG

UW DRUMLINE

Bass

Musical score for the bass line of the piece "SWUNG". The score is written in 4/4 time and consists of 10 measures. The notation includes eighth notes, quarter notes, and rests, with various rhythmic patterns and accents. The score is divided into three systems of four measures each.

Measure 1: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 2: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 3: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 4: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 5: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 6: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 7: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 8: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 9: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**  
 Measure 10: *R L R Gd!* *R L R GO! **GO!** *R L R Gd!* *R L R GO! **GO!**********************

# T to the F

Bass

UW DRUMLINE

Musical score for 'T to the F' in 4/4 time. The score consists of five staves of music. The first staff begins with a dynamic marking of *f* and contains a series of eighth notes with accents. The second staff features a complex rhythmic pattern with many beamed notes and rests. The third and fourth staves continue with rhythmic patterns of eighth notes and rests. The fifth staff concludes the piece with a final rhythmic flourish.

# UW Drumline O'IL

Bass

John Lane

Musical score for 'UW Drumline O'IL' in 2/4 time. The score consists of four staves of music. The first staff starts with a dynamic marking of *fff* and includes a triplet of eighth notes. The second and third staves feature dense, fast-moving rhythmic patterns with many beamed notes and accents. The fourth staff concludes with a triplet of eighth notes and a final rhythmic flourish.

# WHAT A FANAM

Bass Drum

Musical notation for Bass Drum. The first line shows a sequence of notes and rests. The second line starts with a measure number '4' and contains two first endings, labeled '1.' and '2.', with a measure number '6' above the final measure of the second ending.



# Sequence

Bass

## Pet the Kitty

John Lane

Musical score for 'Pet the Kitty' bass line. The score is written in 4/4 time and consists of six staves of music. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Key features include:
 

- Staff 1: Starts with a series of eighth notes, some with accents (^).
- Staff 2: Contains measure 5, marked with a box 'A'.
- Staff 3: Contains measure 10.
- Staff 4: Contains measure 14, marked with a box 'B', and includes sixteenth-note runs with a '6' above them.
- Staff 5: Contains measure 19, also featuring sixteenth-note runs with a '6' above them.
- Staff 6: Contains measure 23, marked with a box 'C', and ends with a double bar line.

Bass

## Tio Loco

John Lane  
Ed. Aric Hageman

Musical score for 'Tio Loco' bass line. The score is written in 4/4 time and consists of four staves of music. It features various rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Key features include:
 

- Staff 1: Starts with eighth notes, followed by a triplet of eighth notes marked with a '3' above.
- Staff 2: Contains measure 5, featuring a complex sixteenth-note pattern.
- Staff 3: Contains measure 9, featuring a pattern of eighth notes with 'x' marks above them, and a triplet of eighth notes marked with a '3' above.
- Staff 4: Contains measure 13, featuring a triplet of eighth notes marked with a '3' above, and ends with a double bar line.

U Dub In Da House HUH!!

Bass Frantic

3 **A**

5

8 **B**

*p*

11

14

*ff*

17

20 **C**

*p mp mf f*

24 **D**

*ff*

27

Backstick

2 Bass

v.s.

30

# Yella' Stone

Bass

Cassidy Byars

♩ = 115

*mf*

5 **A**

9 **B**

*fp* *f*

12

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

14 **C**

*mf*

16

*f*

R l r l r l r l R l

18 **D**

R L R L R L L L R L R L L L R L R L R L L

21

22 **E**

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

crash

# Conga

Bass

UW DRUMLINE

4

7

*p* *cresc.* *mf*

11

*f* R L R L L R L R 1ST X R, 2ND X L

14

1ST X R, 2ND X L

17

*p* *cresc.*

19

R L R L L R

# Wyoming Cadence 2016

Bass

Michael Broyles

♩ = 120

Musical staff 1: Bass clef, 12/8 time signature. Starts with a rest, then a quarter note with an 'x' and a dynamic marking of *f*. The staff contains a series of eighth notes with accents.

Musical staff 2: Starts with a measure marked '5'. Contains eighth notes with accents. A repeat sign is present, with a dynamic marking of *mp* above and *mf* below.

Musical staff 3: Starts with a measure marked '7'. Contains eighth notes with accents and some notes marked with an 'x'.

Musical staff 4: Starts with a measure marked '9'. Contains eighth notes with accents and notes marked with an 'x'. A dynamic marking of *f* is placed below the staff.

Musical staff 5: Starts with a measure marked '12'. Contains eighth notes with accents.

