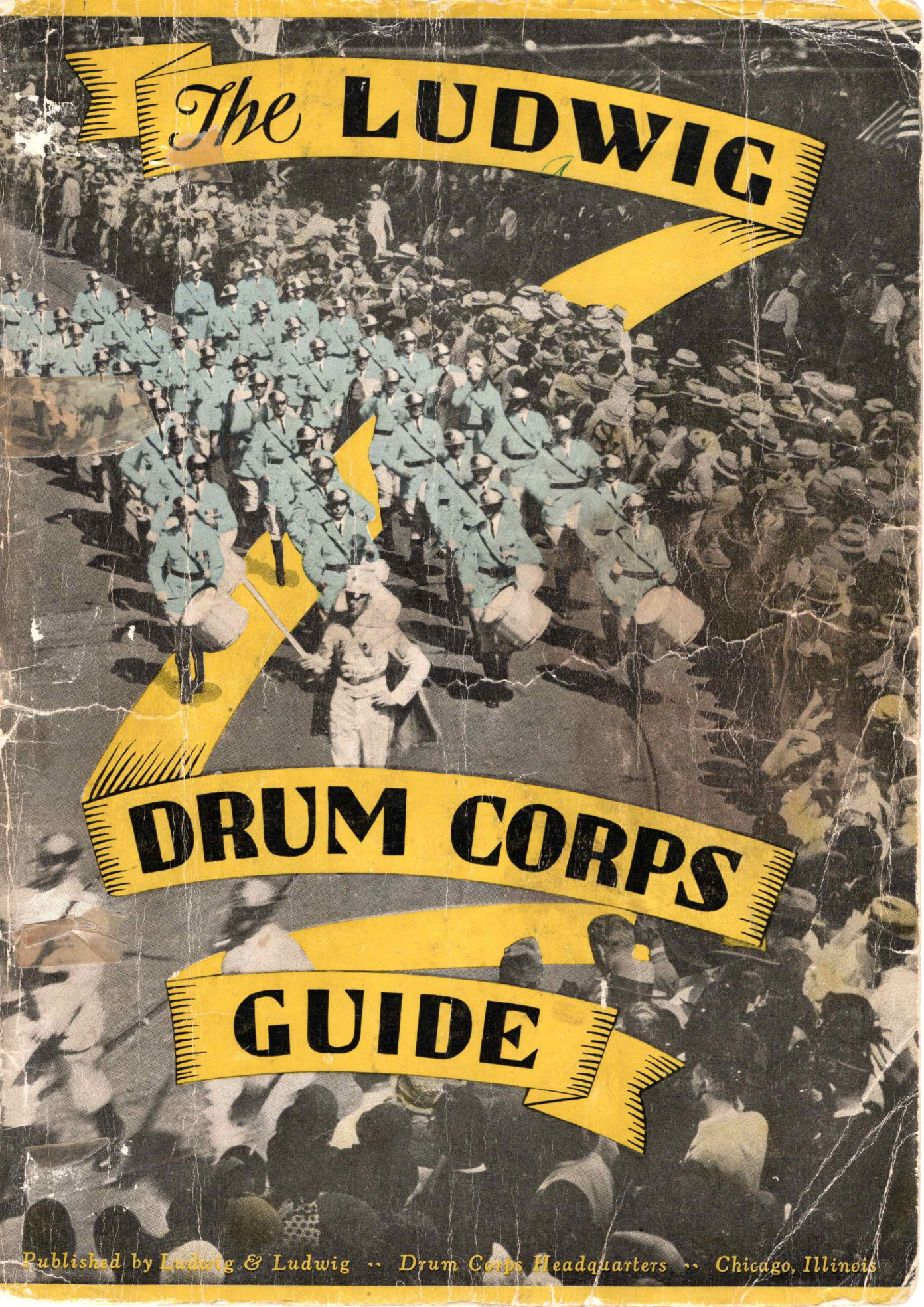
The LUDWIG
DRUM CORPS
GUIDE
Published by Ludwig & Ludwig -- Drum Corps Headquarters -- Chicago, Illinois

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The
Ludwig Drum Corps Guide



Including 19 Marches for
The Modern Drum and Bugle Corps.

Compiled By The
Ludwig Drum Corps Department



The Ludwig Drum Corps Guide

FOREWORD

LUDWIG & LUDWIG take pleasure in presenting this book to the drum corps fraternity. It has been our aim to cover the constantly growing and rapidly progressing field in as thorough a manner as is possible. This Guide is, in reality, Part II to the *Ludwig Drum and Bugle Manual.*

Care has been taken to cover the subject quite thoroughly for both the experienced drum corps musician and the seasoned drum corps veteran.

It would not be possible to publish such a complete treatise on drum corps if those who belong to these corps were not such fine fellows and gave us the benefit of their experience.

It has been a pleasure to produce this *Guide* and to associate with our friends of the hundreds of drum corps scattered throughout the country.

Especial thanks is given to those corps who sent us their favorite maneuver. This is an example of the type of personnel of which the American Legion Drum Corps is composed — they give to their "Buddies" — their competitors—their secrets of success. A finer and higher spirit of sportsmanship can not be found.

Ludwig & Ludwig maintain a Drum Corps Department composed of men who have had their own drum corps and who will be glad to help anyone who has special drum corps problems.

THE PUBLISHERS,

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How to Organize



USE the same business-like methods of procedure as for any other organization. Those who say: "But, I don't know anything about music!" often turn out to be the best. They work hardest—they want to succeed. Elect a President, Secretary, Treasurer, drum instructor and bugle instructor from members of the corps. Often it is best to have the bugle instructor as corps director. Select a drill sergeant and business manager from outside the corps so they can better drill and manage corps activities during rehearsals and when before the public.

Write to Ludwig & Ludwig for a copy for "Constitution and By-Laws," a 16-page booklet with a suggested "Constitution," "Articles," and "By-Laws" for the Drum Corps. Single copies free; in quantities 5c each. Every member of the Drum Corps should have one.

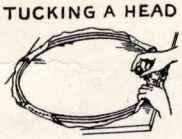
How to Get Started



IF you want a Corps, the only thing to do is to make up your mind that you are going to have a Corps, and go about it.

A certain organization that the writer is very familiar with had wanted a Drum Corps for several years. However, they always felt that they couldn't put the Corps over because there was no one in the organization that had previous experience. At one of the meetings one member got up and said the only way they could ever get a Corps was to buy the instruments and then they would feel the financial responsibility and they would go ahead and do it. This organization had never failed in anything, and they knew if they had money invested in instruments they would just naturally make a success of the Corps. This they did, and they have now increased the Corps to double the original size. This same Corps won fourth place that year at the State Convention, competing with over thirty Corps. They were the youngest Corps in the parade, too.

TUCKING A HEAD



How a drum head is first lapped over the flesh hoop to hold in place before actually tucking.

What others have done you can do, too.

Corps have been put on the street successfully in two weeks. If a home talent play can be put on in two weeks of intensive training, there is no reason why, with the same tactics, a drum corps cannot be formed and trained in two weeks. It has been done.

There is practically no limit that cannot be reached with the drum corps. The older the corps gets the greater the interest is shown, and the greater the experience, which results in more complicated playing, and more complicated drilling and maneuvering. It all happens so gradually that one learns without a great amount of home study and practice.

Application for Membership Form

Kankakee Drum and Bugle Corps

Name .....

Address ..... Phone .....

Previous Experience .....

I herewith make application for membership in the American Legion Drum and Bugle Corps, Post 85, Kankakee, Ill. If accepted I do agree to abide by and obey all rules and regulations as laid down by the Constitution and By-Laws of this organization, and to conduct myself as a gentleman and a Legionaire while on duty with this Corps.

Size of Corps



BECAUSE the present day tendency is for pleasing drill combinations the corps should be as large as possible. The larger the corps the easier it will be to execute formations. It is impossible to execute elaborate human designs upon the street or parade ground with a small corps. Consider the corps the same as any drill team or marching body.

First, consider the size of the corps you would like to have. Then, determine to get the instruments and organize.

You are all familiar with the famous Yankee Doodle Corps consisting of two drummers and a fifer. The size of your corps can vary, but it should be as large as you can possibly get it.

This subject is more fully discussed under "Instrumentation and Drill Formation."

How to Raise the Money



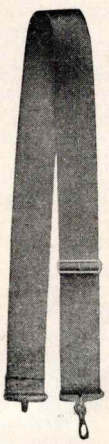
IF money is lacking, many stunts can be used to raise funds — Benefit Shows, Fairs, Carnivals, and such can be arranged. Some cities have a Merchants Benefit week, in which all the merchandise that is purchased during this week, bring a small percentage to the organization fostering the movement.

Any home talent producing organization can show you how they will raise enough money to buy drum corps instruments. If you do not know of the nearest producing organization write Ludwig & Ludwig and they will endeavor to locate one for you.

It is said that one year the Ft. Dodge Drum Corps wanted to raise some money, and they arranged a Merchandise Week. We were told that the merchants donated to this corps about one per cent of their total sales of items which did not include such non-profitable items as sugar, etc. In one week this corps made enough money to send them on a long convention trip.

Shows and movies can be put on at the local theatre, sponsored by the organization desiring to organize a corps. This would bring a certain percentage of the theatre's receipts to the sponsors.

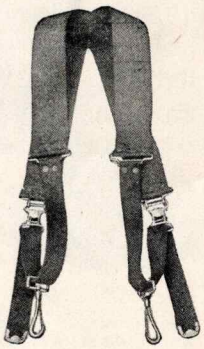
Some cities have worked out a plan whereby the merchants would buy one complete outfit for one man. The entire cost of the instruments and uniforms is totaled and divided by the number of men in the corps. Then one merchant buys the equipment for on man, and this merchant's name is sewed on the arm or on the back of the uniform. This is a perpetual advertisement for the merchant, and meets with less objection than other money raising systems.



Street Drum Sling



Bass Drum Sling



Easy Carry Scotch Bass Drum Sling

Because one man's instrument is more expensive than the other's, it is better to have a unit price per man. However, this can best be worked out according to local conditions.

Many drum corps are now arranging drum corps contests and invite all the drum corps for miles around to attend. A certain amount is put up for prizes, and admission is charged to witness the contest.

This is more fully described elsewhere in this book.



Marvin Nelson, Rudimental Chairman of the Milwaukee High School, now a professional drummer.

The Gary, Indiana, Post raised money by securing signatures from various merchants, written in India Ink on a large sheet of drawing paper. A zinc etching was made of these signatures, from which a cover for the program was printed. Each signature cost $5, and made a nice profit. Signatures are very easy to get.

Other organizations foster auto parking at fairs, base ball games, and other attractions, and thus earn considerable money.

The Evanston American Legion Post has charge of the auto parking at the Northwestern University Foot Ball Games and makes considerable from this, receiving 50% of the parking receipts.

Another very good method of raising money is to have a voluntary contribution fund. Generally the local newspaper takes charge, and publishes the names of all contributors with the amount they contributed. No solicitation is used, but each publication carries a story of how the contributions are coming in. A good writer can add the remarks of the various contributors, oftentimes stretching them a little, which will bring in other local donors with their wise cracks, which, of course they expect to get published. One city raised two thousand dollars in five days by this method.

With determination any amount of money can be raised.

How long will it take?



Phillip Willems learned to play Rudiments in the High School and now instructs Drum Corps and plays professionally. Mr. Willems is also a member of the All-American High School Band. His drumming wins praise everywhere.

IT all depends upon how much time is spent. Any group of men can carry snare drums, and play a simple marching beat, and parade quite to the satisfaction of everyone concerned.

At the 1929 Minnesota Convention a group of Legionaires from Minneapolis borrowed drums from the Osman Shrine Corps of St. Paul and entered the parade. They had so much fun, and realizing they were not so good, they hired a Banner Carrier to precede them with the following printed on the banner:

"We're so good we're rotten"

The writer stood along the line of march and heard the remarks from by-standers who couldn't understand the sign. To them this corps appeared good. In other words, apologies were out of line. Of course, they didn't sound so good as the trained corps, but it merely goes to show that it is possible to get by without a great deal of experience and practice.

How to Practice



IT is not necessary to wait until the drums arrive. Get some heavy drum sticks, preferably the Ludwig 2-S, and start practicing on tables or practice pads. (Do not use light sticks, your hands will tire too quickly.) Special Ludwig Silent Pads can be secured from Ludwig dealers at $1.25 to $2.50. They are ideal for home use because they are silent and at the correct playing angle. When playing upon a table one's body is twisted into an un-natural position. Always stand when playing or practising upon the drum or pad. At rehearsals keep the drum suspended from the carrying sling and spend considerable time at playing on the march. The average corps has rehearsals once or twice a week. If for the first one or two weeks rehearsals are held every evening rapid progress will be made. In fact, drum corps have been known to appear upon the street after two weeks of intensive training even though no one had ever touchd a drum before!

The Snare Drum



Daniel M. English, New Haven, Connecticut, World's Champion Rudimental Drummer.

THERE is only one tone in a drum as compared to the many tones of a bugle; therefore, this tone should be of the very best quality. It should be snappy and full of pep. It is impossible to get good tone out of a poorly constructed drum. A good drum, naturally, costs more than a poor one. Get the very best drums you can because it will be money well spent.

The best drum tone is secured from a drum that is so constructed that each head can be tightened independently of the other and upon which the best heads are used.



Because the top (batter) head receives the blow and also because of the loss in "percussion" between the two heads the top head should be thicker than the bottom (snare) head. Because of this loss in percussion it is evident that the top head must be drawn more tightly than the bottom head to vibrate in unison and produce a good snappy tone. In addition to this, the heads must be carefully matched. The top head must be the best grade heavy selected white calf and the bottom a thin transparent head.

The sticks "bounce" better and playing is much easier when heads are properly matched. Some drum corps are handicapped by having drums with transparent top heads. This results in poor tone and no volume—the drummers know the top head will break if struck a hard blow. The "Wm. F. Ludwig Selected" head is especially designed for "batter" work; it can be drawn very tightly permitting snappy tone and easy playing. The Ludwig "Crown" brand head is a thin transparent head for snare side.

Rigid shell construction is also very essential. Wherever strength and long life is wanted in wood construction laminated plies of wood are used. Ludwig drum shells are made of three plies of wood.

The Ludwig Separate Tension Street Drum has all these features and is built to withstand hard usage.



The counter hoops on this drum are of metal and low to clear the sticks and make playing easier. A very popular drum is the 12 x 15 (12 inches deep, 15 inches in diameter) on account of its convenience in corps maneuvering. The 12 x 16 size has more volume and is considered the drum corps standard.

The Ludwig Center Support Drum is used by many of the leading drum corps and is a good substantial drum. Rope drums are practically obsolete because the "ears" or head tighteners were always slipping. This loosened the heads and created a flabby or tubby tone. The Ludwig Separate Tension Wood Counter Hoop Drum is the latest creation in separate tension drums. It is very light and easy to carry. There are no extending thumb rods, to hinder playing.



Sticks and carrying sling are furnished with all Ludwig Street Drums. We advise mackintosh covers for all drums to protect them when not in use.

Suspended Drum Cords

A GRACEFUL effect can be obtained by braiding single or double bugle or baton cords to hang from one side of a snare drum's lower hoop to the opposite side. The cords should hang low so as to come within eight or ten inches of the ground. As the drum rises and falls at every step of the player, the cords swing. One or two cords can be used. When two cords are used they should be about four or six inches apart. The Cords can be fastened to the rods. Another cord can be draped around the front of the drum, hung in the same manner as they are from a bugle.

(See "How to Braid Bugle Cords" on page as the same method of braiding can be used.)

Rain Protection



A parade drummer with his street drum covered with a Ludwig WEATHER-DEFY cover.

RAIN has been the cause of much disappointment to corps. Therefore, it is best to be prepared for the unexpected or sudden rain. Ludwig "Weather Defy" covers can be secured for the snare drums which will protect the top head from ordinary rains. (The bottom head needs no protection as the rain naturally cannot reach it.) In order to maintain as much pep and snap as possible the rubber sheeting, of which this cover is made, must be very thin and will not keep out a heavy downpour.

Cymbals



BETTER not have cymbals than to have cheap brassy sounding cymbals. The Ludwig Zenjian cymbal is a good quality Turkish type cymbal and is especially recommended for this work. Cymbals should be used in pairs in diameters of no less than 14 or 15 inches. Individual cymbal players should be used. Cymbals are too heavy to clamp onto bass drums for parade work. Good cymbal tone enriches the bass drum tone, adding color and brilliance.

Cymbals should be played with a graceful full-arm movement and should follow an arched path in the up and down movement, somewhat like this ")(", coming together at the center. When the right hand cymbal is up the left should be down. Bring the cymbals together with a glancing stroke. This method is much more showy and less tiresome than any other. Plain leather straps, with leather pads to cushion the hands from the cymbals, and without wood handles, are best because they permit the cymbal to vibrate freely.



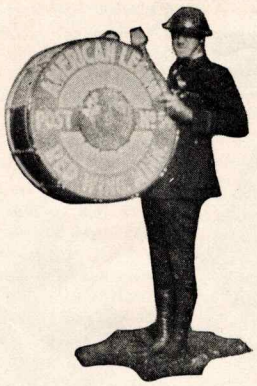
How to play Turkish Cymbals either at concert or on parade. For sustained loud cymbal notes raise both hands high into the air after striking.



As the cymbal strap knot looks if tied without cymbal.

Good cymbals are heavy and it is advisable to select the cymbal players from strong-armed recruits. To one nearby, cymbals may sound rather loud but at a distance give just the proper tone coloring to set off the corps in a pleasing manner.

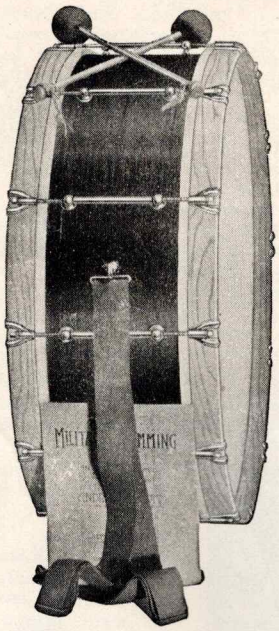
The Bass Drum



Lowell A. Walsh, Prize Winning Rudimental Snare Drummer and Bass Drummer of Red Wing, Minnesota. Notice how high Mr. Walsh carries his Ludwig Scotch Model Bass Drum.

SCOTCH bass drumming is becoming very popular. See page 25. Two Scotch drummers will attract more attention than even the twirling Drum Major.

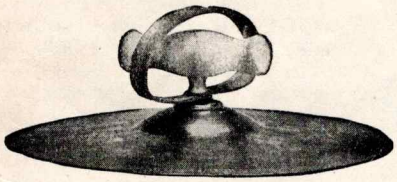
For ease in playing on the march a narrow depth bass drum should be chosen. The 8 x 28-inch or the 10 x 30-inch size is the most popular. The two-stick or Scotch system of playing is advisable because it permits more "showmanship." Scotch drumming is not so difficult as it looks and fills in much better than the old style "on-the-beat" method. It also brings greater rounds of applause from the audience. Because of the rapidity with which Scotch drummers' arms move we suggest the Ludwig Scotch Model Separate Tension Bass Drum.



Ludwig Scotch Model Separate Tension Bass Drum, size 10"x30", with Sticks, Sling, and Instructions.

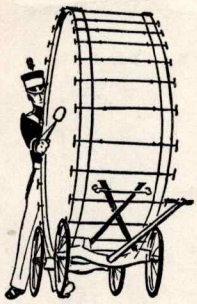
There are no projecting thumb rods to interfere with this arm movement and cause skinned knuckles.

In large corps or where unusually tall men play the bass drum it is advisable to use large bass drums. The 12 x 36-inch size is used by some organizations. On drums of this size it is necessary to relieve the player of as much of the weight as possible. This can be done by having a uniformed carrier with his back to the front of each bass drum and either carrying his share by his hands holding on to the drum rods behind him, or with a regular bass drum carrying sling over and under his shoulders and fastened to the drum just in reverse of the bass drum player. This latter method permits the front carrier's hands to be free to play cymbals.



Hand Cymbal Holder
Shows the Ludwig Improved Cymbal Handles that will not tire the player.

Monster Bass Drums



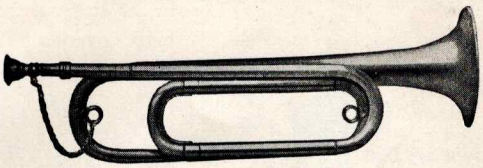
HERE'S a stunt to make the crowd talk. Feature a Monster bass drum. Often corps arrange with a local firm to have their advertisement put on one or both heads for the cost of the drum. This works especially well when the local Chamber of Commerce, Commercial or other civic clubs finance the buying of the monster drum, and have a boost for the town painted upon the two large heads. Write to Ludwig & Ludwig for complete details.



The Bugle

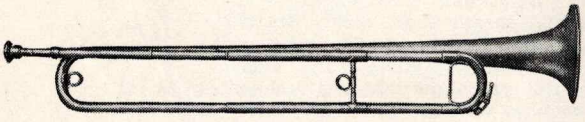


GOOD bugles are as necessary as good drums. A cheap and poorly constructed bugle blows hard and quickly fatigues the player. We test our bugles. Each bugle is tested for uniform, easy-blowing qualities.



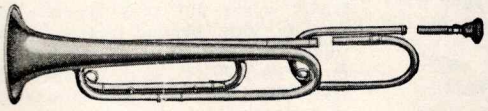
Ludwig Regulation Bugle—about 18" long

Complete Bugle playing instructions are in the *Ludwig Drum and Bugle Manual* with many bugle tunes and exercises. Two extremely long or Fan-Fare type bugles appear very striking when placed directly behind the drum major and play salutes and other



Ludwig HERALD or FANFARE Bugle—28" long

"announcing" strains. Banners should hang from the long bugles. Rather than have every bugle play the melody, have "seconds," "thirds" and even "fourths." A bandmaster or piano teacher can write the harmony parts. This will give a beautiful organ-like effect.



The Ludwig "D" Crook
(Illustrated here with "G" Bugle)

Crook bugles are becoming quite popular now-a-days. The so-called "Crook Bugle" is in reality a "G" bugle with an added piece of tubing called the "Crook" which is inserted between the end of the bugle where the mouthpiece goes and the mouthpiece itself. This lowers the "G" bugle to the key of "D." By half the corps equipped with "D" crooks some very pleasing pieces can be played. Because the "G" bugle can only play in one key it is a pleasant relief to be able to play pieces in different keys. The Crook is not new, because it has been used in European Countries for many years, and was regulation in the United States Army many years ago.



Sometimes called "Bass Bugle."

The BARO-TONE bugle is a "G" bugle pitched one octave below the regulation "G" bugle. This instrument produces a rich bass tone and gives a good foundation to the bugle section of the modern corps. Bass bugles are only used in "G", and it is not practical to make "D" Crooks for this instrument due to the length of extra tubing required.

Music in this book is written for both the "D" Crook, or "D" bugle, and the BARO-TONE bugle.

How to Braid a Bugle Cord

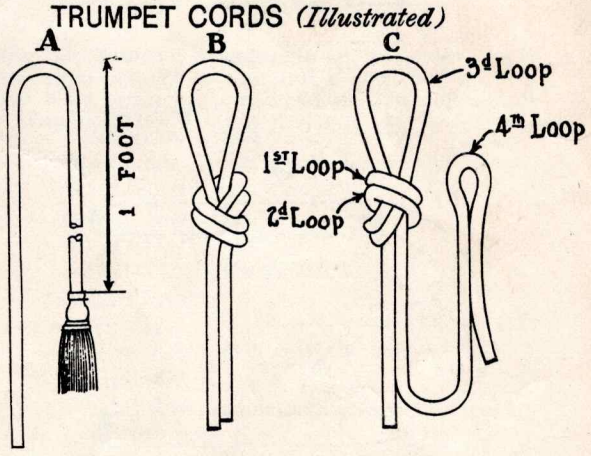
The average bugle cord is about twelve (12) feet long and has a tassel on each end.



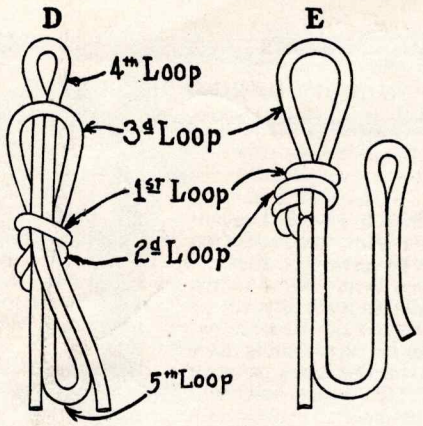
BUGLE cords are becoming very popular, and the corps that has not cords suspended from their bugles doesn't appear quite complete.

There are several ways to braid this cord. Perhaps the most popular is the Chain Method, which consists of forming a slip loop near one end of the bugle cord and looping the other end through this loop and drawing it fairly tight until the whole cord is like a chain. (See illustration on page 30 of *The Ludwig Drum and Bugle Manual.*)

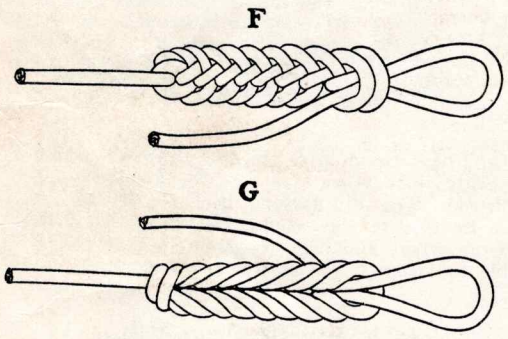
The Triple Braiding is the best appearing, and is very easily done when one gets the first two loops completed. The illustrations here are self-explanatory. Be sure to leave about one foot of the cord free from where you begin to braid so that you will be able to fasten it to the bugle. Illustration A ex



plains this. Illustration B shows how the first knot is formed. This, as you will see, is not a slip knot. The length of the loop in this knot depends upon how tight you wish to draw the braid. Figure C shows how the fourth loop is made, and how it slides beneath the first loop and inside the third loop, pushing forward beyond the third loop. The short end which comes from the third loop is now taken-up or drawn-in to make the third loop smaller. Then the



previous operation is repeated, and a fifth loop is made, which passes beneath the third and through the fourth loop. This time the third loop is drawn up and the sixth loop is prepared. Care should be taken to see that enough room is left in each loop to permit the following loop to be inserted. It is best not to have the loop too tight, nor too loose. If the loop is loose the braid looks clumsy. After the cord has been pulled from the completed loop, with the fingers squeeze the completed loops into shape. Be careful to see that the loops are not twisted, and that the finished cord looks like illustrations F and G. If you give the long loop a half turn as you slip it beneath the previously made loops your completed braid will not look as nice and even as the illustrations here.



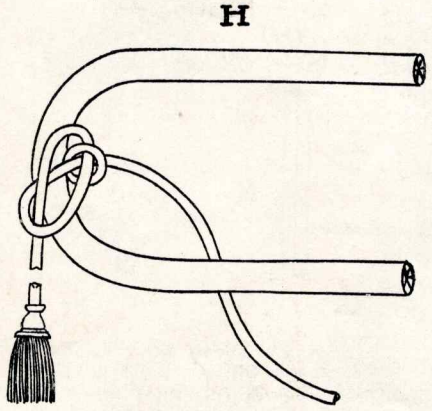


Figure H shows how the finished cord is put in place on the bugle.

There are other methods of suspending cords from bugles. As an example: Wrapping the bugle like the illustration shown in *The Ludwig Drum and Bugle Manual* on page 31.

Bugle "Flares"

THERE are many ways to hold a bugle and as many varieties of flares. The writer has suggested the method described here because it is rather simple and just as showy as the more involved styles.

The first requisite is to learn the proper hold of the bugle. Most buglers hold their instrument as shown in the illustrations on page 7, but this grip looks sloppy after one sees that shown in illustration number 4 on this page.

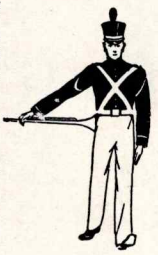


Fig. 1

Perhaps, when a youngster, you have spun a pail of water at arms length in large circles high overhead and just clearing the ground without spilling a drop. The same principle is applied here, but of course without the bucket or water.

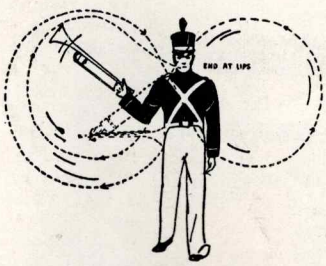


Fig. 2

The fingers should wrap loosely around the extreme end of bugle so thumb can point in same direction as mouthpiece. End of thumb comes to curve of mouthpiece's outside and extreme tip, so it fits into the outside circular recess comfortably.

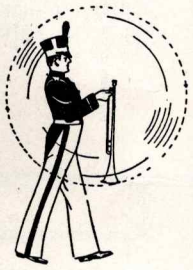


Fig. 3

First finger is over mouthpiece at about the point it enters bugle proper. Remaining three fingers wrap around curved bugle tube. See Illustration No. 4.

When holding bugle to lips, bugle should point straight out—never down, as a downward angle creates a slouchy appearance. If formation of jaws are such that it is physically impossible to hold bugle straight, a special corrective mouthpiece should be secured. There are several corrective mouthpieces upon the market as standard items and can be ordered through your local Ludwig dealer.

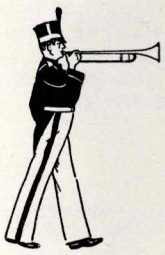


Fig. 4

The long model is tiresome to hold in extended hip-to-the-side position, see illustration No. 1. Some Corps hold long trumpets with both hands when not playing—the left holding just beyond center. The under-the-army carry is perhaps the most commonly used. Select the style you think best and have every man work exactly the same with machine-like precision.

The figure "8" flare is made by holding trumpet (or bugle) exactly as illustrated and described above, except thumb wraps around curved tube. First finger remains over mouthpiece. Movements are made *entirely* with the wrist, as it is more graceful than when arm is used. As instrument is brought towards lips, thumb changes to playing position—that is, to mouthpiece end, as described above. See Illustration No. 2.

The side "circle" flare is made entirely with wrist. Wrist and fingers must be loose, as to grip tightly will hinder perfect movements. Mouthpiece makes a circle on top, so to speak, of first finger and thumb on circle flare. See Illustration No. 3.

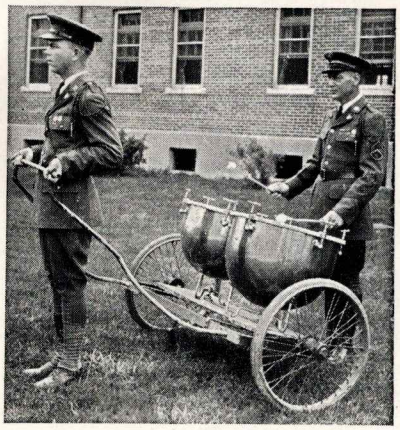
The above is so simple you'll be disappointed, but like the fake baton twirl, it looks extremely difficult to your audience. At no time is the grip of all fingers entirely loosened—the instrument is always under control. With this flare it is impossible to drop bugle.

Tympani (Kettle Drums) in the Corps



THE ancient phrase, "Ye shall receive them with trumpets and drums," refers to kettle drums. Originally kettle drums were used exclusively in the ancient Corps, before snares were invented, and they were then called tenor drums.

The trumpets of that day tuned in fifths; that is, in the same relation to the present day "G" bugle and the "D" bugle. The "D" bugle is obtained by the use of the crook on the regular "G" bugle. This gives you the proper harmony to use kettle drums successfully and very effectively in your Corps. The large kettle is tuned to "G," which is the tonic, and the small kettle is tuned to "D," the dominant.



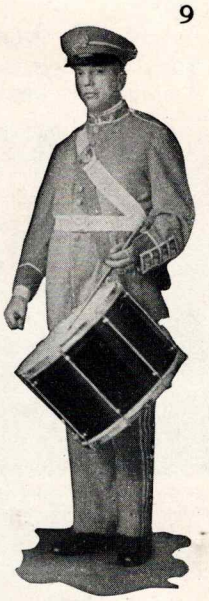
Fort Bragg's Tympani.

Kettle drums, however, need by no means be confined to use with special bugles. They can very effectively be used in marches played only with "G" bugles.

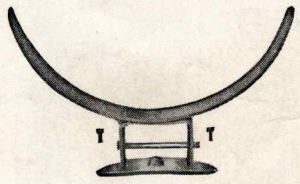
Kettle drums can be mounted on wheels and used in parades. The player walks directly behind the instruments, and the Corps member who pushes the kettle drum cart is directly behind the player. The kettle drums, then, are in front of the Corps, directly behind the Drum Major. They are very effective musically, and besides making a wonderful appearance, are a distinct novelty.

The modern corps is very apt to be overbalanced musically, but balanced physically. By this we mean that in order to make the best appearance upon the street it will have each row completely filled with one type of instrument. As an example: If the corps' street formation is four abreast, it will have four tenor drums in a row. Two tenor drums might be the correct musical ratio, but the corps will look much better by having a complete row of tenor drums all of the same size than to have part tenor drums and part street drums. This is especially important in making various drill formations. The same is true with the Scotch drums. It is better to have a full row of Scotch drums and a full row of cymbal players than to have a row consisting of half each.

This same rule should apply to the bugle section. If Fanfare bugles are used, they should be used in the entire row, and Ludwig BARO-TONE bugles in the entire row. If this over-balances some sections musically, have any section which is in excess play with less volume. Thus you can see how easy it is to musically balance the corps.



Wm. F. Ludwig, Author of this Book, as he appeared May 4, 1925, in the uniform of the U. S. Army Band.



Ludwig Leg Rest to apply on street drum for easy carrying, No. 247.

Poor Instruments are a Handicap



DON'T expect to get by with a poor bugle. Your men need the best that money can purchase. Ludwig professional model bugles are easy to blow. They have a professional type mouthpiece that will suit practically every one of your buglers. You will get a better tone out of Ludwig separate tension snare drum under all weather conditions than on that of a single tension drum. Many contests are played at night when there is apt to be moisture in the air. You can tune up a separate tension drum to play easier and with a sharper, clearer, and snappier tone. Let us help you select your equipment.

Instrumentation



THE accepted combination is: one snare drum to each bugle; and, if fifes are used, one fife to each drum; with one Scotch bass drummer to every eight snare drums. See page 16 for illustration of the Ludwig Tenor drum and its use in the modern drum corps. By all means get good drums.

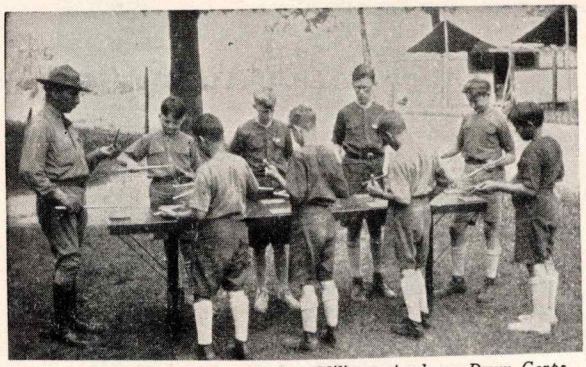
Drums are the Backbone of All Corps!

Corps Equipment Used

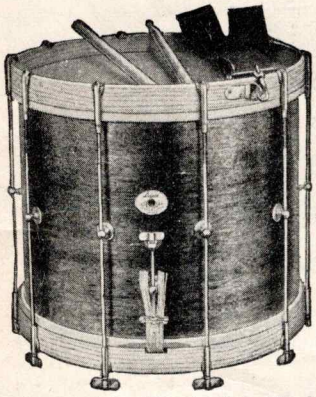
Presentation Drums
Street Drums
Tenor Drums
Scotch Bass Drums
Mackintosh Covers for all Drums
Weather-Defy Rain Covers
Bugles, Regulation and "Herald"
Bugle "D" Crooks
BARO-TONE (Bass) Bugles
Bugle Cords
Bugle Bags
Zenjian (Turkish Type) Cymbals
Cymbal Straps
Cymbal Pads
Leather Cymbal Bags
Fifes
Silent Drum Practice Pads
Drum and Bugle Manual
Drum Sticks (Extra for breakage)
Drum Heads (Extra for breakage)
Drum Major's Baton
Drum Major's Manual
Drum Major's Whistle
Drum Slings (Extra for Contest appearance)

Arrival of Drums

IT is not advisable to keep the drummers practicing on pads too long. They are apt to become discouraged. Just as soon as possible start marching with the drums. The movement of the drum when walking may bother the new drummer but this is soon overcome. Have prize contests, in which the drummer who shows the greatest progress wins. This encourages work and rivalry among the drummers. Keep a record of attendance so that prize money can be divided or pro-rated for the number of rehearsals attended. This is the fairest method and tends to keep each rehearsal well attended.



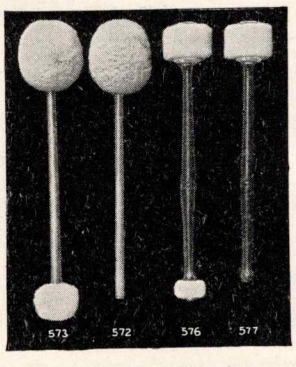
The drummers of the famous Culver Military Academy Drum Corps practicing on their Silent Practice Table beneath the trees. Practicing in this manner does not disturb other classes.



The Ludwig Thumb Rod (Single Tension) Street Drum.

Contests Within the Corps

TO stimulate interest within the corps run a contest between the buglers, also run one between the drummers. Award cash and medals to the winners. For Contest pieces have the buglers play your corps numbers, and a few military calls. Get your instructors to act as judges. Have the drummers play some of the drum rudiments such as the flam, the long roll, and one of your drum solos. Have the drummers play each rudiment very slowly and open, gradually accelerating speed and then gradually open again. Make each drummer and bugler enter the contests.



Bass Drum Sticks



No. 570

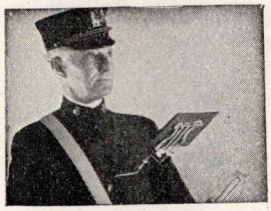
Instruction



© LUDWIG

IT has often been said: "If you want to hear good individual drum corps drummers go to the New England States." There they maintain the good old "Rudiments," the drummers' "scales" or practicing exercises. There are 3 main rudiments, which, when learned, assure the drummer he can play many good drum pieces. If there is not a drum teacher in your city study directly from the Ludwig Drum and Bugle Manual, which is especially written as a self-instructor for corps use.

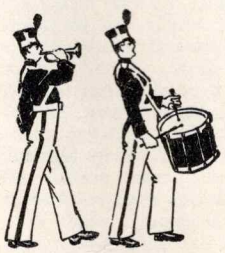
See that the drummers raise their arms as much as possible—this is showy and increases volume. Every drummer should carry his drum at the same height. The top head should be low enough so the right arm will be almost straight when sticks are in playing position. Change over left-hand players to right. This is easily done. Every drummer should hold his sticks exactly the same.



Music Holder for Band Drummer

Each bugler should hold the instrument at an even level or slightly raised angle. Heads should be erect with chins drawn in. Chins should not be high nor eyes skyward. Fifes should be held almost horizontal with a slight downward angle and heads erect. Fifers are very apt to walk in a stooped position. Watch this carefully. Fifers, buglers and drummers should be taught to swing their shoulders as they walk. Swinging shoulders are referred to as "The Law of the Opposites." The right shoulder advances as the left foot comes forward, etc. This shoulder sway will bring a swinging movement to the bugles and fifes which is decidedly graceful and dignified. (Bugler's left arm should have an easy swing, going forward and back with the left shoulder and the right leg—which is, naturally, opposite to the movement of the left leg.)

The Ludwig Drum and Bugle Manual



A MANUAL that teaches the art of snare drumming and the playing of bugles. The text is simple, easily understood, and contains the necessary illustrations to show how it is done.

Features 20 new and modern drum and bugle marches, marching street beats for drums, single voice, and two and three part bugle harmony numbers, as well as marches with "G" bugles and "D" crooks. Explains the voices of the bugles in various keys. Has chapters on drill and maneuvers, the tenor drum, corps rules and regulations. Worth many times its low price of $1. Let us send you one or more copies upon your approval. Ludwig Drum and Bugle Manual, published by Ludwig & Ludwig, Cat. No. 690, price, only $1.00



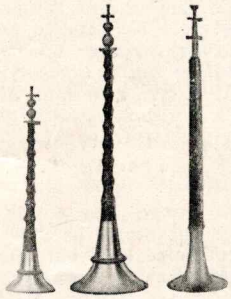
Tempo — Cadence



TOO much emphasis cannot be placed upon maintaining a brisk Cadence. Though some prefer the old "easy" walk, the crowd on the side lines will always give a better "hand" to the corps that marches at 128 steps to the minute. The standard Cadence adopted by the American Legion is the basis used by nearly every group of judges at contests. At this marching Cadence use a short step (30-inch is regulation). Short steps will not fatigue the players so quickly as long steps. Until the 128 Cadence is firmly implanted in the minds of your corps a metronome should be used at rehearsals to beat this time like a mechanical director. Most every piano teacher has a metronome. (In 1929 the American Legion adopted the 128-32 Cadence.)

Cadence is very important. There are many corps that maintain this fast marching time even though they cannot roll at this speed. Keep up the 128 Cadence substituting sixteenth-note hand to hand beats for rolls. Later on add a secondary or "bounce" beat to each sixteenth beat. Then you have a roll and the organization is not held back waiting for the drummers to get the roll down "pat."

Any jazz orchestra or band drummer will find that he is a better drummer after having studied The Moeller Book or having spent some time in a corps.



Oriental Musettes. Used for Oriental Bands and Convention Stunts.

Some corps hae timev keepers, whose sole duty it is to continually clock the corps. These time keepers have stop watches, and are continually counting.

The more accurate time keepers do not count for ten seconds and multiply that result by six, but count for an entire minute. Any variations in tempo are noted.

These time keepers are considered as much a part of the corps as any member who plays in the corps. They do not wear a uniform, but they are always following the drum corps, keeping accurate time. When the corps has finished playing he turns over his record, so that the director or drum major will know exactly what tempo they played.

When they enter contests, this time keeper is on the sidelines checking up, so there will be no arguments with the official score keeper. This is the only way to insure absolutely perfect and even rhythm.

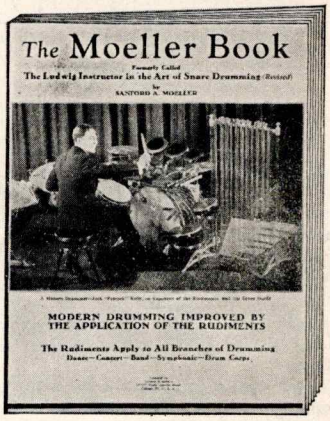
Some corps have considered erecting a special metronome at one end of the field which would be large enough to be seen by the drum major. A device of this kind is purely mechanical, and might have a tendency to detract. It would also make the players accustomed to watching this device when on the field, and not relying upon their own ability. When they were on a foreign field away from their mechanical metronome they would be lost. Such a device would cost considerable money because it would have to be as well constructed as a clock. So far we have not found anything that is equal to the personal time keeper.

Ludwig Instructor in the Art of Snare Drumming

(The Moeller Book)



A COMPLETE rudimental method known as the "Moeller Book," explains and teaches all the rudiments of snare drumming. A valuable library book for the drum teacher and ambitious student of drumming. Will develop your rolls, your snare drum technique, and put you on the right road to mastery of the snare drum. It is the correct basic school for snare drumming. Published by Ludwig & Ludwig. Catalog number 697, The Moeller Book..... $2.00



The Drum Major



OF course, you'll want a drum major. The drum major is in complete charge on the street. It is more important for him to know his duties than to be a six-footer. One of the best drum majors in the United States is only slightly over five feet tall. The drum major is the one who should be responsible for discipline and appearance and is in complete charge when the drum corps is on the street. (The musical instructor is in charge of music only.)

A twirling drum major is good for informal parades but is not recommended for military reviews. It is more important that the major carry himself gracefully; that his shoulders have a swinging movement and his knees rise like a West Point Cadet's. In other words the major should strut along more like a "Cock of the walk," as one might say. This must not be overdone, however.



New revised 1930 edition brought up-to-date. Published by Ludwig & Ludwig.

The Ludwig Drum Major's Manual is a complete treatise on this art and explains every detail. This is the only book of its kind published. There are twenty-one large illustrations which show the proper signal to start or stop the corps marching or playing; the signal for turns; how to salute when on review and dozens of other signals and commands. The small drum major pen illustrations scattered throughout this booklet show the stand-

ard salutes and commands that were taken from the *Ludwig Drum Major's Manual*. In order that the corps can maneuver about efficiently and majestically the drum major should teach the manner of executing each individual signal and command to the entire organization at rehearsals. Price, Revised 1930 edition, $1.

Drill Formations

(See pages 29 to 39)



HERE it is best for the organization to use its own ingenuity. An Army or Navy drill sergeant can in a few minutes' time plan out several interesting formations on paper which can then be followed on the field. Almost every lodge has a special drill book pertaining to its own requirements.

The *Ludwig Drum and Bugle Manual* contains eighteen drill maneuvers used by many of the best drum corps. The illustrations are easily understood due to the simplicity of the illustrations and the clear legend. If additional maneuvers are wanted, the drill-master of your corps should be able to lay-out his own original formations from the ideas contained in the *Ludwig Drum and Bugle Manual* and this Guide. See page , for a complete description of this Drum and Bugle Manual that is priced at only one dollar, and contains drum and bugle instruction, drum and bugle music, and a great amount of useful suggestions derived from successful corps.

