

The Ludwig Drum and Bugle Manual



Contents:

Drum Instruction
Drum Exercises
Marching Taps
Drum Solos (Street Beats)
Bugle Instruction
Bugle Exercises
Drum and Bugle Marches
Drill and Maneuver Instruction
Bass Drum and Cymbals
Tenor Drum
Care of Drum and Bugle

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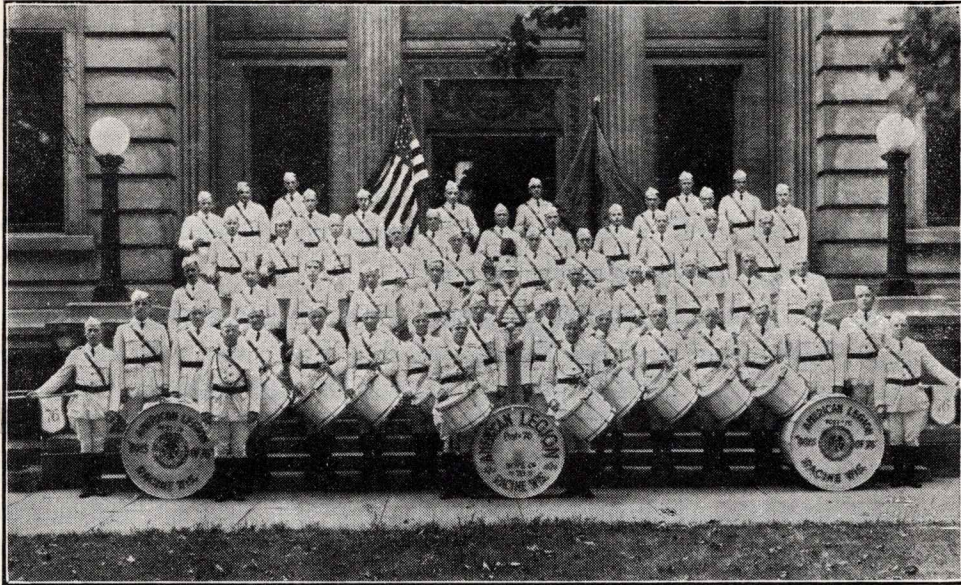


*"Martial and patriotic
music has the greatest
fascination for me."*

CALVIN COOLIDGE
Chicago Tribune, Sept. 23, 1926

Ludwig Drum
and Bugle Manual,
Compiled and written
by Wm. F. Ludwig
1928

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Four Times National Champions
AMERICAN LEGION

The Elementary Principles of Drumming

By WILLIAM F. LUDWIG



Music is composed of two principal elements: Melody and Rhythm. Without rhythm there can be no music. Drums are the principal rhythm instruments of the band, orchestra or drum corps. We all possess a natural sense of rhythm as is evidenced by our reactions to rhythmical music, to the rhythm of walking, of singing or even talking.

But to successfully interpret the rhythmical qualities, to correctly execute the rhythm of drum music a prescribed course of study and of rule must be applied. The drum student must become proficient in the handling of the sticks and the playing of the snare drum.

The snare drum is the principal instrument of the drummer. Your success as a drummer will depend upon your ability to play the snare drum. For that reason we are centering all your interest on this single phase of drumming.

Fortunately a very practical and standard system of procedure has been developed known as the Rudiments of Drumming, some times referred to as Rudimental Drumming. They are the rules of all drumming regardless whether the drumming is done in the orchestra, the band or the drum corps. These fundamental rules are all the same. The drum rudiments ground you in the correct fundamentals. In this method we will teach and apply only the simple, few and necessary rudiments.

Elementary Principles of Snare Drumming

(Advanced study of the rudiments is advocated for those wishing to continue in the study of the art of drumming for concert, band and orchestra.) Get the Moeller Book of Rudimental Drumming, published by Ludwig & Ludwig, 1611 North Lincoln Street, Chicago.

It is possible, of course, to attain some degree of success in a special field, such as dance drumming without the rudiments, but that will prove a serious handicap later on if you intend to play drums in the military band, concert, symphony orchestra or even the drum corps.

The drum rudiments are not difficult; they will prove to be the easiest and simplest in the long run. The rudimental method is the only CORRECT method of drumming for ALL phases of drum work. For the sake of brevity and on account of lack of space it will be impossible to include all of the drum rudiments in this manual. However, we will teach you the most essential rudiments; the ones required for playing in the drum and bugle corps.



The Four Principal Rudiments

- | | |
|---------------|-------------|
| 1. The Stroke | 3. The Flam |
| 2. The Tap | 4. The Roll |

All drumming is either a stroke or a tap, or a combination of the two. A stroke with one hand and a tap with the other makes the Flam. Two taps with each stick and then two alternating taps with the right stick in rapid succession, and made evenly, makes the Roll. It is very important therefore that these four named rudiments receive your earnest attention.

