

(THIS NOTATION KEY HAS 3 PAGES)

ON THE FOLLOWING 3 PAGES YOU WILL FIND INFORMATION ON THE NOTATIONAL CONVENTIONS I HAVE USED TO WRITE OUT DRUM SET MUSIC IN MY CHARTS. MY APPROACH TO DRUM SET NOTATION FOLLOWS STANDARDIZED DRUM SET NOTATION CONVENTIONS. HOWEVER, I DO EMPLOY SOME DIFFERENCES IN 1 BASIC TYPE OF SITUATION. I BREAK THE RULES OF STANDARDIZED DRUM SET NOTATION IF WRITING A PARTICULAR DRUM SET PART WITH STANDARDIZED DRUM SET NOTATION WOULD RESULT IN A DRUM PART THAT IS CLUTTERED AND UNPRACTICAL TO READ DUE TO SPACING ISSUES IN THE STAFF ETC... RATHER THAN CHANGE THE ACTUAL PART IN THESE CASES, I SOMETIMES CHANGE THE NOTATIONAL APPROACH INSTEAD. IN THESE CASES I BREAK THE STANDARDIZED DRUM SET NOTATION RULES ONLY AS MUCH AS IS NECESSARY IN ORDER TO MAKE THE PART LESS CLUTTERED AND MAKE IT EASIER TO READ. FOR EXAMPLE, I WILL OCCASIONALLY MOVE BASS DRUM 1 AND BASS DRUM 2 DOWN ONE LINE OR SPACE EACH ON THE STAFF IF THERE ARE A LOT OF LAYERED FLOOR TOM AND BASS DRUM NOTES HAPPENING AT THE SAME TIME. BY DOING THIS I CAN CREATE SOME SPACE BETWEEN THE BASS DRUM AND FLOOR TOM NOTES, AVOID CLUTTERED NOTATION AND MAKE THE PART EASIER TO READ. IN MOST CASES, WHEN I HAVE BROKEN THE RULES OF STANDARDIZED DRUM SET NOTATION, A MARKING WILL BE MADE AT THE POINT IN THE CHART WHERE THE NOTATIONAL CHANGE IS MADE AND A MARKING WILL BE MADE AT THE POINT IN THE CHART WHERE THAT NOTATIONAL CHANGE IS RETURNED TO NORMAL. IN THESE CASES, A WRITTEN NOTE IS ALSO MADE AT THE BEGINNING OF THE CHART TO INDICATE THAT THERE WILL BE A NOTATIONAL CHANGE MADE (OR A NOTATIONAL DIFFERENCE USED) DURING THE CHART AND WHAT KIND OF CHANGE IT WILL BE. I WOULD ENCOURAGE YOU TO USE OTHER SOURCES TO DO FURTHER STUDY OF STANDARDIZED DRUM SET NOTATION.

## DRUMS

### SNARE DRUM (S.D.)

SNARE DRUM BUZZ STROKE  
(PRESS ROLL STROKE)

### BACK TOMS (OR MOUNTED TOMS, TOM-TOMS ETC.)

HIGHEST PITCH TO LOWEST PITCH (FROM TOP TO BOTTOM)

DRUM SET CLEF

"STICK SHOT"

PRESS THE TIP OF ONE STICK  
AGAINST THE SNARE DRUM HEAD  
AND HIT THAT STICK WITH THE OTHER STICK

### FLOOR TOMS (F.T.)

3 HIGHEST PITCH TO LOWEST PITCH (FROM TOP TO BOTTOM)

### CROSS STICK (C.S.) ON SNARE DRUM

LAY THE STICK ACROSS THE HEAD OF THE SNARE DRUM AND RIM  
AND PLAY A CLICK SOUND ON THE RIM OF THE SNARE DRUM

## BASS DRUMS (B.D. OR "KICK DRUMS")

5 BASS DRUMS 1 AND 2 ARE USUALLY PLAYED  
WITH OPPOSITE FEET ON TWO DIFFERENT PEDALS

OCCASIONALLY WRITTEN THIS WAY TO  
MAKE ROOM FOR FLOOR TOM NOTES

BASS DRUM 1

BASS DRUM 2

B.D. 1

B.D. 2

### HI HAT (H.H.)

THE HI HAT IS ASSUMED TO BE CLOSED IF THERE ARE NO MARKINGS INDICATING OTHERWISE

#### CLOSED HI HAT

PLAY THE HI HAT WITH STICK ETC.

#### OPENED HI HAT

HIT HI HAT WITH STICK WHILE IT IS OPEN (OPEN WITH PEDAL)

#### CLOSED HI HAT

HIT HI HAT WITH STICK WHILE IT IS CLOSED (CLOSE WITH PEDAL). IF THE HI HAT IS CURRENTLY OPEN, CLOSE IT WITH THE PEDAL AT THE SAME TIME THAT YOU PLAY THE HI HAT WITH THE STICK. THIS IS USUALLY ONLY INDICATED AFTER AN OPEN HI HAT NOTE HAS RECENTLY BEEN NOTATED. IF IT DOES NOT FOLLOW FROM A PREVIOUSLY OPEN HI HAT NOTE, THEN TREAT IT AS A NORMAL CLOSED HI HAT NOTE (OR AS A COURTESY MARKING).

#### SLIGHTLY OPENED HI HATS

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#### CLOSED HI HAT (WITH THE PEDAL)

"SPASH" THE TWO HI HAT CYMBALS TOGETHER WITH THE PEDAL AND LET RING

CLOSE THE HI HAT WITH THE PEDAL (BASICALLY PLAYING A CLOSED NOTE ON THE HI HAT PEDAL)

### RIDE CYMBAL (RIDE CYM.)

THE SHORT FORM (CYM.) CAN BE COMBINED WITH ANY OTHER WORD TO MAKE A SHORT FORM INDICATOR FOR ANY TYPE OF CYMBAL (FOR EXAMPLE, "CRASH CYM.", "RIVET CYM." ETC...)