Strict military discipline should be observed during drills and rehearsals. It will then be easier for all concerned on parades and whenever in public. Lax methods have a tendency to create too many "straw" bosses and sluggish attention.

Repertoire



DO not use too many numbers as it is very apt to confuse your players. Regardless of how well trained your corps is a too complicated series of drum and bugle pieces is very apt to create some embarrassing situations. One tune well played is better than a dozen poorly played, especially when one or two members become confused on the sequence and start playing the wrong melody in public. One good bugle and drum air is enough for marching with a (drum) street beat in between. Remember the crowd along the line of march hear only part of one number. They do not know that you are playing the same piece over and over.

For drum corps music we recommend the *Ludwig Drum and Bugle Manual*—it has 20 drum solos, 18 drum and bugle marches with many of the popular corps tunes and a few de luxe numbers written for "G" bugle with "D" crook. See page 3.

As your corps progress you will want to increase your repertoire and learn it so well that every number can be incorporated into one large selection or medley. This medley should not require over fifteen minutes to play from beginning to end. Remember, not enough is better than too much. So, unless the audience persists, do not encore. If you do favor them with an encore do not play the entire medley over again. Have everything pre-arranged and understood by every member to play your best number only. Or, what is still better, have an extra number "up your sleeve" to use only as a special request or encore. Leave your audience anxious to hear more.



Master Earl

It is customary to start the medley with an elaborate bugle introduction or trumpet fan-fare, all, or part, with four distinct bugle parts, called a quartet. Formerly it was necessary. You will find several good introductory strains in this guide. In fact it is better to use these pieces just as they are here written. Follow this immediately with a bugle and drum number. Then a street drum beat while the buglers rest their lips. Without stopping, play your different combination numbers with drum beats between. If you have a "Crossed Stick" beat (in which the sticks are struck against each other with a sharp "click" instead of against the head—or, lay the left stick against the counter hoop of the drum, with tip in the center and pressed against the head and strike half way between tip and hoop with right stick) use it as well as any other special playing stunts.

Train your corps to always keep the time steady at 128 steps to the minute even when standing still and playing your medley. If the men can do this without the drum major directing, let him stand at attention to the judges or audience. If he can twirl, it's his opportunity to give 'em all he has. It isn't necessary for the drum major to twirl constantly. He can "about face" and direct at intervals. This he should do if he hears that the time is becoming ragged, or too fast or too slow. When he has them back to the correct tempo or Cadence he can again face the audience and twirl. Many drum majors pass through the corps talking to or encouraging their men or lining them into perfect formation. This must be done in an "Inspective" rather than corrective manner. If the corps marched to position, before an audience, or judges, the drum major should know just when to march away so there is enough of the medley left to last until off the field. See the *Ludwig Drum Major's Manual* for details of ceremonies.

The corps should be trained to go into a well-learned street beat, drums only, whenever the repertoire is finished or a mistake of some kind has been made. It is well to bear in mind that no musical organization is perfect and never makes mistakes. Do not let your men become discouraged at an error in playing. It happens in the best musical organizations and ensembles.

When your repertoire is well learned you will find that fairs, celebrations, picnics and all public gatherings will be hiring your drum corps as a drawing card. The money thus earned can be pro-rated to members or used to take the corps to conventions.

Special Music Arrangements



A GOOD individual arrangement is worth hundreds of dollars to the prize winning corps. We can help you get such an arrangement composed and written by Andrew V. Scott for a nominal charge depending upon the type of music you want and the instrumentation. Write him in care of Ludwig & Ludwig. Tell us all in your inquiry.

Triumphal Review

TRIUMPHAL Review is a new idea in Drum Corps Music! It is written for First, Second, and Third Bugles, Snare, Tenor, and Bass Drum, Cymbals, Triangles, Fife obbligato, and Tympani. Each part is so arranged that the piece will sound well without the complete instrumentation. As an example: The First Bugle, Snare, and Bass Drum parts can be played together producing a good number. Of course, as you add the various other instruments the piece improves.

Your special attention is called to the Tympani score, arranged for two Ludwig Hand Tympani. These instruments can be moved about on a wheel carriage while the player walks as he plays. Tympani give an unusually effective bass with volume and beautiful tone qualities.

Another feature of this number is the variety of rhythms. The opening strain is in ¾ with a Three-part bugle flourish accompanied by straight drum beats. Then a movement of 2/4, followed by one of 6/8, and finally a grand ending in 2/4.

Altogether 148 measures—or 2¼ minutes if played at 128 throughout.

Triumphal Review is especially adapted to use while the Corps stands directly before the judges. This permits the director to inject added feeling and style into the selection by observing the Grand Pauses that are written and by changes in tempo which should be permissible in a concert number of this calibre.

Triumphal Review is published in pamphlet form with a separate score for each instrument.

Triumphal Review, Catalog No. 691, Prices

1	or more	$1.00 each
6	or more	.75 each
12	or more	.60 each

The author and arranger of Triumphal Review, Andrew V. Scott, is, in our opinion, one of the leading authorities and writers of Drum Corps music today. Mr. Scott is a schooled performer on every instrument in this score and has written a number of instruction books.

Suggestions to Drum Majors



GO over the Parade Grounds before the Parade and take time to step-off the distance from the judges' stand to where you must begin to play. In nearly every Parade there are Drum Majors who did not study this beforehand, and as a result they were not playing the right part of their program at the most important place—before the judges. When this happens, oftentimes it is referred to as a tough break, whereas it should have been referred to as not enough forethought.

The old experienced Drum Majors will go out and pace-off the drill field and imagine his Corps is behind him. He will do this not only once, but several times, even if he has to do it after midnight with a lantern!

It is too bad that there are so many "Listless" (As one onlooker at the Louisville Parade termed them) Drum Majors. How any man can walk before a Drum Corps and swing his baton in a careless and lazy manner is beyond us. The Drum Major should have pep. His pep influences his Corps. It is almost impossible for a Corps to be snappy with a Drum Major who lacks "zip" and style.

Mr. Couron used a battery light on the small end of his baton which showed up very well on the drill field at night. When this light was turned on, the audience gave an extra round of applause.



Ludwig Batons, various models and sizes.

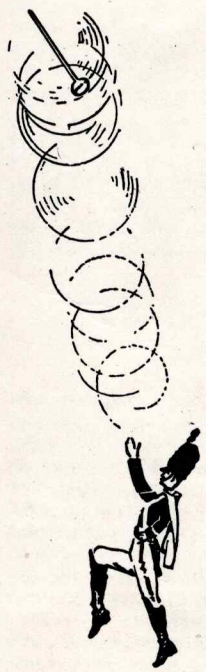
Mr. Couron leaned very far back, and has a peculiar style of throwing his foot forward and straightening out the knee before touching the ground. He also takes very long steps and wheels about suddenly, making a circle back towards his Corps and then back to the direction the Corps is moving. These sharp turns took the eyes of the audience, as it was quite unusual.

Mr. Couron visited at the Ludwig Factory after the Convention, and we had a very interesting talk with him and got some new secrets. "Ed" says that if he is afraid the lines of his Corps are a little ragged he struts his stuff and gets the judges to center their attention on him. This gives the Corps a chance to straighten out. Clever, don't you think? Mr. Couron says that a good Drum Major can out-smart the judges by clever maneuvering.

The Long Beach Corps uses forty men on the street, but practices with sixty men. These extra twenty men are on the waiting list and will promptly replace those who fail to attend rehearsals without a legitimate excuse.

Mr. Couron used a battery light on the small end of his baton which showed up very well on the drill field at night. When this light was turned on, the audience gave an extra round of applause.

Baton Twirling



LUDWIG & LUDWIG have published a book on Baton Twirling, which will be ready for distribution March 1, 1930. This book contains three systems which Ludwig & Ludwig feel are the most practical. The book is profusely illustrated, and is written in simple language. Anyone can learn to twirl a baton from these instructions, as the writer can attest, as he learned this from these instructions, and has never had any outside help.

Every drum corps should have a twirling drum major, because he does, oftentimes, help put the corps "in good" with the crowd. Modern corps put the twirling drum major in the spot light when they play at contests.

Twirling Model Batons

THE heavy twirling Batons are the most popular with twirling Drum Majors.

Ludwig & Ludwig are now manufacturing a chrome-plated baton, perfectly balanced, for twirling. The baton is all metal and has an undentable ball.

Write to the publishers for size, weight and prices on this baton.

Color Bearers



THE word "color" implies the national color; it includes the regimental (lodge or society color or banner) color when both are present.

The regimental (lodge or society color or banner) color salutes in the ceremony of escort of the color and in rendering honors to an officer entitled to the salute of the color, but in no other case.

If marching, the regimental (lodge or society color or banner) color salutes when at 6 paces from the officer entitled to the saluate, and resumes the carry when six paces behind him.

The national color renders no salute.

The color itself should be at the extreme right or in front of all other flags, banners or pennants. Drum corps are in the habit of carrying their color banners, etc., before the corps, escorted by color guard, etc. This, of course, is up to the organization's own rulings. During convention parades of lodges, societies, etc., the rules of the governing body are in force and each corps should govern themselves accordingly.

The color guard consists of two color sergeants, who are the color bearers, and two experienced privates, selected by the colonel. The senior color sergeant carries the national color, the junior color sergeant the regimental (lodge or society color or banner) color. The regimental (lodge or society color or banner) color, when carried, is always on the left of the national color, in whatever direction they may face.



The color guard is formed and marched in one rank, the color bearers in the center. It is marched in the same manner and by the same commands as a squad, substituting, when necessary, guard for squad.

When battalions are formed abreast, the color company is the center company of the center battalion. When battalions are disposed one behind the other, the color is the center company of the leading battalion.

During movements involving changes of formation, the color guard maintains its position with reference to the flank or end of the color company on which it was originally posted. In all changes of directions at ceremonies, the color guard moves in such a manner as not to interfere with the march of units in its rear.

First Appearance



IT is not necessary to have elaborate uniforms at the start. A very effective "uniform" is: white shirts with blue serge trousers, black socks and black shoes or oxfords. Every hat, tie and collar, also color of shoes should be identical. All should have oxfords or shoes, not some shoes and some oxfords. One man out of uniform or carelessly dressed spoils the entire effect. By all means have the suits pressed before each appearance.

Just as soon as your organization feels financially able get good uniforms. A too flashy uniform soon becomes an eye-sore. Consider how the uniform will appear at night before adopting one that shows up well in daylight. They may not look well under artificial light. Parades and contests often take place at night.

Uniforms and drums should harmonize in their color scheme.

Marching Formation

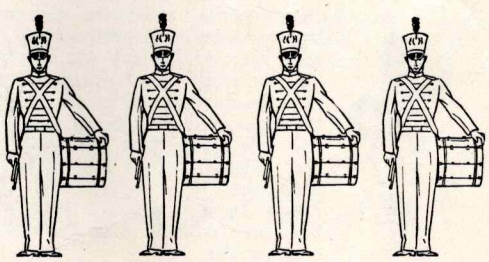


HERE it is advisable to use your own ingenuity and not follow the traditions of older corps. A drum corps is intended to make a flashy appearance and render inspirational music. Therefore any novel formations take well. Many corps constantly change their formation while marching. This compels added attention and praise. A few corps have three and more drum majors headed by the "First" drum major. One corps has the colors squad between the drum section and bugles. The writer has often thought that a pleasing and decidedly novel method of heading or "Announcing" the coming of a drum corps would be to have four (male or female) buglers dressed in white or gayly colored silk uniforms riding upon prancing caparisoned steeds. Famous opera bugle fanfares written in "Aida," and "Herodias" (Don Quixote for "Stunt" night!) would give a touch of refinement. Uniform of bugler and horse would be like those so often written about in Ye Olden days when Knighthood was in flower. This trumpet quartet would only play introductions, in beautiful four-part harmony giving the corps musicians a short rest from playing.

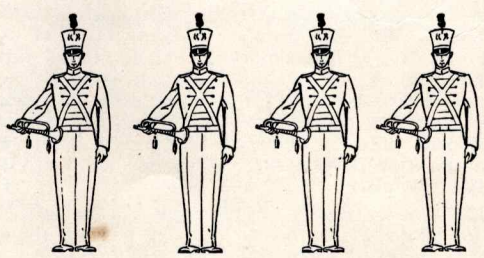
For Military reviews and parades it is better to conform to the accepted standard or the judges are apt to rule this against you. The first row of musicians should be drummers. For flash have the drum section in two rows. This will bring the drummers close together and eliminate uneven distances in maneuvering. The drummers' arms raising together and the drums lined up make a nice showing when in low rows. Bass drum and cymbal players form the next row, their distances being divided to give a uniform appearance Bugles follow and "Cover-Off" the drummers. If fifes are used put them ahead of the drummers. The above is recommended and described in detail on page 56 of the *Ludwig Drum Major's Manual* and is the standard adopted by the United States Army School of Music.

(See page 15 for suggested street formations.)

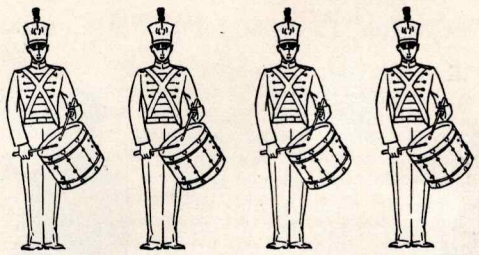
Parade Positions of Drummers and Buglers With their Respective Commands



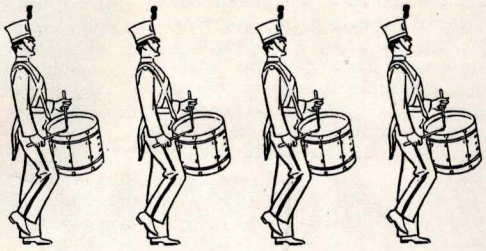
Right Dress Drums



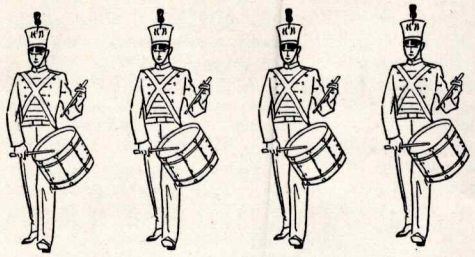
Right Dress Bugles



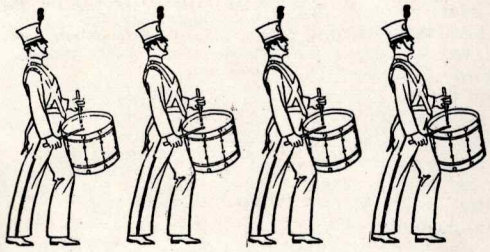
Attention



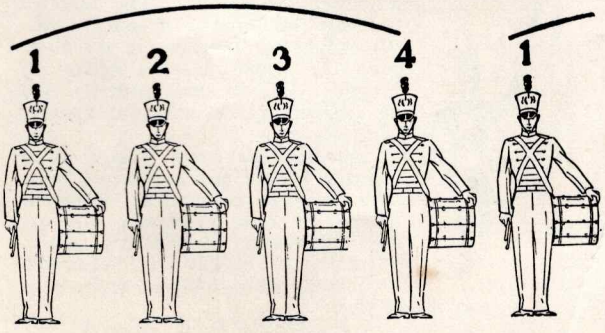
Mark Time



Forward and Guide Right



Forward March



Count Off by Fours

Suggested Instrumentation and Street Formations for Drum Corps

Legend

M — Drum Major
t — Twirling Drum Major
D — Street Drum (12"x15" preferred size)
T — Tenor Drum (12"x18" preferred size)
S — Scotch Bass Drum (10"x30" preferred size)
C — Cymbals Turkish Type (14" or 15" preferred)
B — Bugle (Key of "G" preferred)
b — Bugle in "D" or a "G" bugle with a "D" Crook attachment.
B — BARO-TONE (Bass) Bugle in key of "G"
H — Fanfare or Herald Bugle in key of "G"
F — Fife
M — Monster Drum (6-foot head diameter)
X — Color Guard

9-Piece Drum Corps

M
D D D
S
B B B
B

17-Piece Drum Corps, Double Rows

M
D D D D
D S T D
B B B B
B B B B

or

M
D D D D
T S C T
b b b b
B B B **B**

25-Piece Drum Corps

M
D D D D
T S C T
b b b b
B B B B
B B B **B**

or

M
D D D D
D S C D
B B B B
b b b b
B b b **B**

33-Piece Drum Corps

M
D D D D
D D D D
T T T T
S C C S
B B B B
B B B B
b b b b
B b b **B**

or

M
D D D D
D D D D
T T T T
S C C S
b b b b
B B B B
B B B B
B **B** **B** **B**

50-Piece Drum Corps

M
D D D D
D D D D
D D D D
T T T T
C C C C
S S S S
b b b b
b b b b
B B B B
B B B B
B B B B
B **B** **B** **B**

or

M
D D D D D D
D D D D D D
T T T T T T
S C D D C S
b b b b b b
B B B B B B
B B B B B B
B **B** B B **B** **B**

81-Piece Drum Corps

```
                t
                M
          H  H  H  H
          X  X  X  X

                M
                M
          M  M  M  M
                M
D  D  D  D  D  D  D  D
D  D  D  D  D  D  D  D
T  T  T  T  T  T  T  T
S  S  C  C  C  C  S  S
b  b  b  b  b  b  b  b
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
```

or

```
                t
                M
          H  H  H  H
          X  X  X  X

                M
                M
          M  M  M  M
                M
D  D  D  D  D  D  D  D
D  D  D  D  D  D  D  D
T  T  T  T  T  T  T  T
   C  C  C  C
   S  S  S  S
b  b  b  b  b  b  b  b
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
```

```
                t
                M
X  X  X  X

                M

H  H  H  H

                M
M  M  M  M
                M
D  D  D  D
D  D  D  D
D  D  D  D
D  D  D  D
T  T  T  T
T  T  T  T
C  C  C  C
S  S  S  S
b  b  b  b
b  b  b  b
B  B  B  B
B  B  B  B
B  B  B  B
B  B  B  B
B  B  B  B
```

158-Piece Drum Corps

```
                M

          M  M  M  M
          X  X  X  X

                H

H  H  H  H  H  H  H  H
                t
                M
          M  M  M  M
D  D  D  D  D  D  D  D
D  D  D  D  D  D  D  D
D  D  D  D  D  D  D  D
D  D  D  D  D  D  D  D
T  T  T  T  T  T  T  T
T  T  T  T  T  T  T  T
C  C  C  C  C  C  C  C
S  S  S  S  S  S  S  S

                M

          M  M  M  M
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
b  b  b  b  b  b  b  b
b  b  b  b  b  b  b  b
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B
B  B  B  B  B  B  B  B

                M
```

Individual Rudimental Drum Contests

RUDIMENTAL contests are now being held in connection with State and National gatherings because of the stimulating effects it has on individual drummers. Each corps has its own contest to determine their best drummer and he, in turn, represents the corps at the State or National contest.

One can readily see the benefits of these Rudimental contests. It tends to make every drummer standardize his playing to conform to the accepted rudimental style—thus improving the individual drummer as well as raising the ability of the entire drum section and encouraging home practice because of the spirit of rivalry.

A Rudimental contest usually consists of "closing" and "opening" each rudiment. The term "closing" a rudiment means to start very slowly gradually increase the speed until up to the standard marching cadence, or faster. Then, gradually "open" the rudiment—reversing the "closing" procedure. There should be no sudden burst of speed, nor a break in the even machine-like precision as each rudiment is opened or closed.

Usually the Long Roll, the Flam Accent, or Paradiddle are played. Often the third rudiment is left to the player's own selection. Each individual demonstration should be ended with some street beat played rudimentally. Here is where the drummer has a chance to show his stuff. If he is well schooled, he might select "Three Camps," a series of five and eleven stroke rolls played so smoothly every single beat can be heard distinctly with a decided marching rhythm accented throughout. The accented beats are the final tap of each individual rudiment. Later on in the number, Ten stroke rolls substitute the Eleven. The accents, naturally, fall on alternate hands making a graceful performance.



The band drummer who is rudimentally trained uses rudimental beats, such as *"Three Camps,"* when he marches the band on parade. The orchestra drummer likewise has an opportunity to display his rudimental instruction when military drum beats are written in the score.

Full details are in the Moeller Book, price, $2.



Drummer of Valley Forge Statuette

The statuette above is a reproduction of Ludwig & Ludwig's oil painting of the Drummer of Valley Forge by Clifford Benton. This statuette was originally modeled in clay by Vasileos Th. Goumas. The statue is eight inches in height and is cast from a bronze finished metal and has a felt base. The name of Ludwig appears on the base in subdued size to guarantee genuineness and eliminate false reproductions or copies.

This impressive little statue will serve as a fitting ornament to any drummer's office desk, or in his home. Drum clubs and lodges will take pleasure in adding this model to their list of famous bric-a-bracs, canvases, busts, etc.

The Drummer of Valley Forge Statuette, though not a solid casting, is heavy and strong enough to be used as an automobile radiator cap. Your garage mechanic or accessory dealer can do the work of adapting the statuette to your radiator cap for you.

As a presentation or gift to a loyal drummer, few presents could be more appropriate.

Order direct from Ludwig & Ludwig, 1611 North Lincoln Street, Chicago, Illinois—remitting cost price of two dollars. This item is not sold for profit and the limited demand naturally makes quantity reproduction impossible. Limited number available.

$2 Net

How Can We Pep Up Our Corps?



HERE is our answer: If your drum corps has lost its ambition there is no reason why your Corps cannot be pepped up and brought back to life. After one analyzes the situation he generally finds that the reason that the Corps has lost life is because there is nothing done to make rehearsals interesting.

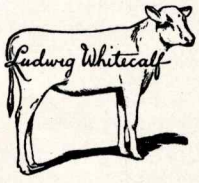
About the quickest way to start the gang coming out again is to announce to every member that you are going to play at some public place at a certain date and every member is expected to be present. Regardless of in what poor shape the Corps is, get out and play, and before disbanding on that occasion, announce that the following week the Corps will again appear at some other place. You will not have any difficulty in finding places to play as all public gatherings will welcome the Corps with open arms.

Wm. F. Ludwig
TRADE MARK
SELECTED

The stamp above appears on all Wm. F. Ludwig SELECTED Heads. A hard white head for batter side of snare drum and both sides of bass drum.

If the Corps does not play so well the members will realize it, and they will suggest rehearsal, but do not wait for this. After you have made two or three public appearances tell the boys that at the next public engagement only those who appear at rehearsals or furnish a good excuse may play. You will find that every member will be taking a greater interest in playing as we all want to play in public. Later on you can impose a fine on those who do not attend rehearsals.

If you want your Corps to become active, this is a sure fire plan, but first of all you must have an active manager who is always on the job. A Corps will not run itself and is no better than its manager.



The stamp above appears on all Ludwig WHITECALF Brand Heads. Suitable for batter head of snare drum and both heads of bass drum.



The Ludwig CROWN Brand Transparent Heads are designed especially for the bottom or snare side of snare drum. They are thin, light, and of the best grade possible. Not to be used as top or batter heads.

Drum Corps Contests



DRUM Corps are now putting on competitions to raise money with which to buy new equipment and to travel.

Perhaps the best feature of these competitions is that it has a tendency to stimulate greater interest in Drum Corps.

Following is a letter from Elias V. Ault, Secretary of the American Legion Post No. 34, Drum and Bugle Corps of Lancaster, Pennsylvania:

The competition is over and the Corps has a few more hundred dollars. I am enclosing the final scores, we cleared about $1,500.00 and the Corps were well pleased.

Jeannette, Pa., had planned to come to Lancaster by plane, and had about 14 planes hired, at the cost of about $3,000.00, but could not take off on account of rain in the morning and during the day. You will note that Wilmington, Del., won the Drum and also first prize, and they certainly were fine. Last night we competed at Coatesville, Pa., Wilmington and about 17 other Corps' were present, BUT, Lancaster carried home first prize.

In regards to the new book you will publish, and our part in it, wish to state that I will forward same in the near future, and will send the Drum Major's picture, Gill Bowers, as I think it would be far better to have his picture than mine as he is the backbone of the Corps and deserves all the credit that we can give him.—(Signed)

E. V. Ault, Sec'y.

American Legion Drum and Bugle Corps

Lancaster, Pennsylvania

Class A Corps—Cash Prizes

1.	Wilmington, Del.	$300.00
2.	York, Pa.	150.00

Class B

1.	Chester, Pa.	$250.00
2.	Olney Post, Phila.	100.00
3.	Freeland, Pa.	75.00
4.	Norwood, Pa.	50.00

American Legion Drum and Bugle Corps

Lancaster, Pennsylvania

Class	Name of Corps	Number of men in line of march	Inspection of Uniforms & Equipment Possible 20 points	Rhythm. Possible 20 points	Repertoire. Possible 20 points	Marching appearance Possible 15 points	Maneuvers Possible 15 points	Cadence Possible 10 points	Total points scored Possible 100	Drum Major Possible 100 points	Man Miles Man Miles	Best Drum Section Possible 100 points	Best Bugle Section Possible 100 points
A	Wilmington, Del.	41	17	19	20	15	13	10	94	80	2016	95	90
A	York, Pa.	42	19	20	19½	14½	12	8	93	92	1008	90	95
B	Chester, Pa.	31	17	18	17½	15	13	10	90½	80	1860	80	80

Lancaster Manufacturers' Association.
T. Warren Metzger.
William S. Raub.
Garden Spot Post No. 1690 V. F. W.
Jewish Brotherhood.
Lancaster County Shrine Club.
Lion's Club.

LIST OF JUDGES

General E. C. Shannon, N. G. P.
Lt. Col. H. H. Barnhart, N. G. P.
Col. William Grant, U. S. Aviation Corps.
Capt. Frank V. Greer, U. S. A.
First Lt. F. S. Gilman, U. S. M. C.
General Edward Martin, N. G. P.
Lt. Com. D. M. Steece, U. S. N.
Capt. Fred Olson, N. G. P.
Capt. J. R. Standiford, Pa. Hg'wy, Pat.
Lt. Allen H. Hall, N. G. P.
Ad Stork, Leader Iroquois Band, Lancaster, Pa.
Newton Mearig, Leader Malta Band, Lancaster, Pa.
Fred S. Bear, Leader Lancaster Military Band.
B. Frank Streaker, Leader City Band, Lancaster, Pa.

We wish to thank each and every member of the competing Corps for their co-operation in helping to make this competition a success, and had it not been for weather conditions, no doubt it would have been a far greater success. We expect to hold another competition some time next spring. Date will be sent you in the near future, and hope that your Corps will reserve this date and be with us.

Respectfully yours,
ELIAS V. AULT, Secretary.

Best Equipt Corps—Cups
1. York, Pa.
2. Wilmington, Del.
3. Olney, Phila., Pa.
4. Chester, Pa.

Best Appearing Corps—Cups
1. York, Pa.
2. Wilmington, Del.
3. Chester, Pa.
4. Lansdale, Pa.

Best Drill Team—Cup
1. Emaus, Pa.

Best Drum Majors—Medals
1. Freeland, Pa.
2. Olney, Phila., Pa.
3. York, Pa.

Man-Miles—Cups
1. Freeland, Pa.
2. Lansdale, Pa.
3. Norwood, Pa.
4. Wilmington, Del.

Best Non-Competing Corps—Cups
1. Ephrata, Pa.
2. Coatesville, Pa.

Largest Corps—Cups
1. York, Pa.
2. Wilmington, Del.

Best Out-of-State Corps—Cups
1. Wilmington, Del.
2. Havre-de-Grace, Md.

Man-mileage based on mileage furnished by Lancaster Automobile Club. Drill Field thru the courtesy of the Faculty of Franklin and Marshall College.

The Following are the Donors of Cups and Prizes

Awarded for Special Events

American Business Club.
Lancaster Advertising Club.
Kiwanis Club.
Rotary Club.
Exchange Club.
Knights of Columbus.
B. P. O. E., Lodge No. 134.
American Legion, Post 34.
Blackstone Club.
Iris Club—Civic Committee.
Business and Professional Women's Club.
Quota Club.
Lancaster Chamber of Commerce.

The letter that follows is a good word picture of what Drum Corps around Norristown, New Jersey, are doing. There is no reason why similar competitions cannot be managed in other communities.

Like a bad penny, it always turns up, but I have been saving the good news for you until it has accumulated quite some, and am very pleased to inform you that we have won six prizes straight.

As you know, we won second prize at the state convention, first prize at East Orange, and since then we have entered competition at Millburn, N. J., with five drummers and about a dozen buglers, and brought home third prize, without any classification. At Paterson we received our highest honors by bringing home first prize, in our class, and gaining first leg on the 2 foot 6 inch cup that the Paterson Evening News put up, without any classification. We nosed out the famous East Orange Corps who won second prize in the state competition for Class A Corps; they receiving 89 points out of 100, and we getting 91 points; we received 39 points out of 40 for musical ability. This speaks good for your instruments. Yesterday, which was Armistice Day, we had a parade in our own town in the morning; in the afternoon we went to Clifton, N. J., and beat out another Class A Corps, thereby getting first there. Immediately after this affair we went to Irvington, N. J., and took first prize there, making the sixth prize won in seven starts, and the bunch of us were all dummies in regards to music when we started, now we get all our pieces by note. You have our picture, but I was wondering if we had a snappier picture taken would you use it, and if so, when I would have to have the picture in for your catalogue.

So far I think the year is about wound up, so I imagine we will not enter any more competition unless they prove worth while—(Signed) William M. Prior, Publicity Officer.

Cedar Rapids (Iowa) had a competition last summer which was quite successful. Nine Corps attended, and every Corps received a prize.

THE AMERICAN LEGION
MORRISTOWN POST NO. 59

In Reply Refer to Writer.

Morristown, New Jersey.
November 17, 1929.

To Publicity Officers:

If you have not as yet received an invitation to take part in the enormous parade and competition of bugle and drum corps held at Morristown, N. J., November 30th, in honor of the 150th anniversary of the arrival of the Continental troops, you will do so in a day or two.

We are not only trying to put Morristown on the map, but trying to put American Legion Bugle and Drum Corps on the map and in order to do so we must have publicity and with your co-operation we will be able to put it over big.

It will be greatly appreciated if you send any publicity that you have whether you are prize winners or not. Also would like to receive an electro or newspaper matrice of your Corps and will guarantee to get same back to you in first class shape. If you have neither electro or matrice it would benefit you to get one made for future use. Do not send a picture as it will not be recognized as our expense is too great to have a cut made. It is the idea to have all the publicity and cuts of the various Corps in the local newspapers on the evening of November 29th, or in other words the day before the parade.

Kindly send all publicity in at your earliest con-

venience in order to insure publication.

Morristown expects to put over one of the largest parades ever held in the State of New Jersey, but in order to do this it needs the co-operation of the old stand-by, The American Legion, so lets all get out to one of the greatest historic sites in New Jersey and have a good time.

See you all on the 30th at the 101 Ranch.

Kindly send all correspondence to:

William M. Prior,
Publicity Officer, Post 59,
American Legion,
Care The Daily Record,
Morristown, New Jersey.

Judging The Small Contest

Here is a Simple and Effective Plan of Judging Small Contests where only two or three competent Judges are available.

Corps	Tone	Precision	Attack	Tempo	M.C.&M.	Total
No. 1	10	10	10	18	15	63
No. 2	5	10	10	15	13	53
No. 3	7	6	6	14	15	48
No. 4	5	5	5	12	13	40
No. 5	10	15	15	18	17	75
No. 6	10	10	10	16	15	61
No. 7	10	15	10	16	15	66
No. 8	15	20	20	15	18	88
No. 9	15	18	16	14	17	80

The Corps were judged on the following points:

Tone—Bugles and Drums	20
Precision	20
Attack	20
Tempo (128-132 per minute)	20
Military conduct and maneuver	20
Total	100
Tempo	Judge A
Military Conduct	Judge B
Tone	Judge C
Precision	Judge C
Attack	Judge C

The above is an actual score card that was used during a recent Drum Corps Parade Competition at Chicago. The names of the Corps and the Judges have been purposely omitted.

Season's Greetings

To Members of Your Organization

Announcing, that we contemplate holding another Competition for Drum and Bugle Corps.

SATURDAY, MAY 24, 1930

is the day we have selected for said affair, and ask that you reserve that date.

Detailed information will be forwarded in the near future.

Sincere Good Wishes from the Members of
LANCASTER, PA., POST No. 34,
DRUM AND BUGLE CORPS

Suggestions for Use of Drum Corps at Funerals



IT is customary to drape or cover the drums with thin black serge or crepe. The ancient military custom was to cover the beating head of the drum as well. On bugles it is customary to wind the crepe material around the instrument.

The Drum Corps forms opposite the home, chapel or church where the services are held, on the flank in the direction the procession is to move. The Drum Corps heads the procession with drums in front.

Drummers play on muffled drums (the snares released) and a slow march beat is used. The regular street beat of the Corps may be utilized at slow tempo (about 90 metronome). Drummers play to the gate of the cemetery or burial ground. The Corps does not play inside the grounds. The regular burial procedure is followed with firing squad and "taps" on the bugle at the grave.

As the procession leaves the cemetery gate or burial ground, the Corps begins to a quickstep or regular drum and bugle number. As it is difficult to play slow march music on the bugle, they are silent on the march to the burial services. Bugles are held at carry.

When the only musical escort is composed of the Drum and Bugle Corps, cymbals may be used for gong effect, cymbals to be struck with a soft mallet at the extreme edge of the cymbal. Strike on every fourth left step.

If a Drum and Bugle Corps is used in connection with a band, the band is in front. Drums and bugles are then considered as field music and may be used as field music behind the band.

At the Convention



THE lodge which hasn't a musical unit at a convention can't help but feel mighty inconspicuous and unimportant. It's a great feeling to have a corps or band from the old home town to pep things up and have the others look at you with envy. A corps invariably gets a better reception than a band. This is because of the fact that most people have no musical training—the rhythmic beats of the drum draw their attention and arouse a spirit of patriotism. As Benjamin Harrison said: "The drum tap arouses the heaviest sleeper!" There is no chance of anyone lacking interest when a drum and bugle corps passes by.

Before entering the contest write in advance for contest rules. Some lodges require that the membership of competing units be 100 per cent members of the organization putting on the contest. Others 75 per cent, and varying. Then there are points by which the judges will choose the winners. These differ, too. Many conventions consider the unit's activities throughout the entire convention. It's always best to know all the details so your corps can be prepared. The following points are often considered in their relative order:

Convention Activities (Play every opportunity you have and do not wait to be asked to play).

Appearance (Uniforms, discipline, deportment).

"Stunt" Night (Lots of fun—bring forth your comedians—the sky is the limit).

Playing Ability (Of individuals and the entire ensemble).

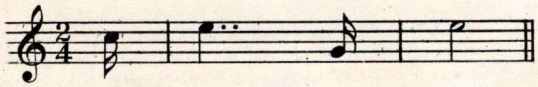
Maneuvers on Parade or Reviewing Field (Individuality, precision, etc.).

Cadence (128 steps per minute is standard) The American Legion National Convention Rules for 1930 specified a tempo of 128-132.)

Repertoire (The tunes you play and the number of different tunes you have).

If a straight contest is to be held the first and third points are apt to be omitted. Regardless of contest rules it is always best to be good sports and never complain. When your corps arrives at the convention it is advisable to get into uniform (fatigue uniforms if you have them) and parade to convention headquarters to register. Here is where your corps should "do their stuff," as some would say. It is the first impression that remains longest. When possible try to get a personal introduction to at least one of the contest judges. This will enable you to get contest requirements first hand. Judges are just human beings and in many cases are "wished" into judgeships. Often drum corps judges are excellent musicians but have

not had a great deal of experience with drum corps owing to the quickly growing popularity of corps. So, it is only natural that they should appreciate meeting directors and drum majors of drum corps and discuss corps problems. If you think your corps got a "raw" deal in the contest decision, be good sports and remember the judges very likely worked under difficulties. To "crab" and complain will not only hurt your standing during the convention in progress but is very apt to be remembered for years to come. It is also advisable to cultivate the intimate acquaintance of as many of the officials and members of competing corps as possible. Courtesies to other corps will influence public opinion and build good will among the judges for your "gang." When a corps passes your corps your drum major should salute them and for additional flourish you can add a bugle's "Attention" call with or without a long drum roll, also called "Attention."



When not in formation applaud the passing corps. Let all the other musical units say that your bunch are real fellows. However, it is permissible, when two corps are passing on the street and both are playing, for each to try to out-play the other. In other words, to attempt to get the other bunch out of step by playing so loud they won't be able to hear themselves. But, do it in a sportsmanlike manner and don't go farther than this.

Convention "Tips"



HERE'S a stunt for parades: Have the marchers in "civies" who march behind the Corps use a pair of "Pie Plate" cymbals and swing them on the beat when the Corps is not playing.

At nearly every convention you hear some disgruntled officials complaining of "fixing" on the prize awards. We wonder how this kind of gossip affects the standing of the complainants.

Besides being a good loser; be a good fighter.

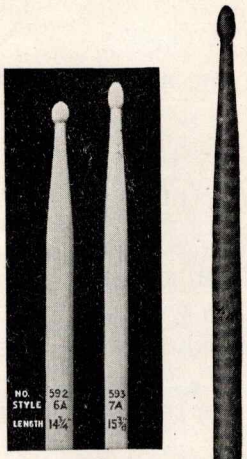
Watch the pivots. Watch the pivots—and once more—watch the pivots. One of the most important points in drill maneuvers.

Some Corps members forget to right or left "dress," keep your eyes peeled.

Colors that afford strong contrasts seem to make the best impressions. Black against White or Deep Blue against White, or the reverse are safe and highly effective.

Another newspaper clipping from somewhere: A novelty band made up of instruments that resembled kitchen utensils is playing around in hotel lobbies. The leader, equipped with a mandolin and a presentable voice, won applause for his solo numbers.

Park Rapids (Minnesota) Drum Corps pulled a jagg walk at the Minnesota Convention that was novel. The entire Corps took slow strides, while they played slowly, in anything but straight lines, forward, backward, and to both sides. Each took a step in the same direction, and every once in a while the "Jagged" director would wheel around and appear to jokingly throw his baton at his Corps as they lunged backwards. Tempo about 40. It must be done seriously, in "Slow Motion."



No. 603§ Snakewood

At some contests corps are intended to march off the field silently to enable the other corps to enter without wasting time. It also leaves the on-coming corps to use its own tempo. One corps will take up playing a very rapid cadence, and every corps that follows after this automatically picks up this corps' cadence, and seem unable to slow themselves down to where they would have been had there been a slight interval of time between the two corps' playing.

If your drummers and buglers raise their feet high, insist that every man raise his feet. It looks extremely bad to see one or two lazy men in the corps who refuse to raise their feet—it spoils the effect.

Invariably drums are carried so high that the drummers can't play them naturally.

All drums should not only be hung at the same level, but they should swing at the same angle.

In too many cases the left stick is held by the finger tips and not sunk deeply into the "crotch" of the thumb and first finger.

The crowd oftentimes has no way to tell which corps is passing, except by looking on the lettering on the bass drum. Both heads should be lettered because the fellow standing back in the crowd cannot look through the crowd to see the name of the corps which is quite often at the bottom of the drum head.

Ninety-nine to one hundred times bass drums are carried too low. The bass drum should be carried high and rest on the drummers' chest.

Too many Drum Majors blow their whistle too often. It is tiresome to hear a constant shrieking of the whistle. A well trained corps should be able to maneuver with very few signals. Some corps maneuver with no signals whatever.

Competing for prizes is a serious but mighty interesting business. Every individual drummer and bugler must be on his toes every step of the parade and during the competition. Some Corps and Drill Commanders do not go into competitive drill with any "Set" plans. They believe in keeping the men alert by giving the signals for commands as they come to mind and in all the varied movements the Corps knows. If you have prearranged drill movements, be careful to make them adaptable to the size of the drill field, ground conditions, etc., you are apt to encounter.

Have all your buglers use the same grip on the bugles. It looks bad to see thumbs and hands at every conceivable angle in a Drill Corps.

Do not hold your bugle up-side-down when playing. (See illustration in *The Ludwig Drum and Bugle Manual.*)

All bass drums ought to be of one size to make the line-up uniform.

Don't complain about bass drum tone on the march if your heads are so taut that they sound "Boardlike." Loosen the tension if you are playing on a hot and sunny day. Learn to strike the drum slightly off-center with a free swinging and glancing blow.

There is no place for a sluggish Drum Major. The public and the judges like plenty of snap in the Drum Major.

A Corps Commander should never be too conspicuous. His uniform should match with that of the unit to minimize the danger of appearing so. Sell the Corps to the judges and the audience—not yourself.

A fine impression was made by the Kankakee, Illinois, Drum Corps at Joliet, in 1927, when they marched from the drill field with silent drums, but the entire Corps singing popular and good clean army songs. It was done at a slower cadence than the regular 128, but every man was in step.

The Standard "Roll-Off"



NOVELTY STUNTS

At the Minnesota American Legion State Convention Lowell Walsh of Red Wing had an unusual lighting arrangement.

Mr. Walsh is the Champion Scotch Bass Drummer of Minnesota, and he had small battery electric lamps fastened at the end of the balls of his Scotch Sticks. He also had small lights on each toe of his shoes and on his cap.

A Maneuver was made in which he was placed in the center. Then all lights were turned off, and in the darkness the Corps played while he encircled himself and drum with his lighted sticks.

The streaks of light were very pretty, and the writer has never heard a Drum Corps audience grow so wild in its enthusiasm and applause as it did over this stunt of Mr. Walsh's.

(Mr. Walsh is also the State Individual Drumming Champion of Minnesota, and was third in the National Individual Contest at Louisville.)

Illinois held its state Legion Convention at Waukegan, Illinois, September 10th and 11th, 1928. Thirty-six Corps in the parade. All but two were Ludwig equipped. Drum Corps ought to get away from "Semper Fidelis" and "The Thunderer" in a long parade because there are too many Corps using these numbers. It begins to get monotonous to the judges and spectators to have an endless repetition of one or two numbers. Get the new Ludwig Drum and Bugle Manual, No. 690—sells for one dollar per copy. There's a lot of modern marches in it.

Several Corps in the Illinois Legion Contest were penalized because of marching in too close order. Military men judge on a strict military basis. A good tip for Corps is to appoint one member to interview contest judges and the local committees before the contest. Get the dope before you start—not after.

Involved and Intricate Drills

TOO much "rosey posey" stuff is difficult for the judges and the crowd to analyze. The spectacular drill is usually a simple one to be most effective. Company fronts are the dream of most drill commanders. They are wonderful when properly done. Avoid doing too many circle movements as some judges favor the more straight military stuff. Another thing to avoid is any maneuver that takes a lot of time in preparation.

Watch for Inspection Demerits

COMPETENT and critical military inspectors look for faults in dress, equipment, and appearance. One Corps lost points because ONE man had his Legion cap protruding from his inside tunic pocket so that it showed. Another corps suffered because of several soiled drum slings. Have a complete new set of slings ready for contest occasions. Inspectors at Louisville found that some buglers had "dirty" instruments. Check over drums and bugles before turnouts. Wipe dust from drums, clean the heads with art-gum eraser, wipe the metal parts of your drums. See that all sticks and beaters are uniform in color. We can't begin to enumerate all the things that the inspectors found at Louisville. The drum major is responsible for the appearance of his men.

Stunt Night



WHETHER there is an official stunt night on the convention program or not, a considerable amount of fun can be had by the crowd as well as by the corps members themselves by being prepared for a "Stunt" night. The following tips are merely intended as suggestions to show that there are no end of ideas that can be used. Comical uniforms such as: hobo, hayseed or rube, clown, cannibal, African, Chinese, Hula, Patagonian, Indian, Russian, Irish, Turk, Mexican, in fact, any foreign costume will be appropriate. Ladies' "ensembles" worn by a male corps can be a sensation with a little preparation. (See Ludwig Oriental pamphlet.)



The drummers can carry a pair of Ludwig Synco-Jazz sticks for popular numbers. For Mexican and Spanish tunes the drummers can use castanets and tambourines which can be carried as extras very easily. Oriental and "Hootch" bands can use Chinese Tom Toms, Chinese gongs, Chinese musettes and so forth. The All-in-one trap is another good "Hootch" melody maker. The Ludwig drummer's ratchet, cyclone whistle, auto horn, slap sticks and triangles can be used separately or collectively for most any occasion. Then you can have a good rube comedy or barn-yard scene by using any or all of the Ludwig drummer's traps, such as: rooster crow, hen cackle, cow bawl, cow bells, duck quack, bird whistle, cuckoo, lion roar, nose blow, snore imitation and such. Sleigh bells for a "Do You Believe in Santa?" scene. Bugles, horse hoof gallop imitation and blank shots for a cavalry "Charge."

Of course, you would not play your regular corps tunes on "stunt" night. Use popular numbers that fit the occasion. If some of your members are musicians and play other instruments have them bring their horns along for the "Grand" stunt night concert. A "selection" by your bass drummer and one or more of the other members playing upon a Chinese musette in side show "hootch" imitation is one of the many features that can be used. Oriental bands, all nations' band, German prisoners' band, Scotch band, and so on. Experienced buglers have been known to put the tuning slide of their bugles into easy sliding condition and play "How Dry I am" and other comedy tunes. Other stunts are to make up a solo, duet, trio, quartet or sextet of slide whistles playing the latest popular melodies. Almost anyone can play a tune on the Ludwig slide whistle (price $1.50). Use Kazos, imitation horns, accordions and harmonicas—anything. It is advisable to use your own judgment and originality so that you can spring something new.