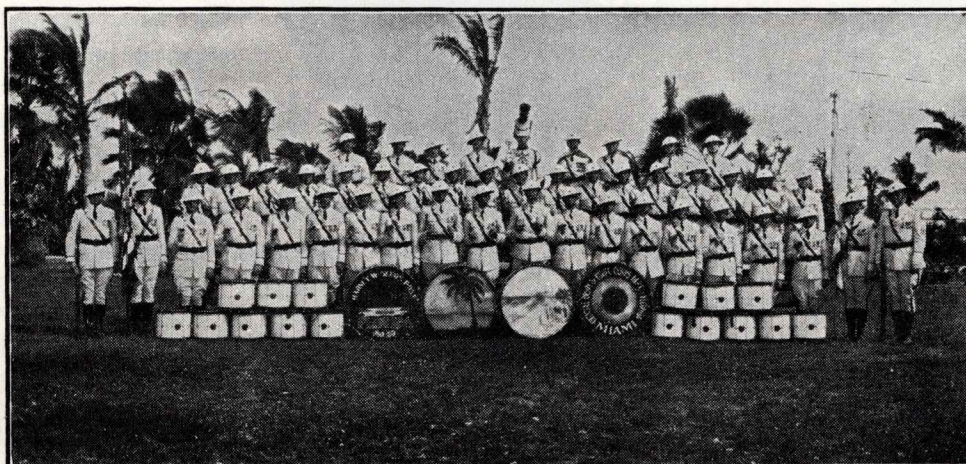
(It may be necessary to explain here that one single tap or stroke does not actually constitute a rudiment as the term "rudiment" is earned, but a complete exercise or practice of alternate strokes and taps from hand to hand does make what is known as the single-stroke roll, completely explained on the following pages.)

FOR advanced music, street beats, Tenor Drum Instruction, Spectacular Drill Maneuvers, general tips, hints, and pointers, and stunts, special Bass Drum instruction, and many splendid Drum and Bugle Marches by America's famous Military Music Experts, get the new *Ludwig Drum Corps Guide*. Catalog No. 688.....\$2 per copy

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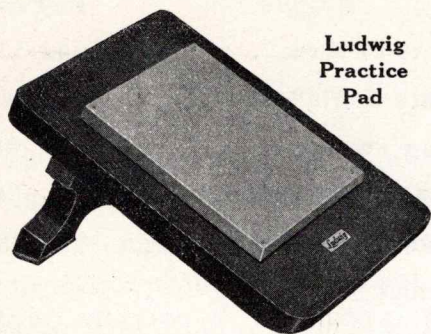
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Miami Fla. American Legion Drum Corps
1st National prize winners-1927-1928

The Practice Pad



Ludwig
Practice
Pad

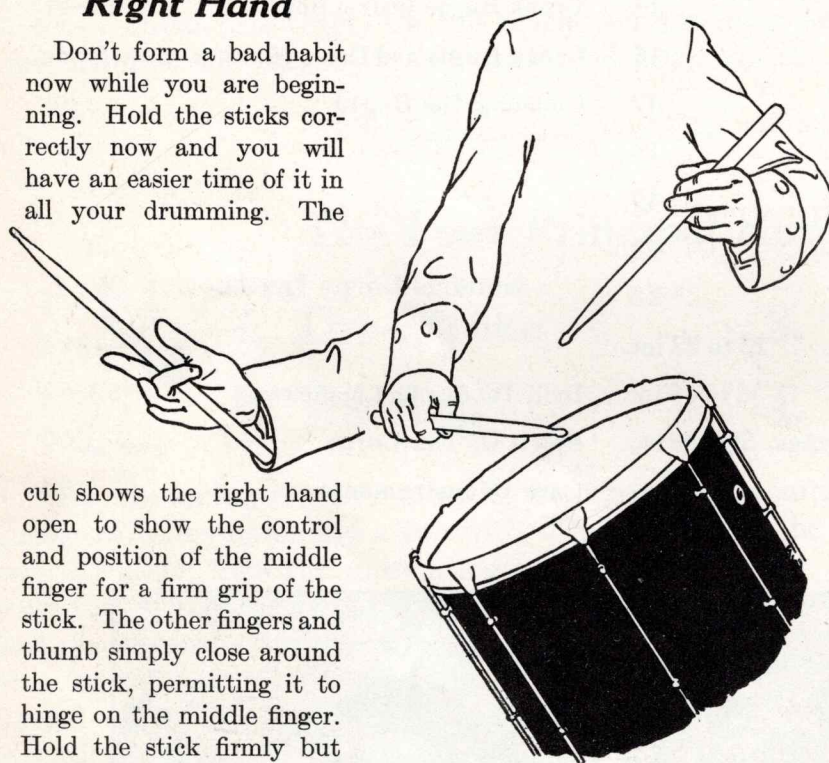
The practice pad is best for all practical study purposes, for home practice and band-room practice. Also ideal for group classes of beginners where early mistakes can be more easily detected.