Musical staff 6: Starts with a measure marked '14'. Contains chords marked *fp* and eighth notes with accents. A dynamic marking of *f* is placed below the staff.

Musical staff 7: Starts with a measure marked '17'. Contains eighth notes with accents and notes marked with an 'x'.

Musical staff 8: Starts with a measure marked '20'. Contains eighth notes with accents.

Musical staff 9: Starts with a measure marked '22'. Contains eighth notes with accents.



# Cymbal Book

## Cymbal Warm-ups 16th Note Grid

Cymbals

Three staves of cymbal notation in 4/4 time. The first staff starts with a 4/4 time signature and contains four measures of rhythmic patterns. The second staff is labeled '5' and contains four measures. The third staff is labeled '9' and contains five measures, ending with a double bar line.

## 16<sup>th</sup> Stick Control **(TACET)**

## Hug A Dug A Brrr

Cymbals

arr. Aric Hageman

A single staff of cymbal notation in common time (C). It consists of five measures of rhythmic patterns, each represented by an 'x' on a note head, followed by a double bar line.



## School Songs

Cymbals

### WALK ON CADENCE

UWDrumline

Musical notation for 'WALK ON CADENCE' on a cymbal staff. The piece is in common time (C). The notation consists of three staves. The first staff contains six measures of quarter notes marked with 'x'. The second staff contains four measures of quarter notes marked with 'x'. The third staff contains two measures of half notes, followed by a double bar line and a thick black bar for the remainder of the staff. A '2' is written above the thick bar. A hairpin symbol is positioned above the first staff.

### Downfield '95

Cymbals

arr. Belser

Musical notation for 'Downfield '95' on a cymbal staff. The piece is in common time (C). The notation consists of three staves. The first staff has measures 1-6 with rests, followed by a double bar line and a box containing the number '7'. A box labeled 'REPEAT 5 TIMES' is placed above the staff. The second staff has measures 8-14 with eighth notes and rests, followed by a double bar line and a box containing the number '15'. A note below the staff reads '\*MEASURE 15 IS THE 3RD TIME THROUGH THIS SECTION.'. The third staff has measures 16-22 with eighth notes and rests, followed by a double bar line and a box containing the number '23'. A box labeled 'FINE' is placed above the staff.

### Cowboy Joe

Cymbals

Univ. of Wyo

Musical notation for 'Cowboy Joe' on a cymbal staff. The piece is in common time (C). The notation consists of four staves. The first staff begins with a cymbal symbol and contains measures 1-6 with quarter notes. The second staff contains measures 7-12 with quarter notes. The third staff contains measures 13-18 with quarter notes and rests, followed by a double bar line and a box labeled 'FINE'. The fourth staff contains measures 19-24 with quarter notes and rests, followed by a double bar line and a box labeled 'D.S. al Fine'.

Cymbals

# BATTLE HYMN CHORALE/ STAR SPANGELED BANNER

UWDrumline

8 18 2

*ff* *mf*

16 *ff* STAR SPANGELED BANNER!

25 1. 2. 32 8 41

37

Detailed description: This musical score is for a cymbal part. It begins with a common time signature (C) and a series of rests. A first ending bracket covers measures 8 through 18, with a measure rest of 2 measures following. Dynamics include fortissimo (ff) and mezzo-forte (mf). At measure 16, the tempo changes to 3/4 time, and the piece is titled 'STAR SPANGELED BANNER!'. A second ending bracket covers measures 25 through 41, with a first ending (1.) and a second ending (2.). The score concludes with a final double bar line at measure 37.

Cymbals

# FIGHT WYOMING FIGHT

8 *p* *f* *p* *f*

13 *p* *f*

Detailed description: This musical score is for a cymbal part. It starts in common time (C) with a series of notes and rests. Dynamics are marked piano (p) and forte (f). The score is divided into two systems. The first system covers measures 8 through 13, and the second system covers measures 13 through the end. The piece concludes with a final double bar line.

# Preceding Monkey Beat

Cymbals

Detailed description: This musical score is for a cymbal part. It begins in common time (C) with a series of notes and rests, including some notes marked with an 'x' to indicate specific cymbal techniques. The score concludes with a final double bar line.

Cymbals **Come On Wyoming** Simpson arr. Belser  
perc. ed. Aric Hageman

14 **L.V.** **2** **A** **4** **B**  
**\*\*CYMBALS ALL CRASHES!** **REPEAT AS NEEDED**

25 **C** **2** **D**

34 **E**

42 **F**

**Chasers**  
AE

Cymbals K. French

**HI-HAT** **CRASH**

1. 2.