For additional ideas see Ludwig & Ludwig "Exposing an Oriental Drum Major" its free.

The Art of Tenor Drum Playing

By A. V. Scott

THE drum and bugle corps who have not a complete instrumentation will in a very short time be left far behind in points of musicianship. Modern arrangements call for three part harmony, played by first, second, and third buglers, the alto, bass and baritone being played by the BARO-TONE bugles.

The rhythmical section should include snare drums, bass drums, cymbals, and tenor drums.

Tenor drums fill a long-felt want, namely the space of sound between the snare drum and bass drum. The melodious beats of these drums furnish balance to the drum section. Their sustained tones carry and add brilliance and color to the music of the corps. On the march they are a great acquisition. The raising, lowering, swinging, and twirling of the drum sticks demand attention and applause from the spectators. The modern tenor drum has many advantages over the old rope type. In the first place, no two rope drums could be tuned to sound alike. With the rod drum it is quite possible to tune the four drums to almost the same pitch, and by so doing you reinforce the tone color. It is also possible to tune two tenor drums high, and two tenor drums low, giving a very fine effect when tenor drums are required to substitute for kettle drums. The present style and size (12"x18") tenor drum is very suitable and easy to carry while marching, and yet can give that thunderous roll so effective in the fortissimos in exhibition playing. The crescendos and diminuendos, when well observed, add to the corps music something which is now lacking, yet which is very important in good musical rendition —EXPRESSION.

The four tenor drummers in the accompanying picture show the various positions while playing.



No. 1 No. 2 No. 3 No. 4

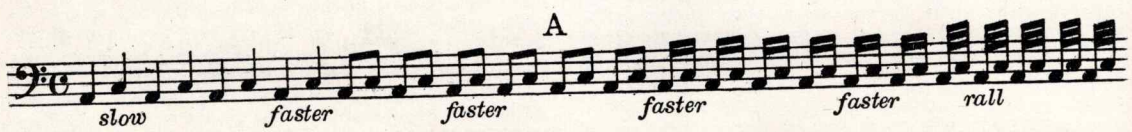
No. 1 shows the position of the sticks when playing the roll. Note the position of the hands, the left stick being held the same as the right, but the roll differs from that of the snare drum in that it is executed with single, alternate strokes rather than with two strokes with each stick.

No. 2 shows the "Ready" position. This is also the position to assume when observing rests in the music, the cross (X) in the musical examples indicate this position.

No. 3 shows how to play single strokes. Note that the disengaged hand is brought up to the "Ready" position after each stroke.

No. 4 shows the twirling position when playing double strokes with each stick. Musical example "A" is the method by which the tenor drum roll is practiced, **top notes are to be played with the right stick, lower notes with the left stick.** Assume the position as in illustration No. 2, sticks crossed in front of the face,

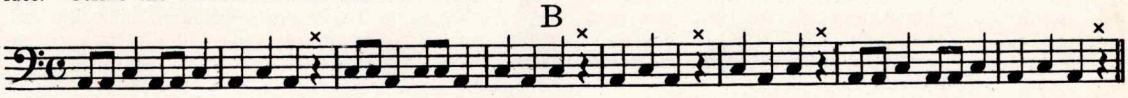
A



(Tenor Drums Do Not Have Snares)

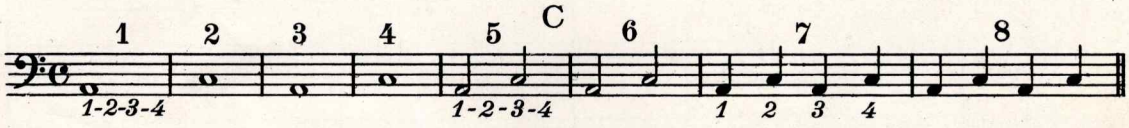
center of cross in line with the mouth. For the first note strike the drum with the left stick but leave the right stick in position as shown in illustration No. 3. Be sure your arms are in the proper position, then proceed with the second note by bringing the right stick down on the drum and the left stick up to the face. Strike the next note with the left stick, at the same time bringing the right stick up. The next note with the right stick, bringing the left stick up. Proceed as follows: (Left down, right up). Commence very slowly and by degrees play faster and faster until you are playing a roll. Illustration No. 1 shows the position of the hands while playing the roll.

B



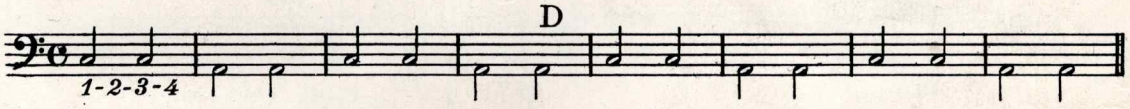
Assume the position as in illustration No. 2. Play first two measures. LLR, LLR, LRL. Then cross sticks in front of face as suggested by the "X". Next two measures: RRL, RRL, RLR, Cross Sticks, LRL, X RLR, X LLR, LLR, LRL, X. This exercise should be practiced until you are able to execute it at 128 beats per minute.

C



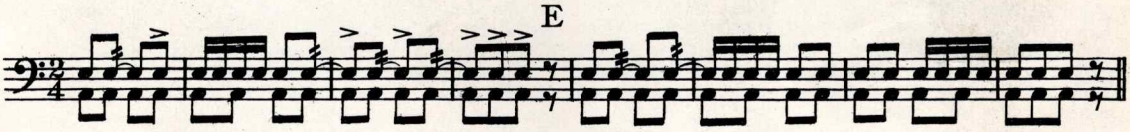
Assume the position as in illustration No. 2. Strike with the left stick for the first measure counting 1, 2, 3, 4 while the other hand remains in the "Ready" position. Then strike with the right stick, at the same time bringing the left stick back into "Ready" position. Play the first four measures in this manner. In the fifth and sixth measures count 1, 2 for the left stick, and 3, 4 for the right stick. In measures seven and eight, count 1 for the left, 2 right, 3 left, and 4 right.

D



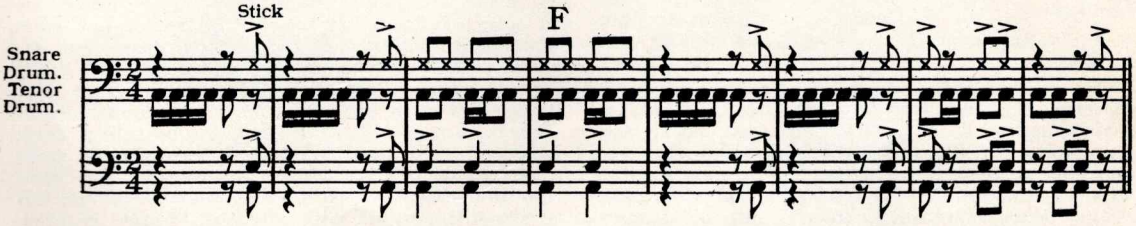
Assume the position as in illustration No. 4. Strike the first note and count 1, 2, then, second note and count 3, 4. While doing this twirl the left stick. Second measure: strike the first note with the left stick. At the same time twirl the right stick. Carry on in this manner until you have completed the exercise. Then repeat. The twirl is executed by revolving the wrists in an outward motion very rapidly, similar to Illustration II on page 25 of Scotch drumming.

E



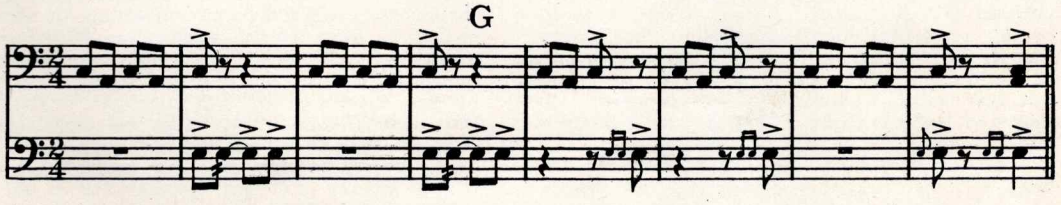
This shows how the Tenor drum part is written. You will note that the snare drum and Tenor drum occupy the same staff, and that the colorful beats of the Tenor drum add greately to the rhythmical beats of the snare drum.

F



Here is a flashy type of solo for the Tenor drum with snappy stick beats played by the snare drummers, accompanied by the well-marked beats of the cymbal and bass drum.

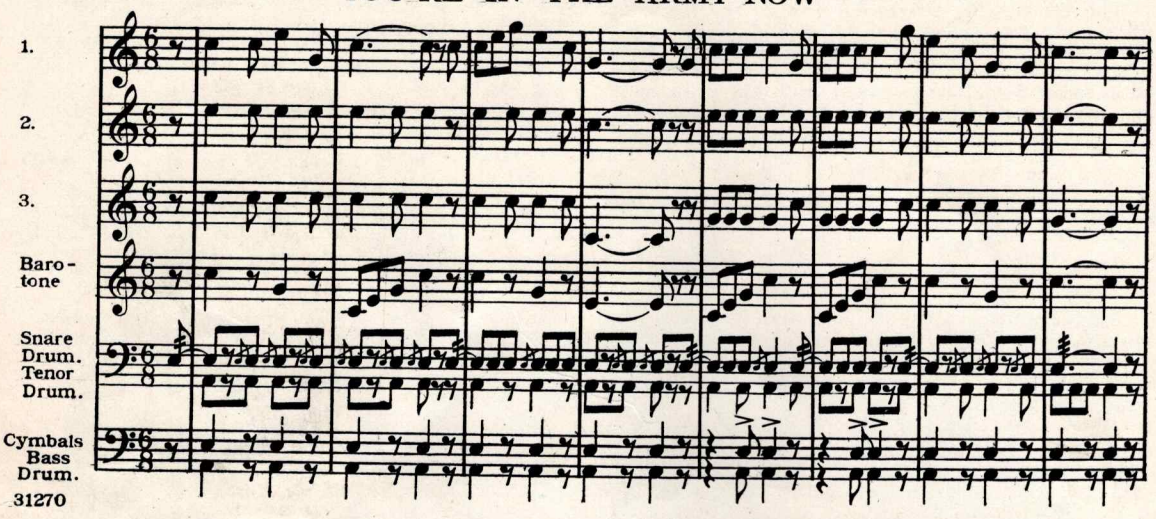
G



For concert playing Tenor drums can be tuned to act as kettle drums and they are indeed very effective when used in this manner. Tune two drums high and the other two low. No definite note is required so long as they are tuned in pairs. In this musical example the two drums tuned high play the top notes, while the lower notes are played by the drums tuned low.

In order to give the reader an idea of what the modern drum corps music demands, I am using for an example the well known old Army march, "You're in the Army Now." You will note that this is written for first, second, and third bugles, BARO-TONE bugle, snare drum, tenor drums, cymbals, and bass drum. Try this and be convinced of how effective Tenor drums are in a modern arrangement of this old tune.

YOU'RE IN THE ARMY NOW



Field and Street Drills

(From L & L's Original Drum Corps Booklet "Here They Come!")



THE standard army commands should be used wherever possible, because most everyone is familiar with them. Drills must be so well learned that every corps member can execute his particular movement without thinking. Only in this way can machine-like precision be secured. Each person must respond as if it were second nature. Likewise with the numbers played during drills, playing must be mechanical, and without thought, so full attention can be given to Drum Major's commands.

As an example; a corps is marching north, four abreast. The command: "Squads Left" is given, and a full company front (one line) is made, facing west. At command: "Squads Right," formation is again marching north, in rows of four. To return to center of street, command: "Oblique" is given. For eight-abreast front, command: "Squads Left and Right"; and, return to "Squads Right and Left" command.

A series of cart-wheels, or a snake coil, squares, crosses, "X" formations, etc., are all possible with the standard drill commands. Design your own so as to be able to present something new to your audience. Plan or plot the maneuvers, before trying them on the bunch, on unit paper. This will save experimenting and the usual restlessness of corps members. Each square of the unit paper should indicate a thirty-inch step.

Many corps have drums only play during drills, but this shows lack of practice and admits weakness. In criss-crossy and intricate maneuvers, buglers must be extremely careful, especially when using long model trumpets to avoid collisions, as physical injury will result.

Remember that playing helps detract from drills, and drills from playing, for both players and audience.

It is advisable to use extremely simple drum beats for drilling. Many of the best corps use a five stroke roll ending on the first beat, then straight single taps on the following three beats or steps and repeat indefinitely. This offers less confusion to all and gives a good "spot" for executing all drill commands.

A good feature to use for dressing-up a line, whether full Company front, or regular formation, is the following: At command "Right Dress!" drummers grasp drums with left hands on lower counter hoops and bring the drum to the left side at the silent count of "One-Two." At Command: "Front" drums are brought back into playing position, in same time, that is, silent count of "One-Two." When drums are at side, left hand forms a direct angular line from shoulder to lower (farthest) counter hoop, and remains in that position until command "Front." While in side position, right hand is dropped. This same position is often used when marching, to rest drummers from carry. As drums are again brought to front position, right hand is brought into playing position. This is a very flashy maneuver. The same applies to bugles. Bugles are brought to the left side and held in position until command "Front" is given.

All commands should be designated by signs or gestures. When the corps is playing it is impossible to hear an oral command. The drum major gives all commands, each individual formation or maneuver having its own special sign. An "X" formation would be the Drum Major's arms crossed overhead—or before his body, but overhead permits it to be seen by all. Execution of each command is started the instant the Drum Major blows his whistle. Other signs are made in various manners, such as, one, two, or all fingers pointing skyward, or to the right, or left, or moving in certain directions and so on. You will have no difficulty in originating your own. Be sure they are easy to understand, and if possible, like a trademark, or copyright, suggestive of maneuvers desired.

The Five Elementary Principles of Scotch Bass Drumming

By William F. Ludwig

THERE are five elementary rudiments that the student should familiarize himself with before attempting to apply or even try this type of playing.

The first is the straight up and down stroke, as illustrated in Figure I. This stroke is used for the pp. passages. Two beats are made with each stick as it comes down, starting first with the right hand and alternating with the left, and in that way playing four beats in each measure in 2/4 or 6/8. However, the 6/8 tempo may be modified and in that case only one beat would be played with each hand, making two beats to the bar. (See music for Fig. I.)

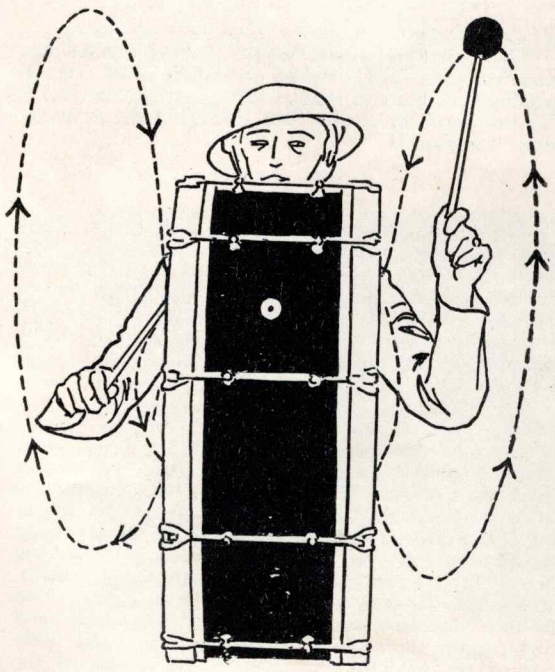


Fig. I.

The second rudiment is the single alternating twirl, as in Figure No. II. This is used on the repeat or loud strain (ff.). In this case only one strong beat is made in each bar, starting first with the right hand, striking the drum close to the center, where the most volume is obtained, and twirling the left at full arm's length, ball upward, high over the shoulder, then alternating, playing the next bar with the left hand, beating the first note and twirling with the right hand. Here the player can vary according to the music. Two beats may be played in a bar. In that case, the first beat is made with the right hand while the left is twirling. Then the left hand makes the second beat with the right, and alternating in that way. (See music for Fig. II.)

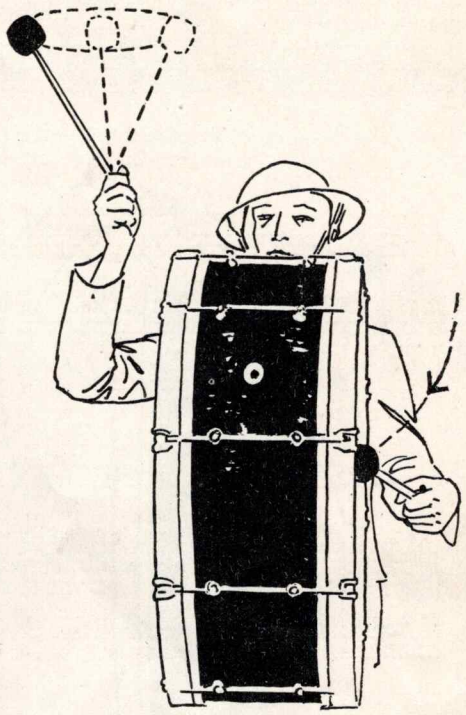


Fig. II.

The third rudiment is the double beat and twirl. It is generally used on the second strain of a march and the second time it is being played. In that case the player strikes the drum with both sticks at the same time the first beat in the bar, and both sticks are raised and twirled, as in Figure 3. As a rule only one beat in a bar is played in this movement. However, an expert player can play two beats in a bar and twirl as described.

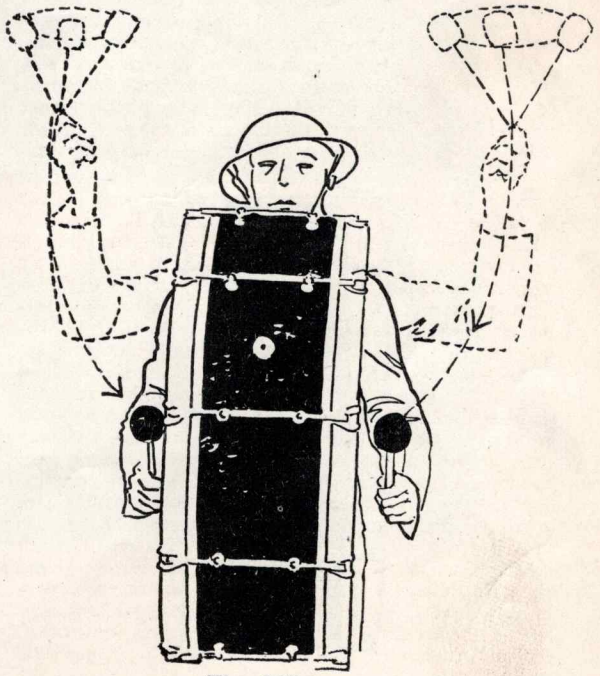


Fig. III.

The fourth rudiment is the single crossover beat, as in Figure 4. It may be used either in soft or loud strains. As a rule it is used in a soft strain, alternating with the right and left. First one is to cross over and then the other. Only two beats in a bar are played. On the repeat or loud strain, the double crossover, described as the fifth rudiment is used.

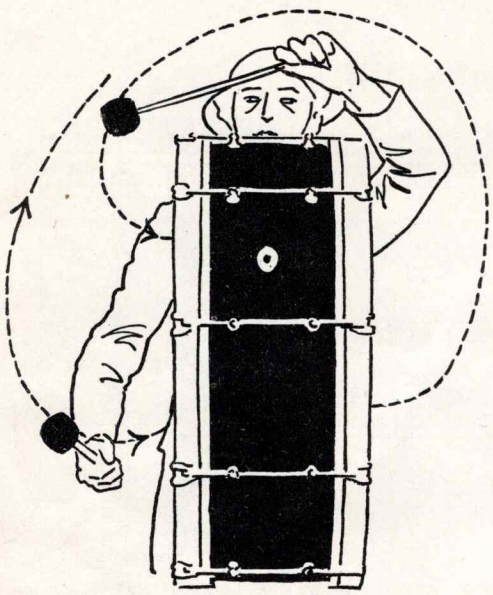


Fig. IV.

The fifth rudiment is the double crossover, as in Figure 5. In this case the beat is made with both sticks at the same time and then both sticks cross over and hit the drum on the opposite sides again, making only one beat to each bar and twirling as the crossover is made. However, proficient players may play two beats in a bar while making the double crossover.

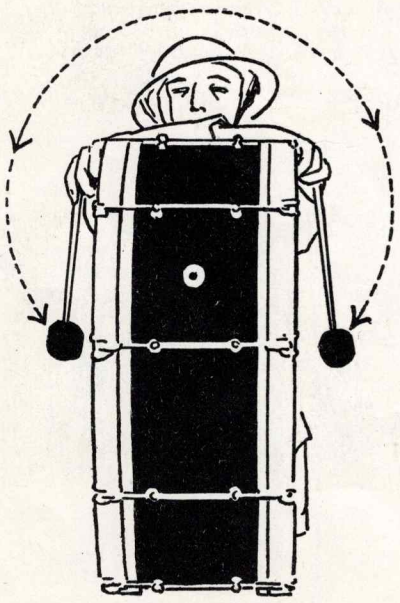


Fig. V.

The five rudiments are to be studied until they become almost automatic. As the student becomes proficient he may apply them, not in the order as given here, but at random and according to his own fancy. In the elementary practice, however, it is advisable to hold to the method described here.

Strive for graceful motion of hands, wrists and arms. Indian club practice and baton twirling are very helpful in developing a graceful style and, to strengthen fingers, wrists and arms. A good idea is to practice twirling the Scotch sticks before a full-length mirror where you can observe every move and correct possible faults.

Remember that practice makes perfect. Reading a book or watching others will, of course, help, but there is nothing as sure and as reliable as the good old-fashioned method of "going at it with a vengeance." You will make headway and you will feel yourself making progress. You will be delighted with the results and mighty proud of it.

We hope you will start on the first rudiment and master each one before proceeding to the next.

Example of the Average Bass Drum Part

The Scotch Drummer would play the above first time through, using stroke as indicated by Fig. I, playing four beats to the bar soft as in Exercise No. I. On the repeat or second time through play as in exercise for Fig. II.

The second strain of the march may be played much the same as the first but a variation in style should be used; for the first time through, which is the piano strain, use Fig. III, playing either one or two beats to the bar or Fig. II may be used but soft, then on the repeat or loud strain use Fig. IV and Fig. V; that is, combining Figs. IV and V.

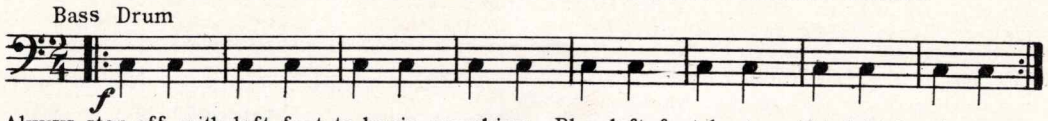
How To Hold The Beaters

It seems that there are four or five different ways of holding the Scotch bass drum sticks. Even the Scotchmen themselves use several different methods. I recommend the sure, safe and easy way for the beginner. Use a beater of course that has a leather thong passed through the handle of the stick. Ludwig Scotch beaters are made that way; in correct length, weight and balance. Use a comparatively small loop so that it passes around the third finger of each hand and permits the ball-end of the beater to twirl freely against the palm of the hand. The handle of the stick is controlled between the first finger and the thumb. It is not to be held by them but rather "guided" by these fingers. This method enables you to control the beaters while twirling and while actually beating on the head of the drum. Practice twirling at home or in your spare time to obtain a graceful and easy style.

Two-Stick (Rudimental) Bass Drumming

There is another method of two-stick drumming that has been very popular in the Eastern States. It is not Scotch Bass Drumming, however. This method of (rudimental) bass drumming is based upon playing the actual snare drum rudiments with two beaters. They play every rudimental beat that the snare drummers, excepting the double stroke (dada-mamma) roll for which they usually substitute single stroke rolls. They use a very hard felt beater, sometimes of wood, and they do not twirl. Do not confuse this with the more spectacular style of Scotch Bass drumming.

EXAMPLE OF THE AVERAGE BASS DRUM PART



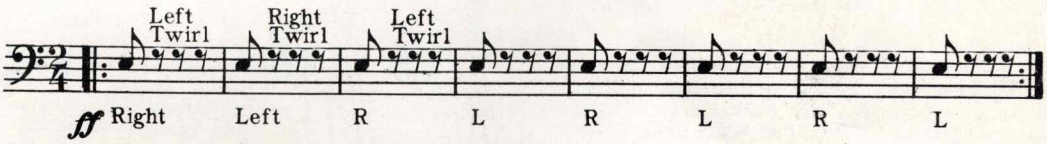
Always step off with left foot to begin marching. Play left foot beats with right hand.

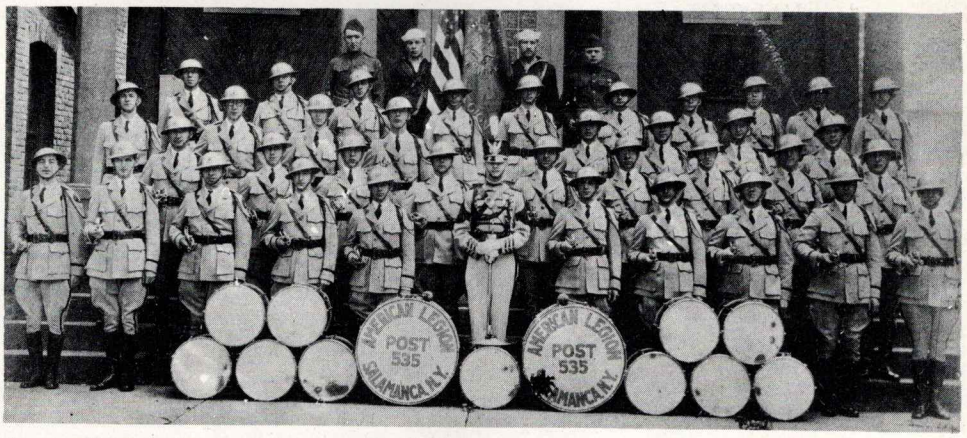
EXERCISE FOR FIGURE I

Play slow gradually increase to march tempo 128.



EXERCISE FOR FIGURE II





Snappy Legion Corps of Salamanka, N.Y.



Ladies Drum Corps, Nazir Caldron, Canton, Ohio.

Drill and Maneuver

By F. W. Miller, 1930

GOOD musicianship is a necessity, but alongside of this qualification is the need for spectacular flash in appearance and drill maneuvers. Color and display beauty help, too, to win applause and praise from the crowds and the judges.

The modern American Legion Corps is a show unit. Beautiful drill maneuvers done with precision to the accompaniment of a steady, rhythmic cadence inspire crowds.

Drill maneuvers need not be intricate to be spectacular. Very often the simple maneuver done with a minimum of movement, is the most effective. Most corps can with the aid of a competent Drill Commander work out a series of drill formations adaptable to their own size and particular qualifications. It is usually best to draw such maneuvers on ruled paper, doing them in theory, and carrying them out in practice, making changes and alterations that are necessary.

Many corps use a drill routine cued to the music. This is a pretty safe method now-a-days, as there is generally room enough in the contest fields to execute maneuvers on a large scale. Too much signaling looks amateurish. Some corps still use a system of hand signals by the Drill Commander, but the tendency and trend is to have maneuvers done with as few signals as possible.

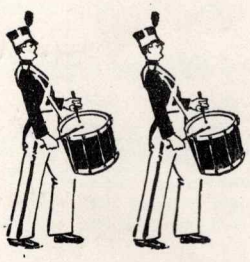
To our knowledge there is no book or method on fancy drill formations. We have published a list of maneuvers, gratefully supplied to us by some of the prominent corps. We have tried to give you a variety, because what would please one might not please another. Nearly every one of these maneuvers that we show, permit variations from the original form. This, of course, is permissible, as the prize winning corps usually wants a set of original drill maneuvers and does not wish to pattern them exactly after any other corps.

Military judges as a whole, seem to dislike a lot of "Rosy Posey" stuff, or maneuvers in which the members seem to mill around. They favor the corps that works in accordance with military principles, using the four men ranks as Squads.

The most popular make-up of a corps is to have as many rows of drums (which includes the bass drum and cymbal section) as there are bugles. This is a safe method, because if you later add a row of Tenor drums, you can add a row of BARO-TONE bugles or bugles of different keys. Thus, an equalized corps can do maneuvers that balance the unit. Some corps have the idea that more bugles are necessary than drums, while this is possibly true from a musical standpoint, the other alternative is to have the drums play with less volume to attain a musical balance. Many Legion Corps drill in the National Guard Armories where there is room for foot drill by at least one section of the corps at a time, either the drums or the bugles. Thus you see the balanced drum and bugle sections would work out better, because the Drill Commander would be able to pit one against the other, creating a little friendly rivalry. Some corps also have the National Guard officers give drum corps rookies a little training in the School of the Soldier, by one of their Lieutenants or Sergeants. This prepares a drum corps member for entree into the ranks and spares the extra work of the Drill Commander in preparation.

A Phonograph Record of Drum Corps Marches

Here They Come!
(Page 44-48 The Ludwig Drum and Bugle Manual)
The Legion Drummer
(Page 46-47 The Ludwig Drum and Bugle Manual)
The Cavalier
Page 56 The Ludwig Drum and Bugle Manual)
Susan Jane
(Page 57 The Ludwig Drum and Bugle Manual)
All these four marches on this one double side record.



MIAMI'S prize winning Drum Corps played "Here They Come!" and "The Legion Drummer" at San Antonio. "The Cavalier" and "Susan Jane" are played with the Ludwig Baro-Tone (Bass) Bugle; the Ludwig Professional "G" Bugle; and the Ludwig Professional "G" Bugle with the "D" Crook.

This is a splendid opportunity of hearing how these bugle crooks add harmony to a corps without expense for new equipment. It will add new life and interest to your corps.

The record will also give you an idea of how these four pieces that are published in the Ludwig Drum and Bugle Manual sound.



You will hear the rich, resonate tone of the Ludwig *Baro-tone* bugle, too. (Often called the bass bugle.) You can hear it play the regular "G" bugle score.

Those who have been unable to attend State or National Conventions can get an idea of what the modern trend in Drum and Bugle Corps music is.

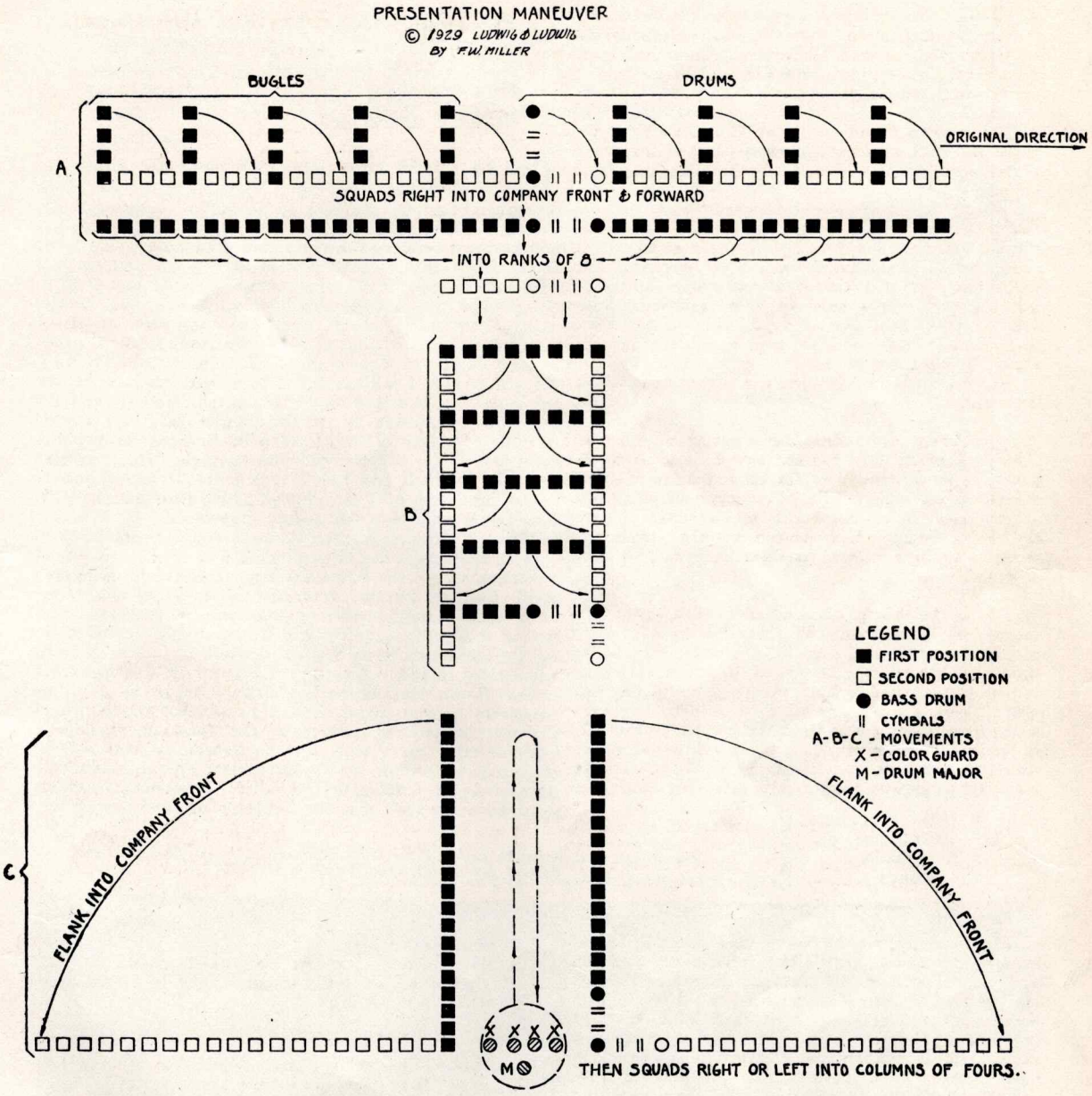
It also will serve as a mark which your Corps can "shoot at" for future appearances.

Priced at only one dollar. (This price is reasonable on a specialized recording of this nature that will never be purchased in quantities like popular records.

Note: Due to recording peculiarities the following instrumentation was used: One Ludwig "G" bugle, one Ludwig "G" bugle (with "D" Crook on "*The Cavalier*" and "*Susan Jane*"), one Ludwig ("G") *Baro-tone* bugle, one Ludwig Separate Tension Street Drum.

My Favorite Drill Maneuver

By F. W. Miller
Chicago, Ill.



CORPS is in column of squads at "A" and does a squad right into company front and then forward. The distance forward is determined by the size of drill field and your subsequent maneuvers. The bass drum section and the first squad of buglers march forward at half step while the right and left flanks do a squad right and left to the center, forming 8 men ranks consisting of 4 drummers and 4 buglers. They cover off and maintain distance between ranks as when in original column of squads. The corps is now in excellent position to play a feature number as the bugles are alongside the drums and the bugle effect will show to better advantage than if behind the drums. The next maneuver as shown in "B" is a squads right and left forming two files, as in "C." (The colors would show effectively here and could march up and between files and return.)

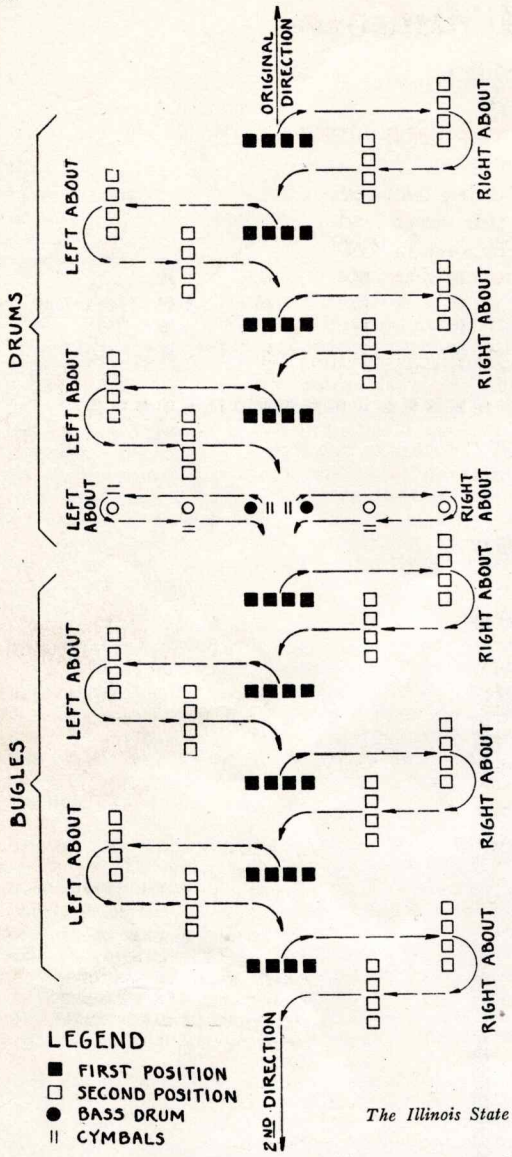
The next maneuver "C" is a left and right flank into company front. This flanking movement can be changed to a squads left and right front into line if desired. From the company front you can do a squads right or left into column depending upon direction desired.

There are many alternatives possible when corps is in double files such as facings, to the rear, extensions, or forming a large hollow square.

My Favorite Drill Maneuver

By Wm. H. Maitland, Commander
Kankakee, Ill., American Legion Drum Corps

Publisher's Note: **The Kankakee Corps has been a consistent runner-up and ranked high in the annual Conventions. The Kankakee maneuvers are always of military character.**



THE first Squad turns right upon signal and moves out the required distance. Upon the next signal then do a Squads right about, and back to the center, to turn left, reversing the original direction. The second Squad turns left and moves the required distance, and upon signal does a left about, the even numbered Squads to one side and the odd numbered Squads on the other side. Then, if you wish to change direction, which of course is the idea of a counter march, both sides move forward and when they are at the required distance to make an alley wide enough for a Squad to pass down, all Squads mark time on signal, EXCEPT the first Squad. The First Squad turns left and comes down the center. The second Squad turns right and follows the first Squad, followed by the third and fourth squads, etc., forming a column of fours, going in the opposite direction from which the column was moving when the movement started. Cymbals and Bass Drum split numbers 1 and 2, going right, and work as a Squad. Number 3 and 4 of the Bass Drum rank turn left and do likewise.

This is a very simple, effective, military-like counter march.

This movement has other possibilities. Instead of doing a counter march, the Bugle sections can march through forward, followed by the Drum section, and then the movement is done again further up the Street, so that the Drum section comes through followed by the Bugle section, placing the entire unit in its original position of Drums in front and Bugles in rear. One of the beauties of this maneuver is that it can be done very effectively on parade in comparatively narrow streets, where there is not enough room for other maneuvers. There are also variations possible in both of these maneuvers, for the Squads on each side to come together and do wheels and crosses, and also form column of eights. Naturally the "alley" for column of eights must be wider than that for a column of four movements.

The Illinois State American Legion Drum Corps Maneuvering in the Shadow of the Famous Arc de Triomphe, Paris, France, 1927



Every member of the Kankakee, Illinois, Legion Post went to Paris, France, in 1927 with all expenses paid. This prize-winning Corps represented the Legion Dept. of Illinois in the famous Second A. E. F.

More than a million onlookers shouted and hurrahed so loudly along the entire route that this Corps of 76 men could scarcely be heard. Their contrasting black and white uniforms, their showy drills and spirited music were received with great enthusiasm by the spectators.

This view shows them coming out of a drill maneuver and forming into their regular squads of six abreast with the famous Arc de Triomphe in the background.

The Kankakee Corps used 24 snare drummers, 24 buglers, 4 bass drums, 2 cymbalists, color squad, 4 file closers, 2 drum majors, Commander Wm. Maitland, and a quartermaster and supply department. This Drum Corps was the runner-up to first prize in Philadelphia in 1926 and in Paris, France, in 1927, and are several times Illinois State prize winners. Their members have been given free trips to every section of the United States in addition to making the long pilgrimage to France.

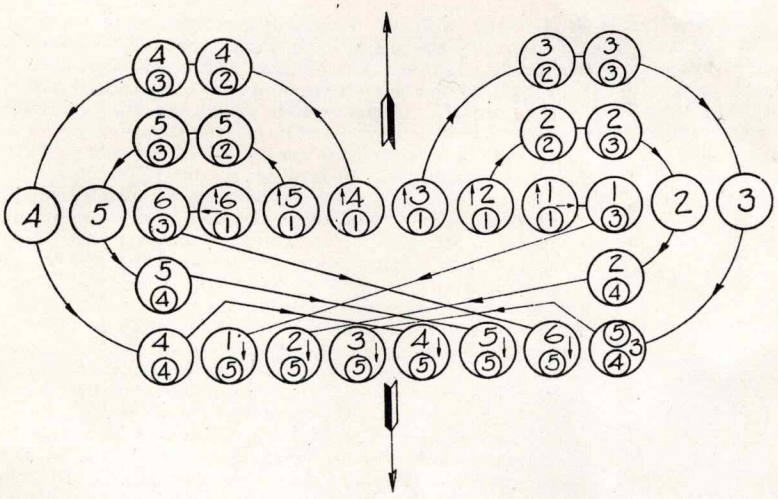
My Favorite Drill Maneuver

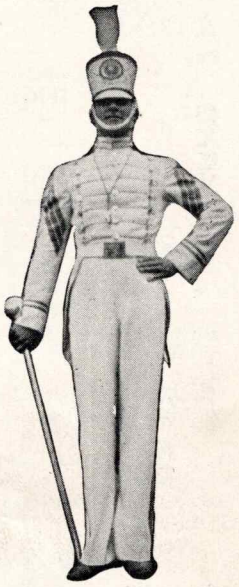
By Jack Guyot, Drum Major

Los Angeles, California, American Legion Drum Corps

Publisher's Note: **This corps has a very interesting uniform designed along Spanish lines. At Louisville this corps had a juvenile drum major mascot who twirled. In fact he followed in the footsteps of Jack Guyot and drew considerable applause.**

ABOVE diagram shows movement of front rank only. Other ranks repeating this movement. Position 1 shows rank marching forward. At signal threes left and right to position 2. Front this position threes step one pace forward to position 3. This gives room for the six men to come back through. Threes do not stop but keep circling to position 4. Stop here marking time. This movement brings the corps in two lines facing each other line. At a signal from the drum major the front line steps out. Nos. 1-2-3 cross first and Nos. 4-5-6 cross back of them.

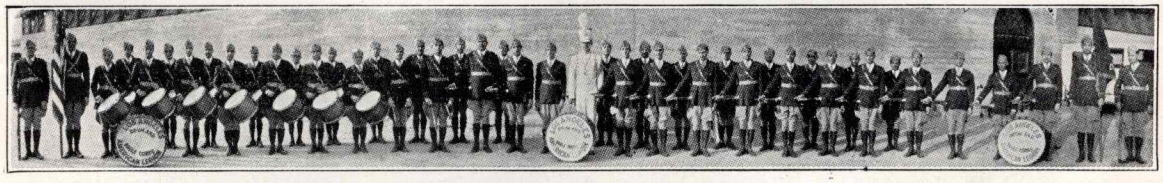


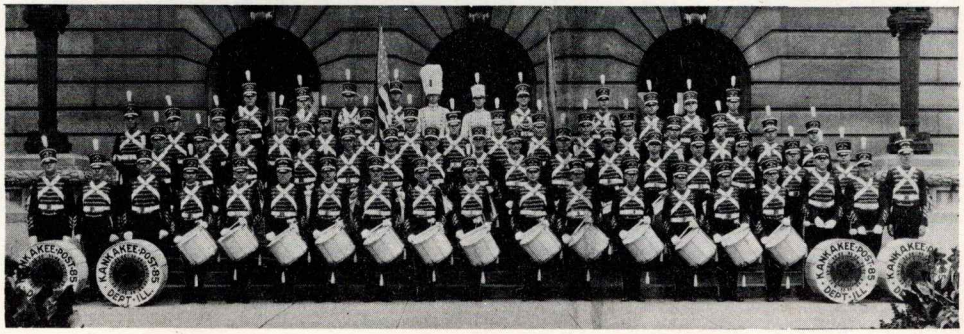


Jack Guyot
(6 feet 3 inches)

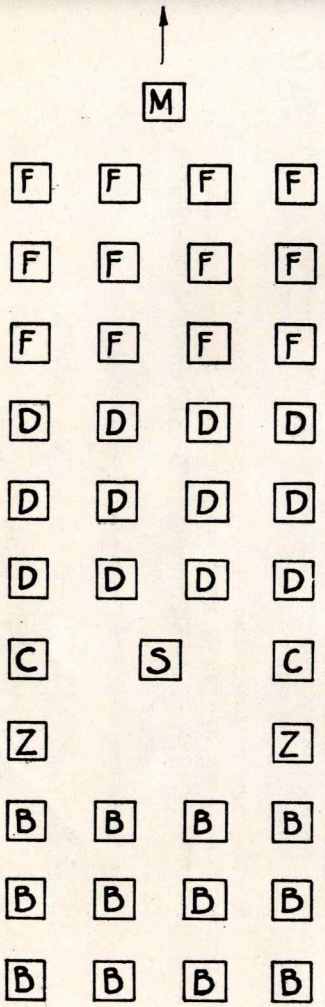
When all six are into line they step off at half step. When they got past No. 6 man in the second rank, second rank does the same movement as front rank. This is kept up until entire corps has completed this movement. At this point, at a signal of the drum major entire corps steps out at regular step.