The student should, however, use the drum as well for the reason of encouragement and diversion from the pad. But most of the drum practice should be done on the pad.

How to Hold the Sticks

Right Hand

Don't form a bad habit now while you are beginning. Hold the sticks correctly now and you will have an easier time of it in all your drumming. The



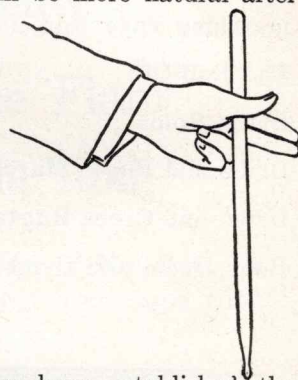
cut shows the right hand open to show the control and position of the middle finger for a firm grip of the stick. The other fingers and thumb simply close around the stick, permitting it to hinge on the middle finger. Hold the stick firmly but not tightly.

Observe the closed right hand position. Grip firmly so that stick is under control, yet loose enough so that the grip does not tighten hand muscles.

The balancing point of stick is about one-fourth the length of stick from butt end. Exact balancing point may vary, however, you will feel this point in time to be at a point from one-quarter to one-third of the length.

Left Hand

Stand while practicing to get the free movement of hand, wrist, forearm and upper arm. The sitting position will come later and will be more natural after



you have established the standing position.

See how the first two fingers of the left hand are above the stick. Take position same as cut, then draw left hand toward your body, forming the closed left hand position as shown. Now the first two fingers rest lightly upon the stick, third finger acts as the support under the stick, fourth finger rests against the third. The thumb is at all times directly above the stick. Do not grip with thumb only, for it is merely a guide. Actually hold the stick in the pit or socket between the thumb and first finger.

What Drum Sticks to Use

Heavy sticks are best for all practice purposes. Light sticks are used for orchestra work, medium weight for band, and heavy sticks for drum corps playing. The sticks are fitted to the drum. The student must use heavy sticks at first in his practice so that he will build up force, control and flexibility of wrist.

Snakewood sticks are preferred for the expert band or street drummer either in the military band or drum corps. They are heavier than hickory and for that reason produce more volume. The beginner should confine himself to heavy hickory sticks at first and experiment with the more expensive and fancy woods later on. Hickory is less apt to break under the pounding of beginners. Get them heavy for practice.

Position of the Drummer

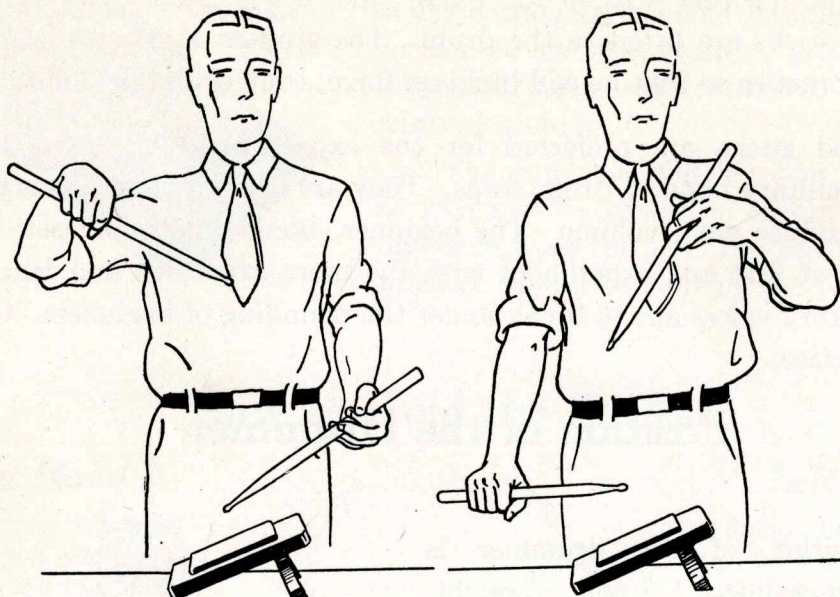
Standing position of the drummer is that of the soldier. Stand straight, shoulders squared, chin in, chest out and up, weight on the balls of the feet, legs straight. At ATTENTION, heels are together, in practice the right foot may be placed slightly behind the left. When at attention in ranks and not playing, the sticks are held with ends reversed. The right hand clasps sticks and rests on lowest point of the hoop. Left hand clasps sticks and rests on highest point of hoop.

