

MAT CAMPBELL MUSIC



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THE
SHADOW BOX
AN ANTHOLOGY OF
CADENCES FOR
DRUMLINE

MAT CAMPBELL

VOLUME ONE

THE SHADOW BOX

An Anthology of
Cadences for
Drumline

Volume 1

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These books

were created for the younger version of myself. That version of me still exists when I attend a drum corps show, drum through a Gusseck or Casella book on a restaurant table, or play a four-over-three polyrhythm.

When I discovered drumming for the first time, (thank you, Nick Cannon), I couldn't get enough of the rudiments, the marching, and the backache. I lived and breathed marching percussion so much so that even after rehearsals, I would go home to write cadences on Finale 2006 while avoiding my AP Chem homework. (Do your homework. No, seriously.) I would write drum cadences in Spanish class when I wasn't paying attention. (Also, pay attention in class. No, I really mean that.) I would bring new cadences to the peers in my drumline in hopes that we could play them for a football game. Even at the age of seventeen, I wanted to pay it forward to future percussionists who saw their craft the same way as me.

This anthology of drumline cadences wasn't made just for the people who like to shake their butts in the stands. It was made for the players who play the cadences for people to shake their butts in the stands.

Shadow boxes

are glass displays containing one or more objects of artistic or personal significance. I had one growing up. Some items in it include some Hot Wheels, a "Happy 17th Birthday" card with best friend coupons in it, and some patches from when I made region band or went to state solo and ensemble. Though this box contains nothing that is of practical use to me now, I still take it with me wherever I move to. It serves as a reminder of my younger self. At the end of the day, I sometimes look at the items in that box and smile not only from nostalgia and innocence but also achievement and how far I've come.

When I started writing this anthology during the pandemic of 2020, I decided to write about a few things I liked from my time in a drumline. I supplemented these with current things that spark joy to make new drum cadences for current and future drumline aficionados such as my younger self. I hope these personal memories inspire future generations to create their own shadow boxes of mementos and/or drum cadences.

Considerations:

Because I use common notation, there is no specific legend for this book. The first instance of any technique out-of-the-ordinary is specified in the score. However, there are some additional points of interest:

Snare Drums

- These parts are mostly to be played as unisons for the entire snare line. The score designates if there is a solo passage.
- In cadences that use cymbals on the snare drum part, there is the option to play the cymbals at standstill and rim while marching.

Tenor Drums

- These parts were made for tenor sets that have five drums (four drums and a spock). There are cadences that utilize a second spock, in which those passages are notated in parenthesis (). If you do not have this additional spock, simply play the spock passages on the one drum.
- In the event of an improvised tenor solo (such as in K.K. Drumline), the other player(s) will continue playing the notated parts.
- Skanks, or muted rimshots are notated with a hand muffle after the shot. There are some passages that use both muted and unmuted rimshots.

- Cross-overs are notated with a + above the note.
- Sweeps are notated with a slur marking.

Bass Drums

- These parts were made for five players.
- If you have three players, bass 1 will play parts 1 and 2, bass 2 will play parts 3 and 4, and bass 3 will play part 5.
- If you have four players, bass 1 through 3 will stay the same, and bass 4 will play both parts 4 and 5.
- If you have six players, bass 1-4 will stay the same and bass 5 and 6 will play part 5 in unison.

Cymbals

- These parts have the technique crash - abbreviated cr, hi-hat, sizzle, sizz-suck, and crash choke - notated with a staccato marking.
- If there are more cymbal players than snare drummers, then those not holding for the snare drummers will play the notated cymbal parts.

Cadence Inspiration

I. **Neo**

Neo operates on a few levels. It is “one” spelled backwards, it is the name of the protagonist of *The Matrix* series of films (which are some of my favorites), and it is the beginning of this anthology.

II. **Binary Beats**

Binary beats has two distinct sections - call and groove. I think it’s great for a defense situation.

III. **Off the Rails**

This reminds me of my love for Vans shoes in high school. I didn’t touch a skateboard until college, but that doesn’t mean I never wore vans.

IV. **Chips and Guac**

Operating as a part one in a two-part cadence, Chips and Guac gives the crowd an appetizer able to be served alone or with a main entrée.

V. **Sizzlin’**

Sizzlin’ is the second part of this sequence-type cadence and will surely give the crowd reason to groove with its reggaeton and songo inspired beats. **Chips and Guac** can be followed by **Sizzlin’** without a break or tapoff.