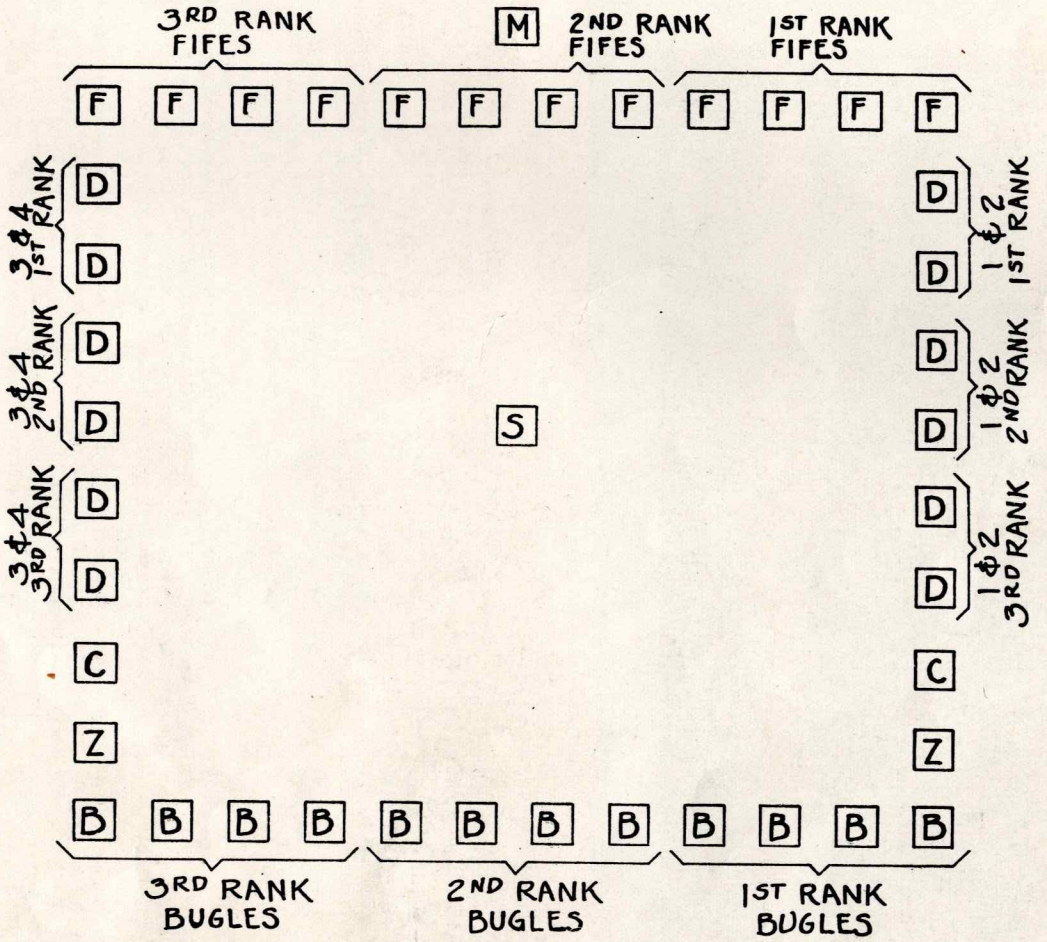
The Los Angeles, California, American Legion Drum Corps





Another view of the Kankakee, Ill., Legion Corps.





See page 33 for details of this maneuver.

LEGEND

F - FIFE
D - STREET DRUM
S - SCOTCH BASS DRUM
M - DRUM MAJOR
B - BUGLE
C - CYMBALS
Z - BASS DRUM

My Favorite Drill Maneuver

By A. J. Murphy, Jr.

Kingston, N. Y., American Legion Drum Corps

(Walter J. Miller, Capt., Eugene B. Cornwell, Secy.)

Publisher's Note: **This corps is considered by military men as the most perfect maneuvering corps in New York State. In the New York State Competition this corps scored 100% in maneuvers, a rare feat.**

THE square as executed by Fife, Drum and Bugle Corps Post 150, Kingston, New York, American Legion. Marching Formation: 3 ranks of fifers first. 3 ranks of snare drummers. Next rank two cymbal players, covering off Number 1 and 4 man, with double-stick drummer covering off drum major. Next rank two bass drummers, covering off 1 and 4 man. Then 3 ranks of buglers.

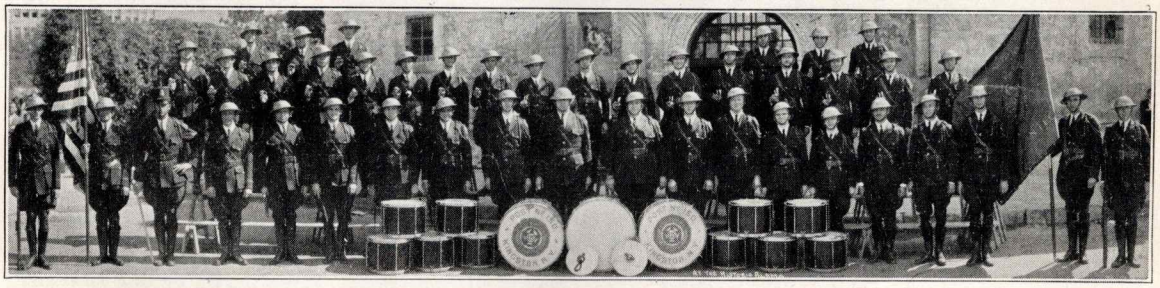
Going into the square at blast of drum major's whistle: 1st rank of fifers continue marching forward at half step, while the 2nd and 3rd rank oblique to the left till both ranks are on a line with 1st rank. This makes a line of 12 fifers in front.

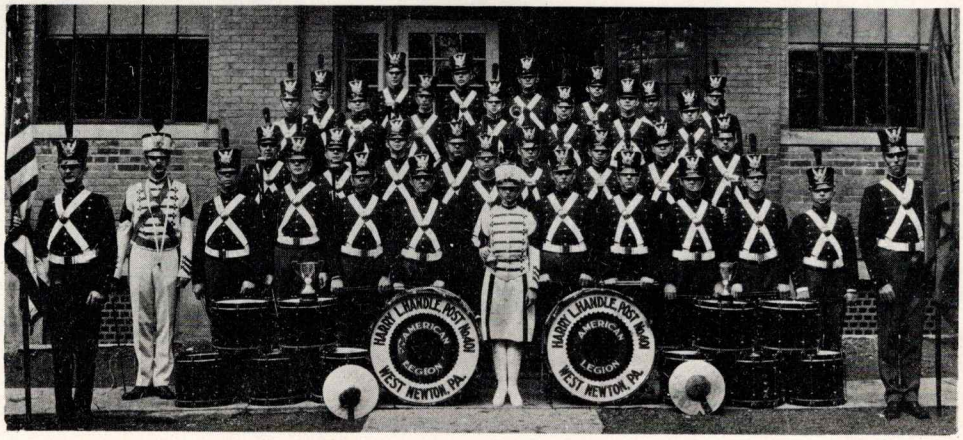
In each rank of drummers the Number 1 and 2 men oblique to the right, while the Number 3 and 4 men oblique to the left until the Number 1 man is covering off the Number 1 fifers, and Number 4 man is covering off Number 4 fifers in the 3rd rank. This gives 6 drummers on each side of square. The cymbals and bass drums in the main cover off on their respective side obliquing slightly to the right and left. This makes 8 men on each side of square. They space off proper distance to make square appear same on all sides. The double-stick drummer marches straight ahead and is exactly in the center of square alone.

The 1st rank of buglers march straight ahead, Number 1 covering off the rear bass drummer on the right side of square. Rank Number 2 and 3 oblique to left until Number 4 man in 3rd rank covers off the rear bass drummer on left side of square. This movement takes about thirty seconds to perform. Immediately on completion of the maneuver, signal to play is given, and with the double-stick drummer alone in the center doing his stuff it is a great hit with the crowd.

Illustrated on page 32.

The Kingston, N. Y., American Legion Drum Corps





My Favorite Drill Maneuver

By "Gil" Bowers, Drum Major

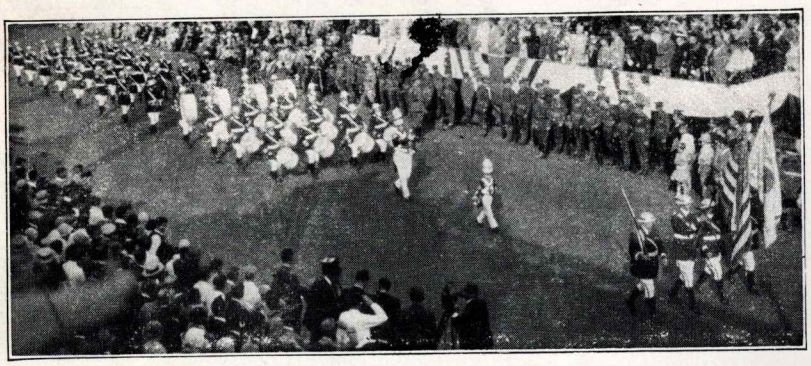
Lancaster, Penn., American Legion Drum Corps

Publisher's Note: **This corps has made quite a name for itself because of its activity. It has arranged drum corps contests which have been very successful. The publishers feel exceedingly grateful to Adjutant Ault for the help he has given them ever since this corps was organized.**



"Gil" Bowers

1. Fours Left, from column forming line. Bugles play. Eight counts.
2. March forward sixteen paces, Guide right, all play.
3. Fours Right. Take an interval of one pace from file pivot during this movement. Eight counts. Drums play. Bugles come up on 5th and 6th count.
4. Turn to the right on the ball of the right foot and plant the left foot in the new direction (one count). Move forward sixteen paces. Halt on the 16th count. All play.
5. Turn to the left on the ball of the left foot and plant the right foot to the right in the first step of Right step (one count). THE RIGHT FILE TURNS AND STANDS FAST DURING THIS MOVEMENT. Right step. Eight counts. Drums play. Right bugles on 5th and 6th count. Halt on the eighth count.



The Lancaster, Penn., Drum Corps

6. Fours left, forming line. Eight counts. Bugles play.
7. Eights Right, forming column of eights. Sixteen counts. All play. Bugles are lowered on 1st and 2nd count of next movement.
8. Right by Fours. The right fours march forward sixteen paces and halt. The left fours execute fours right, eight counts; and immediately fours left, eight counts; and halts. Drums play. Raise bugles on the 15th and 16th count.
9. The Extension. The left file turns to the left on the ball of the right foot and plants the left foot in the new direction (one count) and marches forward twelve paces. The next file turns on the fifth count. The next file turns on the 9th count. All files except the right file move forward to include the twelve counts. The right file turns on the 9th count and marks time to include the twelve counts.
10. The beginning of this movement finds you with right foot planted in the 12th count of the last movement. Turn to the left on the ball of the right foot and step off with the left foot (one count). Move forward sixteen paces. All play.
11. To the Rear. The right is planted in the 16th count of the last movement. Advance and plant the left foot and turn to the right about on the balls of both feet. Two silent count.
12. March forward eight paces. Halt on the 8th count. Drums play. Raise bugles on the 5th and 6th count.
13. Left Face. Eight Counts. Bugles play first four counts. Drums play second four counts. Face to the left on the 5th and 6 count. Keep bugles to mouth.
14. Left Face. Same as 13. Keep bugles to mouth.
15. Right Face. Same as 13, only made to the right. Several selections are played after the execution of this movement.
16. Right Face. Same as 15. Keep bugles to mouth.
17. Right Face. Same as 15. Keep bugles to mouth.
18. The leading file stands fast. The next file marches forward and halts on the 4th count. The next file marches forward and halts on the 8th count.

My Favorite Drill Maneuver *Continued*

By "Gil" Bowers

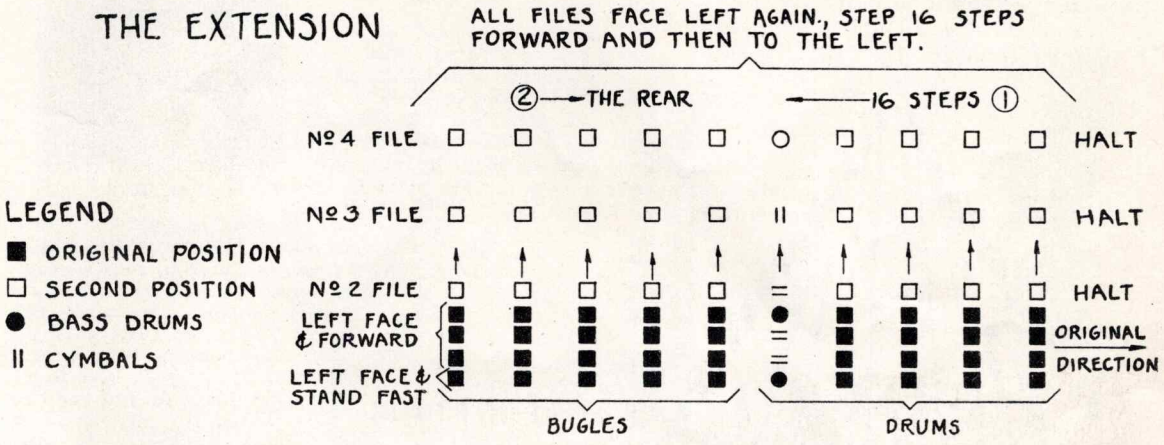
Lancaster, Penn., American Legion Drum Corps

The next file marches forward and halts on the 12th count. Bugles play.

19. Same as 5.

20. Fours Left, forming line. Eight counts. Halt on the 8th count. Drums play.

and No. one file stands pat. On the twelfth count all files face left and take sixteen steps forward. After the sixteen steps forward are taken, to the rear, is executed and the Corps then goes into its next movement. The buglers play flares to the twelve steps



21. Eight dress. Eight counts. Dress to the right. Drums play.

22. Fours Right. Eight counts. Drums play street beat for eight counts. On the 9th count all play. Raise bugles on the 5th and 6th count. MARCH OFF THE FIELD.

The Corps is in a column of fours. No. four file faces left and takes twelve steps forward. On the fifth count No. three file faces left and takes eight steps forward. On the ninth count No. two and No. one files face left, No. two file takes four steps forward taken to execute the extension. Drums and bugles play to the sixteen steps taken forward, and of course to the rear is executed silent. (Illustrated in the diagram.)

Our entire drill for conventions takes anywhere from eight to ten minutes. Our playing is timed to all movements. Not a command is given during the entire drill. No street beats are used during the drill as our Corps is playing continuously, this gives us high points on repertoire.



My Favorite Drill Maneuver

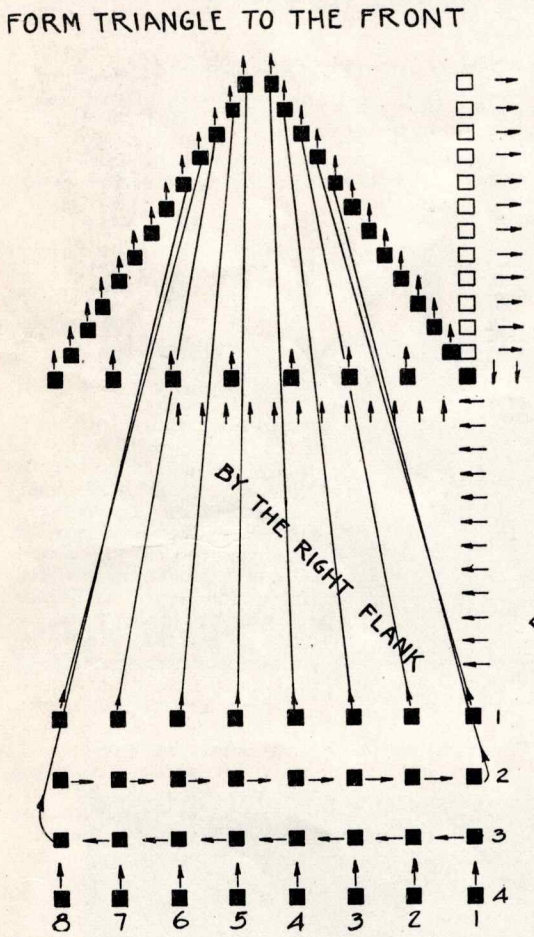
By H. R. Fogel, Director

Canton, Ohio, "Trumdrum" Shrine Drum Corps
Massillon, Ohio, American Legion Drum Corps

Publisher's Note: **Director Fogel is a Rudimental Drummer, and has made quite a name for himself. He has been directing corps for a number of years, and has hobnobbed with Champion Rudimental Drummers. Director Fogel is considered an authority on every angle of the drum subject.**



H. A. Fogel



THE Corps is formed in fours as per drawing, at the preparatory command or Signal, Column No. one does a left face, Column No. two holds fast, Column No. three, do about face, Column No. four, do left face.

At the next signal, Nos. 4 and 5 men or the center of the corps start forward, after taking two paces, Nos. 3 and 6 6 start forward, after taking two paces, Nos. 2 and 7 start forward, etc., on down the line, keeping intervals of two paces both to the right and left of the line and two paces behind the man ahead of him facing straight to the front and not covering off as they get the triangular shape.

No. two column, forward marches doing column left at the pivot man's station, following in column for the right side of the Triangle, No. three column facing the opposite direction, do a column right at the pivot man's station and form the left side of the triangle.

No. four column, in the position of company front, march straight forward, completing the triangle, the corps still marching straight ahead, at another signal do by the right flank as many steps as you desire, again do another by the right flank, again by the right flank and the fourth time a right flank which brings the Corps back into their regular position and the immediate command reduce triangle to the rear, the whole corps does "To the rear march, after this command completed, No. four column halts, do a left face, holds fast, No. three column comes in along side of No. four column, the way they went out. No two columns come in from the left side, same as going out and at the arrival of each man at their respective squads, they all do to the rear march, hold fast on the halt and No. one column marches straight into their positions, doing a left face, as all the other columns should arrive at their respective positions at the same time, now placing the corps in their original positions ready to march in fours into another formation if so desired.

The triangle is not a new figure in the drill game but to maneuver around with it, is another story.

Yours Very Truly,

H. A. FOGEL.



My Favorite Drill Maneuver

By Ed. L. Couron, Drum Major

Long Beach, California, American Legion Drum Corps

Publisher's Note: **Mr. Couron is the Drum Major who attracted so much attention at Louisville in 1929 by his gay prancing. He has several tricks up his sleeve which are described elsewhere in this Guide. Mr. Couron was formerly with the famous Ft. Dodge Drum Corps.**



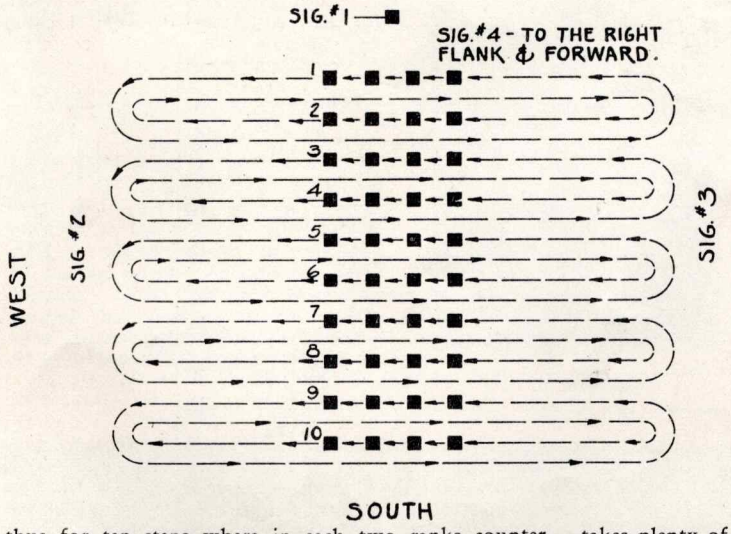
Ed. L. Couron

THERE is no mark time periods in this movement; everything is done at a full 28-in. step.

This is really a simple movement, but hard to execute.

1. Corps moves forward until signal of to left flank is given.
2. Executes to the left flank until counter march signal.
3. Executes counter march. This is done by the even numbered ranks turning to the right, the odd numbers going outside to the left.
4. Upon clearing and abreast the counter march is repeated, even numbers on the right, odd to the left, which brings the corps back to their proper formation.
5. To the right flank.

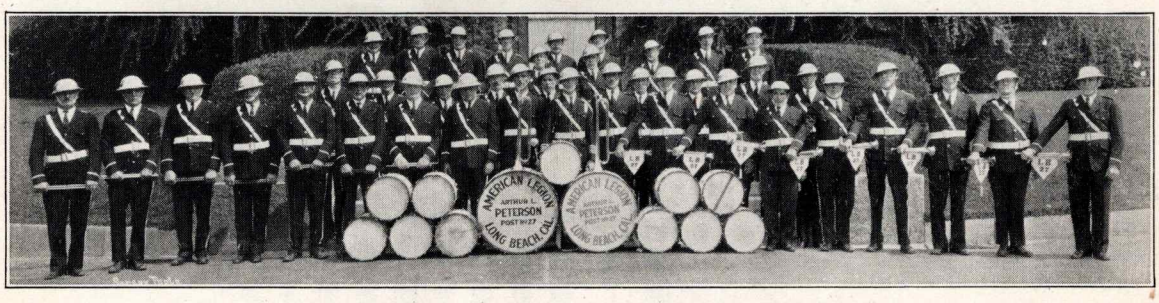
SIGNAL #1 - TO LEFT FLANK.
" #2 - COUNTER MARCH.
" #3 - " "
" #4 - TO RIGHT FLANK.



thus for ten steps where in each two ranks counter march. After clearing they repeat the counter march. Clear again and go to the right flank back to their previous direction. This maneuver is a fast one and takes plenty of drill, but you can bet that if it is well executed it will make a lasting impression upon the judges.

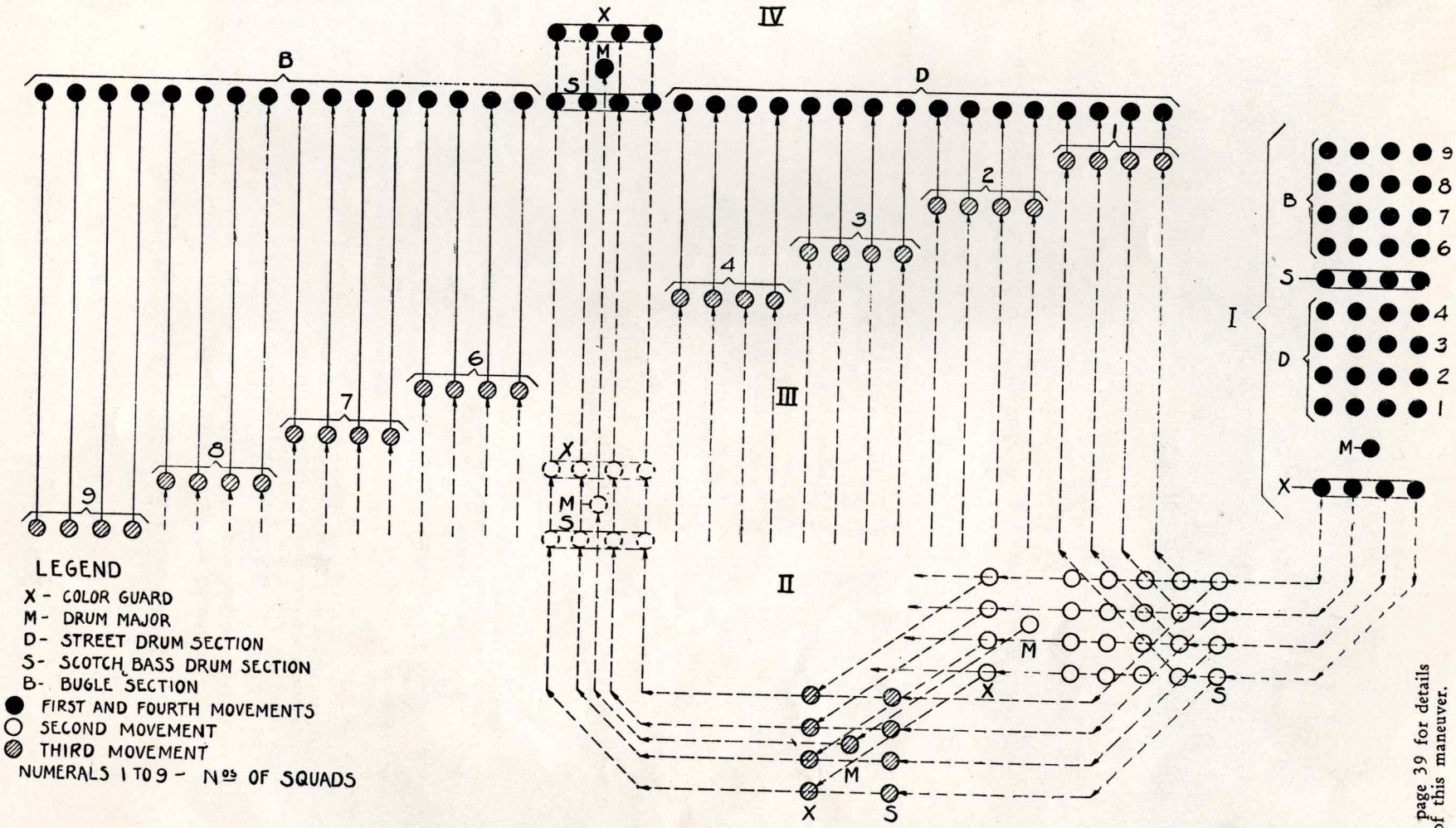
As to my favorite Drill Formation: Any formation that is perfectly executed is a favorite of mine. I am particularly fond of maneuvers that can be executed in four or eight steps with military exactness such as column twos to fours or fours to eights or the Hollow Square, etc. These are simple, but effective, and are as hard to maintain exactness as most any movement.

The Long Beach Corps uses a maneuver which we have termed "The left flank counter march." This is done from a column of fours. The entire corps at a given signal goes to the left flank, maintains their formation



The Long Beach, California, American Legion Drum Corps

PRESENTATION OF DRUM CORP TO AUDIENCE.



See page 39 for details of this maneuver.

MARINETTE LEGION DRUM & BUGLE CORP OF TEDDY BUDLONG POST AMERICAN LEGION

My Favorite Drill Maneuver

By C. G. Broughton, Manager

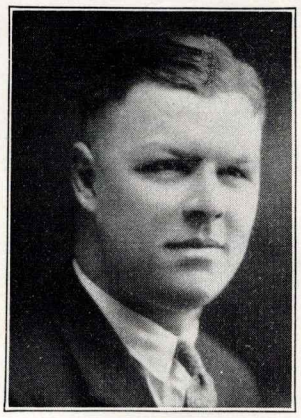
Marinette, Wisconsin, American Legion Drum Corps

Presentation of the Drum Corps to the Audience as Used by the Marinette Legion Drum and Bugle Corps of Teddy Budlong Post Number 39, American Legion, Marinette, Wis.

Publisher's Note: **We saw this maneuver executed at Kenosha, Wis., during the Wisconsin American Legion Convention, 1929. It is very effective and spectacular. The final phase of the maneuver has the Bugle Section and Drum Section standing fast at a Company front, with an opening in the center between these two sections. The Color Guard marches through, takes its position, followed by the Bass Drum Section, which fits right into place, coming to a halt on the Company front line. Pace off your field to see that you have enough room to make this maneuver and check over the ground to ascertain your entrance and final position before the audience. Because of the distance between the Snare Drum section and the Bass Drum Section while this maneuver is being made, the Bass Drum beats reach the ears of the audience later than that of the Snare Drums. To avoid this "see saw" effect of Drums, the Bass Drum Section can be toned down a bit or else maneuver while silent. The accompanying diagram and the explanation of the maneuver are very clear. The diagram shows by the Roman Numerals I, II, III, IV the various steps of the maneuver and the grouping of the various units. This was sent in to us by the Marinette Corps as an example of their favorite maneuver.**

FORMATION: A column of squads, no rear ranks, keeping squad distance between squads. (A squad constitutes one rank of four men).

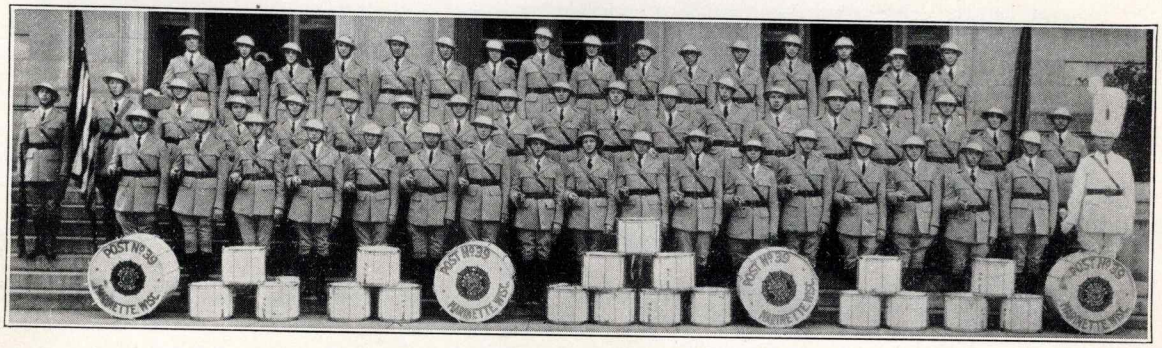
EXECUTION: At the execution of SQUADS ON RIGHT INTO LINE, Colors and Guard, Drum Major, and Bass Drum Section, left oblique to the position guiding directly to the rear of the Bass Section position in the line after the movement is completed, marking time until the last squad is in position, then forward until Bass Section has reached their position in line, mark time, finish there and halt. The Colors and Guard, and Drum Major take Post at the Right of the Corps.



C. G. Broughton

The "On Right into Line" is executed according to I. D. R.: The First squad makes a right turn and each squad following, executing a right turn as they clear the squad in front of their own, keeping about a six pace interval letween squads. If the field permits, the Corps should march, except the rear squads, for 15 or 20 paces. Each squad completes the drum beat at the halt, dresses to the right and as soon as the dressing is completed, take a front.

As soon as the Colors and Guard and Drum Major have resumed position at the right of Corps, the Corps is ready for the next maneuver.



The Marinette, Wisconsin, American Legion Drum Corps

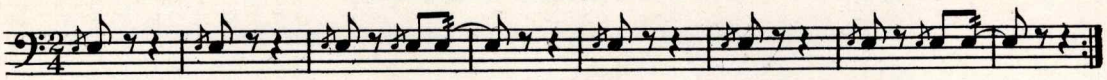
TEN MARCHING BEATS

Marching beats are played by the drummers to maintain an even marching step (or cadence) between selections by either the Band or Drum and Bugle Corps. The Official American Legion Cadence for the years of 1929 and 1930 (in contests) is 128 to 132 per minute.

STANDARD MARCH BEAT

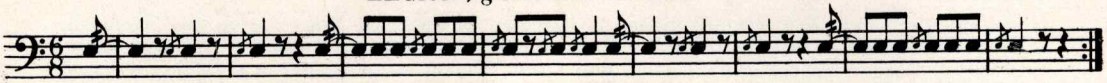
By Wm F. LUDWIG

1



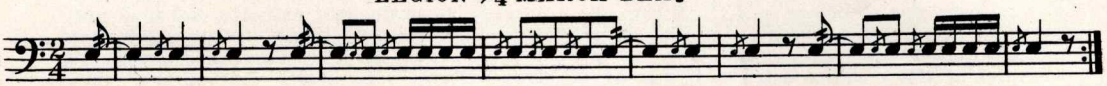
LEGION 6/8 MARCH BEAT

2



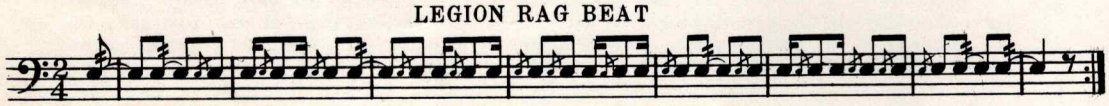
LEGION 2/4 MARCH BEAT

3



LEGION RAG BEAT

4



LEGION DRILL BEAT

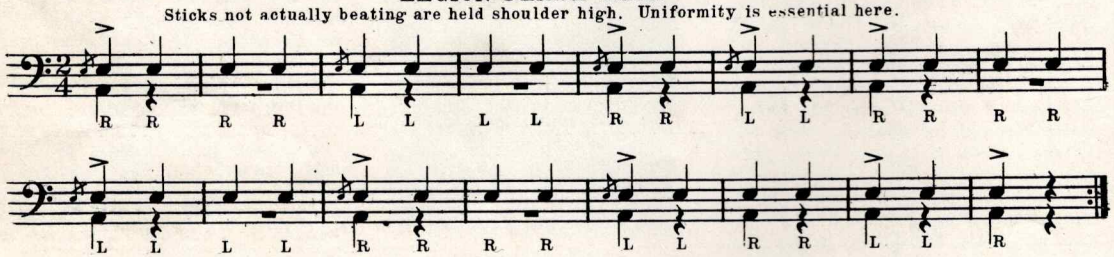
5



LEGION FLASH BEAT

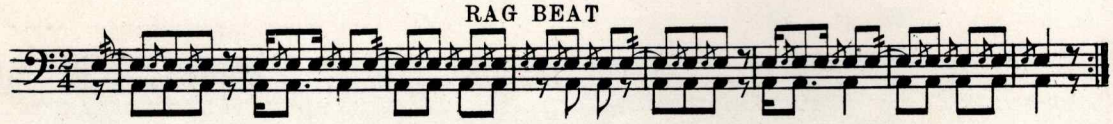
Sticks not actually beating are held shoulder high. Uniformity is essential here.

6



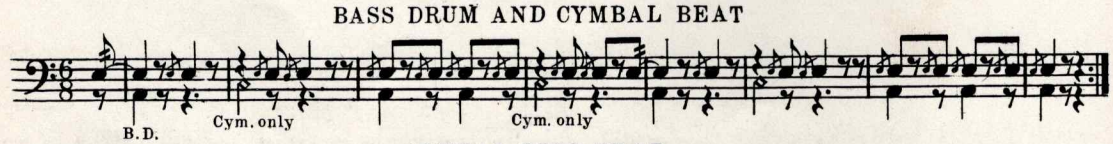
RAG BEAT

7



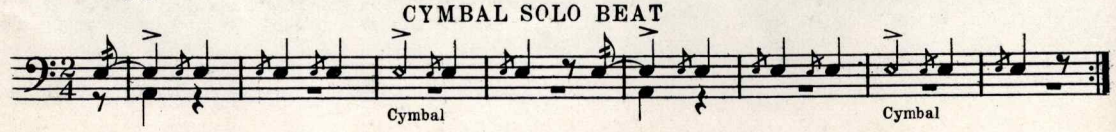
BASS DRUM AND CYMBAL BEAT

8



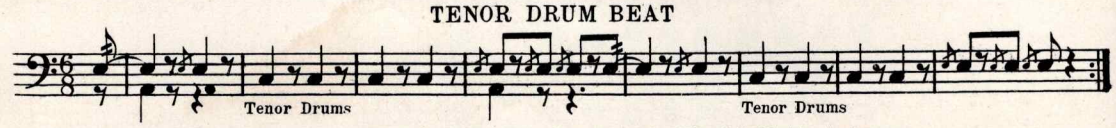
CYMBAL SOLO BEAT

9



TENOR DRUM BEAT

10



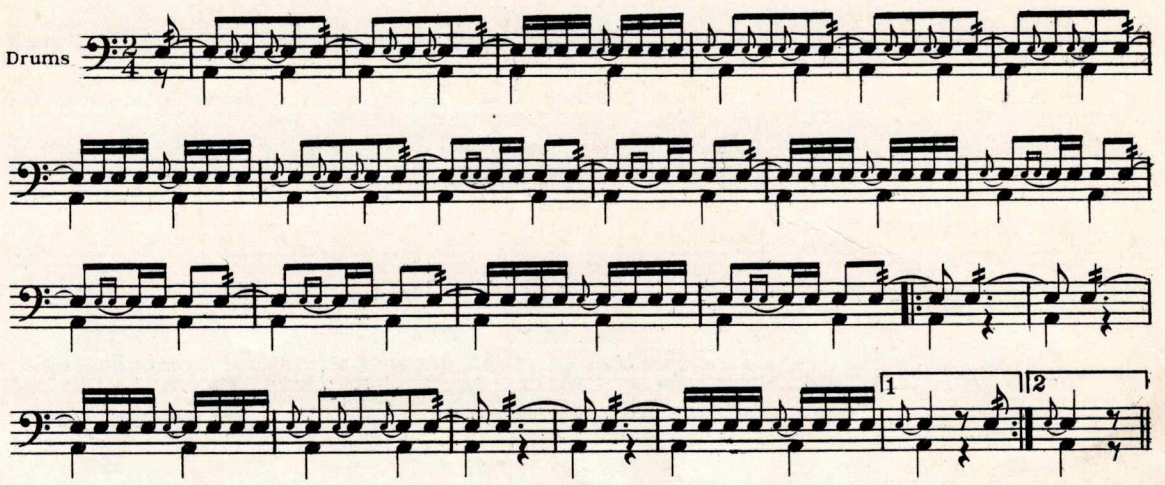
No. 8 requires not less than 2 bass drums and 2 pairs of cymbals used by 4 individual players.

NOTE: On No. 9 use four cymbal players and good quality cymbals.

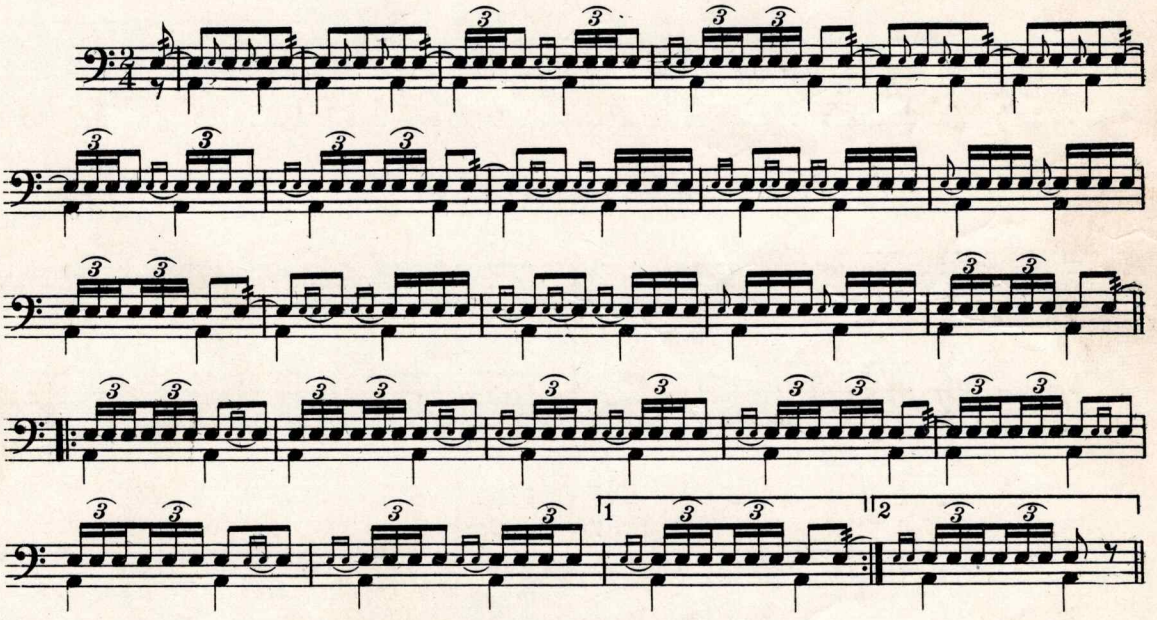
On No. 10 use a complete rank of not less than four tenor drums.

THE ORIGINAL HALF TIME Nº 1

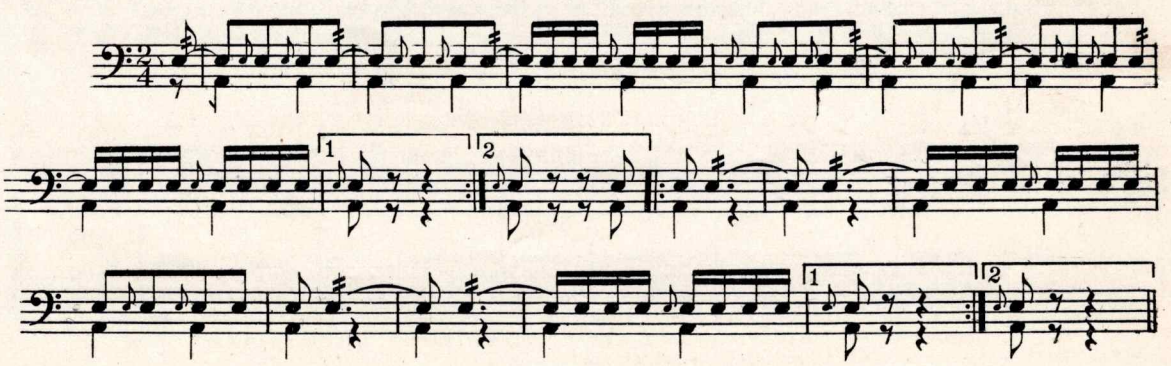
A Drum Solo made famous by the Worcester (Mass.) Continentals.



