

DRUM CORP

SUBJECT: Attendance

My fellow corpsmen:

I want you to receive this letter as personal and direct from me to you as one individual to another. The reason I am the contents in print rather than speaking it to you is because, we are never all together at one time.

I will start by showing the roster of the corps, the instruments each is playing and the part or position of the instrument. I hope by doing this it will bring about a better understanding of the necessity of having as large an attendance as possible. I will also attempt to explain why each instrument player playing his position or part is vital to accomplish results. You will see that we now have twenty instrumentalists and every one has the ability and potentialities to go places if he sets his heart and mind to it. We have good material and I am proud to do what I can to help in any way that I am needed. The total of the corps now stands at twenty-two.

Corps Manager.....	Sandy Latting
Corps Leader.....	Harry Westlund
Corps Supply Officer.....	Bob Byham
Drum Major.....	Gene Mohler
Majorette.....	Helen Weden
Glockenspiel (Bell Lyre).....	Dick Inholland
1st Soprano.....	Jess Oder
" ".....	Myron Cornett
" ".....	Ted Kosbab
" " (Tenor).....	Marion Ueland
" " (Tenor).....	Vacant
2nd Soprano.....	Vacant
" ".....	Vacant
" " (Tenor).....	Roger Naze
3rd Soprano.....	Ron Robinson
" ".....	Vacant
" " (Tenor).....	Vacant
1st Baritone.....	Bob Byham
" ".....	Vacant
2nd Baritone.....	George Holt
" ".....	Vacant
Bass Baritone.....	Harry Westlund
1st Fife.....	Roger Jensen
2nd Fife.....	Vacant
3rd Fife.....	Vacant

1st Snare Drum..... Neal Clark

2nd Snare Drum..... Dick Handy
 " " Everett Bust
 " " Mel Sparks
 " " Sandy Latting
 " " Ed Willoughby
 " " Vacant

Tenor Drum..... Ken Herman
 " " Vacant

Bass Drum..... Lyle Buchanan
 " " Vacant

Cymbals..... Don Colleen

As you can well see the corps is a team and no different in its general functions than a football team, basketball team or a baseball team. It is extremely important that all take part in order to play. I mean, if six players showed up for a baseball game, it would have to be called off for lack of players to play the necessary positions. You can apply this to any team whether it be in music or sports. In any team, when one lets down he is letting all the rest down and taking away the chances of success. So, each and every one is necessary, one as much as the other regardless of what his part is.

In instrumentation lead and harmony must be worked together along with the beat of the time. The Soprano bugles have three parts as shown in the roster and on the example sheet. Whenever any are missing the music is thrown out of balance. Whenever any of the baritones are absent the same thing applies. Also the same thing applies to the drum section. Take a piano and play the melody with one finger of the right hand and how does it sound? Now add the harmony to the right hand and you have the beauty of the tune but it is still incomplete until you have added the bass harmony and the beat of time. When you have the melody, harmony, bass and beat of time (rythm), then and only then is the musical piece complete in itself. The only thing lacking now is the expression. This is the same as expression in talking by raising and lowering the voice and the use of volume to get the proper meaning and transmit the feeling. In music this is developed from study and practice. Some people are fortunate enough to feel this and others must read the music and memorize it.

Anytime that a practice is held and any of the brass section is so as not to have all the parts, the rest of the corps might as well go home. This also applies when part of the percussion section is absent. Those present do not have the opportunity to show their talent or progress when this occurs. THINK, THINK and THINK of your associate corpsmen around you before you stay away from practice. Others may have given up something that meant a great deal to them in order to attend. Remember your loyalty and obligation to the other members of the corps.

If you should desire to change to a different instrument, draw that one from the supply officer (after talking with the corps leader) and take it home and learn to play it while you are still playing the one you have. Also, you must recruit a member and instruct him so he can step in on your instrument where you are leaving off. This is a policy that must be held to.

Do not forget however, that there should be uppermost in your mind two thoughts. (1) Your family comes first. (2) your job comes second. Then if you are a corps member, a loyal and true member, the corps comes next. Many of our corps members have given everything outside the two uppermost thoughts mentioned above and are still giving. Have you and are you?

Anytime you have problems, come to my home and I will help you all I can within my ability.

Already some of the other corps have heard of the progress we have made up until we changed to valve bugles and have our glockenspiel. They are working and striving to keep on their toes so we can't catch up to them. This is a fact. But they won't have to worry if we fail to have the attendance to make the accomplishments needed to meet with success.

Attached is an example of the setup of the instruments. You will notice the difference in difference parts and instruments necessary to make the music complete as I have already explained. I hope now that if you haven't had the picture before that you will understand now. It is quite trying and discouraging for a leader to plan and work for his group if he cannot get the cooperation necessary to do the task set before him. It is heart-breaking.

COME TO PRACTICE and COME PREPARED ! ! !

I remain, to the best of my ability and time,

Your corps Leader,

Harry Westlund
HARRY WESTLUND

"One for all and all for one"

EXAMPLE

1st Sop.

2nd Sop.

3rd Sop.

1st Bar.

2nd Bar.

Bass Bar.

1st Fife

2nd Fife

Glockenspiel

Snare Drum

Tenor Drum

Cymbal

Bass Drum

The musical score is written in 4/4 time and consists of 12 staves. The first three staves are vocal parts: 1st Soprano (treble clef), 2nd Soprano (treble clef), and 3rd Soprano (treble clef). The next three staves are baritone parts: 1st Baritone (treble clef), 2nd Baritone (treble clef), and Bass Baritone (bass clef). The following three staves are woodwind parts: 1st Fife (treble clef), 2nd Fife (treble clef), and Glockenspiel (treble clef with a key signature of one sharp, F#). The final three staves are percussion parts: Snare Drum (bass clef), Tenor Drum (bass clef), and Bass Drum (bass clef). The score is divided into three measures by vertical bar lines. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).