

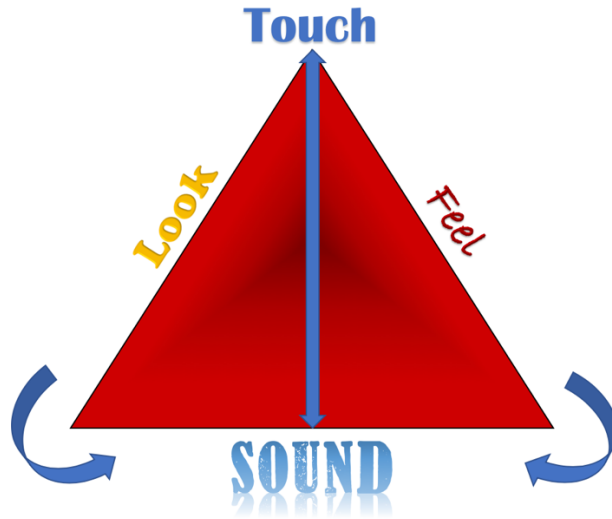


**HERRIMAN MARCHING  
MUSTANGS BATTERY  
PACKET**

**ARRANGED BY N. JACKSON**

# TECHNIQUE

Our technique at Herriman can best be described using the following visual representation:



At the base of the pyramid, we have our Sound. This is the most important fundamental aspect of our playing that we should always consider when we perform. Our Sound should be warm, relaxed, and open to facilitate all different types of music. It is our first, middle, and last priority as an ensemble.

The two arms of the pyramid represent the Look and Feel parts of our playing. While these two things are important, they only assist and feed into the base of the pyramid, and help us to achieve a better Sound. Look and Feel could not stand up were it not for our Sound at the base. Thus, our first concern should be towards listening, then towards feeling and looking.

At the peak of the pyramid lies our Touch. Touch has to do with how quickly we move our implements towards our instruments, and how much physical contact we have on those implements. In other words, an ideal Touch is one with minimal contact on the sticks/ mallets, while still being able to control what happens on the instrument. Touch should be one of our last concerns. However, a unified Touch across the whole group is essential in achieving the best sound possible in a marching percussion ensemble. Notice that, once again, Touch feeds into improving our Sound across the entire span of the pyramid.

Every good technique has a healthy balance of all these qualities. While Sound is the most important, it sometimes cannot be achieved without a good Look, Feel, or Touch. Therefore, it is important to experiment with these factors in your own playing to work towards acquiring an ideal sound for your instrument.

# DYNAMIC MARKINGS

***pp* / *p*** : 1” or less- Constitutes very little wrist turn, if any; Effect based dynamics usually played with a light touch

***mp*** : 3”- Constitutes 10% wrist turn; Parallel to the playing surface.

***mf*** : 6”- Constitutes 25% wrist turn; 27.5° in relation to the playing surface.

***f*** : 9”- Constitutes 50% wrist turn; 45° in relation to the playing surface.

***ff*** : 12”- Constitutes 75% wrist turn; 67.5° in relation to the playing surface. Arm movement is permitted and encouraged at this dynamic

***fff*** : 15”- Constitutes 100% wrist turn with arm movement; 90° in relation to the playing surface. This dynamic usually signals the end of a phrase. Will sometimes be undefined in height.

## DISCLAIMER

Keep in mind that all of these heights are designed with the assumption that there is a full sound being achieved at all dynamics. Just because you are achieving 12” does not mean you are creating the dynamic that we desire as a staff. **Height does not always equal volume.** Defer to the judgement of a staff member for discrepancies with dynamics.

# NOTATION

Marching percussion notation has a strict structure, and leaves little room for interpretation most of the time. This section of the packet is geared toward helping you understand how our notation will be read and performed.

## ACCENT



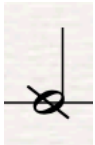
An accent is the most common notation you will see. This mark indicates that you play the given note at the marked dynamic below it. For example, if a section is marked at forte (*f*) then every accent will be played at 9" (or 45°). Every note without an accent is considered to be a "tap" to be played at mezzo-piano (*mp*)- 3" (or 0°). If no accents are written in a phrase, then play the entire passage at the written dynamic.

## TENUTO



This notation is considered to be a "half-accent" When you see this marking, it means to play the note one dynamic below the marked accents. For example, at double forte (*ff*) accents will be played at 12" (or 67.5°), so tenutos will be played at forte (*f*) – 9" (or 45°).

## CROSS-OVER



For tenor drums, this notation indicates a cross-over with the hand that is given underneath.

## UNISON



For bass drums, this notation indicates that all drums on the bassline play together. As opposed to a single drum on one line.

### 8's

Snare



R... L... R... L... R

Detailed description: A five-measure musical staff for a snare drum. The first four measures each contain a continuous eighth-note pattern, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. The notation includes a double bar line at the end.

### Bucks

S. D.



R... L... R... L... R

Detailed description: A five-measure musical staff for snare drum. The first four measures each contain a continuous eighth-note pattern with an accent (>) on every note, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. The notation includes a double bar line at the end.

### 3-Note Bucks

S. D.



R... L... R... L... R

Detailed description: A five-measure musical staff for snare drum. The first four measures each contain a continuous eighth-note pattern with an accent (>) on every note, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. The notation includes a double bar line at the end.