HALF TIME Nº 2

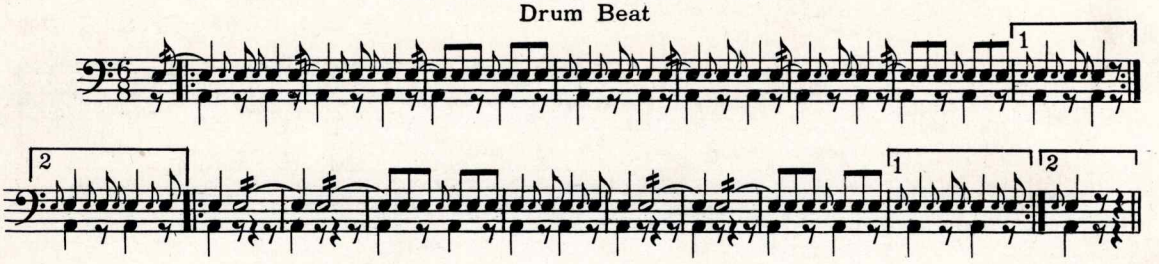


"NO MISTAKE"



BREWSTER'S ADDRESS

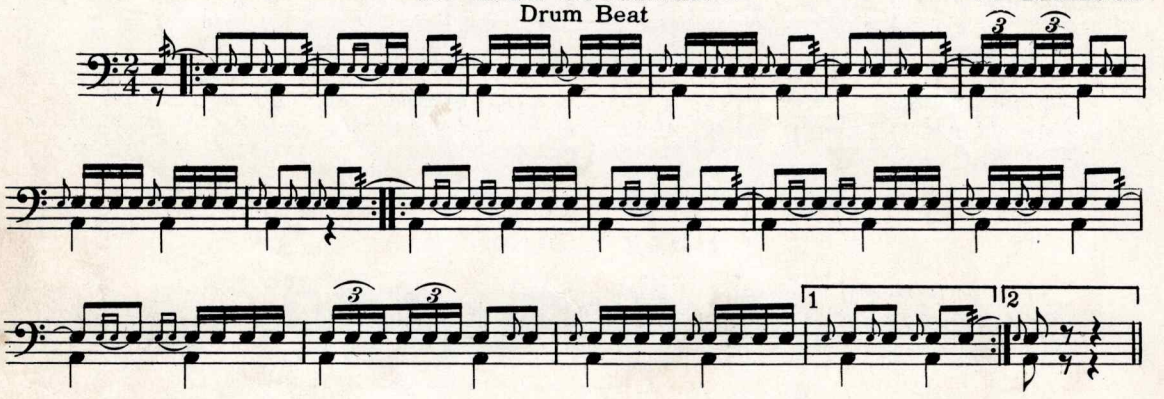
Drum Beat



IN THE MORNING

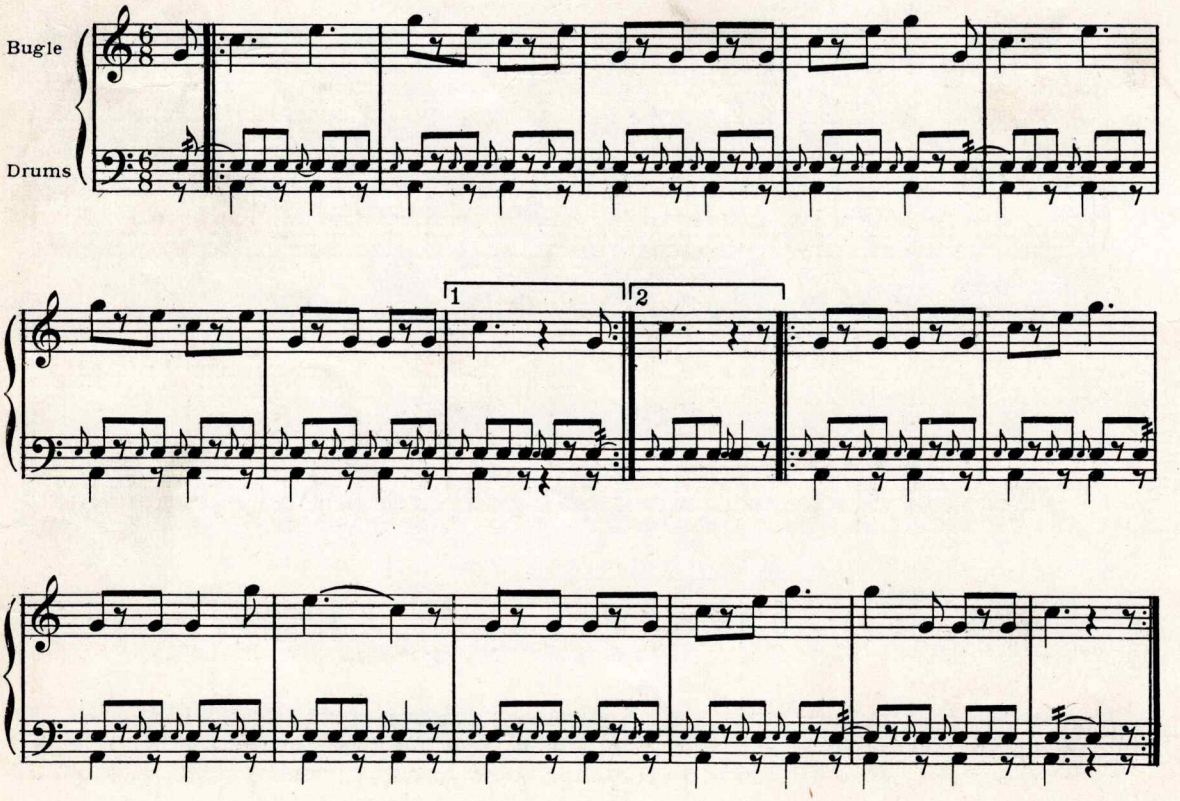
Drum Beat

Wm F. LUDWIG



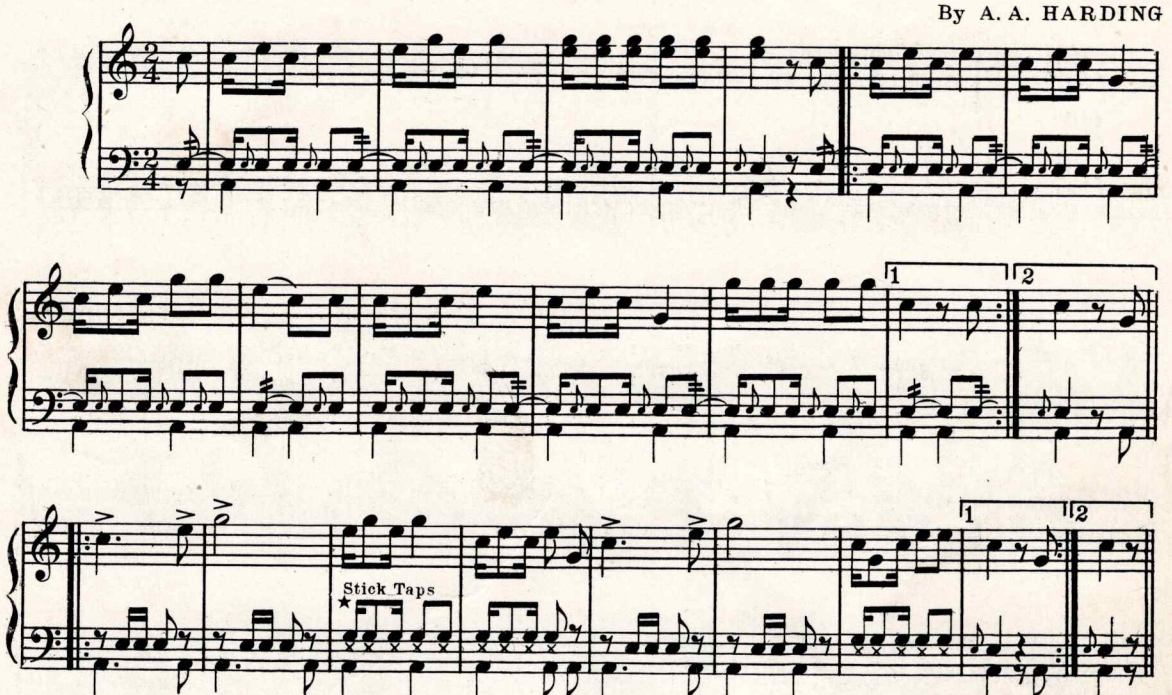
CULVER GLORY

Wm F. LUDWIG



BUGLE RAG

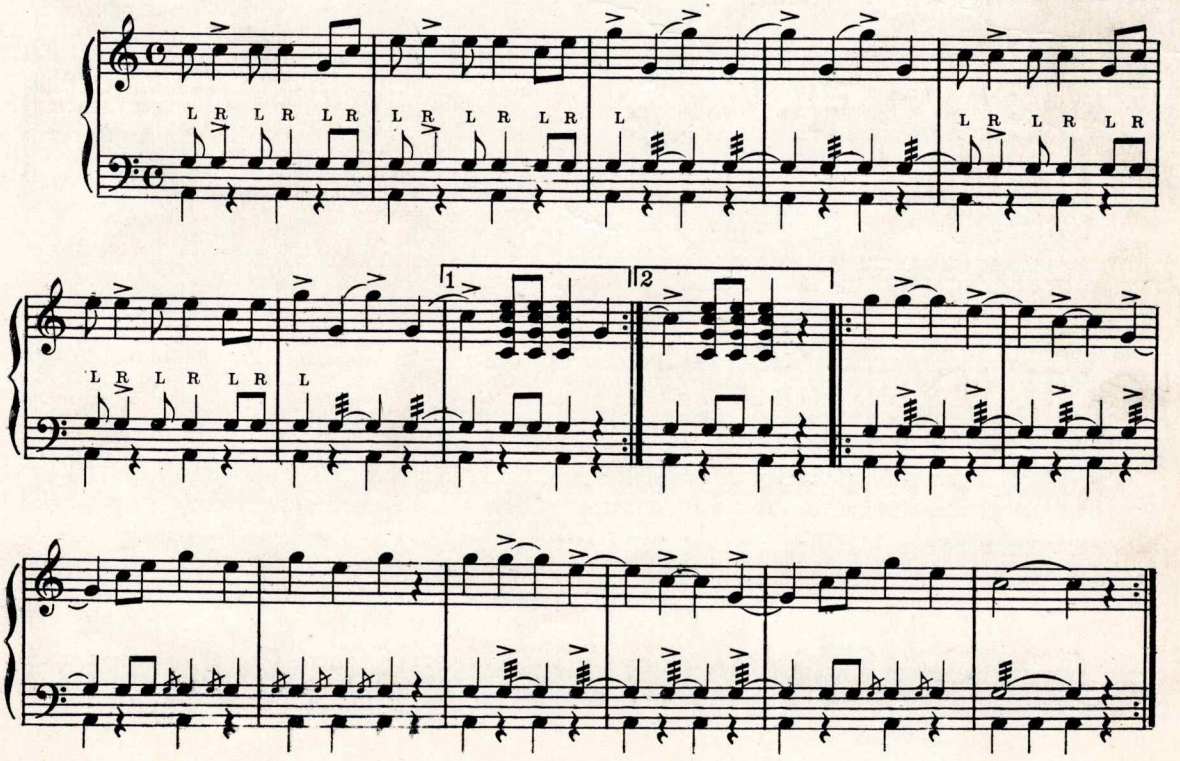
By A. A. HARDING



★STICK TAPS: Rest the left stick on the head of the drum and beat on the thick part of the left stick with the thick part of the right stick.

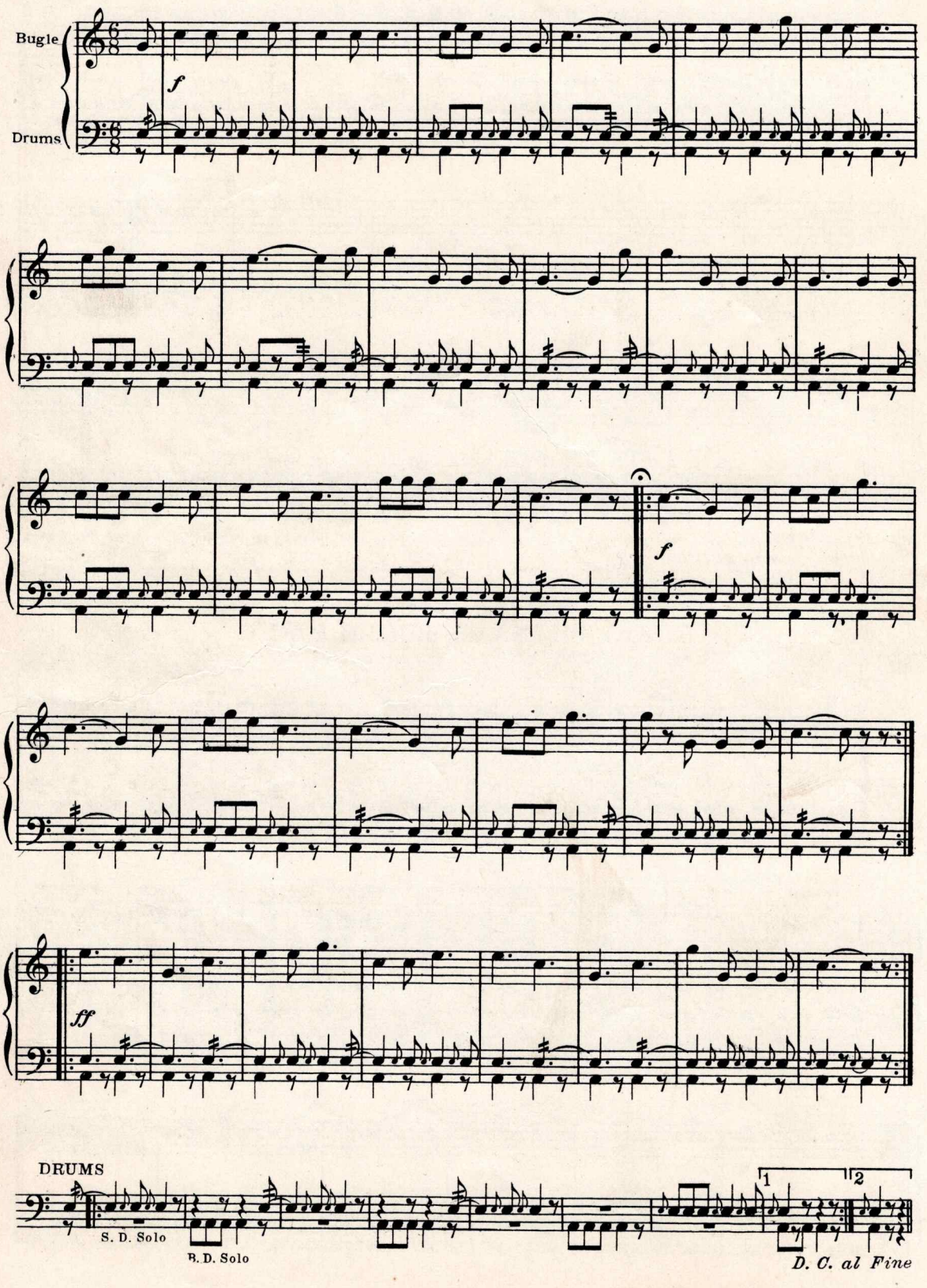
DOC. PUTNAM'S BUGLE RAG

Dr. C. S. PUTNAM



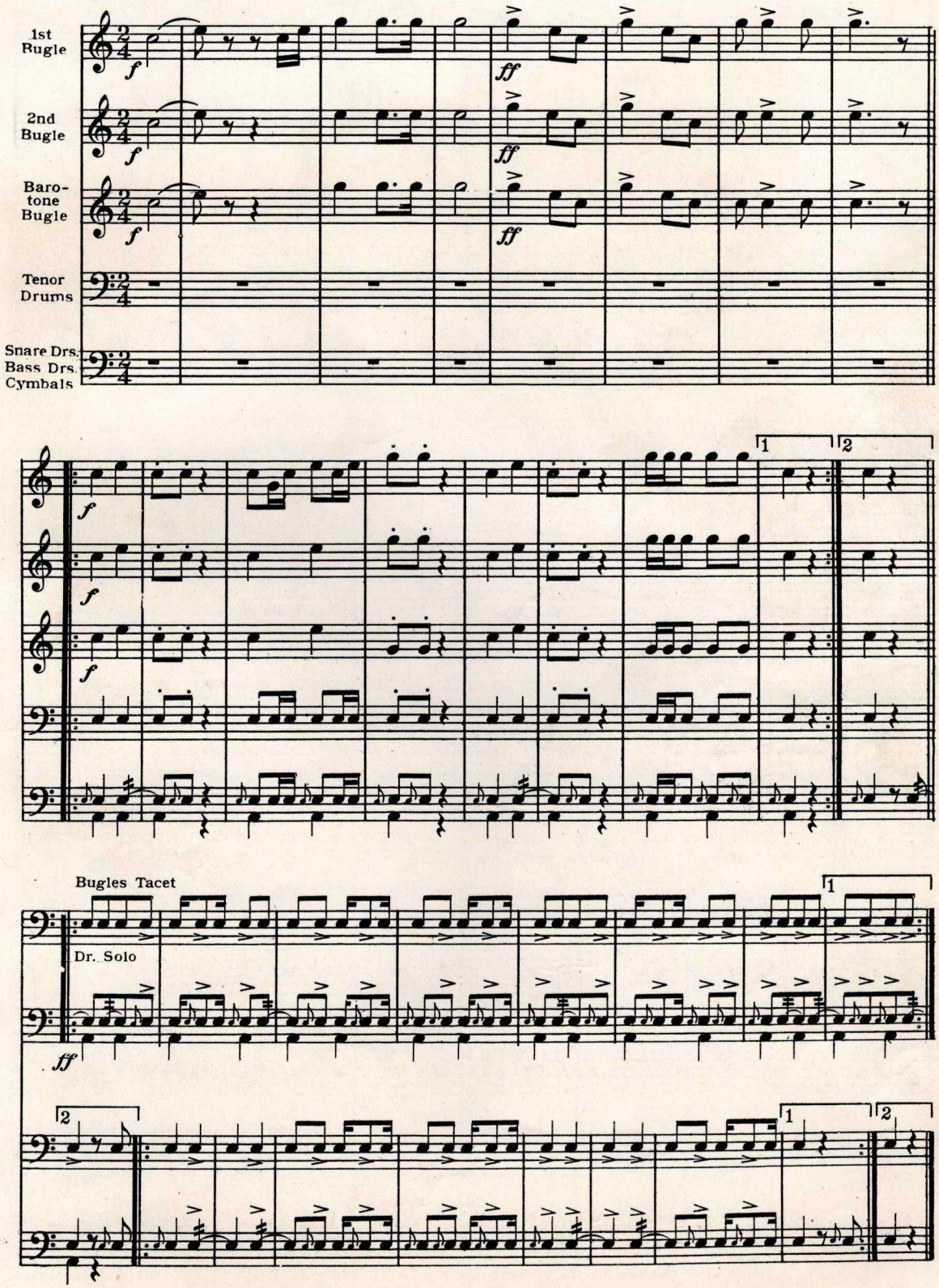
CHICAGO JUNIOR HIGH

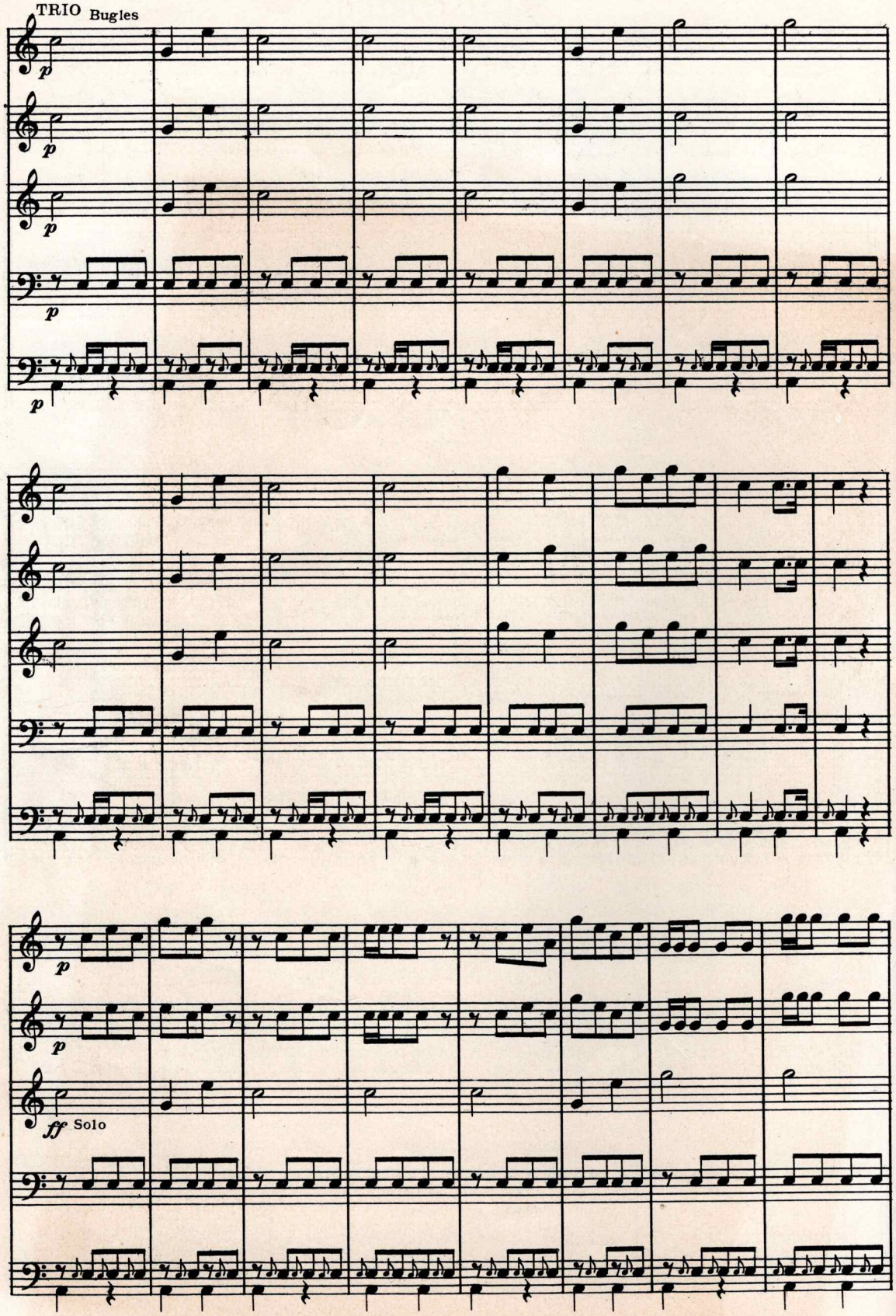
J. A. MASON

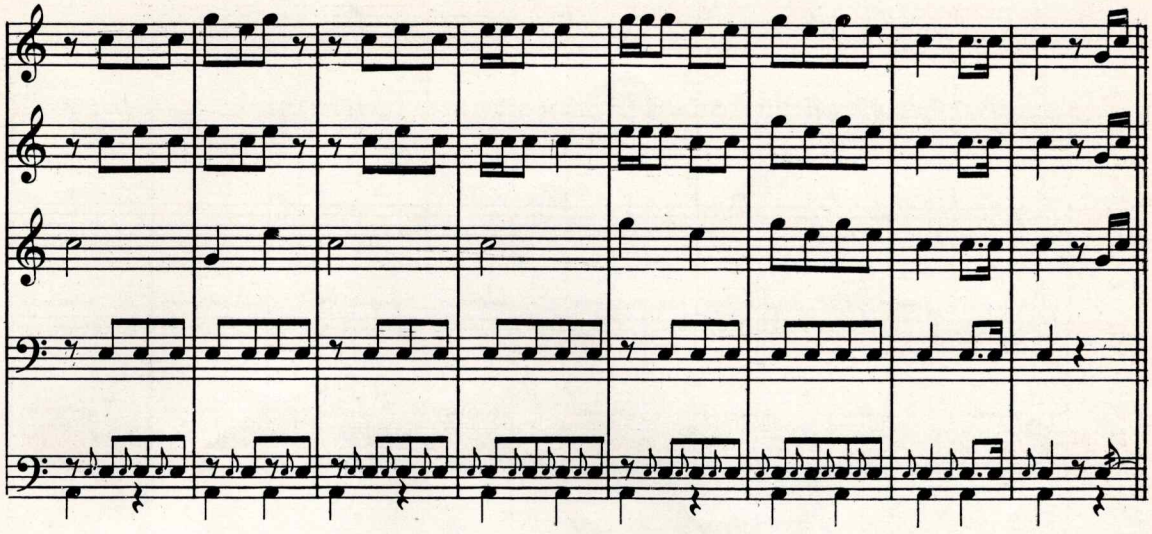


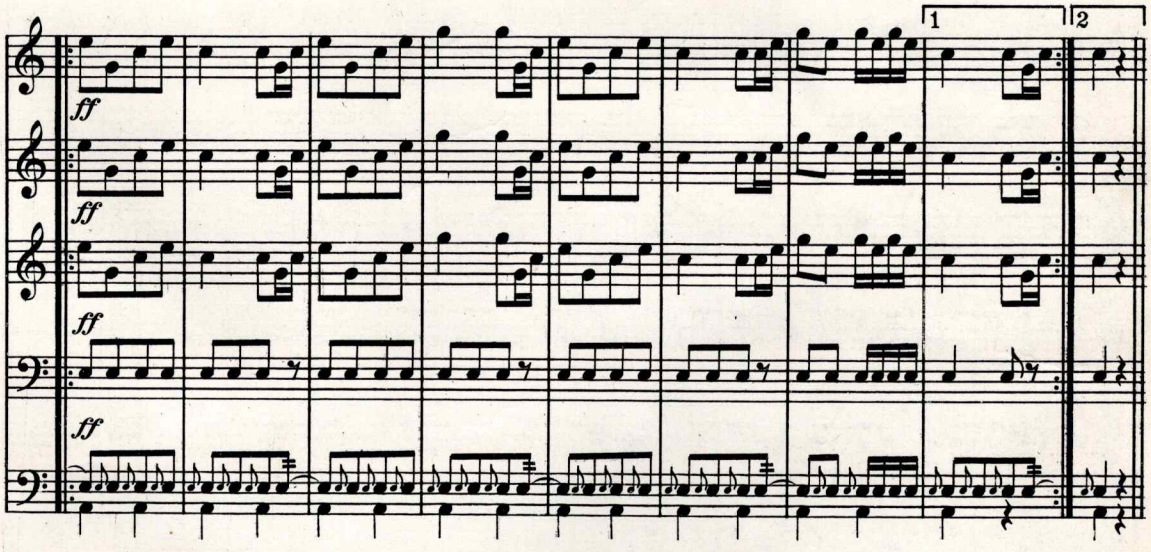
ON TO BOSTON

Wm F. LUDWIG



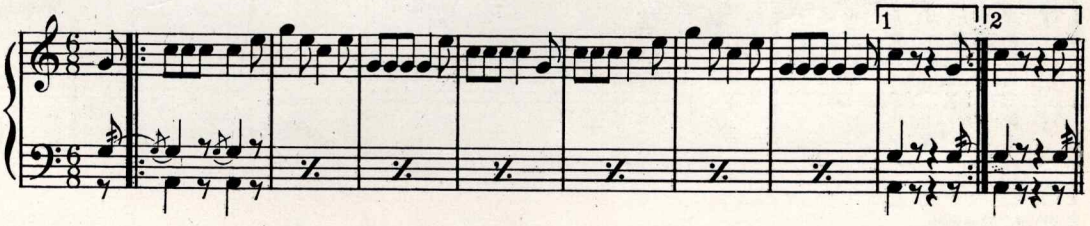

TRIO Bugles
p
p
p
p
p
p
p
ff Solo

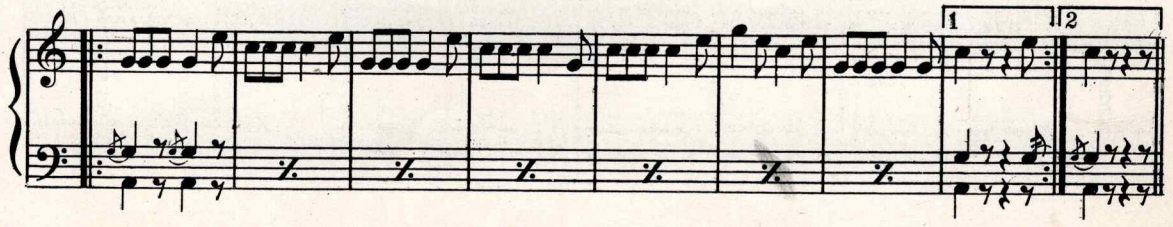




ANDY

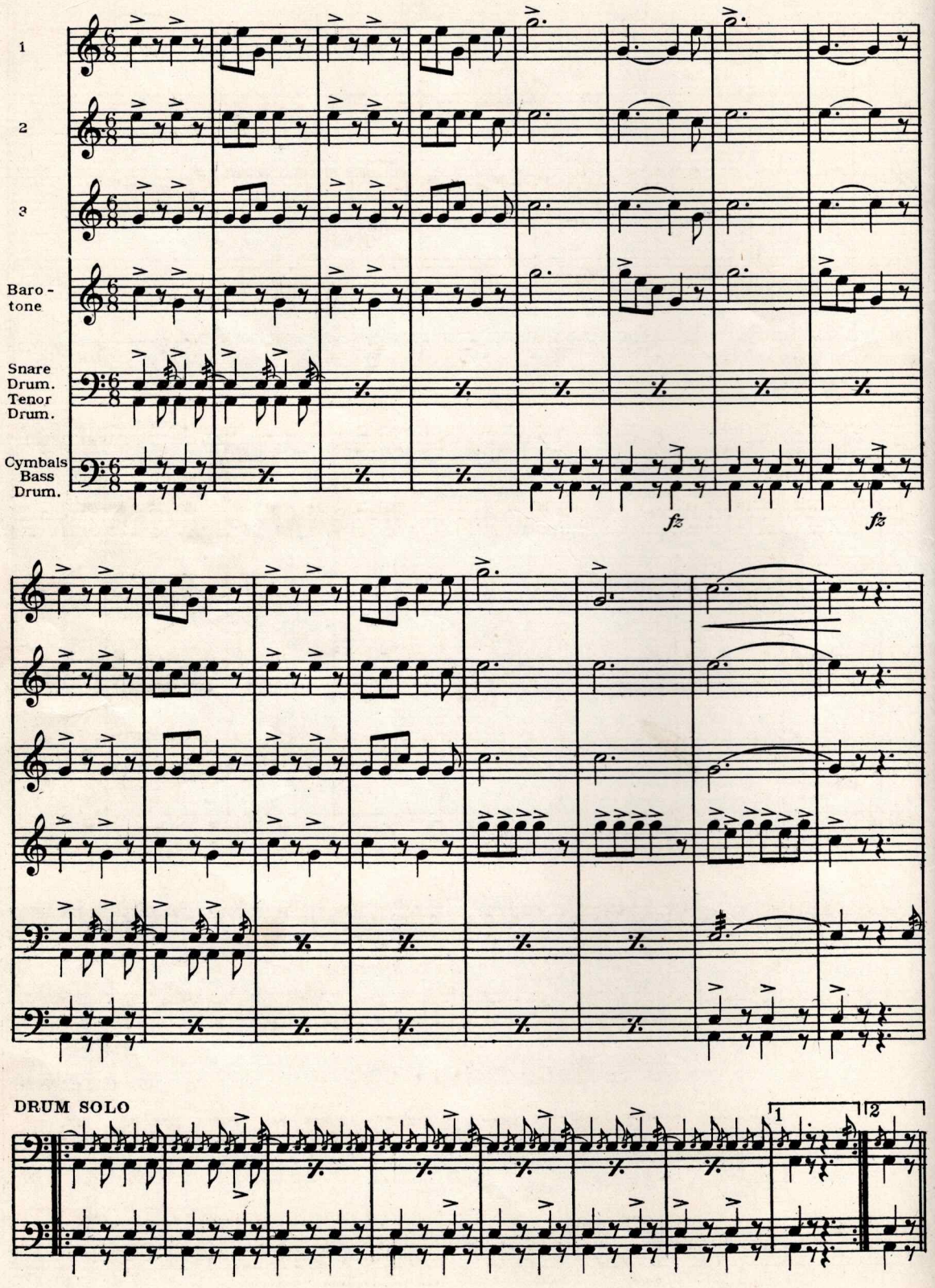
By H. E. ANDERSON

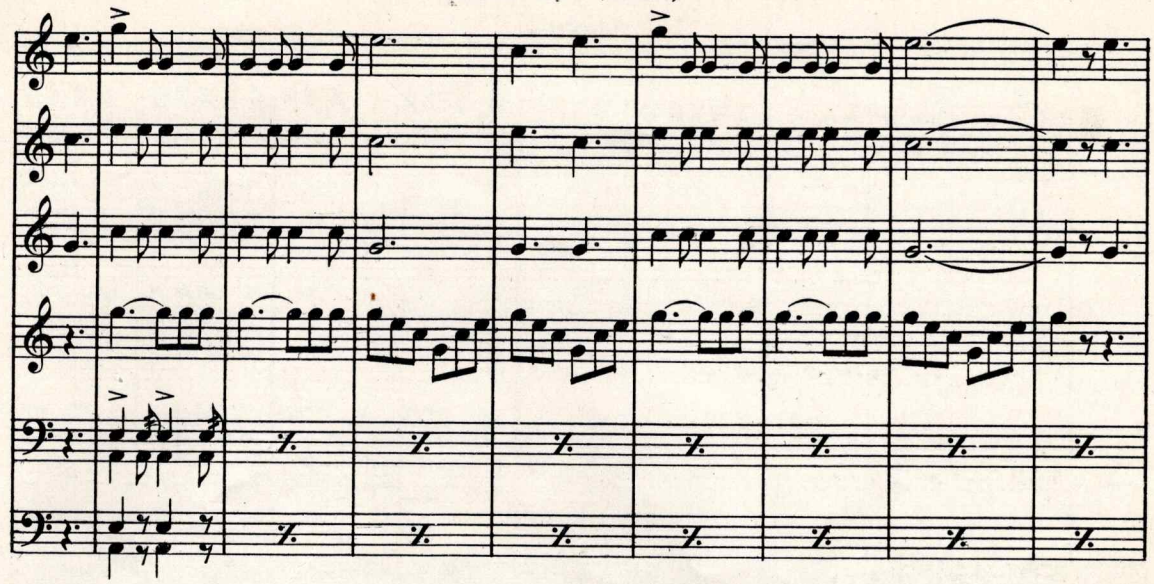


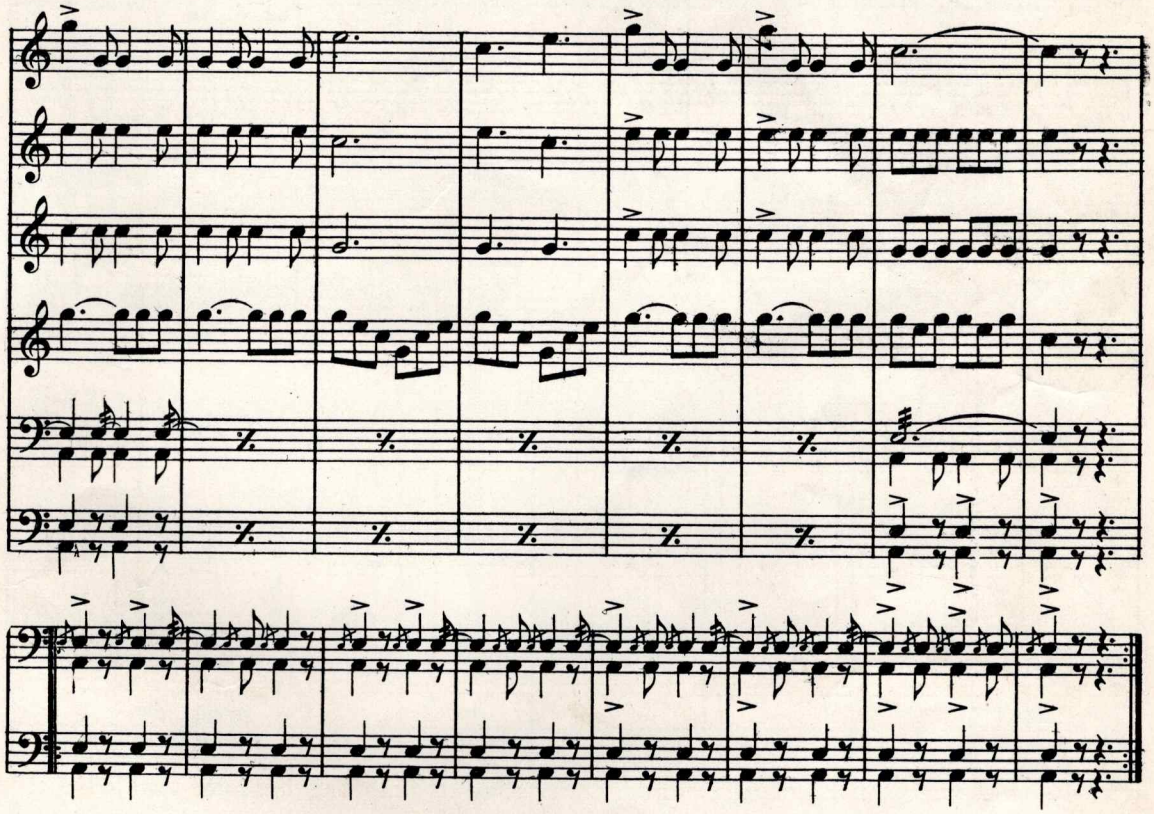


"HEADS UP"

ANDREW V. SCOTT

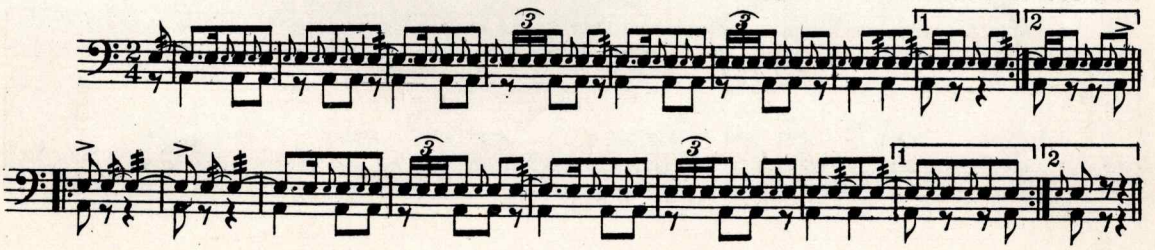






THE TRIPLET 2/4

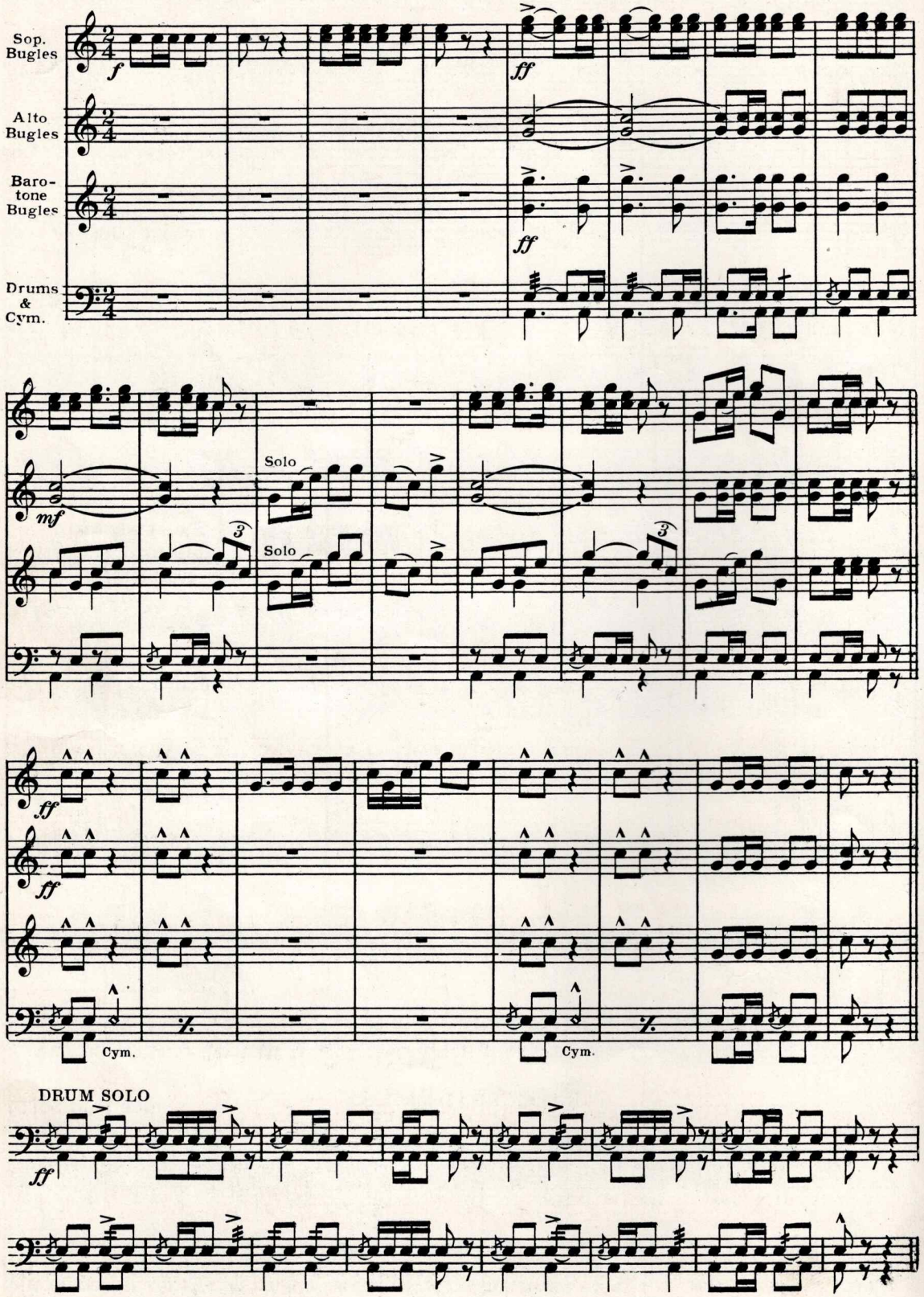
Wm F. LUDWIG

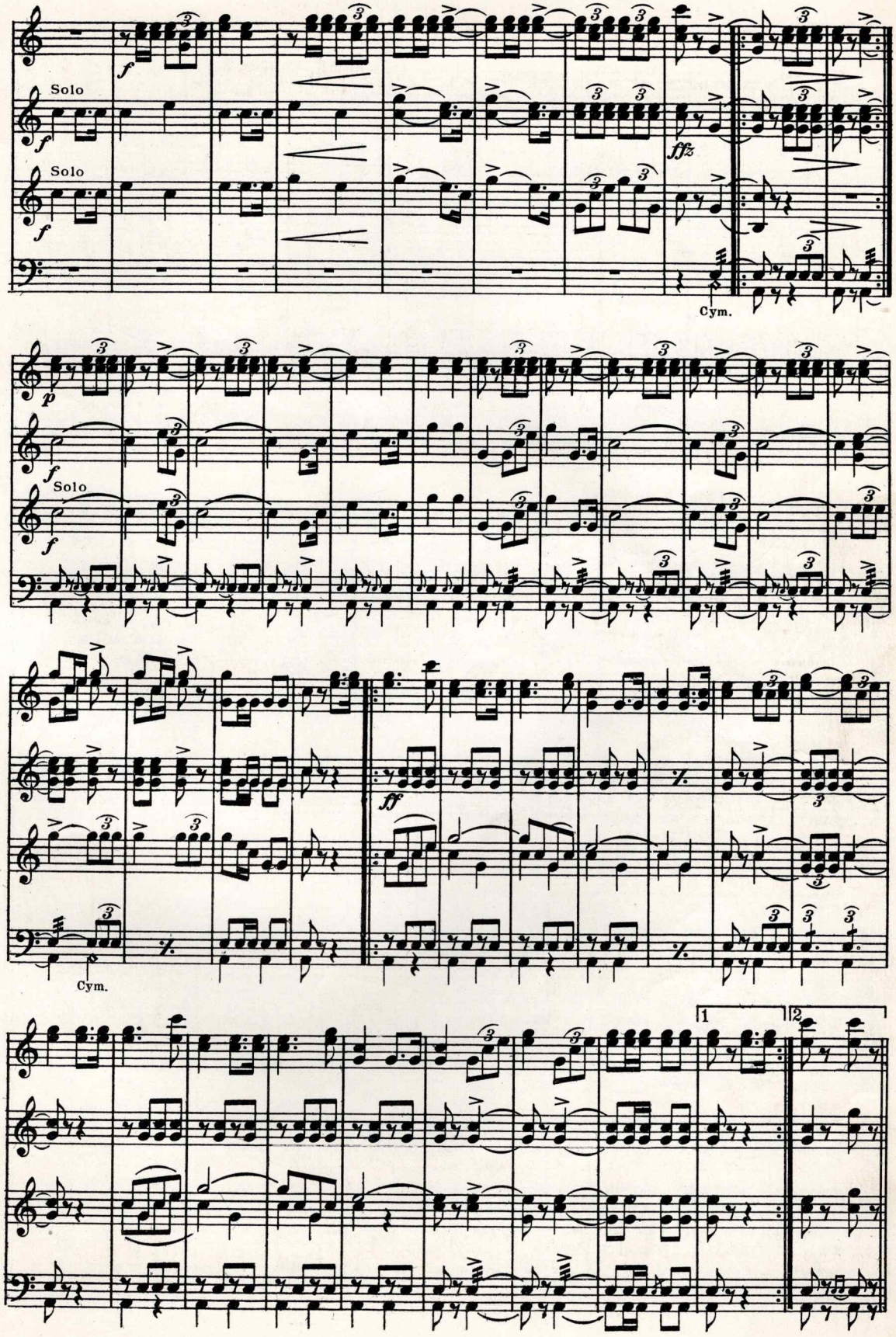


THE LEGION'S TRIUMPHAL

March

G. G. SICKAFUS

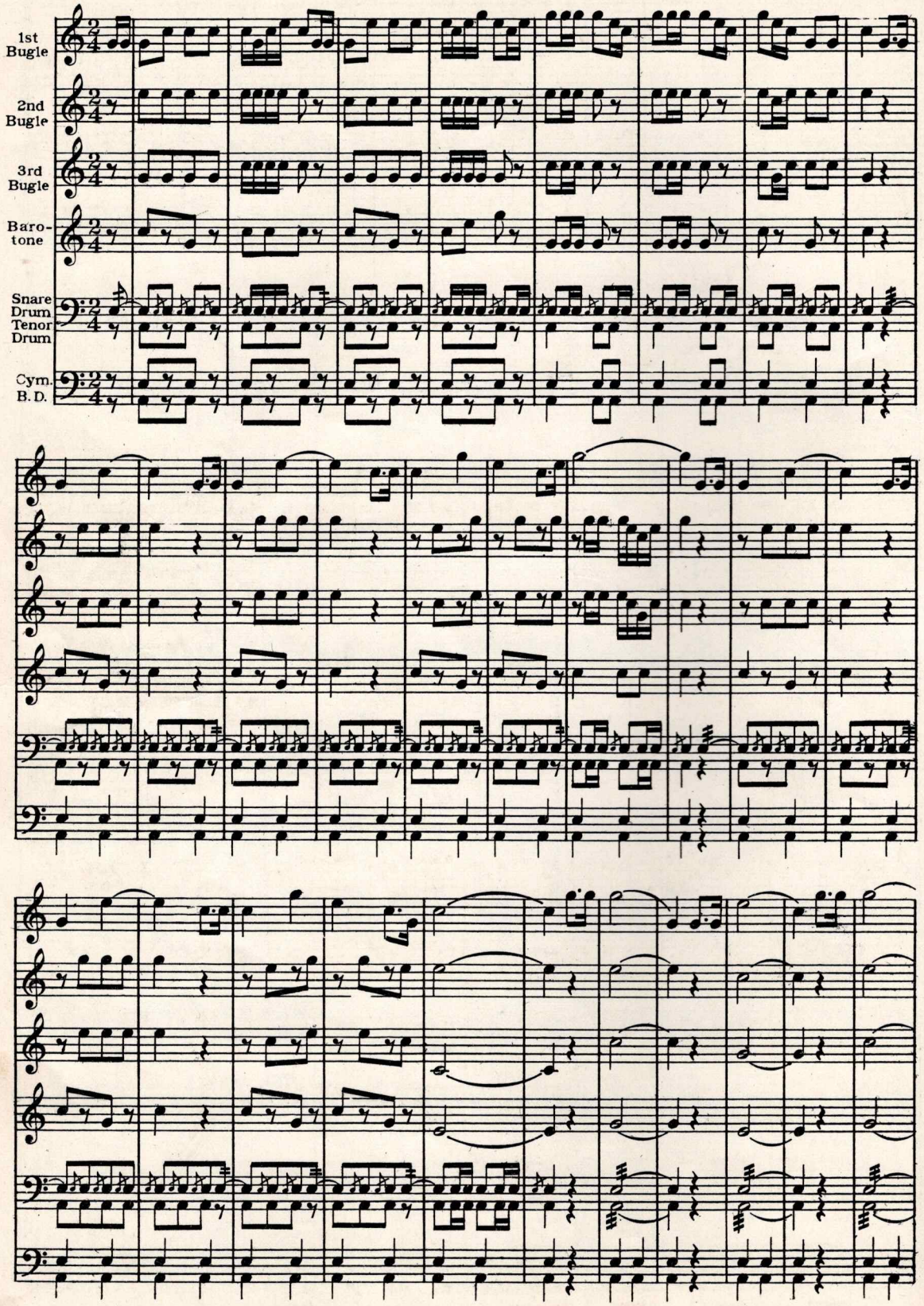


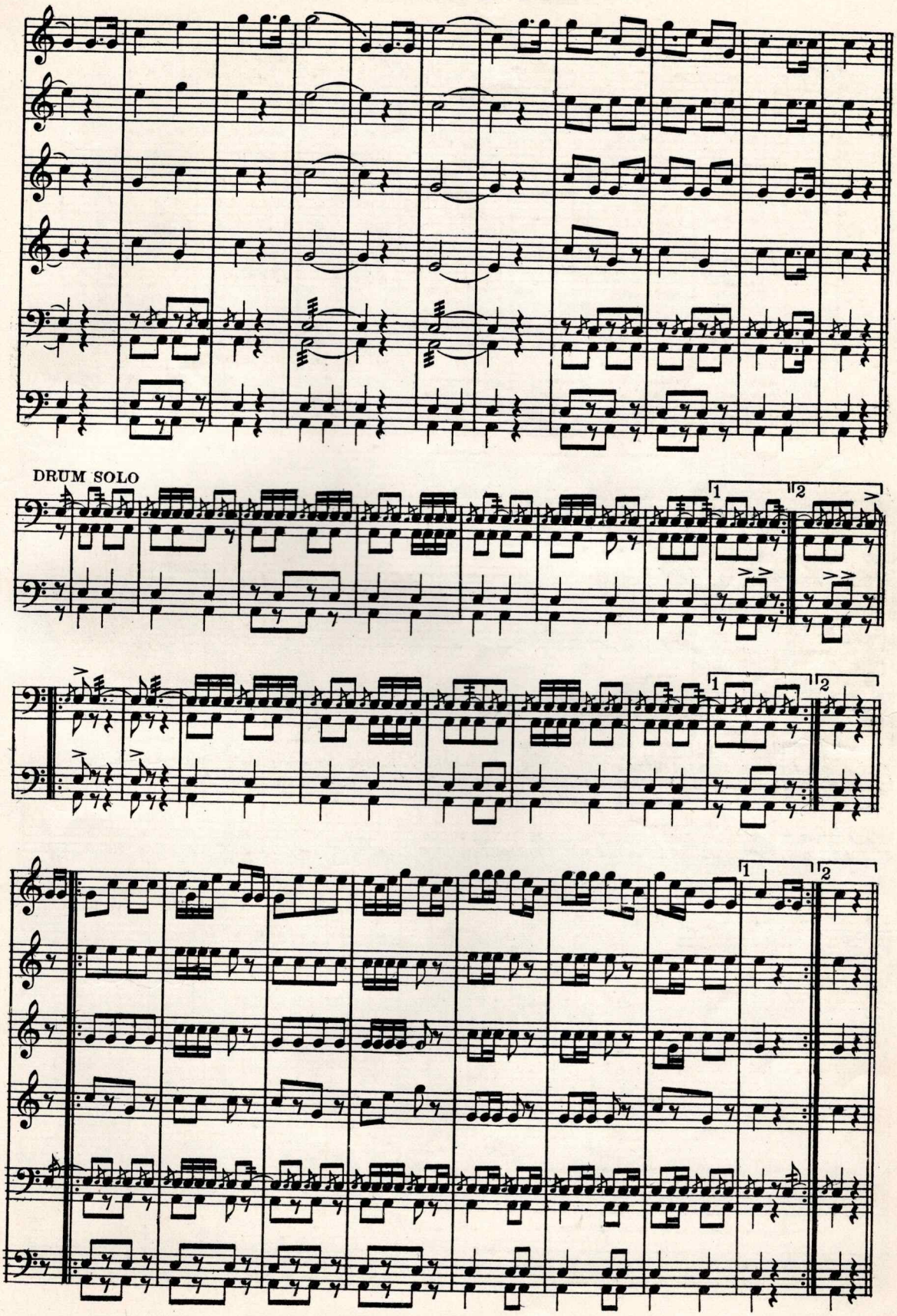

Solo
Solo
Cym.
Solo
Cym.
1
2

THE EDWARD LLEWELLYN

(First Trumpeter Chicago Symphony Orchestra)

