

# A "Time Machine" For Your Drum Line

BY JAMES CAMPBELL

**W**HEN YOUR DRUM LINE plays warmups, they are establishing the quality of sound for the ensemble, the same way that the wind section of your band does each time they tune and warm up. You're not only matching pitch and tone quality, you're blending a sonority. Always maintain a blended sonority between individuals of the same segment and a balanced sound between different instrumental segments.

"Time Machine" is a warmup that will help develop better musicians throughout your percussion section. This particular warmup promotes advanced subdivision skills and interpretation, furthers the development of the Single-Stroke Roll rudiment, and provides material for implementing creative rhythmic cadences in your existing percussion arrangements.

"Time Machine" is fully orchestrated for the field percussion (snare, quads, bass drums and cymbals) and front ensemble (mallet keyboards and timpani). Quad players may play a single drum "check pattern" for each warmup before they play the written part. Cross-sticking is indicated with an X under the staff. Cymbal parts can be played in unison or divided among several players. In most cases, the mallet parts can be performed on any keyboard percussion instrument in any register that sounds appropriate.

As players change subdivisions, the tendency for them is to lose muscle control and produce a thinner sonority as the density of notes decreases (implies a ritard). Or, they often overplay as more notes are added to each measure (implies an accelerando). Add a gradual crescendo to the accelerando and a decrescendo to the ritard to enhance the phrasing and musical effect of the warmup. Tone and volume should remain consistent throughout the changing subdivisions. Learn to relax as you "accelerate" and introduce more energy as you "ritard."

Mallets and timpani should move to new keys and inversions on each repeat. The Mallet 1 part may be played with two mallets or with four as arpeggios of the major triad. The Mallet 2 part may play the four-mallet chords or split the part among other players. If played with four mallets, attention should be given to producing a smooth and fluid motion between the inversions. The half notes may be rolled or struck. The timpani provide the root for each key and should use articulate mallets for clarity.

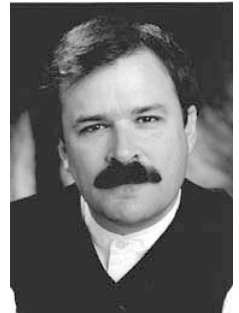
A tempo range of quarter note = 90 to 132 is suggested for this warmup. Begin the exercise at a slow tempo so that each individual can demonstrate the proper interpretation before the tempo is increased. With most marching percussion sections, performing music at the basic pulse of 120 mm is comfortable because

the patterns are fast enough to flow in a relaxed style with minimum strain on technical skills. The music usually becomes more difficult to perform well when the tempo goes faster or slower than this standard speed. Extremes in tempo, in either direction, will make technical limitations more obvious than they are in the "comfort zone." Slow tempi expose more obvious timing and tone production problems caused by jerky movement. Quicker speeds will test your technical proficiency, dexterity and stamina. Spend more time working outside of your comfort zone so that you are developing skills you don't have rather than spending all of your time playing things that you do well all of the time.

With proper focus on sound quality and precision, "Time Machine" should prove to be challenging and rewarding.

James Campbell is Professor of Music and Director of Percussion Studies at the University of Kentucky, Principal Percussionist with the Lexington Philharmonic, and has served as principal instructor, arranger and Program Coordinator for the Rosemont Cavaliers Drum and Bugle Corps. His method book,

*Championship Technique for Marching Percussion*, has recently been published by Row-Loff Productions, and Campbell serves as Second Vice-President of the PAS.



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# Time Machine

James Campbell

Snare: R L R L R L (3) (3) (5) (5) (6) (6)  
Quads: R L R L R L (3) (3) (5) (5) (6) (6)  
Bass: R L R L R L (3) (3) (5) (5) (6) (6)  
Cymbals: Hi-Hat (alternating open and closed)  
Mallets 1: Play in all keys (quarter notes)  
Mallets 2: Play in all keys (chords)  
Timpani: Play in all keys (quarter notes, (3) (3) (5) (5) (6) (6))

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Snare: (7) (7) (7) (7) (6) (6) (5) (5)  
Quads: (7) (7) (7) (7) (6) (6) (5) (5)  
Bass: (7) (7) (7) (7) (6) (6) (5) (5)  
Cymbals: Hi-Hat (alternating open and closed)  
Mallets 1: Play in all keys (quarter notes)  
Mallets 2: Play in all keys (chords)  
Timpani: (7) (7) (6) (6) (5) (5)

Snare

Quads

Bass

Cymbals

Mallets 1

Mallets 2

Timpani

Snare

Quads

Bass

Cymbals

Mallets 1

Mallets 2

Timpani

PN

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