

Brian Blume

Strands of Time

for solo marching snare drum and audio



Strands of Time by Brian Blume
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Program Notes

I have often felt that there is a lack of contemporary rudimental snare drum solos written for the concert percussionist and the concert hall, and I hope that *Strands of Time* may be a step in compensating for this lack. This work for marching snare drum, TSS*, and CD presents musical challenges that other modern solos might not. The title refers to the idea of multiple strands or threads of music (live and electronic) that interweave and integrate to create a unified whole.

-Brian Blume

Audio Playback Options

On the accompanying CD-Rom, you'll find the source audio files used to accompany this piece. To best synchronize the complexity of the performed snare drum part to the nuance of the audio (which is also rhythmically complex), a click track is recommended. For this reason, there are two different versions of the audio accompaniment being offered, depending on what sort of audio system you have available.

The recommended approach is the **stereo version**, which comes with two tracks of stereo audio (accompaniment and click track). The stereo version would require you to play back the two audio tracks from a multitrack software program (i.e., Apple Logic, Steinberg Cubase, MOTU Digital Performer, Ableton Live, etc.), with the accompaniment being routed to the audience/PA speakers and the click track being routed to the performer via a common 4-channel audio interface. Using the stereo version will allow for the audience to fully experience the effects of the panning and stereo image.

Alternately, **mono version** is included in cases where the resources or equipment aren't available to route multiple tracks of audio. In this version there's simply one stereo audio file in which the click track is panned all the way to the left channel for the performer to monitor. Then the PA speakers would be set up so they only receive the right channel of audio. This channel can be configured to play back through two speakers; however it will still be a single (mono) audio signal.

* NOTE: If you are unable to locate a TSS Snare, there is a new product by LP called a *Micro Snare* that would be a suitable substitution.