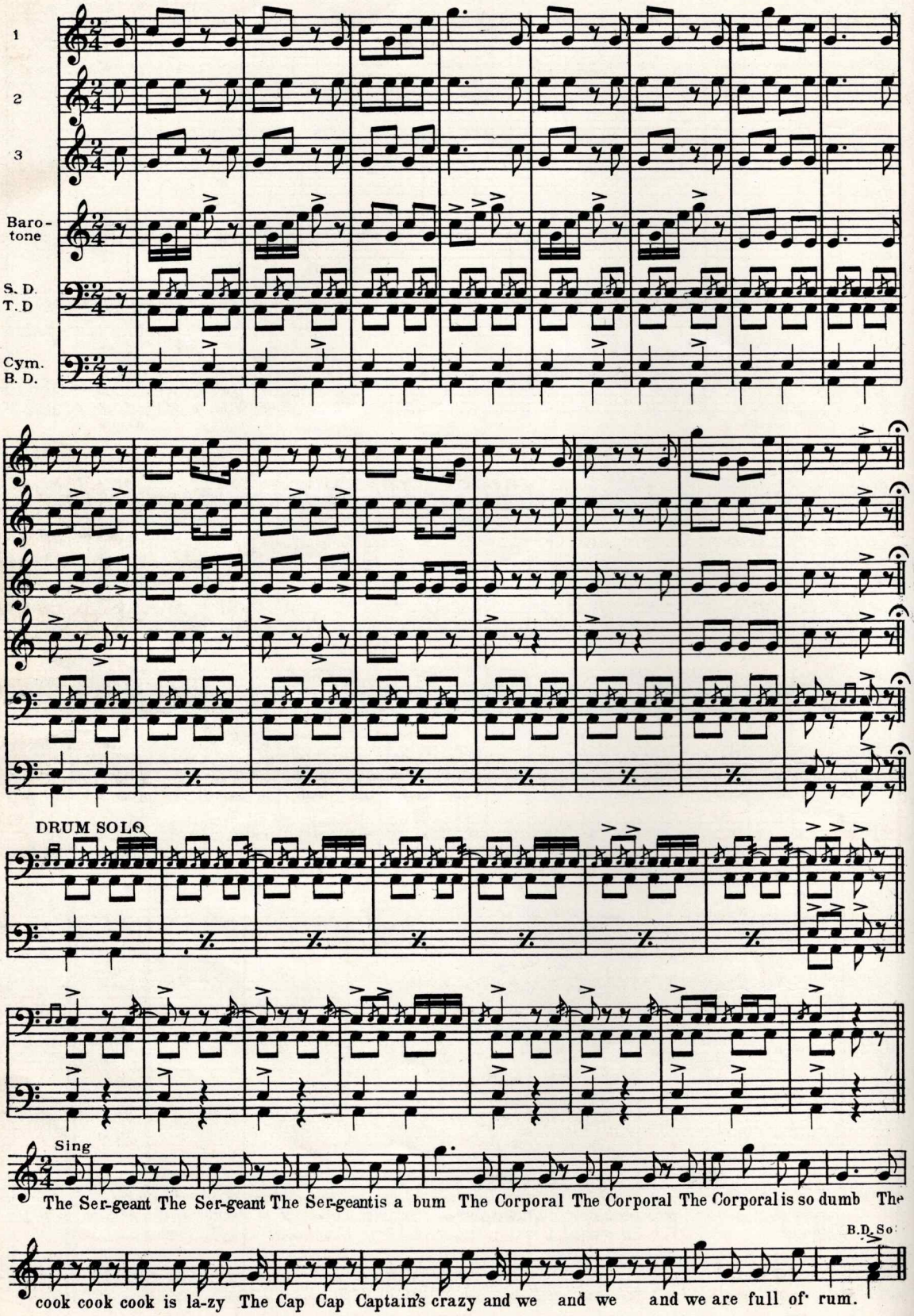
A. H. RACKETT




DRUM SOLO
1
2
1
2
1
2

SING SOLDIER, SING

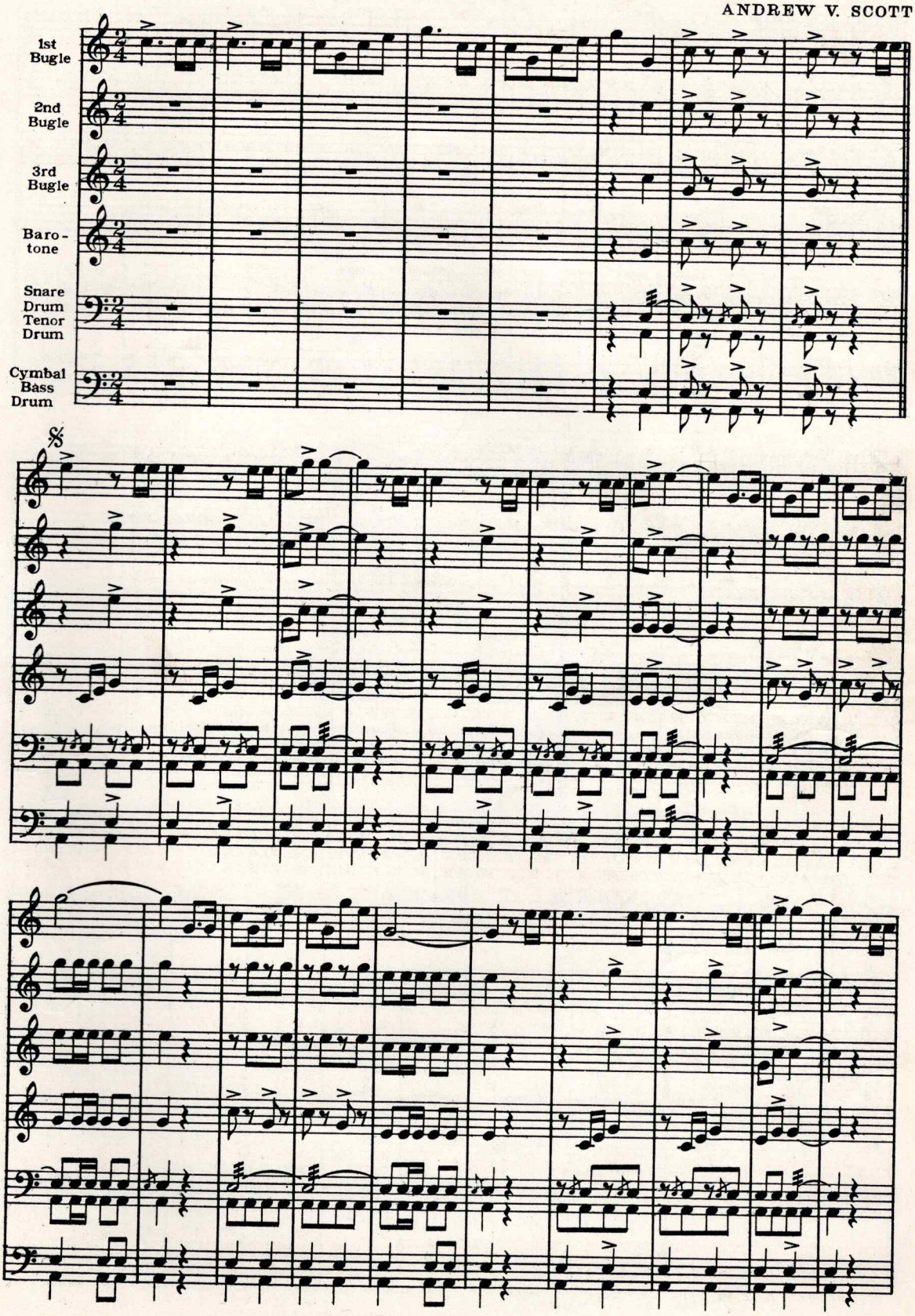
ANDREW V. SCOTT

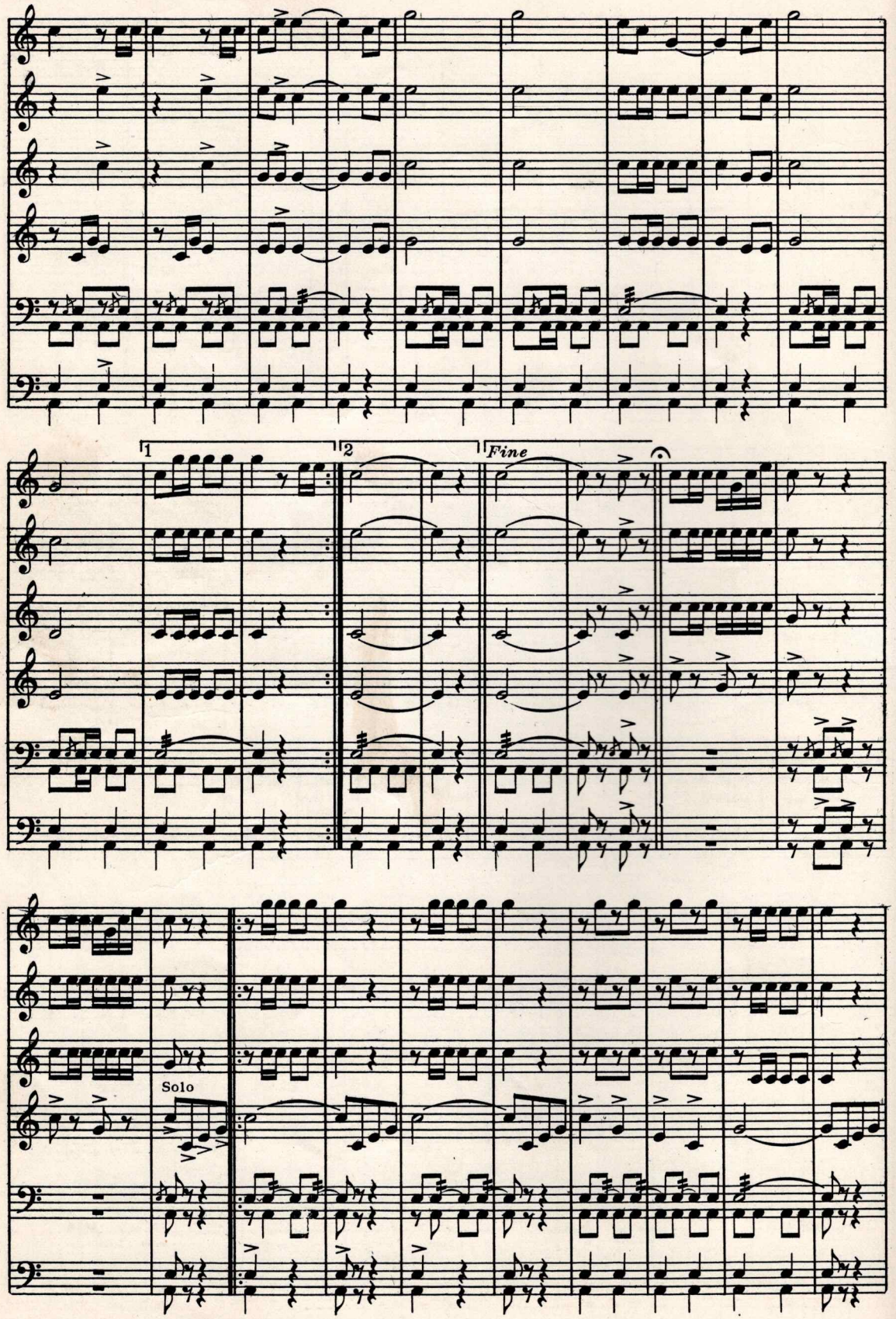


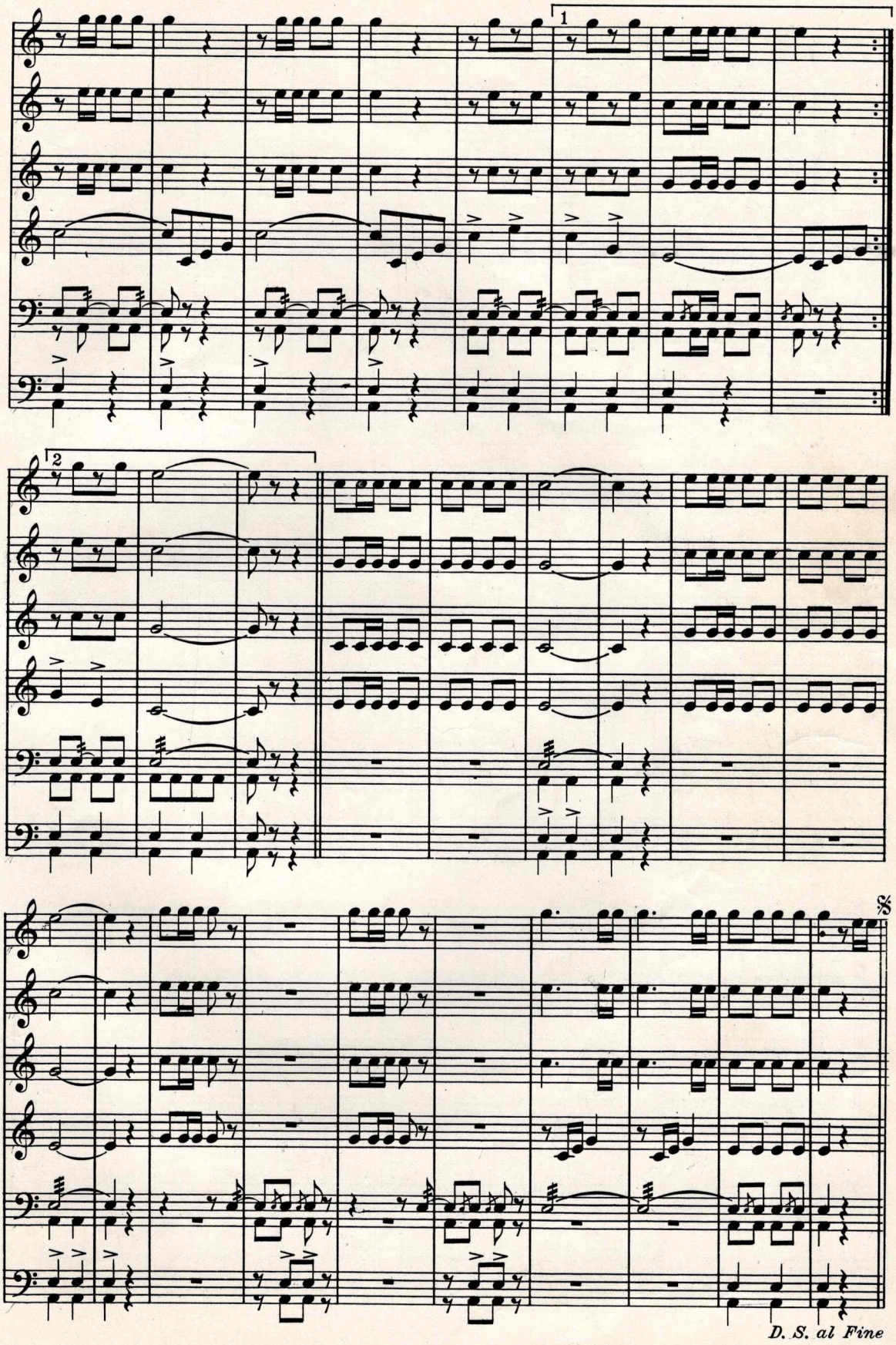
Repeat Dr. Solo then go back to the beginning and play to 𝄐 and stop.

LEGION GLORY

ANDREW V. SCOTT

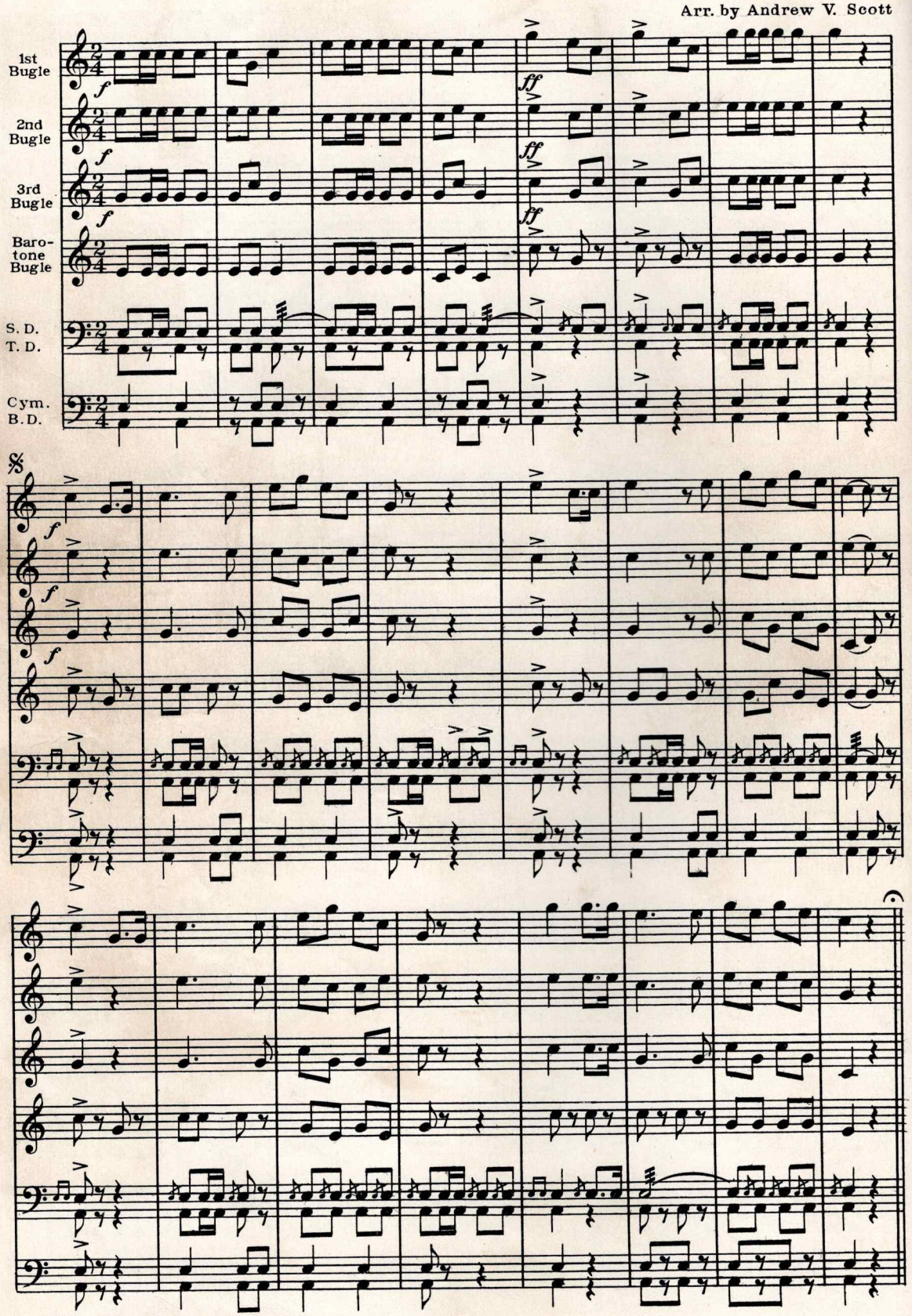



1
2
Fine
Solo

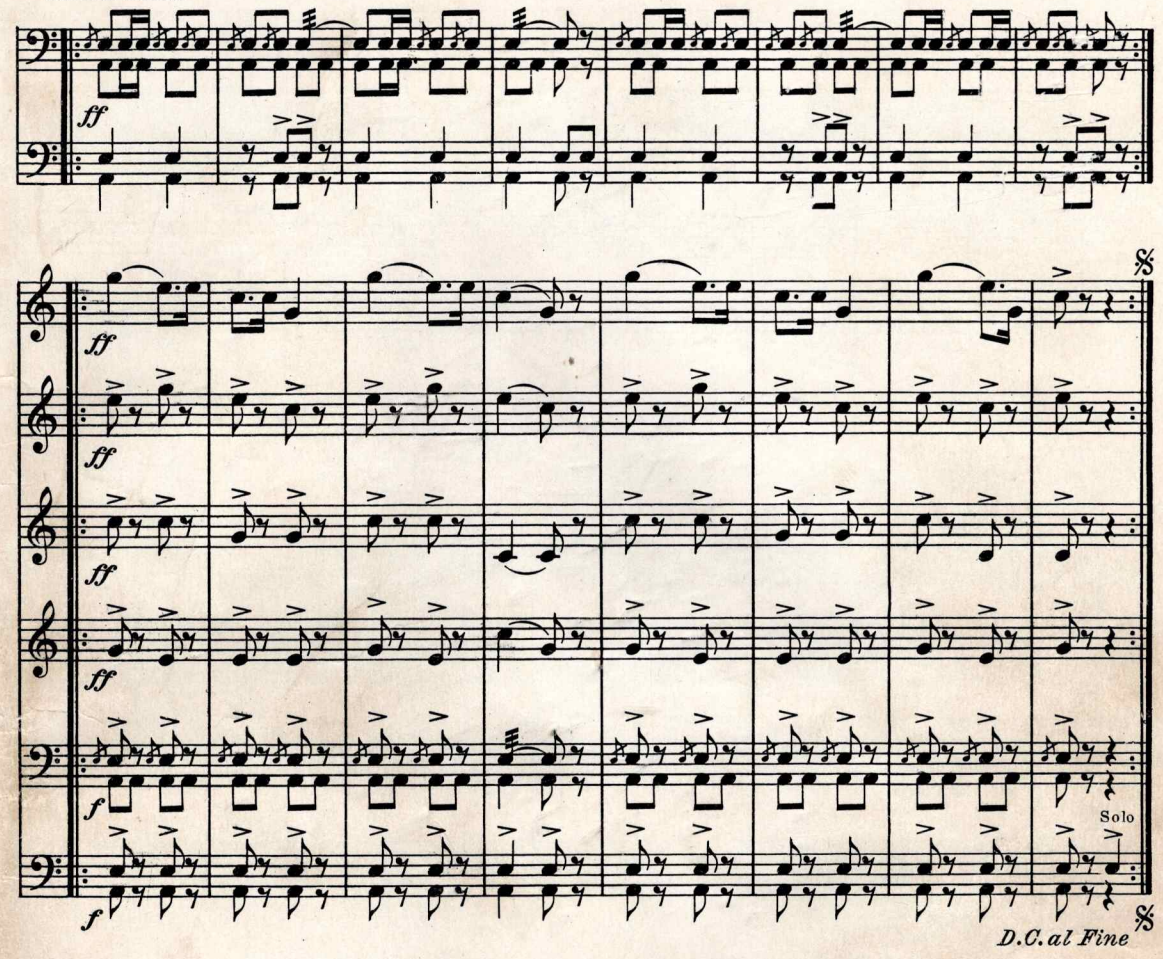

1
2
D. S. al Fine

OUR COMMANDER

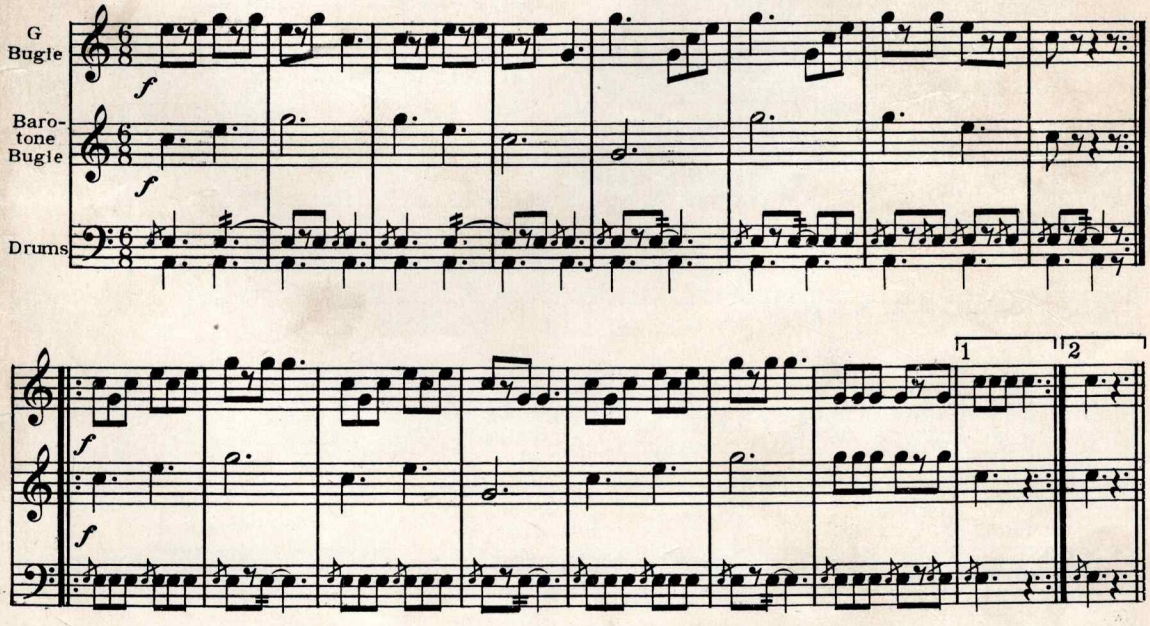
WILLIAM F. LUDWIG
Arr. by Andrew V. Scott



DRUM SOLO

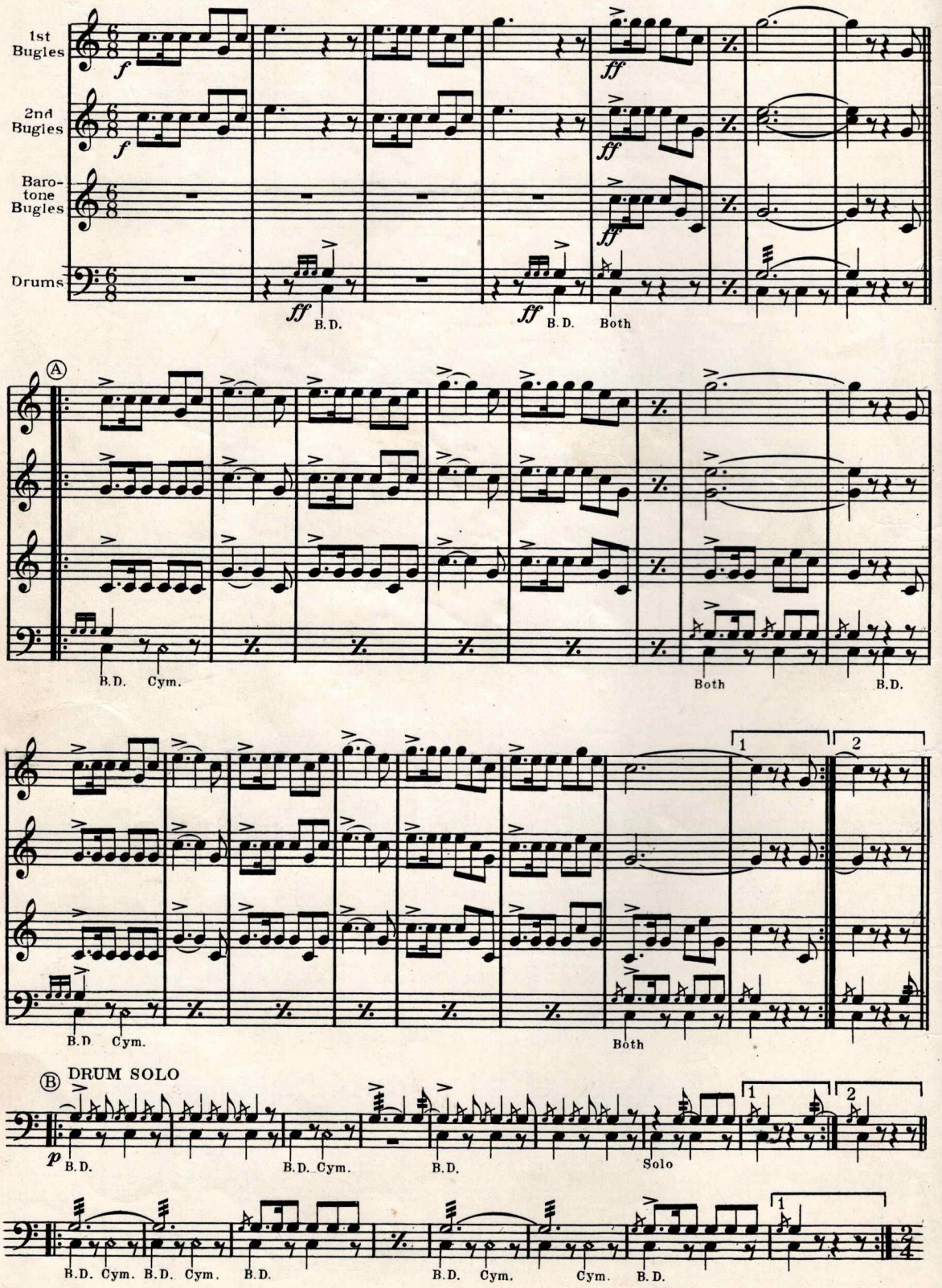


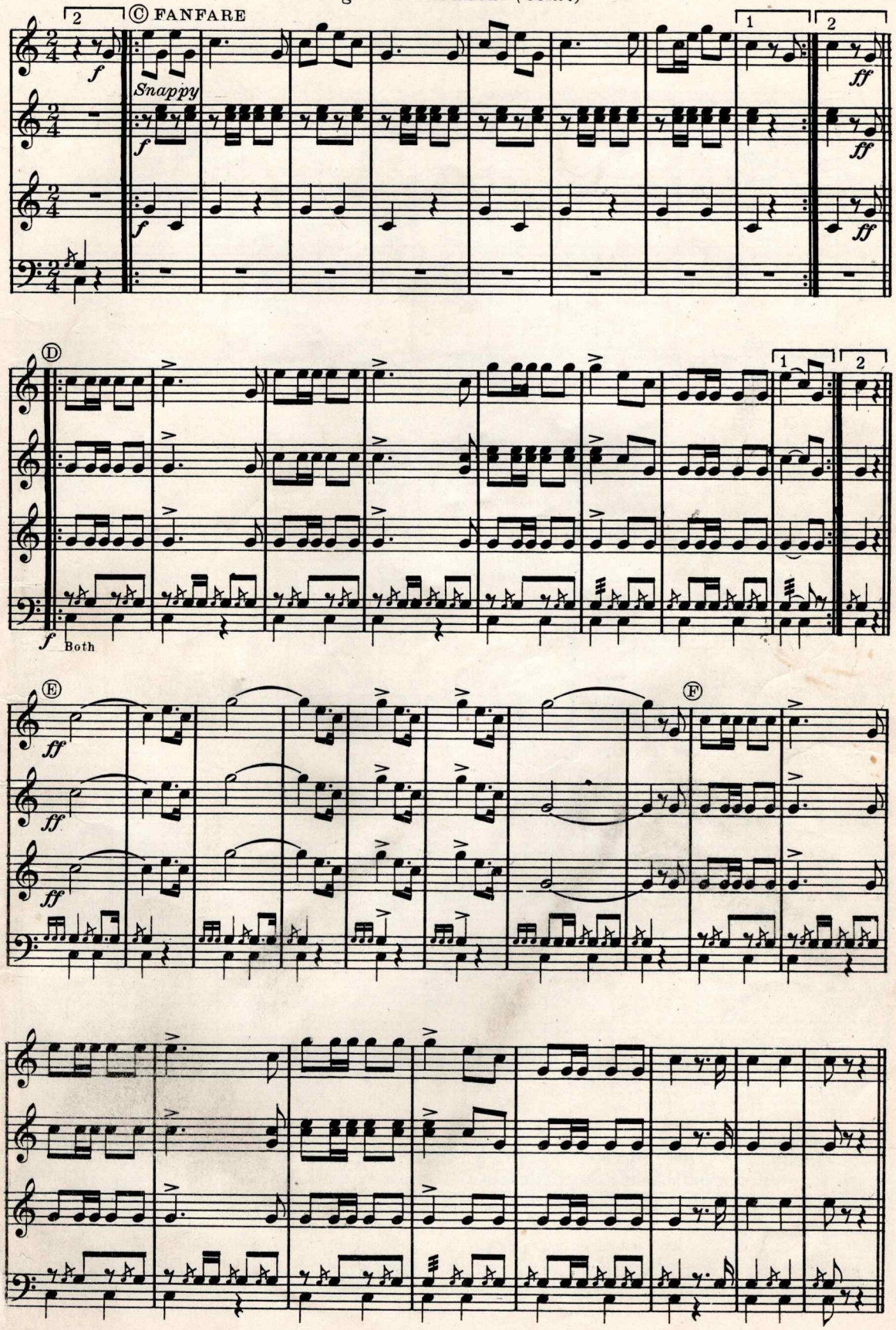
THE GOOD SCOUT



THE LEGION POST MARCH

By CAESAR La MONACA



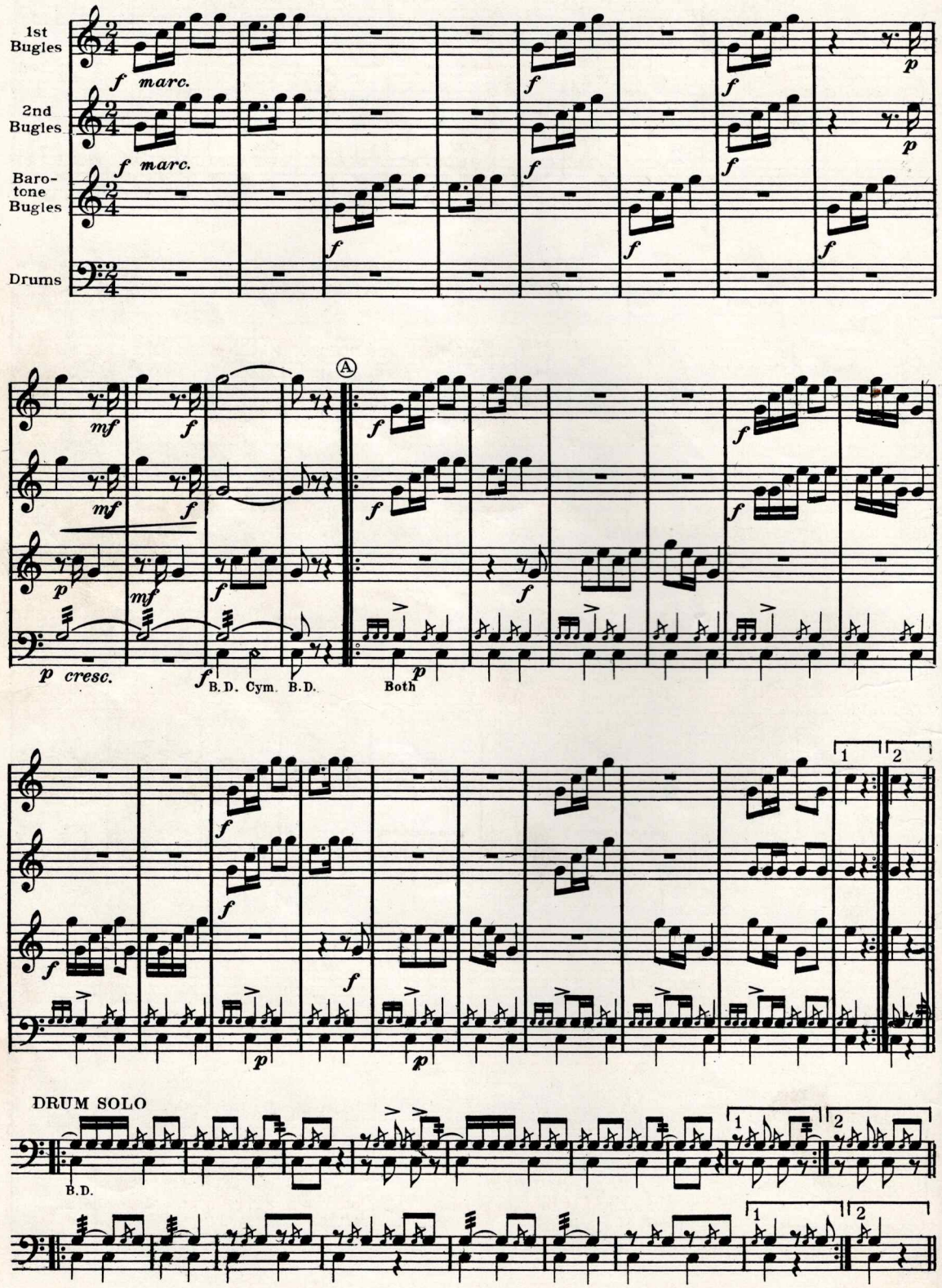

2
© FANFARE
f
Snappy
f
f
1
2
ff
ff
ff
Ⓓ
1
2
f
Both
Ⓔ
ff
ff
ff
Ⓕ

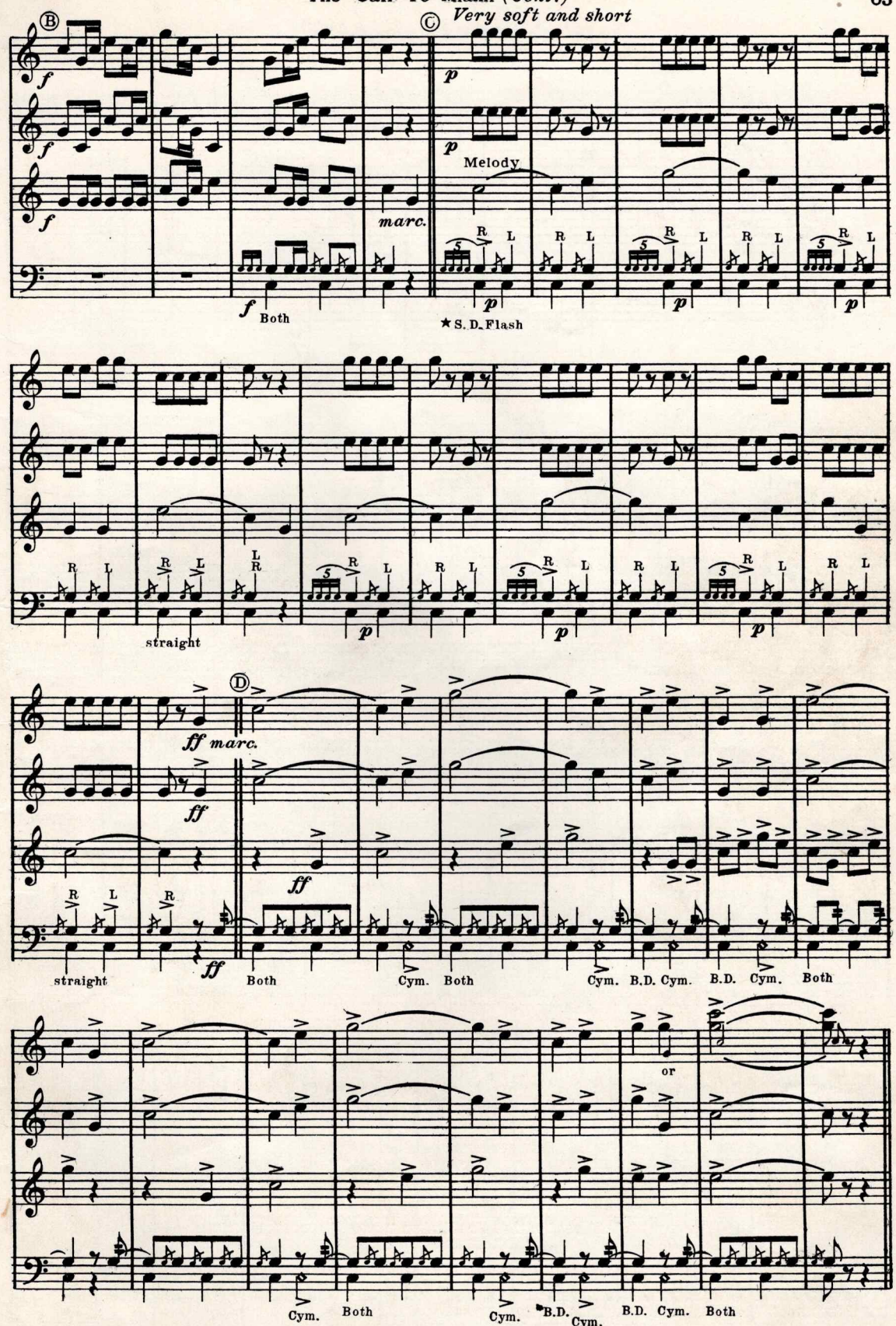
Respectfully dedicated to President Herbert Hoover

"THE CALL TO MIAMI"

March for Drum and Bugle Corps

By CAESAR La MONACA



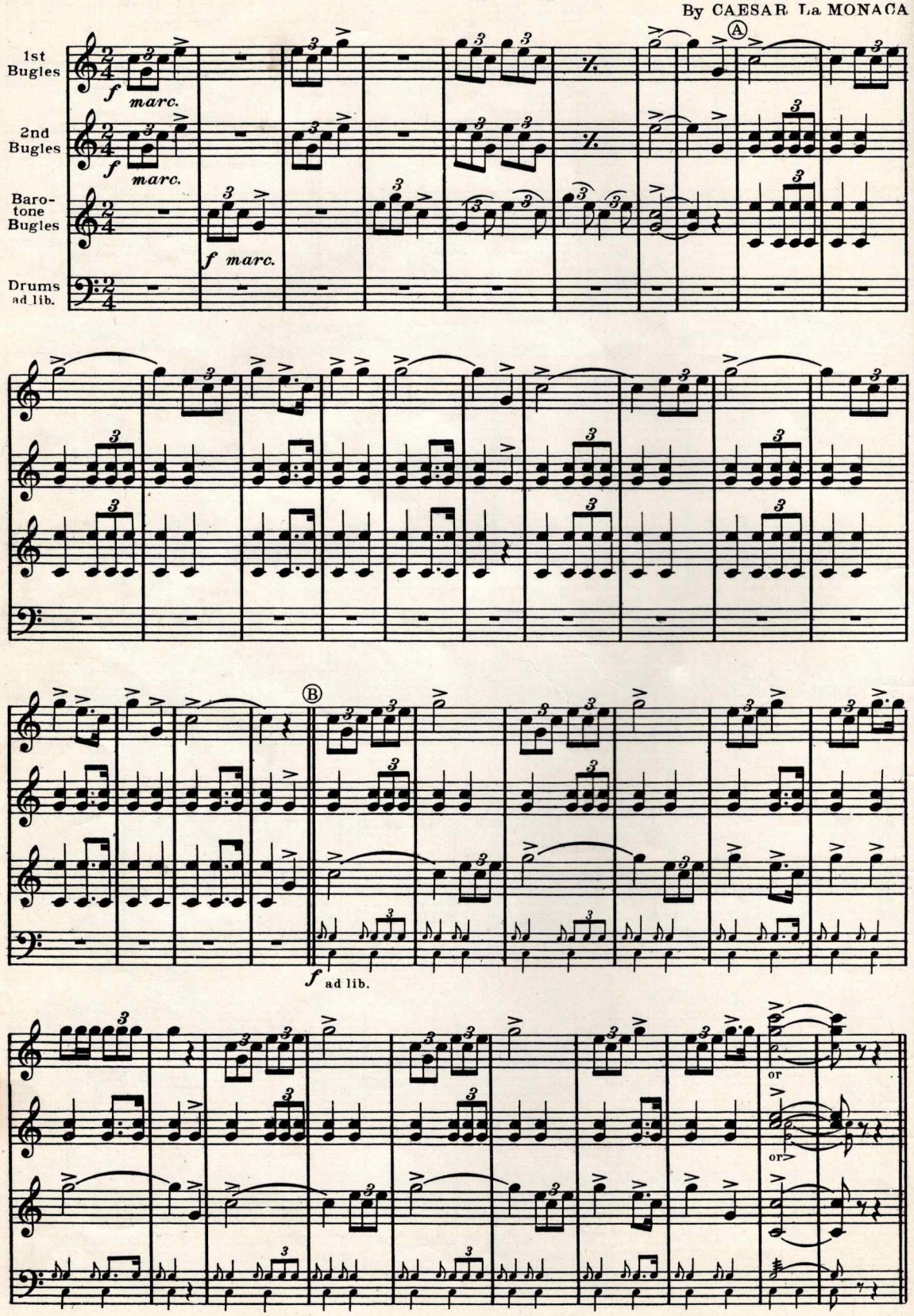


★Right hand to come even with mouth and parallel with ground and alternate to left hand.

