

*The* **LUDWIG**

**DRUM CORPS**

**GUIDE**

*Published by Ludwig & Ludwig .. Drum Corps Headquarters .. Chicago, Illinois*

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.

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, show that it is possible to get by without a great deal of experience and practice.*



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



*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.*

### 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 touched a drum before!

### The Snare Drum

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 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. Whether 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.)



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

tain 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 cymbals to vibrate freely.



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

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.



*As the cymbal strap knot looks if tied without cymbal.*

## 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 melodic 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 de-

mand 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 kettle drums. The present style and size (12" x 18") 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.—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, 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  
slow faster faster faster faster roll

(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.

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.

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"

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.

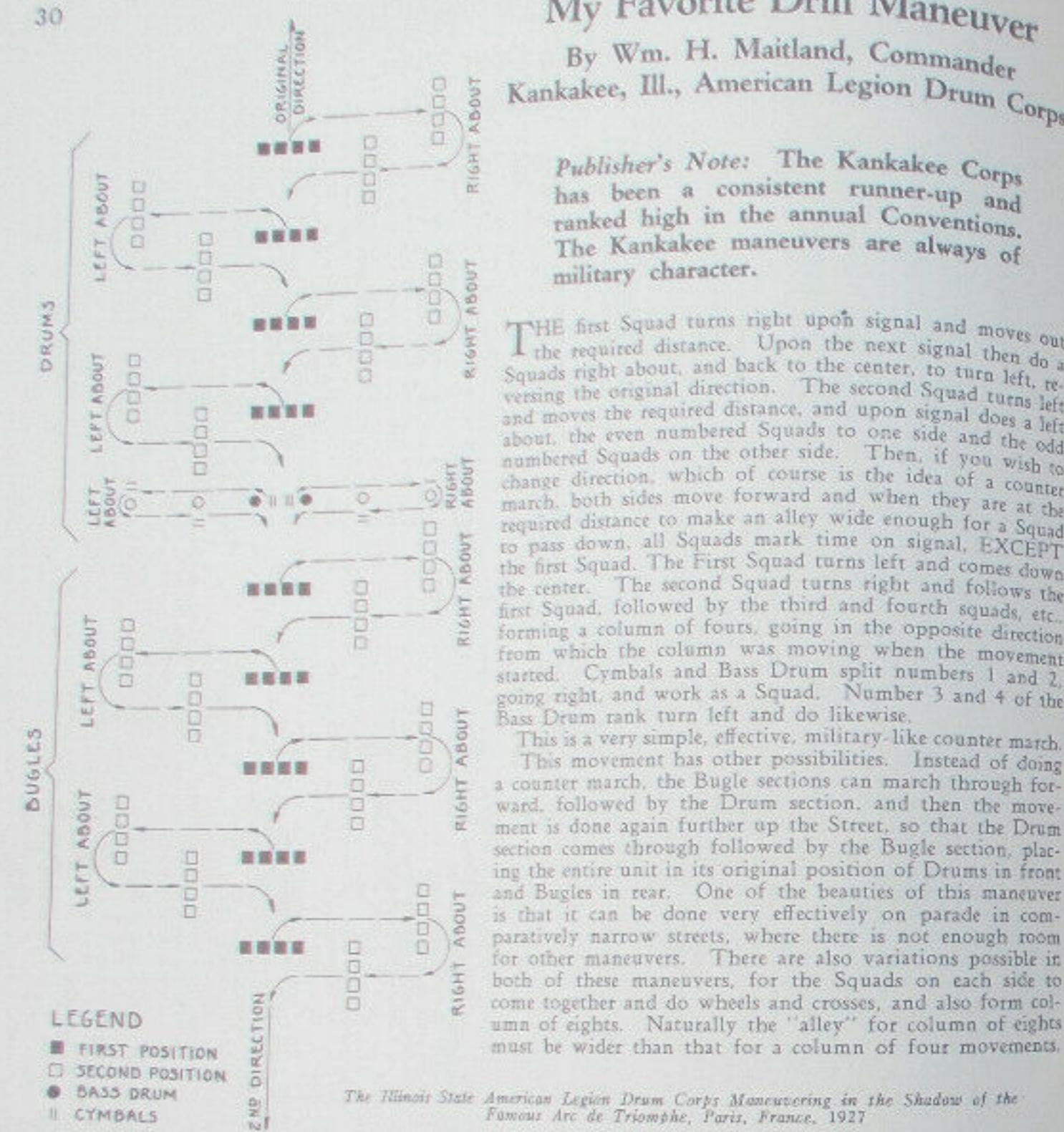
This shows how the Tenor drum part is written. You will note that the snare drum and Tenor drum occupy the same staff, and that the colorful beats of

the Tenor drum add greatly to the rhythmical beats of the snare drum.

Snare Drum, Tenor Drum.

Here is a flashy type of solo for the Tenor drum with snappy stick beats played by the snare drummer,

accompanied by the well-marked beats of the cymbal and bass drum.



The Illinois State American Legion Drum Corps Manoeuvring 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 cheered 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 14 snare drummers, 24 buglers, 4 bass drums, 2 cymbalists, color squad, 4 file closers, 2 drum majors, delphus 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 Wm. H. Maitland, Commander  
Kankakee, Ill., American Legion Drum Corps

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.