### Consecutive Accents

S. D.



R... L... R... L... R

Detailed description: A five-measure musical staff for snare drum. The first four measures each contain a continuous eighth-note pattern with an accent (>) on every note, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. The notation includes a double bar line at the end.

### 3-Note Consecutive Accents

S. D.



R... L... R... L... R

Detailed description: A five-measure musical staff for snare drum. The first four measures each contain a continuous eighth-note pattern with an accent (>) on every note, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. The notation includes a double bar line at the end.

### Up & Down

S. D.



R... L... R

Detailed description: A five-measure musical staff for snare drum. The first four measures each contain a continuous eighth-note pattern, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. Below the staff, there are four slanted lines representing the 'Up & Down' motion: a downward slant for the first measure, an upward slant for the second, a downward slant for the third, and an upward slant for the fourth. The notation includes a double bar line at the end.

### Down & Up

S. D.



R... L... R

Detailed description: A five-measure musical staff for snare drum. The first four measures each contain a continuous eighth-note pattern, alternating between right (R) and left (L) hands. The fifth measure contains a single right-hand eighth note followed by a quarter rest. Below the staff, there are four slanted lines representing the 'Down & Up' motion: a downward slant for the first measure, an upward slant for the second, a downward slant for the third, and an upward slant for the fourth. The notation includes a double bar line at the end.

### Double Beat A

S. D. 

### Double Beat B

S. D. 

### Triplet Double Beat

S. D. 

### Hugga-dits

S. D. 

### Hugga-dits 2

S. D. 

S. D. 

S. D. 

### Huck-a-dits

S. D. 

### 16th-Note Accent Grid

4's

S. D. 

2's

S. D. 

1's

S. D. 

### Triplet Accent Grid

4's

S. D. 

2's

S. D. 


1's

S. D. 

Paradiddles

S. D.   
 R r L l R r L l R l r L r l R l r L r l R r r L l l R r r L l l R l r r L r l l R l r r L r l l R

Paradiddle-diddles


S. D.   
 R r R r R r R r R r r R r r R r r R r r R r r R l r r R l r r R l r r R l r r R l r r R l r r l l R l r r l l R l r r l l R l r r l l R l r r l l R

7/8 Paradiddle

S. D.   
 R l r r L r l l R l r r l l R l r r L r l l R l r r l l R l r r l l R l r r L r l l R l r r l l R l r r l l R l r r l l r r

S. D.   
 L l l R l r r L r l l r r L l l R l r r L r l l r r L l l r r L r l l R l r r L l l r r L r l l r r l l R

Flam Taps

S. D.   
 R r r R r r R r r R r r R r r R r r R r r R r r 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

Flam Accents

S. D.   
 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 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 r l R

Swiss-Flam Tap

S. D.   
 R r l R r l R r l R r l R r L l r L l r L l r L l r L l R r l R r l R r L l r L l r L l

S. D.   
 R r l R r l R r L l r L l r L l R r l R r L l r L l R r l R r L l r L l





# Timing Exercises

All Natural Stickings

## 16th 1 Note

S. D.  Musical notation for the first exercise of the 16th 1 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of 16th notes, with some notes beamed together in groups of four. The exercise concludes with a quarter rest followed by a double bar line.

## 16th 2 Note

S. D.  Musical notation for the first exercise of the 16th 2 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of 16th notes, with some notes beamed together in groups of four. The exercise concludes with a quarter rest followed by a double bar line.

S. D.  Musical notation for the second exercise of the 16th 2 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of 16th notes, with some notes beamed together in groups of four. The exercise concludes with a quarter rest followed by a double bar line.

## 16th 3 Note

S. D.  Musical notation for the first exercise of the 16th 3 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of 16th notes, with some notes beamed together in groups of four. The exercise concludes with a quarter rest followed by a double bar line.

S. D.  Musical notation for the second exercise of the 16th 3 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of 16th notes, with some notes beamed together in groups of four. The exercise concludes with a quarter rest followed by a double bar line.


## Triplet 1 Note

S. D.  Musical notation for the first exercise of the Triplet 1 Note section. It consists of a single staff with a treble clef and a 12/8 time signature. The notation features a series of eighth notes, with a triplet of eighth notes indicated by a '3' over the notes. The exercise concludes with a quarter rest followed by a double bar line.

S. D.  Musical notation for the second exercise of the Triplet 1 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of eighth notes, with a triplet of eighth notes indicated by a '3' over the notes. The exercise concludes with a quarter rest followed by a double bar line.

## Triplet 2 Note

S. D.  Musical notation for the first exercise of the Triplet 2 Note section. It consists of a single staff with a treble clef and a common time signature. The notation features a series of eighth notes, with a triplet of eighth notes indicated by a '3' over the notes. The exercise concludes with a quarter rest followed by a double bar line.

S. D.  Musical notation for the second exercise of the Triplet 2 Note section. It consists of a single staff with a treble clef and a 6/8 time signature. The notation features a series of eighth notes, with a triplet of eighth notes indicated by a '3' over the notes. The exercise concludes with a quarter rest followed by a double bar line.