OUR BUGLERS

March for Bugle only

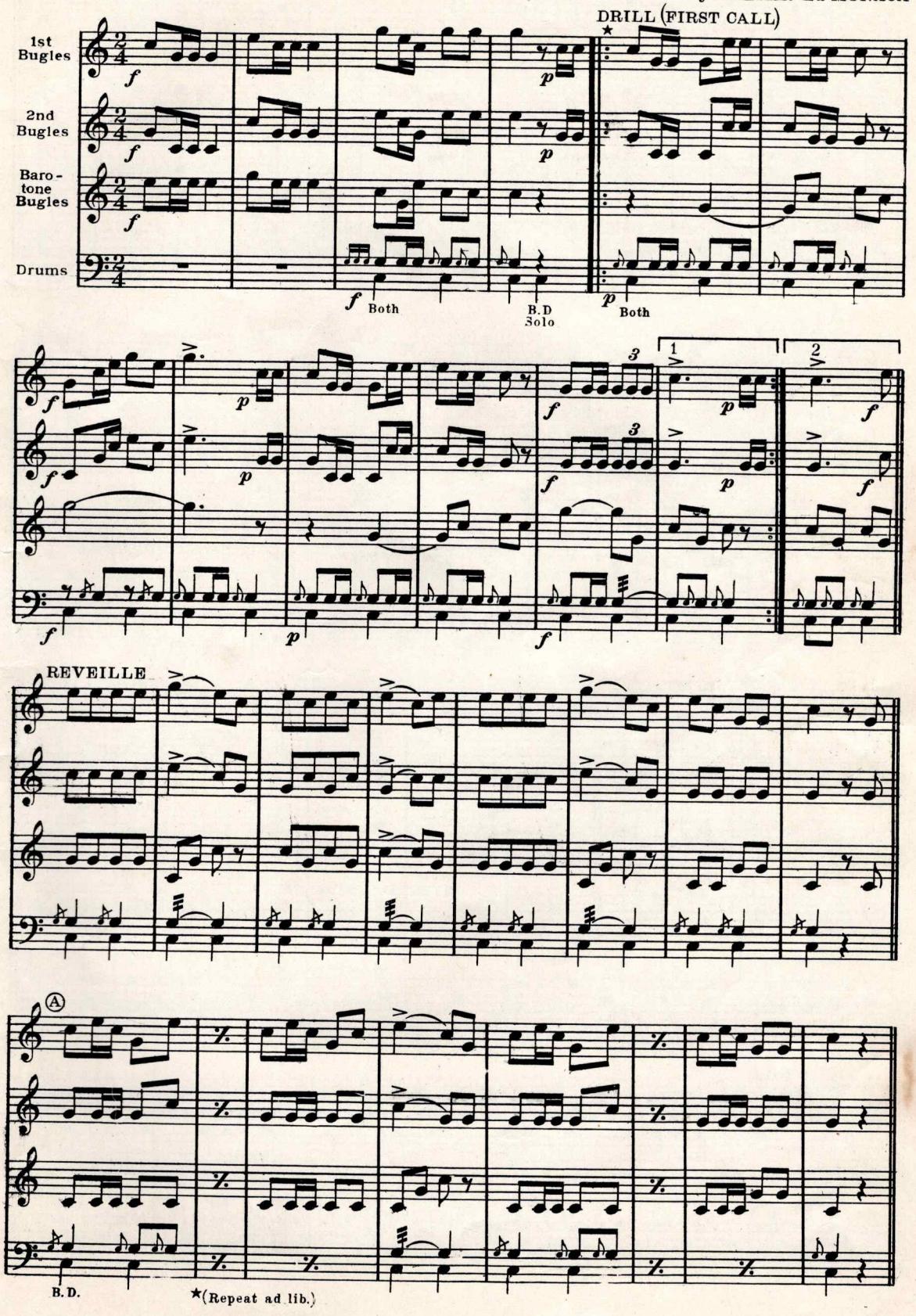
By CAESAR La MONACA

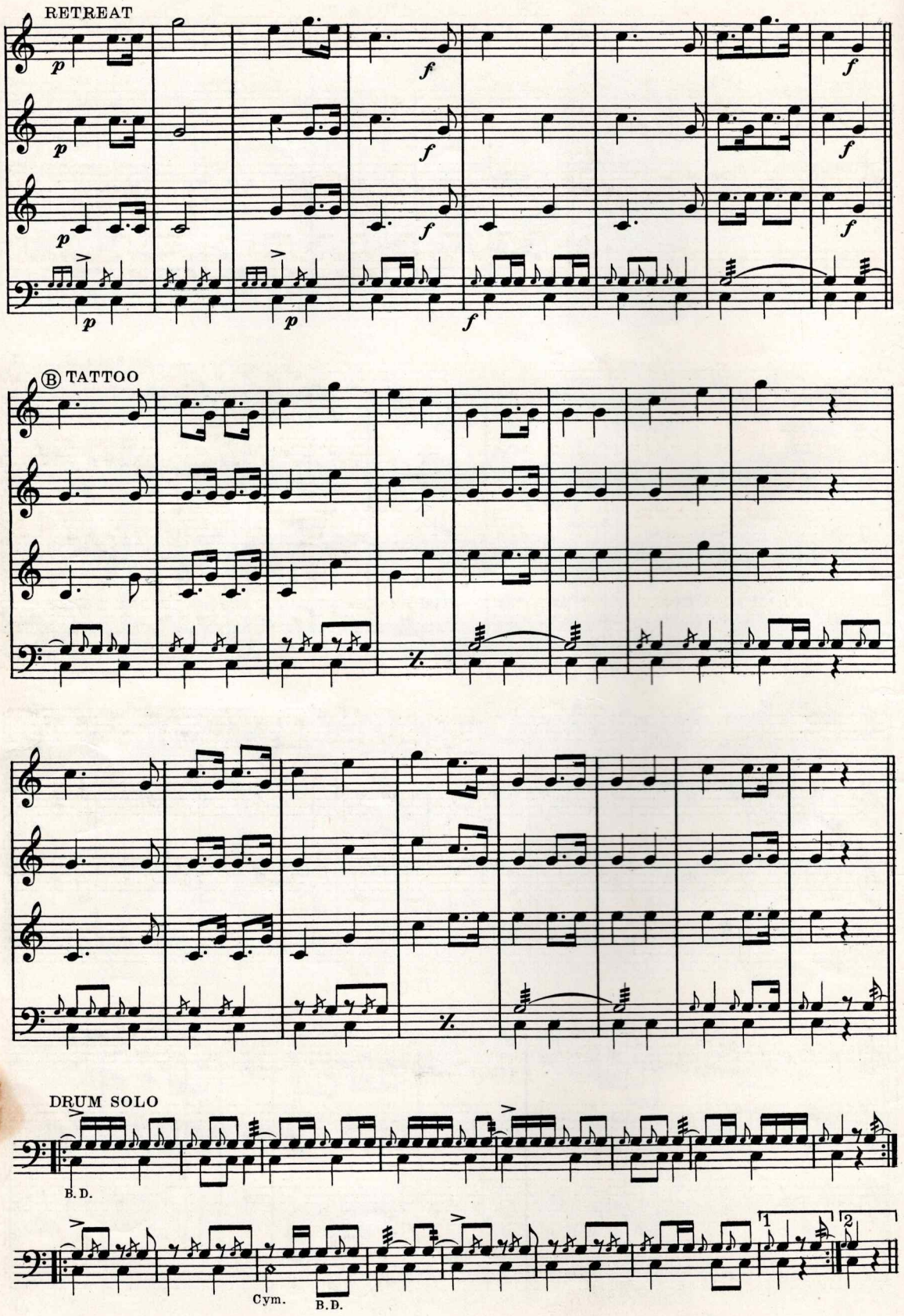


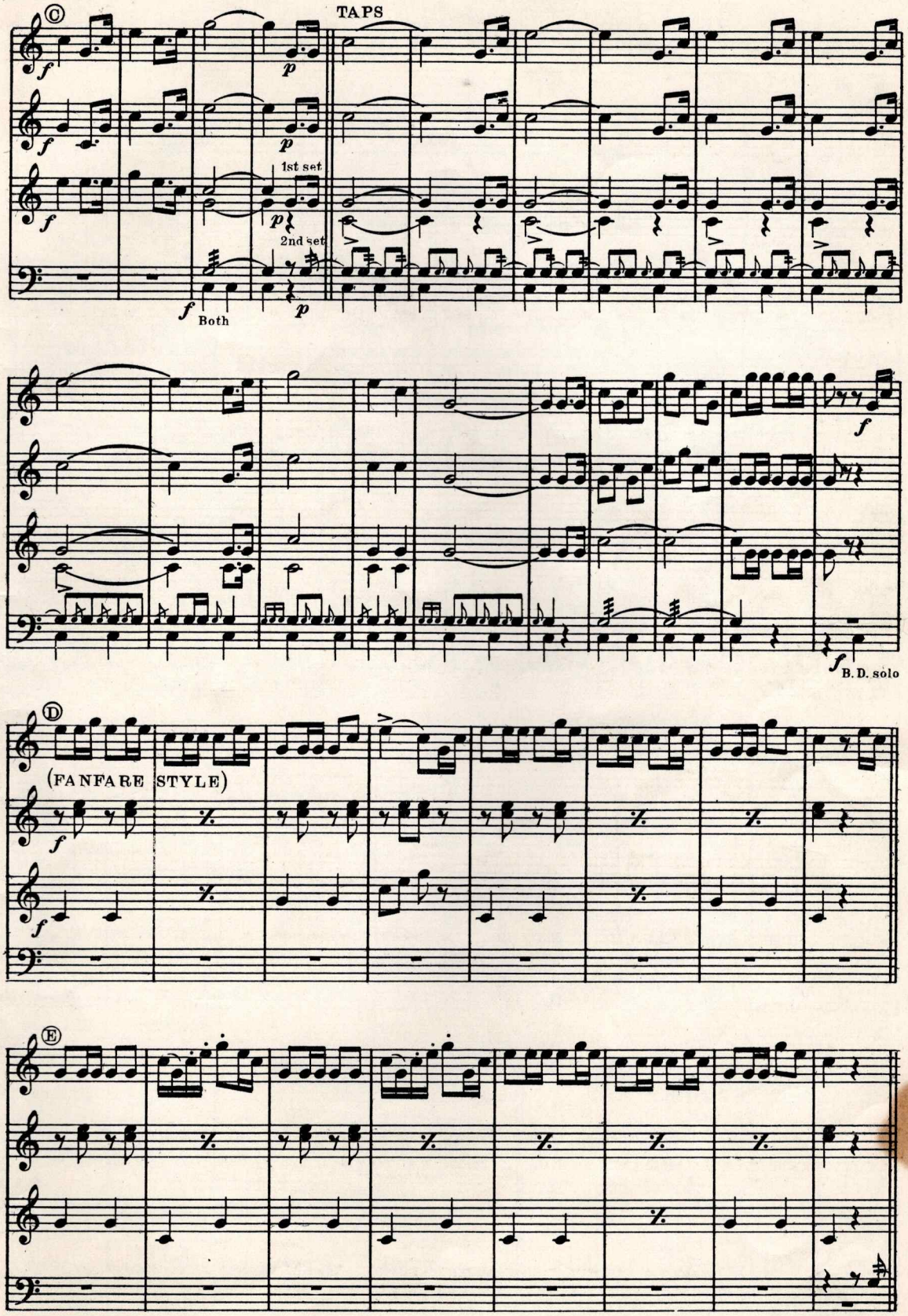
BUGLE CALL

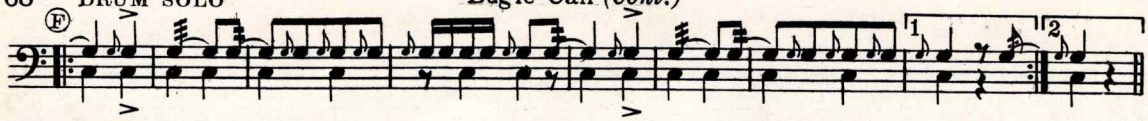
March for Drum and Bugle Corps

By CAESAR La MONACA

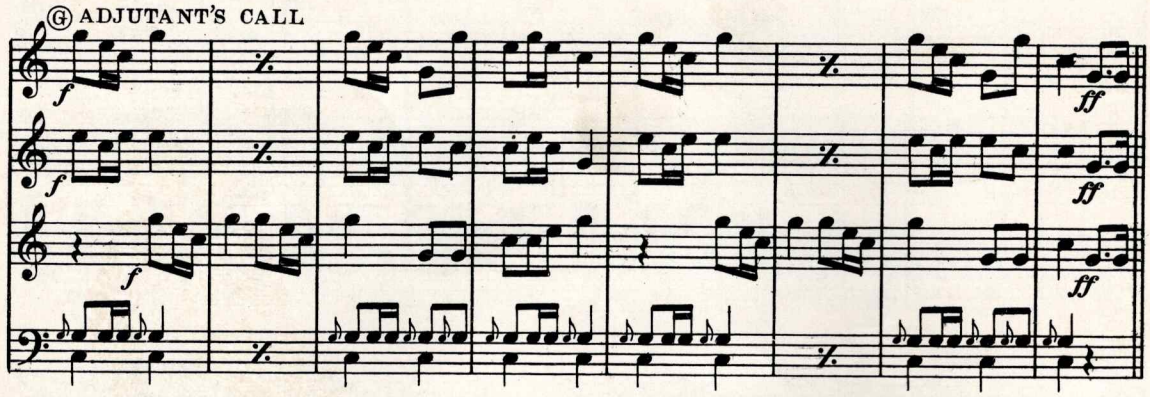


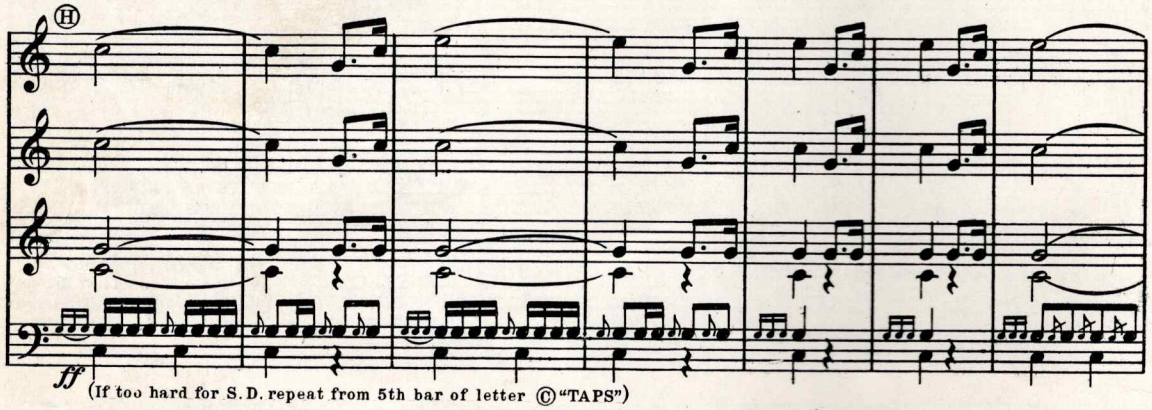

RETREAT
TATTOO
DRUM SOLO
B. D.
Cym.
B. D.


TAPS
1st set
2nd set
Both
B. D. solo
(FANFARE STYLE)

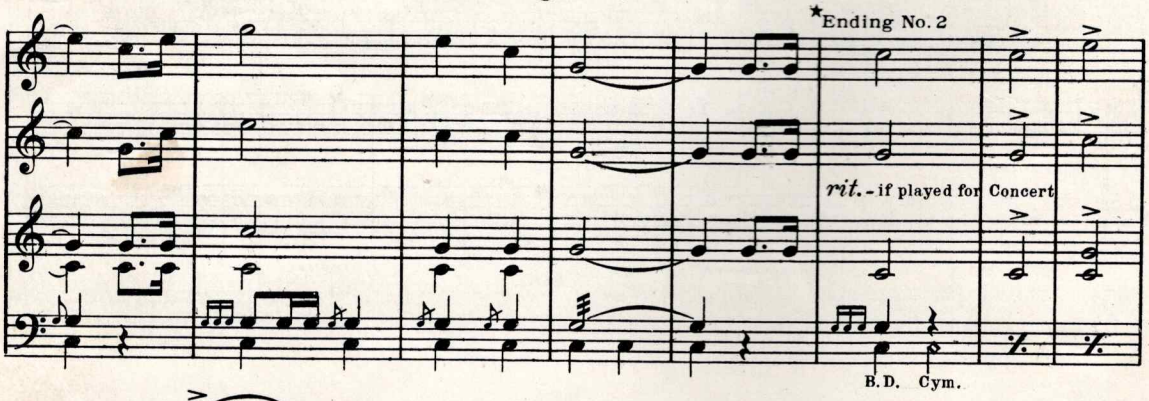


Ⓖ ADJUTANT'S CALL

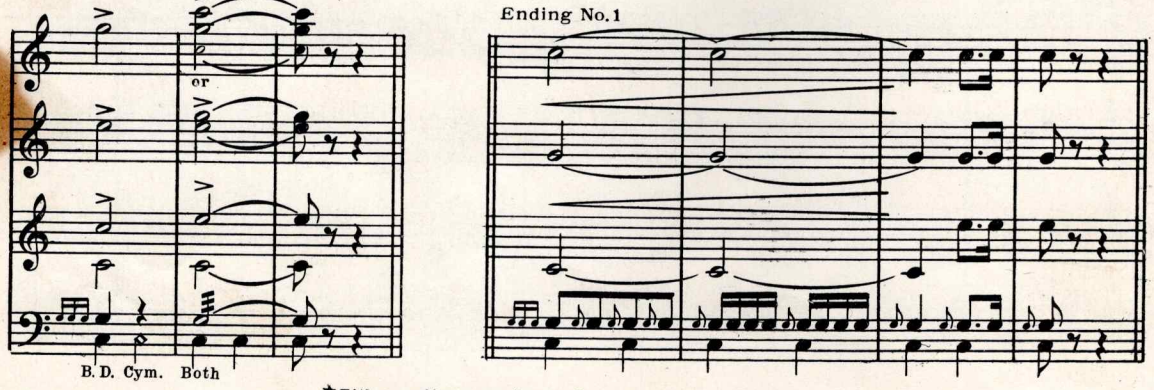




(If too hard for S.D. repeat from 5th bar of letter Ⓒ "TAPS")



Ending No. 1

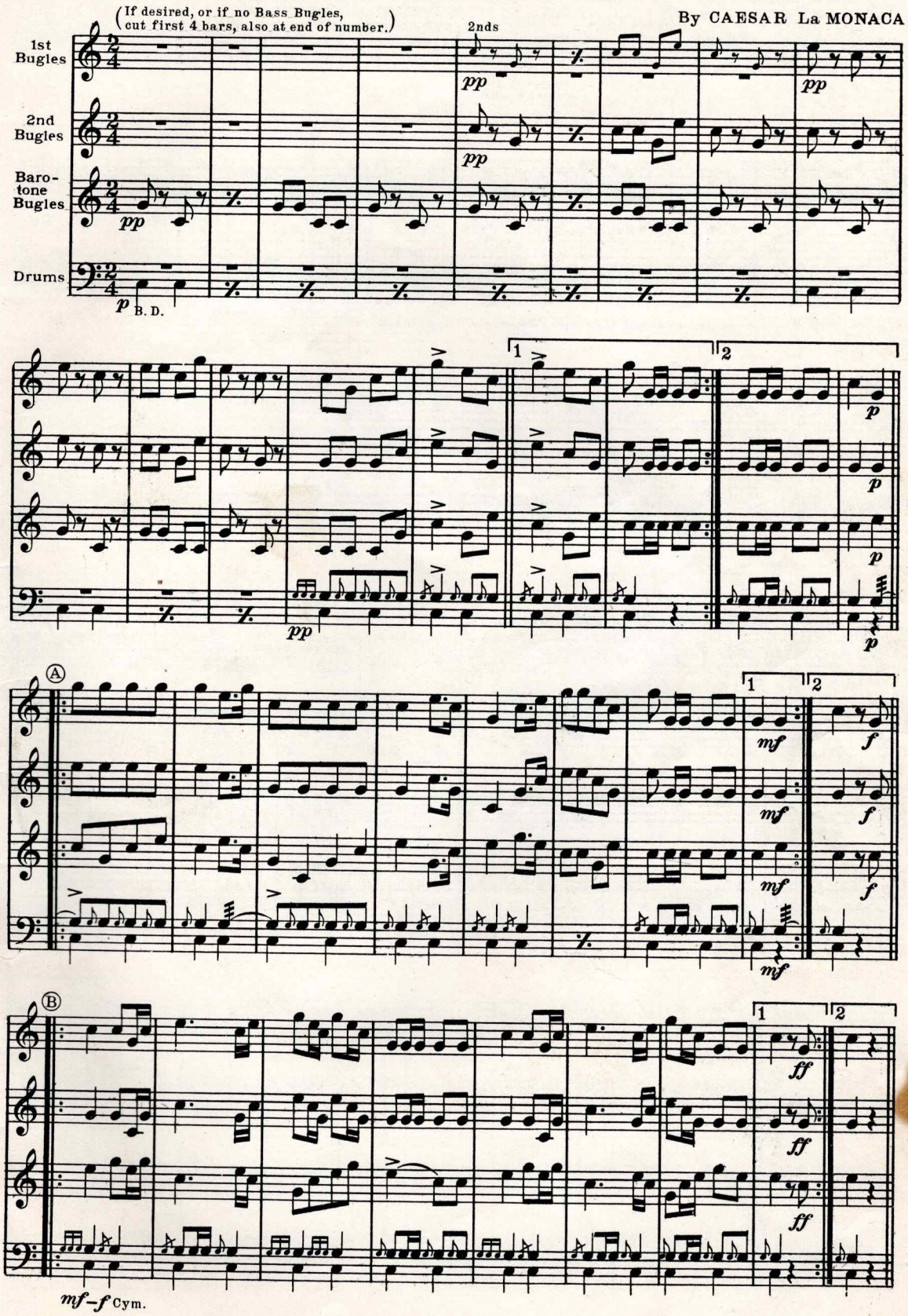


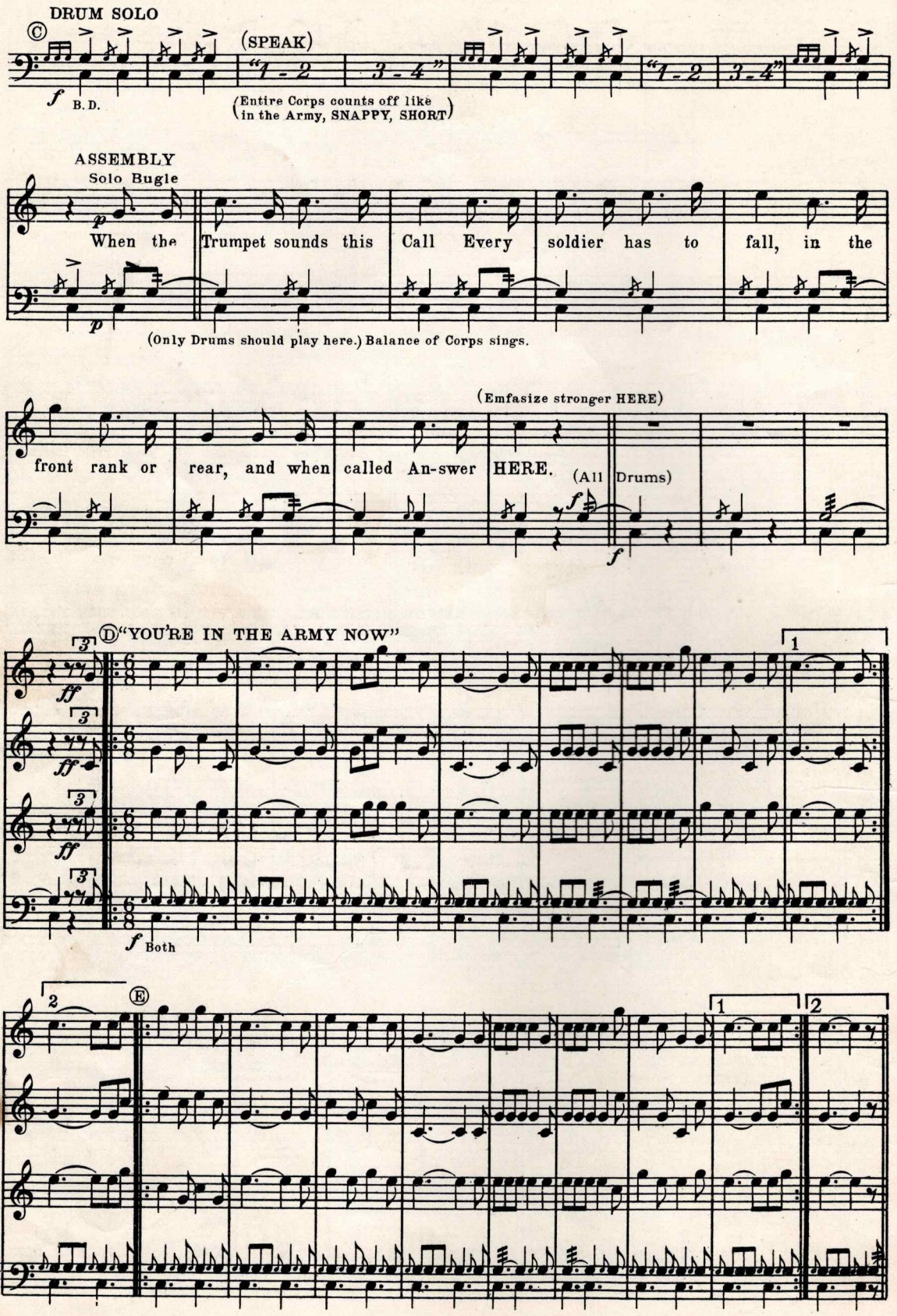
★Either endings can be used.

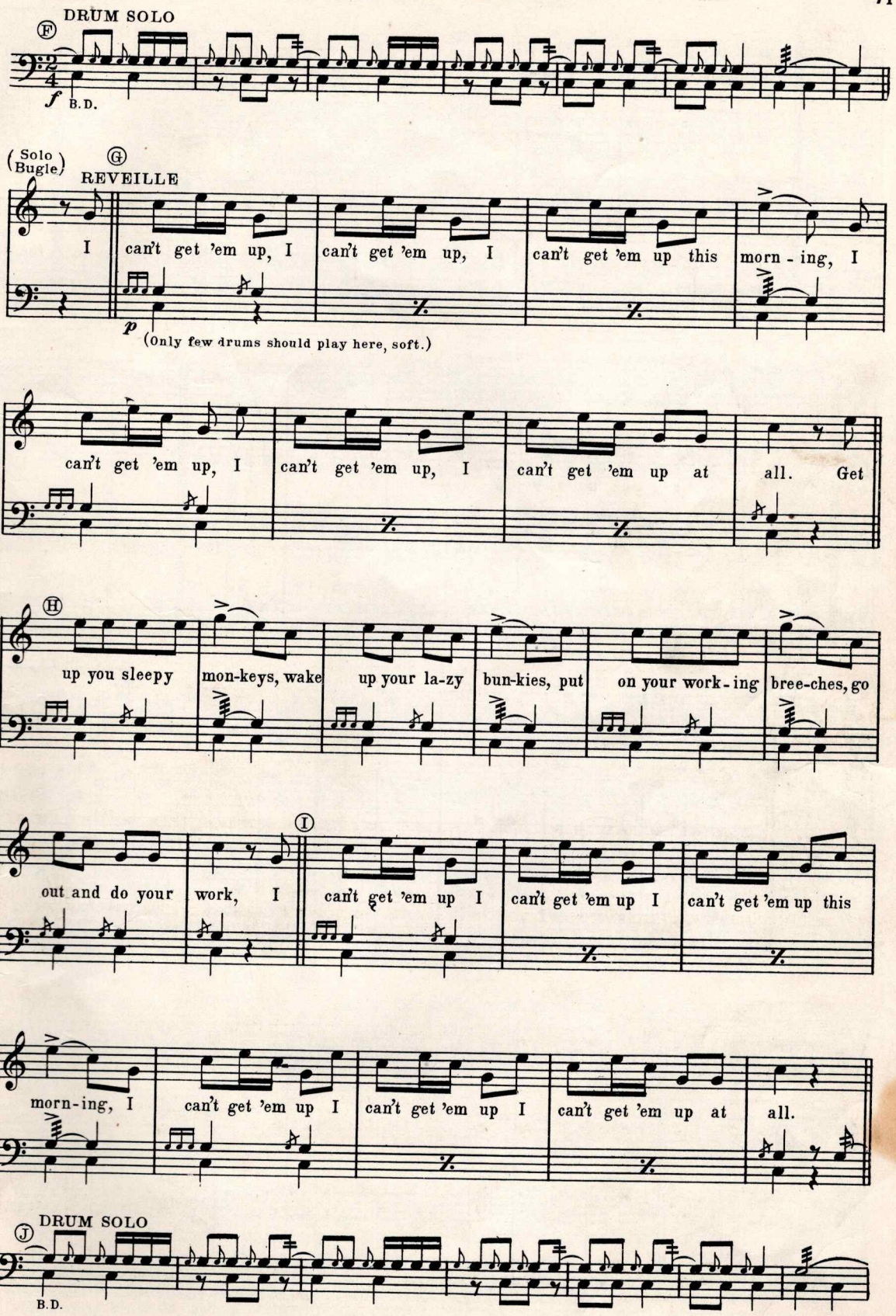
Respectfully dedicated to Captain Thomas J. Kelly

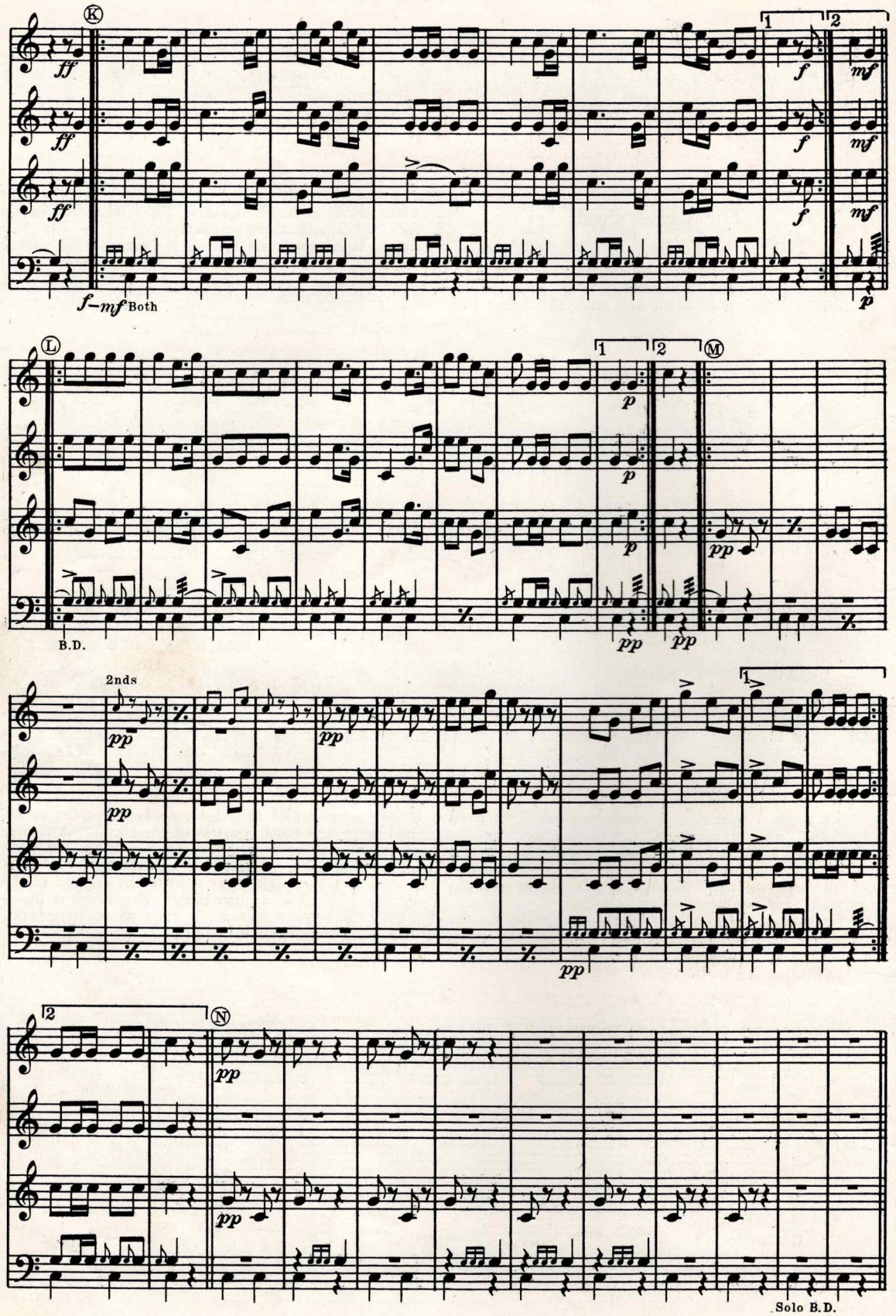
"MILITARY PATROL" "YOU'RE IN THE ARMY NOW"

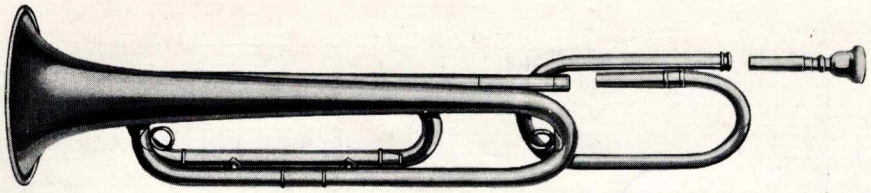
By CAESAR La MONACA




DRUM SOLO
Ⓒ
(SPEAK)
"1 - 2
3 - 4"
"1 - 2
3 - 4"
f
B. D.
(Entire Corps counts off like in the Army, SNAPPY, SHORT)
ASSEMBLY
Solo Bugle
p
When the Trumpet sounds this Call Every soldier has to fall, in the
p
(Only Drums should play here.) Balance of Corps sings.
(Emfasize stronger HERE)
front rank or rear, and when called An-swer HERE.
(All Drums)
f
f
Ⓓ"YOU'RE IN THE ARMY NOW"
1
ff
ff
ff
f
Both
2
Ⓔ
1
2


Ⓕ DRUM SOLO
f B.D.
(Solo Bugle)
Ⓖ REVEILLE
I can't get 'em up, I can't get 'em up, I can't get 'em up this morn - ing, I
p (Only few drums should play here, soft.)
can't get 'em up, I can't get 'em up, I can't get 'em up at all. Get
Ⓗ
up you sleepy mon-keys, wake up your la-zy bun-kies, put on your work - ing bree-ches, go
out and do your work, I
Ⓘ
can't get 'em up I can't get 'em up I can't get 'em up this
morn-ing, I can't get 'em up I can't get 'em up I can't get 'em up at all.
Ⓙ DRUM SOLO
B.D.

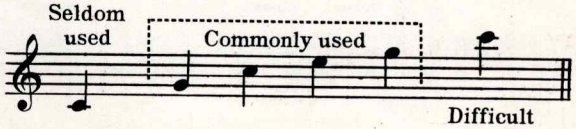

Ⓚ
1
2
ff
f
mf
f–mf Both
p
Ⓛ
Ⓜ
pp
B.D.
2nds
Ⓝ
Solo B.D.



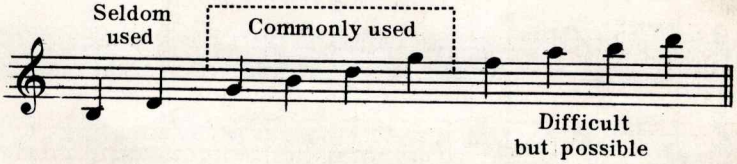
The Crook Bugle

By attaching the crook, which is in reality a small length of tubing, to the ordinary "G" bugle, it lowers the pitch of that instrument four tones and it then becomes a "D" bugle. The ordinary "G" bugle is considered a Tonic instrument and the "D", being four tones lower, is the Dominant. They are in relation to each other and therefore harmonize in a way that makes it practical and feasible to use the "D" bugle with the "G" in the same corps, and by reason of that it produces a pleasing harmonious effect, in that way increasing the musical range of the corps.

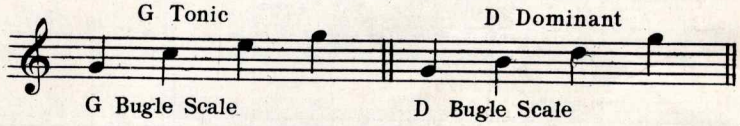
Scale of the G Bugle
(As written)



Scale of the D Bugle
(As written)



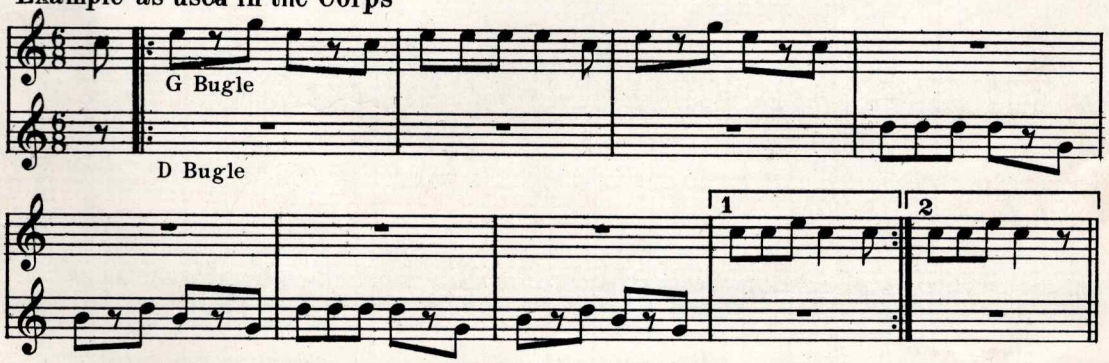
Scale relation of the G (Tonic) with D (Dominant)



Since the common "G" bugle has but four notes that are commonly used and a fifth that is difficult to get, it will be seen that the musical possibilities from a harmony standpoint are limited, but with the addition of the "D" bugles in the corps, the Dominant cord can be used, considerable harmony is added.

To play in the same key all the time wears on the listener without his knowing just what the fault really is. As a matter of fact the same key tires the ear of the listener and much more so of the player. A change of key is a relief and a pleasant relaxation. It is to music what color contrast is to a painting. The color scheme of a room is often restful to the eye and to the worker. In a like manner harmony in music is pleasing to the listener, but much more so to the player. It encourages practice by stimulating the interest.

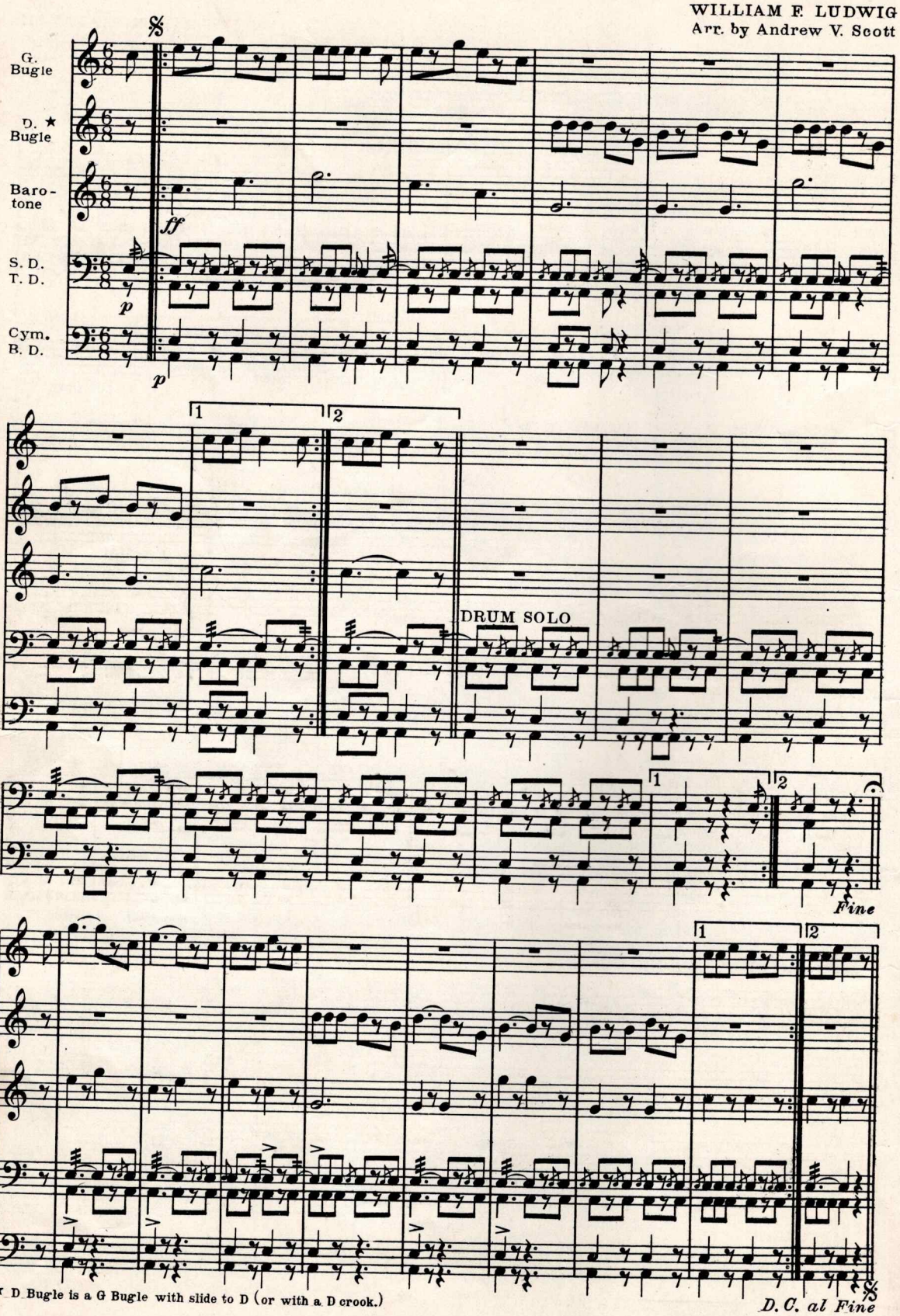
Example as used in the Corps



Actual sound is four tones lower. The Ludwig Drum and Bugle Manual contains elementary instructions on the Bugle as well as original Bugle Marches for D and G combinations. The Ludwig Bugle Record number 1001 contains two Combination G and D Bugle Marches and two G Bugle Marches. This Record will demonstrate the relative value of the D Bugle.