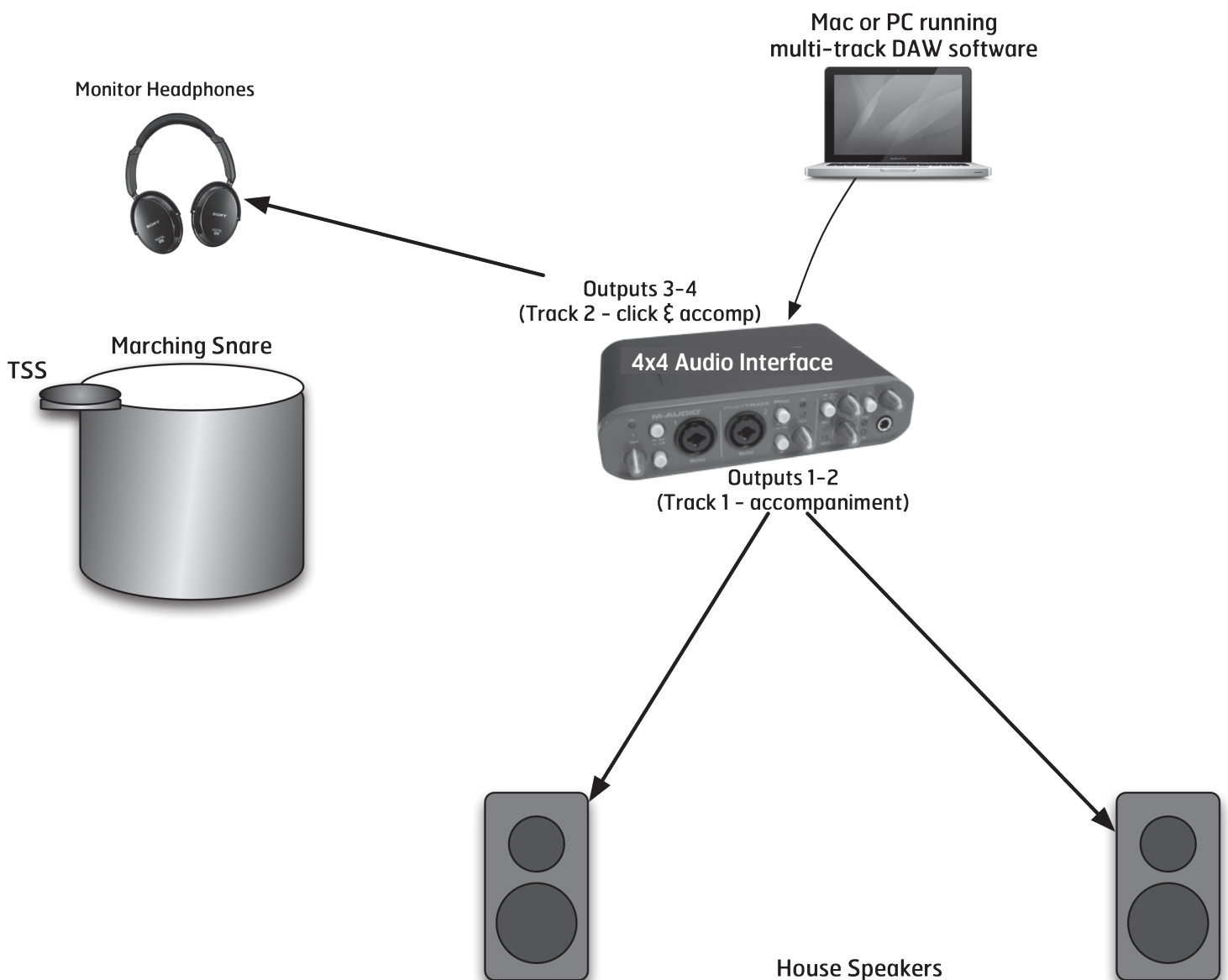
Setup Examples

STEREO VERSION (recommended)

- **Audio System Requirements:**
- Mac or PC
- Multitrack DAW software (Logic, Cubase, Live, Digital Performer, etc.)
- Audio interface with at least 4-channel output
- Powered speakers (or passive speakers plus amplifiers)
- Monitor headphones (preferably in-ear)