#### RIDE CYMBAL BODY

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#### BELL OF RIDE CYMBAL

### CRASH CYMBALS (CRASH CYM.)

#### CRASH CYMBAL

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#### SPLASH CYMBAL

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#### CHINA CYMBAL

### OTHER/SPECIALTY CYMBALS (CYM.)

CERTAIN SPECIALTY CYMBALS WILL NOT NECESSARILY BE GIVEN A CONSISTANT SPECIFIED LINE OR SPACE ON THE STAFF AND WILL BE WRITTEN ON A LINE OR SPACE NORMALLY ASSOCIATED WITH ANOTHER DRUM AND/OR CYMBAL. IN THIS CASE, THE SPECIFIC TYPE OF CYMBAL WILL BE WRITTEN IN WRITNG WITH THE SHORT FORM (CYM.) FOLLOWING THE NAME. CHECK THE EXAMPLE IN THE BAR BELOW.

#### RIVET CYM.

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### CHOKED CYMBALS ("CYMBAL GRABS")

HIT CYMBAL AND THEN GRAB IT IMMEDIATELY TO STOP IT FROM RINGING

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A musical staff with a double bar line at the beginning. On the first beat, there is a cymbal crash symbol (a downward arrow with a star) followed immediately by a cymbal grab symbol (a lightning bolt). The rest of the staff is empty.

### SPECIFIED LENGTH OF SUSTAIN BEFORE CYMBAL IS GRABBED

EXAMPLE BELOW: HIT CRASH CYM. ON BEAT 1 AND WAIT UNTIL BEAT 2 TO CHOKE THE CYMBAL

18

A musical staff with a double bar line at the beginning. On the first beat, there is a cymbal crash symbol. On the second beat, there is a cymbal grab symbol. The rest of the staff is empty.

### LET CYMBALS RING (APPLIES TO ALL CYMBALS EXCEPT THE HI HAT)

IF THERE ARE NO MARKINGS INDICATING OTHERWISE, IT IS ASSUMED THAT ALL CYMBALS ARE ALLOWED TO RING FOR THEIR FULL SUSTAIN (WITH THE EXCEPTION OF THE HI HAT)

NORMALLY NOTATED THIS WAY

CAN ALSO BE NOTATED ANY OF THESE WAYS DEPENDING ON THE NATURE AND SUSTAIN POTENTIAL OF THE SPECIFIC CYMBAL BEING PLAYED AS WELL AS THE TEMPO AND TIME SIGNATURE OF THE MUSIC. NOTATIONAL SPACING CONCERNS CAN ALSO BE CONSIDERED WHEN DECIDING HOW TO NOTATE A SUSTAINED CYMBAL CRASH

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A musical staff with a double bar line at the beginning. It shows four different ways to notate a sustained cymbal crash: 1) a cymbal crash symbol followed by a curved line with a lightning bolt at the end; 2) a cymbal crash symbol followed by a curved line with a lightning bolt at the end, with 'OR' written above; 3) a cymbal crash symbol followed by a curved line with a lightning bolt at the end, with 'OR' written above; 4) a cymbal crash symbol followed by a curved line with a lightning bolt at the end, with 'OR' written above.

### GHOSTED NOTES CAN APPLY TO ANY DRUM, CYMBAL OR PERCUSSION INSTRUMENT

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A musical staff with a double bar line at the beginning. The first part shows a snare drum pattern with four eighth notes. Above the notes are arrows pointing to them with the text 'GHOSTED NOTES (PLAYED MUCH QUIETER)'. The second part shows a hi hat pattern with four eighth notes. Above the notes are arrows pointing to them with the text 'GHOSTED NOTES (PLAYED MUCH QUIETER)'. The rest of the staff is empty.

SOMETIMES COWBELL AND WOOD BLOCK NOTES ARE WRITTEN INSIDE THE STAFF. HOWEVER, I HAVE FOUND IT TO BE MORE PRACTICAL TO WRITE THEM WHERE THE HI HAT AND RIDE CYMBAL WOULD NORMALLY BE WRITTEN (USING DIFFERENT NOTE HEAD SHAPES) SINCE COWBELL AND WOOD BLOCK ARE OFTEN PLAYED IN PLACE OF THE HI HAT AND RIDE CYMBAL AS OPPOSED TO CONJUNCTION WITH THEM (BECAUSE OF THIS, OFTEN THERE WOULD BE NO NOTE SPACING CONFLICTS BETWEEN HI HAT/RIDE CYMBAL NOTES AND COWBELL/WOODBLOCK NOTES). WHEN APPLIED TO DRUM SET, MANY GROOVES FROM LATIN AMERICA AND THE CARIBBEAN INVOLVE NOTES ON THE 2 MOUNTED TOMS WHICH WOULD CAUSE NOTE SPACING ISSUES IF THE COWBELL AND/OR WOODBLOCK NOTES WERE PLACED INSIDE THE STAFF RATHER THEN ABOVE IT.

### PERCUSSION INSTRUMENTS ON THE DRUM SET

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A musical staff with a double bar line at the beginning. On the first beat, there is a cowbell note (a downward arrow with a star) labeled 'COWBELL (C.B.)'. On the second beat, there is a wood block note (a downward arrow with a star) labeled 'WOOD BLOCK (W.B.)'. The rest of the staff is empty.