AULD ERIN

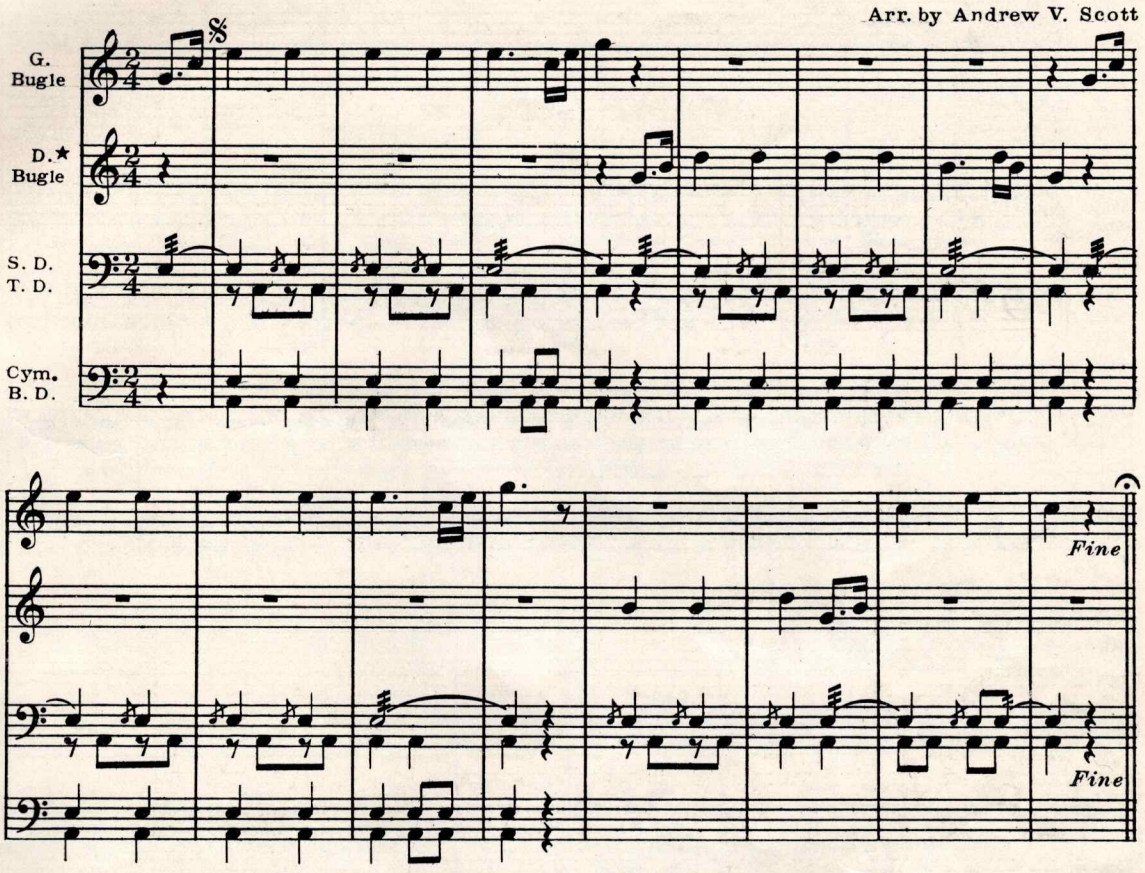
WILLIAM F. LUDWIG
Arr. by Andrew V. Scott



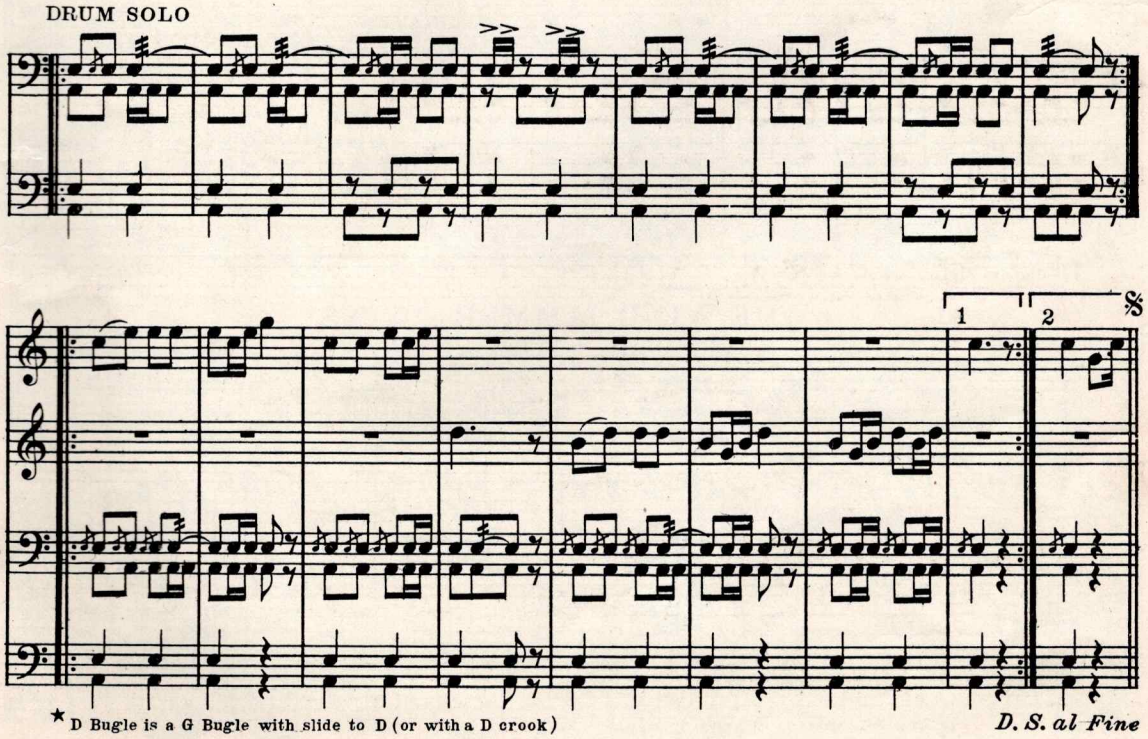
★ D Bugle is a G Bugle with slide to D (or with a D crook.)

THE COLONIAL TROOPER

WILLIAM F. LUDWIG
Arr. by Andrew V. Scott



DRUM SOLO

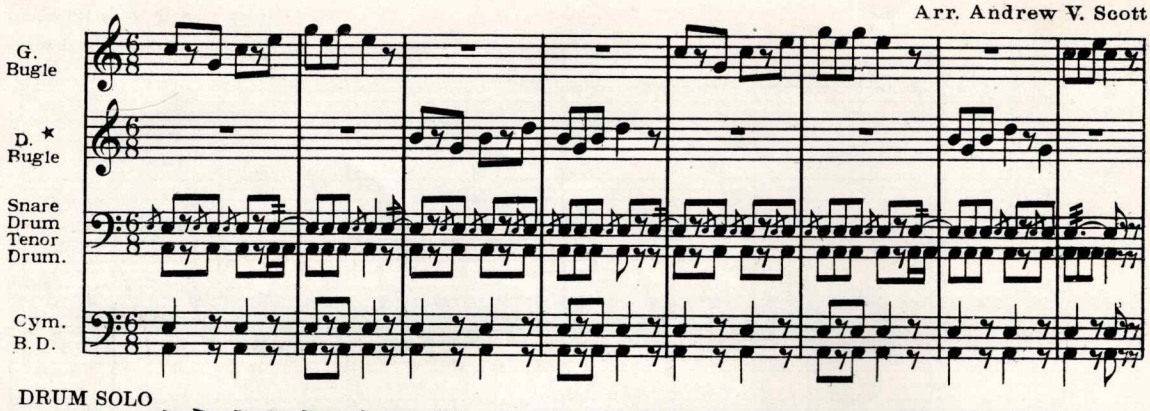


★ D Bugle is a G Bugle with slide to D (or with a D crook)

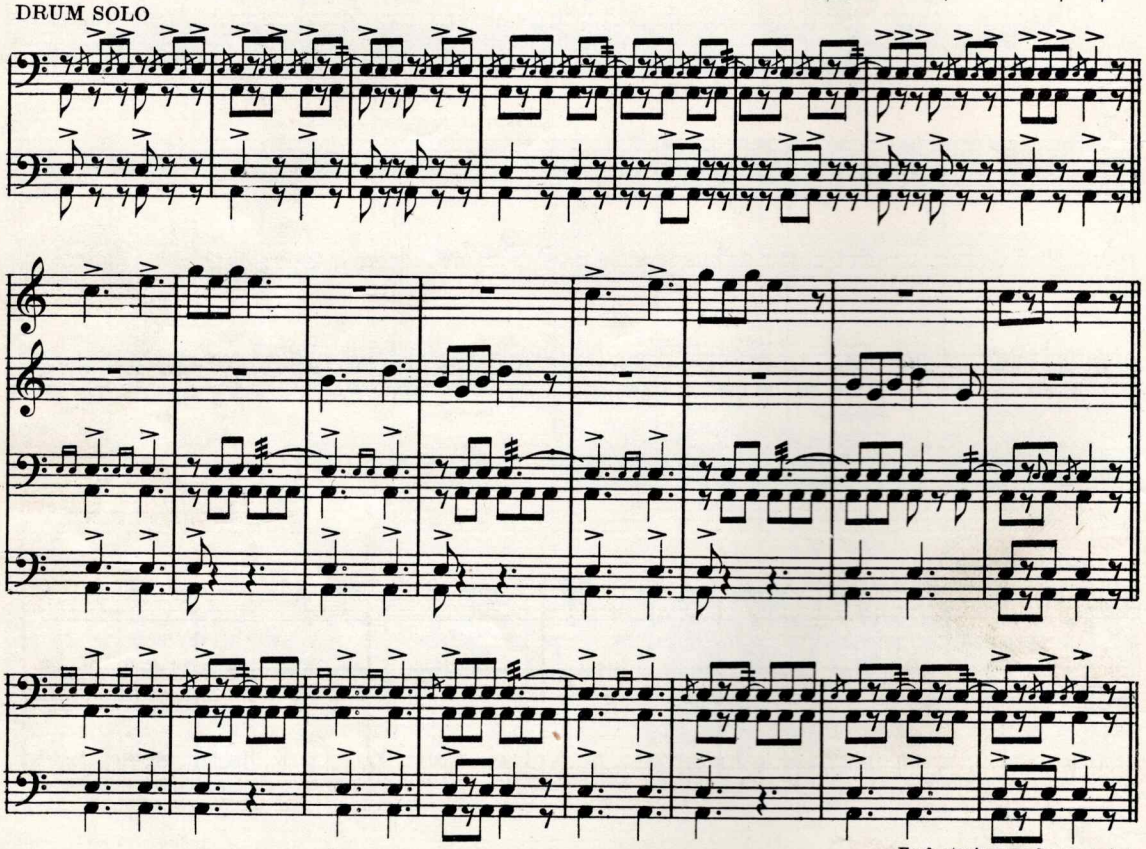
D. S. al Fine

AULD SCOTIA

WILLIAM F. LUDWIG
Arr. Andrew V. Scott



DRUM SOLO



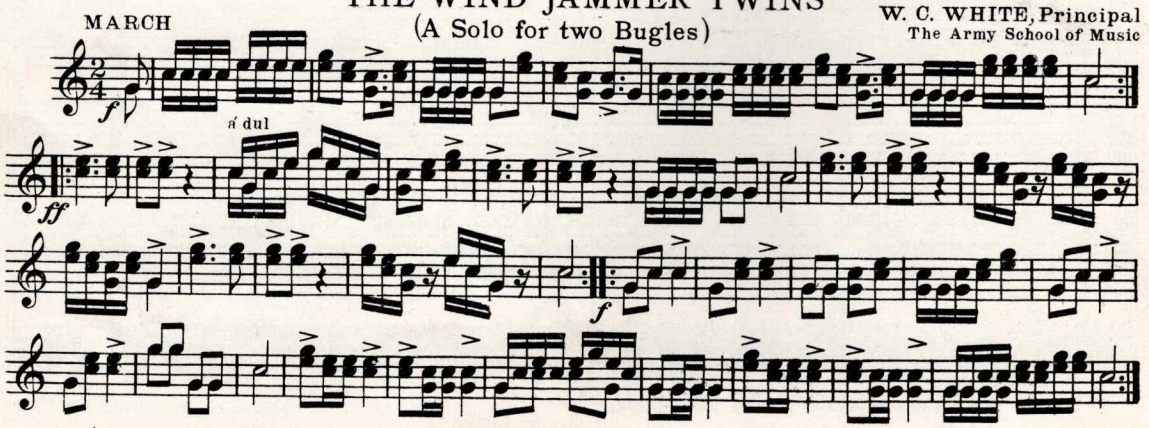
"THE WIND JAMMER TWINS"

(A Solo for two Bugles)

Each strain may be repeated

W. C. WHITE, Principal
The Army School of Music

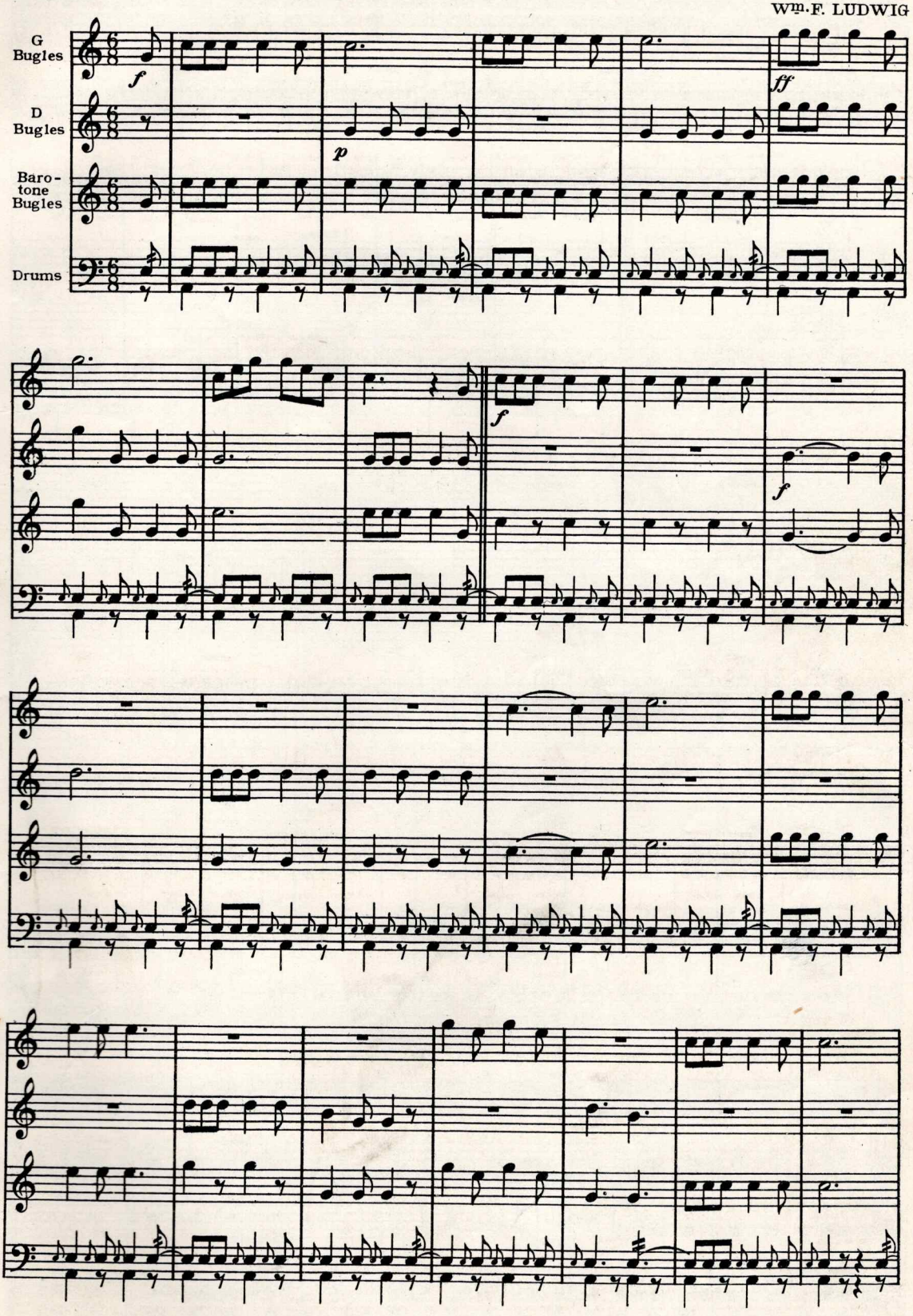
MARCH



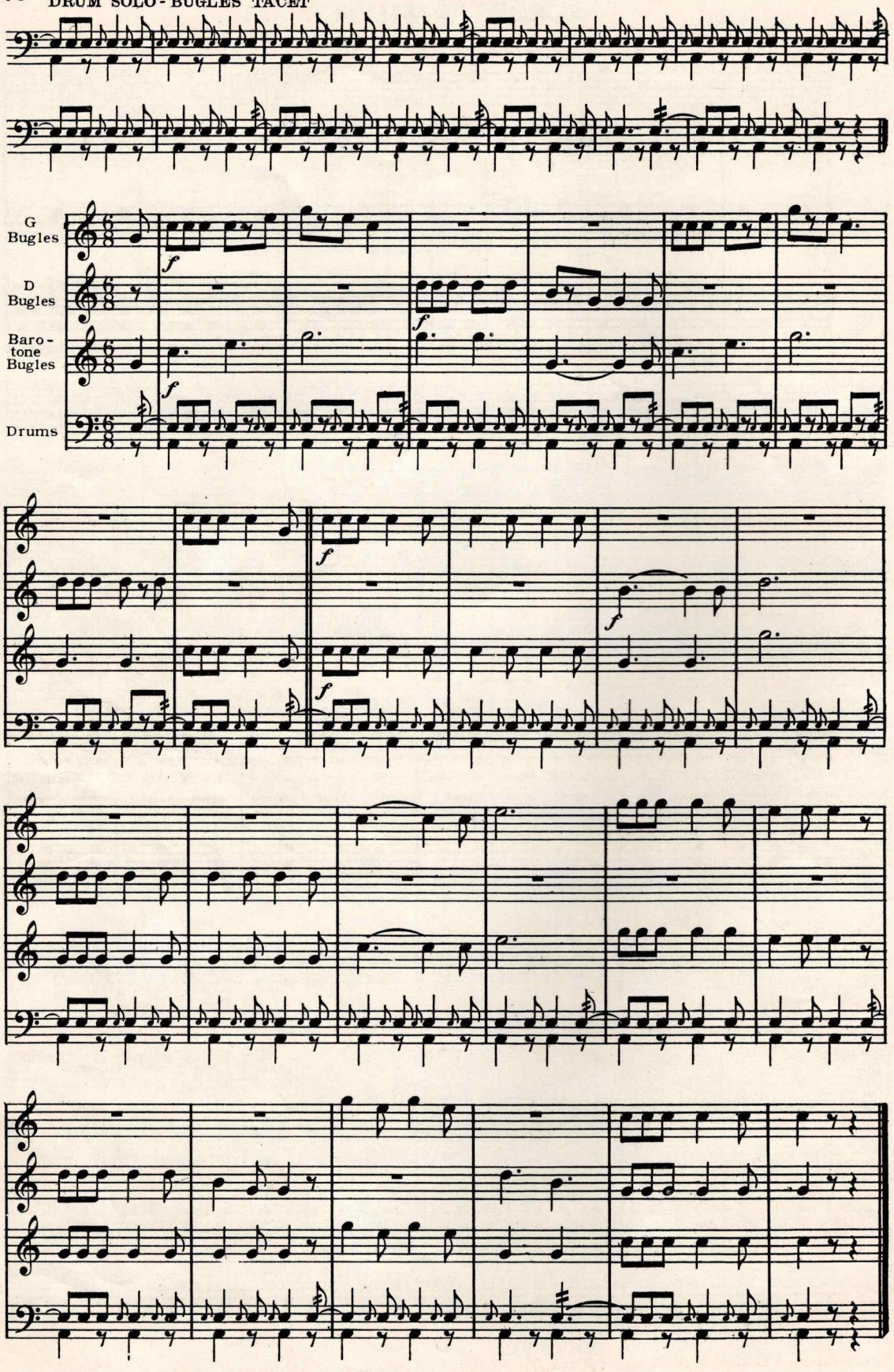
★ D Bugle is a G Bugle with slide to D (or with a D crook.)

ECHOES O' FRANCE.

Wm. F. LUDWIG

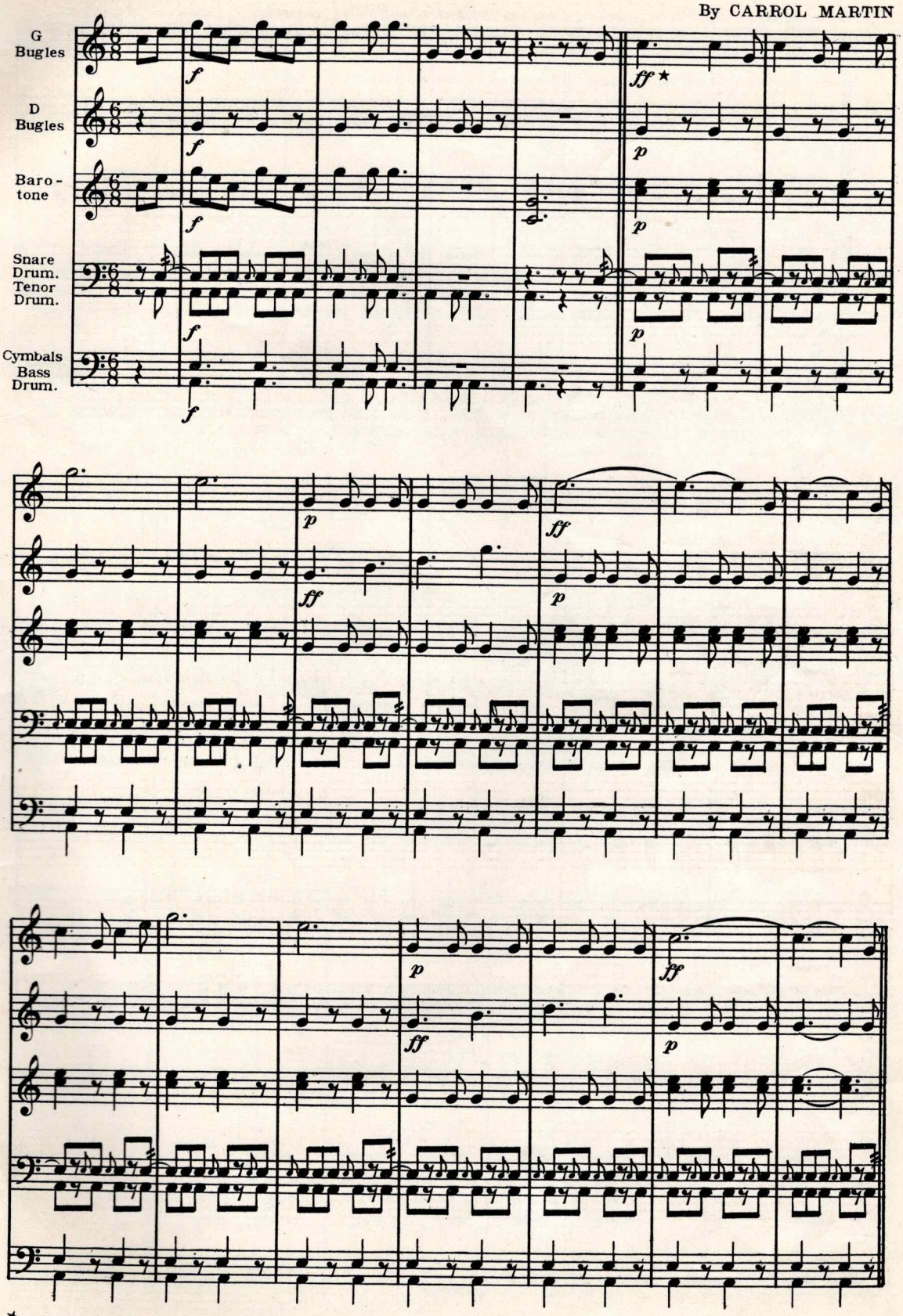


DRUM SOLO - BUGLES TACET

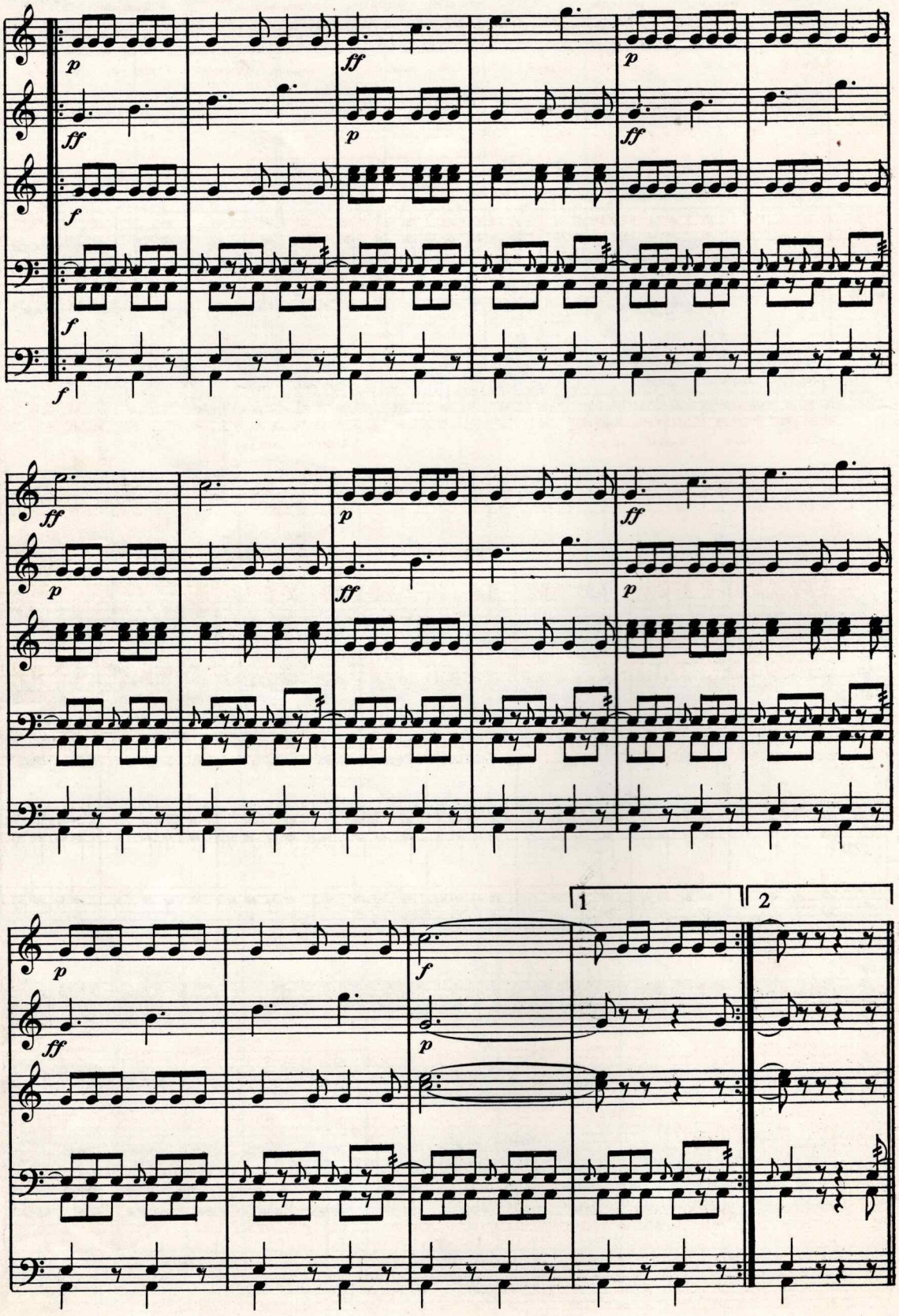


FIELD OF GLORY MARCH

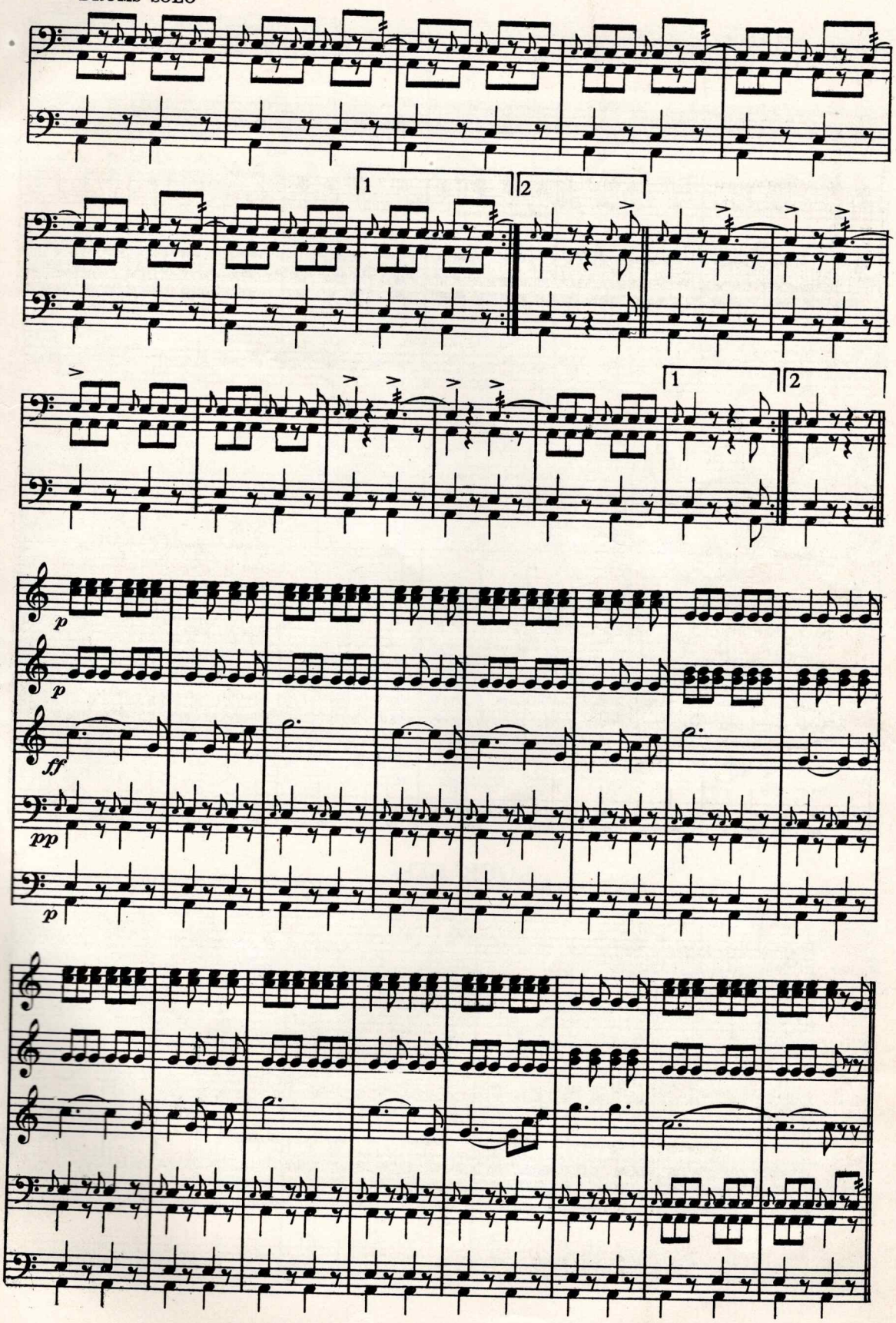
By CARROL MARTIN

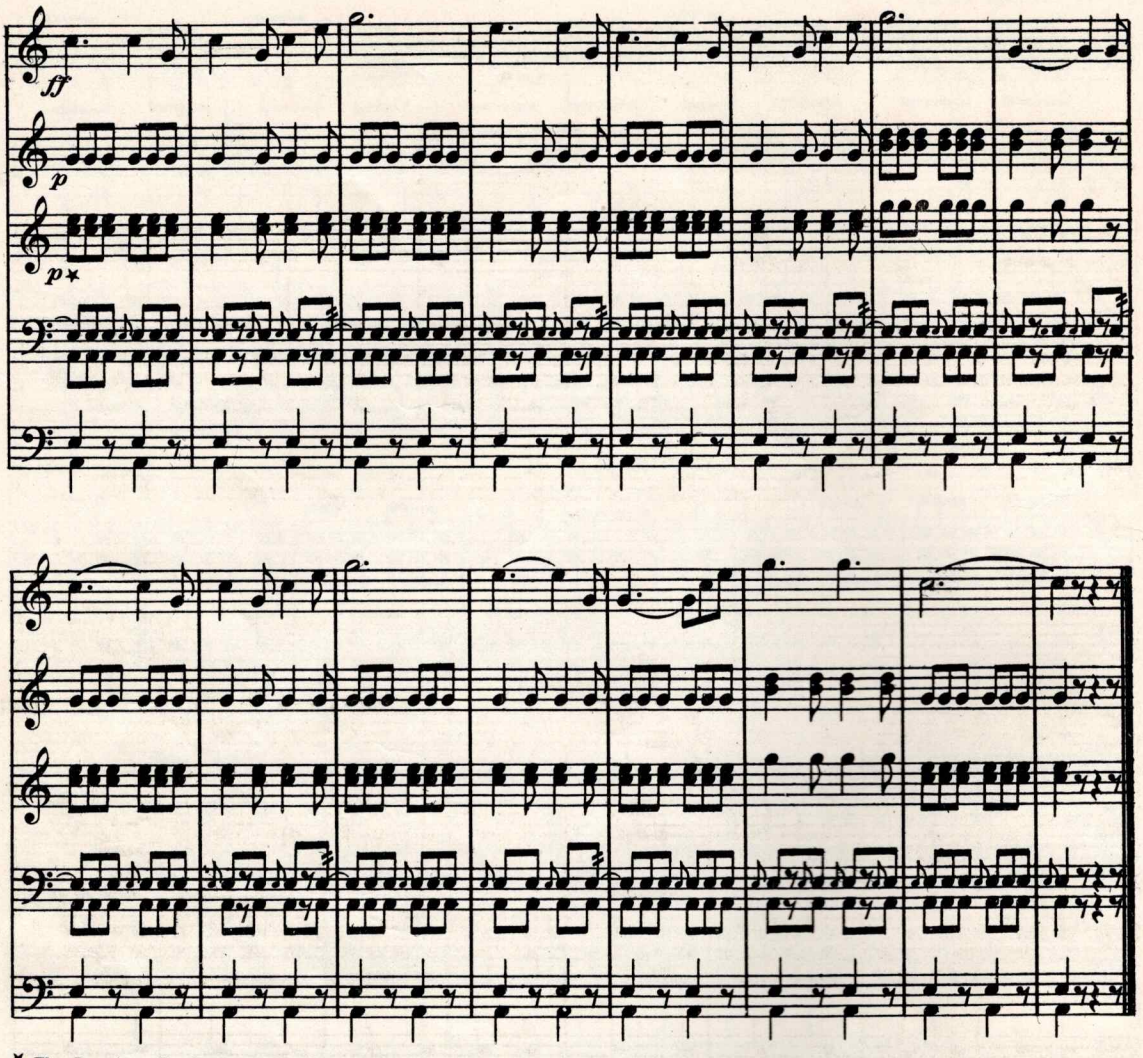


★ It is important to observe the shading (*p* and *ff.*)


p
ff
f
1
2

DRUMS SOLO

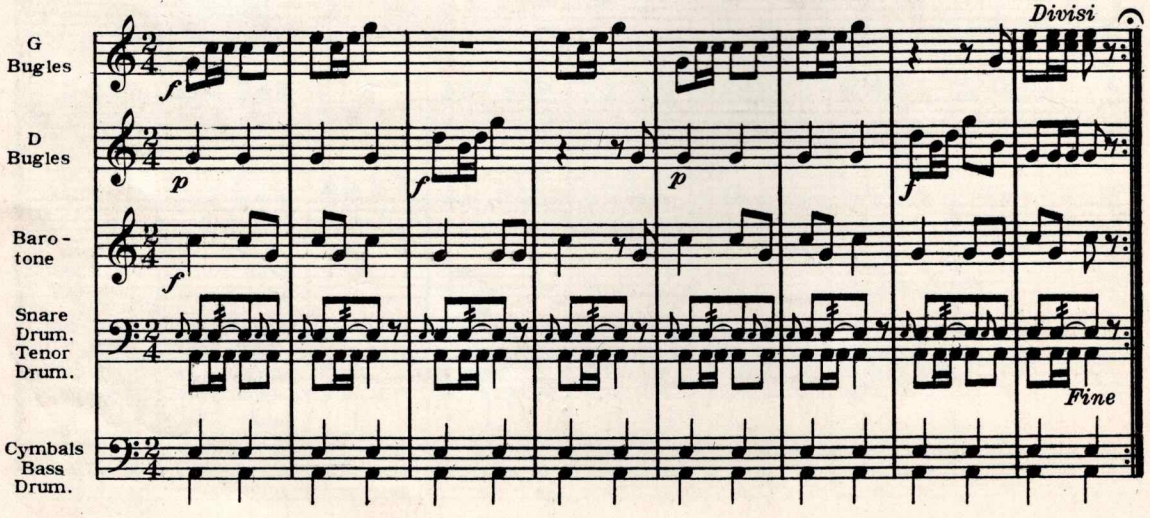


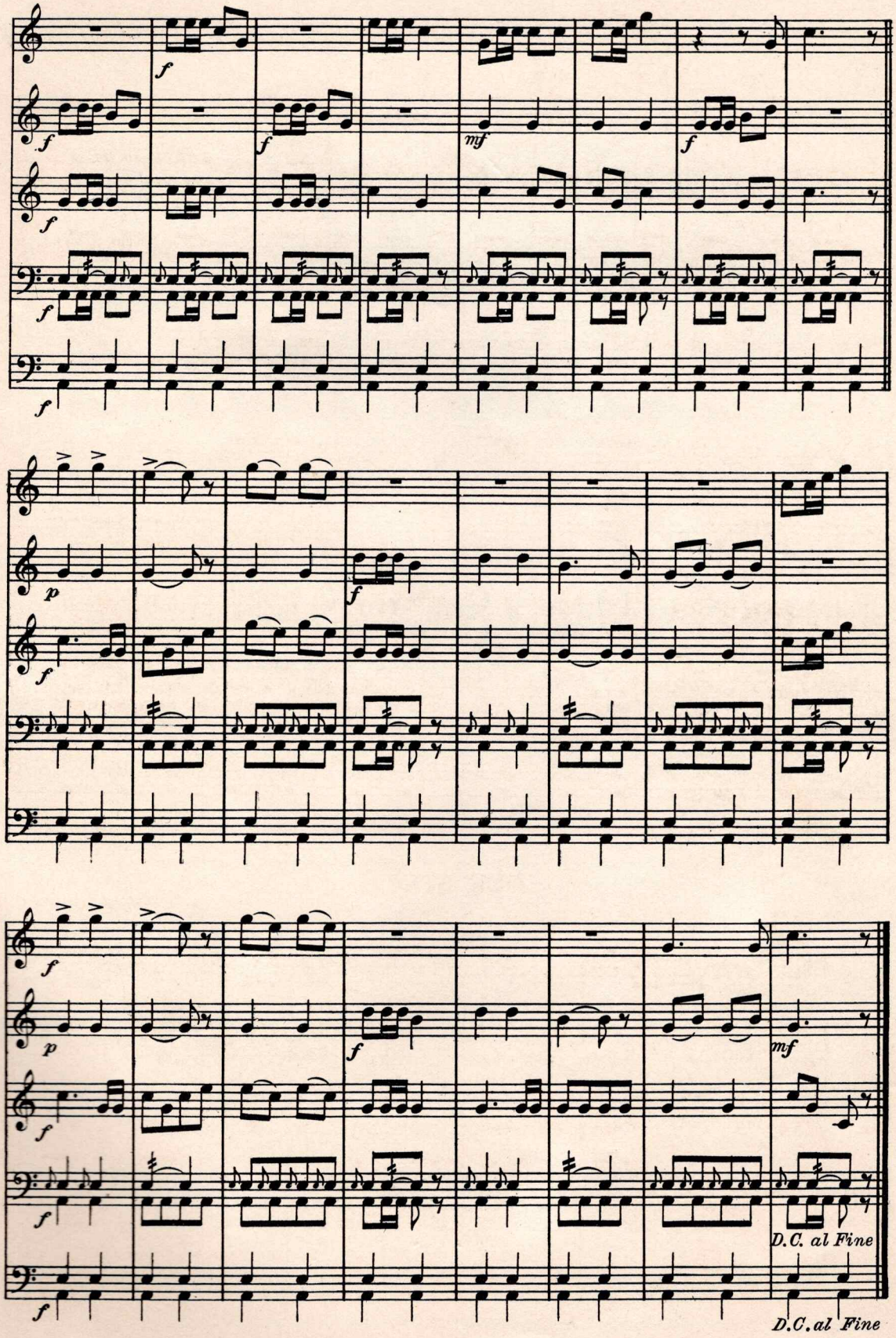


* The Barotone Bugles may play the melody.

LOCK STEP

W. F. LUDWIG




f
mf
p
D.C. al Fine
D.C. al Fine



Combined Junior High Schools Drum and Bugle Corps of Chicago, Ill.

You Can Have a Snappy School Or Junior Drum Corps

ANY school can have a snappy drum corps, and many of them already have organized corps that are big features of athletic events, parades, and civic celebrations.

Its so easy to organize a drum and bugle corps—only two instruments to teach—that music supervisors and teachers are now organizing drum corps in grammar and junior high schools, as well as in the high schools.

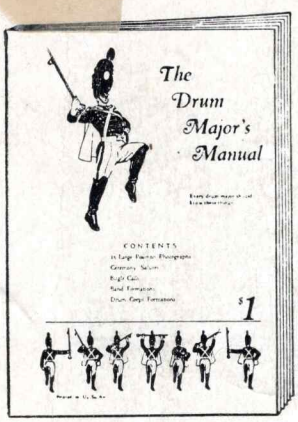
Most of Chicago's Junior High Schools have drum corps, notably, the Hibbard, Sullivan, Sabin, and Herzl Schools. Milwaukee's School System has developed many good drummers by class instruction. Independence, Kansas, Springfield, Missouri, and Parsons, Kansas, have large girls' corps. Binghampton, New York, has a fine school corps. The Third Street School, Liverpool, Ohio, has a fourth grade drum corps, which has been a great success.

Many Legion posts are now sponsoring Juvenile Corps, composed of sons of the Legion Members. This is a new development which is growing in popularity.

Every boy wants to play a drum. The drum corps is the logical outlet for his rhythmic instinct. That is why playgrounds, boys' clubs, boy scout troops, and schools are all organizing drum corps.

Ludwig & Ludwig have prepared special literature on school and juvenile corps. If interested write the Ludwig & Ludwig Drum Corps Department.

ARE THESE BOOKS IN YOUR LIBRARY?



The Drum Major's Manual

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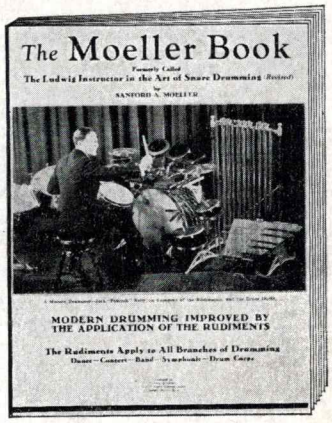

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Here is the Elementary Manual for the corps, containing drum and bugle instruction, 20 marches, some with two and three part bugle harmony numbers, using "G" bugles, and "D" crooks. Scotch Drumming, Drill Maneuvers, corps rules and regulations are covered.

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This *Ludwig Drum Corps Guide* is dedicated to the famous Racine, Wisconsin, American Legion Post 76, "Boys of '76" Drum Corps, because it is the original modern drum corps. This corps started several years before the World War, and enlisted as a unit, taking along their instruments to camp. Before going across, however, their instruments were sent home; the officials, evidently, feeling musicians were not so necessary. (We do not have to stretch our imaginations to realize what the "Boys of '76" would have accomplished as a musical unit over there.)

After the war they re-organized as an American Legion Corps, and anyone who attended one of the early National Conventions of the American Legion well remembers the sensation this corps created with its snappy playing and its precise military maneuvering. Convention guests and delegates went home with glowing accounts of this new drum corps, and with ambition to organize a similar one. Soon more drum corps appeared at conventions, and special prizes were offered. For four years the "Boys of '76" walked away with first prize, and each year every corps went home with the one ambition—to come back next year with as good a corps as Racine's.

Competition grew more severe, and the past masters of the drum corps art now have severe competition.

The picture on the front of this Guide shows the "Boys of '76" in the American Legion National Convention Parade at San Antonio, 1928. The artist took the liberty of changing Racine's uniform colors for purposes of display.

The Publishers
LUDWIG & LUDWIG