Cymbals **BOOM BOOM** Chuck Gullens

7 **f**

13 **p cresc. f** **dut dut** **p cresc. f** **slam**

**CC2**

Cymbals UW Drumline

**2**

5 **1.**

# Heartburn

Cymbals

3

6

*fp*

# California

Cymbals

12

18

25

D.C al Coda

32

# Dre 1 & 2

Cymbals

Evan Bradley & Zach Paris

7

*fp* *ff*

13

16



# SWUNG

Cymbals

UW DRUMLINE

Musical notation for 'SWUNG' on a cymbal staff. The piece is in 4/4 time. The notation includes a 'HI HAT' marking above the first measure and a 'CRASH' marking at the end of the piece. Measure numbers 6 and 10 are indicated on the left side of the staff.

# T to the F

Cymbals

UW DRUMLINE

Musical notation for 'T to the F' on a cymbal staff. The piece is in 4/4 time. The notation includes a '3' marking above a triplet of notes and a 'f' (forte) dynamic marking below the first measure. Measure numbers 8 and 12 are indicated on the left side of the staff.

# UW Drumline O'IL

John Lane

Cymbals

Musical notation for 'UW Drumline O'IL' on a cymbal staff. The piece features complex time signature changes: 7/8, 3/4, 2/4, 4/4, 5/4, 6/4, and 2/4. The notation includes a '3' marking above a triplet, a 'slidehoke' marking, and a '2' marking above a measure. Measure numbers 10 and 12 are indicated on the left side of the staff.

# WHAT' A FANAM

Cymbals

Musical notation for 'WHAT' A FANAM' on a cymbal staff. The piece is in 4/4 time. The notation includes specific rhythmic markings: 'SLIDE CHOKE CHICK', 'CHICK', 'CRASH', 'CRASH', and 'CRASH' placed below the notes. First and second endings are indicated by '1.' and '2.' above the final measures.



# Sequence

## Pet the Kitty

Cymbals

John Lane

Musical score for 'Pet the Kitty' in 4/4 time. The score consists of four staves of music. The first staff starts at measure 9 with a 'Crash' and a '4' above the staff. The second staff includes 'sizzle', 'Tap', 'Scrape', and another 'Crash'. The third staff starts at measure 15 with 'Vanguard' and ends with another 'Vanguard'. The fourth staff starts at measure 24 with 'Slide choke' and ends with 'Slam'. A box labeled 'A' is placed above the first staff, and a box labeled 'B' is above the third staff, and a box labeled 'C' is above the fourth staff.

Cymbals

## Tio Loco

John Lane  
Ed. Aric Hageman

Musical score for 'Tio Loco' in 4/4 time. The score consists of two staves of music. The first staff starts at measure 4 with a '4' above the staff and includes 'H.H.' and 'Crash'. The second staff starts at measure 10 and includes 'H.H.', 'U Dub In DaHouse', a triplet of notes, and 'Crash'. A box labeled 'A' is placed above the second staff.

# Frantic

Cymbals

The musical score is written for a cymbal in 4/4 time. It consists of six staves of music, each with a measure number and a section label in a box. The first staff (measures 1-4) starts with a whole note, followed by a half note, and then a series of eighth notes. It includes a first and second ending. The second staff (measures 5-9) features a continuous eighth-note pattern. The third staff (measures 10-12) continues the eighth-note pattern. The fourth staff (measures 13-17) shows a dynamic increase from *p* to *f*. The fifth staff (measures 18-23) features a crescendo from *p* to *f*. The sixth staff (measures 24-27) is marked *ff* and features a sixteenth-note pattern. The final staff (measures 28-31) concludes with a half note and a whole note.

1 **A**  
slide choke

8 **B**  
*p* slide chokes

13  
*f*

18 **C**  
*p* *mp* *mf* *f*

24 **D**  
*ff*

28

# Yella' Stone

Cymbals

Cassidy Byars

$\text{♩} = 115$

Chicks Sizzle

*mf*

5 **A** Alt.

9 Choke **B** Crash Alt. Slide Choke Choke

**C** *f* Alt. Slide Chokes crash choke

*mf* **D** crash *f*

22 **E** Sizzle slide choke

# Conga

Cymbals

UW DRUMLINE

5 *p* *cresc.*

10 *mf* *f*

16 *p* *cresc.* *f*