PERFORMER

AUDIO SYSTEM

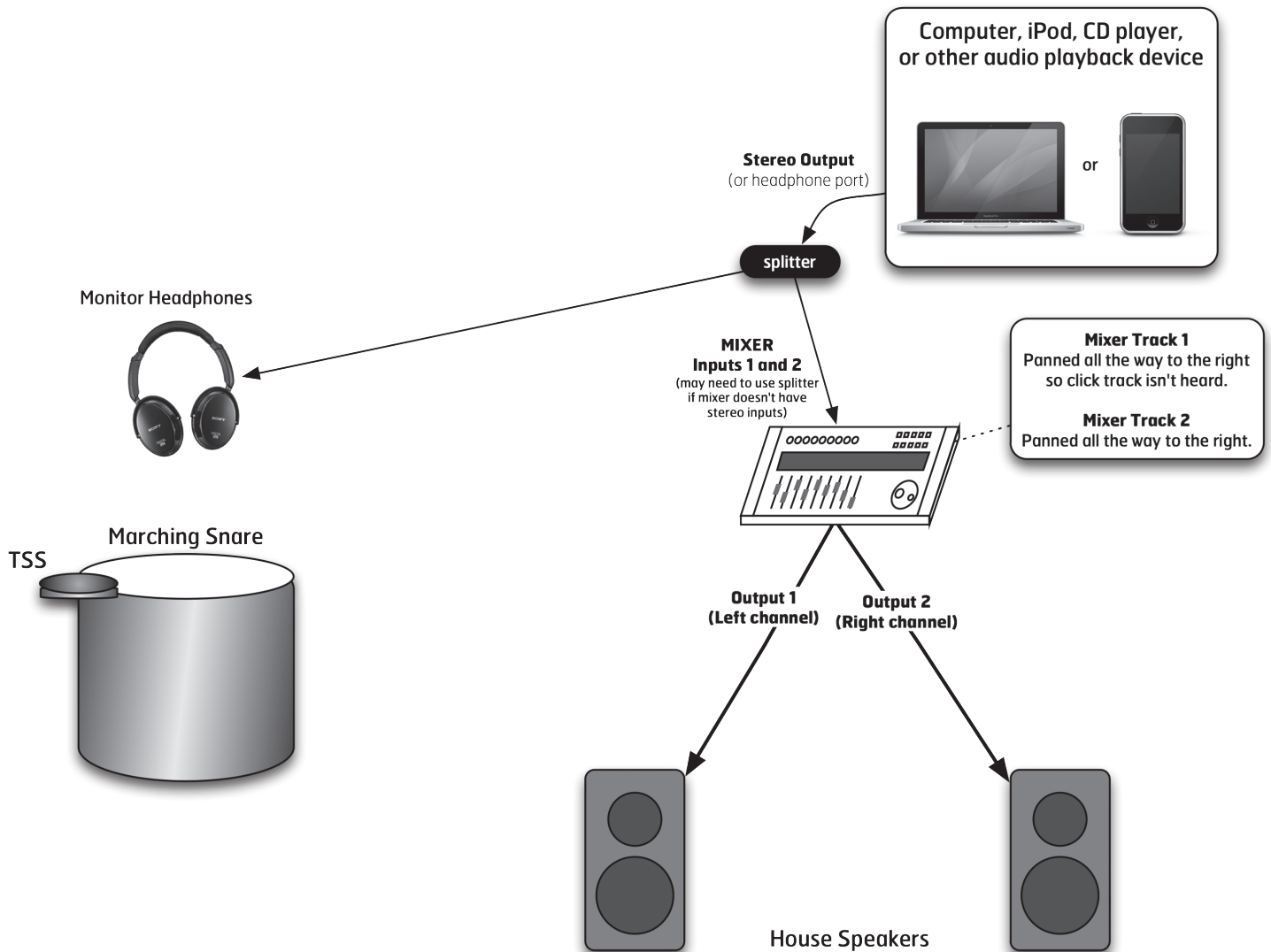


MONO VERSION

- **Audio System Requirements:**
- Audio playback device (iPod, computer, CD player)
- Splitter (to send signal to mixer and performer)
- Mixer
- Powered speakers (or passive speakers plus amplifiers)
- Monitor headphones (preferably in-ear)

PERFORMER

AUDIO SYSTEM



ALTERNATIVE MONO SETUP

Depending on your PA gear, here's an alternative to the diagram above the mono version setup. If your speakers have parallel in/out ports, simply send the right channel of the mixer to the right speaker, then run a cable from the "out" port of the right speaker to the "in" of the left.

Strands of Time

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Track

♩ = 90

click

SD delay

Snare

TSS

RR RR

$p < f$

$p < f$

SD delay

metal

$p < f$

$p < f$

$p <$

dc

(fake)

RLRLRLRLRLRL

RRLL

pp

(click)

mf

ppp

Sample
Image

closed

open

closed

f

A shaker

22 bass

metal

stick shot

R R R R R

p *ppp*

p < *f* *mp* *f* *p* *pp*

R L R R L R/L

L L L L

26

f *pp*

3

L

p < *mf* *f* *pp* *f* *p* <

R L L L L

pings

30

C

1/2

R R R R R R R R R R

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

32

R

f *p* 1/2

w/ butt L L

p *mf* *p* *f*

35

metal

1/2

R R R

L

f

Sample Image

38

1/2

p *f*

mp w/ butt (center)

41

C triangle

RH improvise based around triangle rhythm (in track)

w/ tip to E

E

SD

triangles

p *f*

(TSS)

mf *p* (both hands)

mf

E

D ♩ = 180

f

ff *mp* *f*

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

C

Sample
Image

Sample Image

TSPCS-19

85

p *p* *mp* *p* *mp*

mp *p* *mf* *p*

R RLRLRLRL RRLRLRL RLRL RLRLRL

89

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

C 1/2 C 3 3

R RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL

92

$\text{♩} = 180$ ($\text{♩} = \text{♩}$) **F** $\text{♩} = 192$

R R R L

p

97

p < *f*

RLRLRLRL

102

< *f* > *p* < *f* > *p*

RRRRLRL LLLLL

< *f* > *p* < *f* > *p*

Sample Image

128 bells

mf

mf

C

130

f

pp

ff

f *ff*

delay

Sample
Image