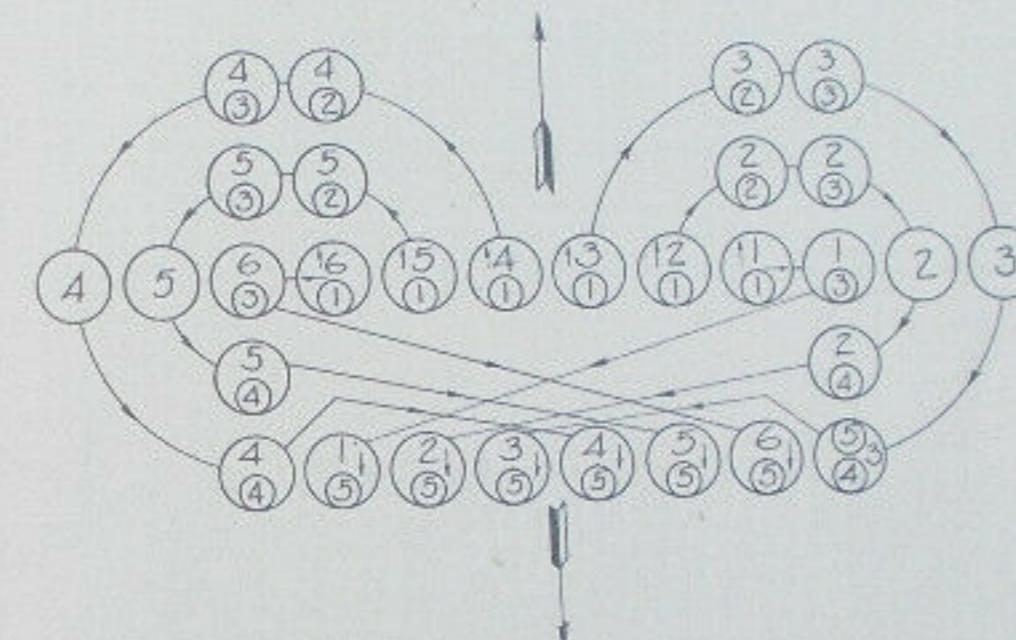
## My Favorite Drill Maneuver

By Jack Guyot, Drum Major

Los Angeles, California, American Legion Drum Corps

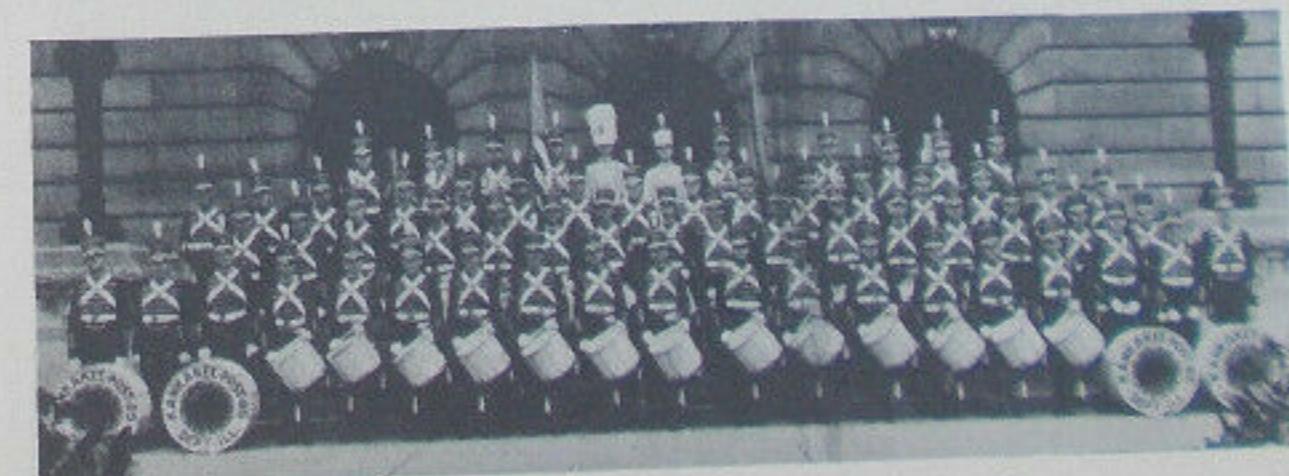
**Publisher's Note:** This corps has a very interesting uniform designed along Spanish lines. At Louisville this corps had a juvenile drum major mascot who twirled. In fact he followed in the footsteps of Jack Guyot and drew considerable applause.

ABOVE diagram shows movement of front rank only. Other ranks repeating this movement. Position 1 shows rank marching forward. At signal three 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.



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.

## SING SOLDIER, SING

ANDREW V. SCOTT

**DRUM SOLO**

**Sing**

The Ser-geant The Ser-geant The Ser-geant is a bum The Corporal The Corporal The Corporal is so dumb The  
cook cook cook is la-zy The Cap Cap Captain's crazy and we and we and we are full of rum.

B.D. Solo

Repeat Dr. Solo then go back to the beginning and play to  $\textcircled{C}$  and stop.

## LEGION GLORY

ANDREW V. SCOTT

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