Carry drum low enough so that you can strike with downward full-arm blows. If drum is too high you will be forced to play in a cramped, unnatural and tiresome position. All drums in the corps to be slung at the same height (slight variation permitted due to difference in height of men). Sling all drums at the same angle.



Correct standing or marching Position while playing

First Lesson - "The Stroke"



PLAYING "THE STROKE"

Play the following four bars on the practice pad, using heavy practice drum sticks. Strike firm, hard blows, using graceful hand, wrist, forearm and upper arm action. Raise the arms when beating.

EXERCISE NO. I



The above exercise represents four bars of 4/4 (four-four) time. That means four quarter notes within each bar. The letter "L" under the notes indicates that these notes are to be beaten with the left hand. Play very slowly at first and count aloud as you play. Repeat this strain of four bars many times, very slowly at first. Then observe your arm and wrist action, see that it is smooth and graceful, gradually increasing speed as you feel you are making progress.

EXERCISE NO. II

This exercise is for the right hand. Play the same as the previous exercise, excepting of course that you are to use the right hand only. Count evenly, space your beats evenly and try to get a graceful action. Start slowly and increase speed with practice.






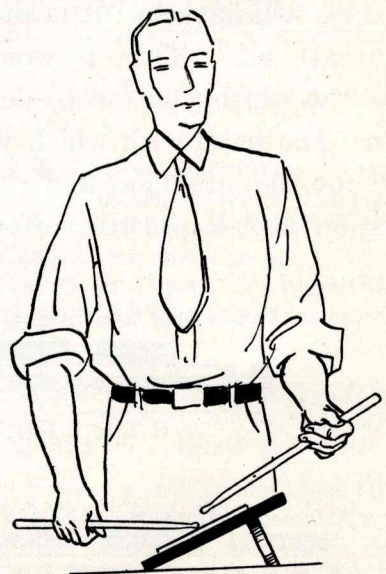
Here's the next step. Now we begin to use BOTH hands. Left and right beats follow in alternate order. Count evenly as you play. Stand erect before the practice pad. Do not "cramp" your hand and wrist action. Make it a smooth and graceful motion of both hands beating down on the pad. Start slowly. Why this is easy! Use equal force in beating with both hands. Your left is apt to be weaker, so see that it is beating just as firmly as the right. Do not allow the right hand to play stronger than your left. **KEEP THEM EVEN.** Play it over many times, starting slowly and gradually increase the tempo (time or speed). Count as you play. The left hand plays the notes marked as "L" and the right hand plays the notes marked "R."



Second Lesson - "The Tap"

In the three previous exercises you have played "strokes," because you have played slowly and because you have used a degree of force in the blow. The previous "stroke" exercises require a free and stronger action of the forearm and wrist.

Now we come to the "Tap." You are now to play at increased speed, with alternate beats of each hand as before, but due to the increased speed it will not be possible to raise the arms as high as you did in the "stroke" exercises. Here the stroke has developed into a "Tap" which is made with wrist action and a slight turning of the forearm, raising the arm but slightly. The tempo (time) of four counts to the bar will be the same as before, but double the number of notes will be played. Count: "1 and 2 and 3 and 4" while playing eight notes in each bar. These notes you are now playing are called "eighth" notes, having a flag on the stem as , or by combining two as  or either four as 




Continued on Next Page

Playing "The Tap"

EXERCISE FOR THE TAP

Count: 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 2 3 4




Ex.No.4 

L R L R L R L R etc.

Do not play this exercise fast in your first attempts. Try it slowly at first. Be certain that the beats are even and made with the same degree of force. Hold the sticks correctly. Avoid any awkward grip with the fingers as you may develop bad habits that will cause you inconvenience later on. Do it **RIGHT** when you start.

Play this exercise over and over. Time spent on simple exercises will not be wasted. If, however, you are sure that you are playing it correctly you may proceed to the next lesson.

EXERCISE FOR SIXTEENTH NOTES

In the previous lesson you played two notes (or beats) to each count. Now you progress to playing four beats to each count. This is termed in music notation, "sixteenths," because you are playing sixteen such notes in a bar. A single sixteenth is written with two flags, as , a group of them may be connected as  or again they may be indicated in a group as .

You are to count aloud as you play. Instead of saying "and" over each note we will have to cut it shorter, so let us just use the letter "a." This is pronounced "ah." Thus it would be: 1-ah-ah-ah-2-ah-ah-ah, etc. Owing to the speed at which you are to develop on this exercise only the Tap blow can be used. The hand with which you are to beat each note is indicated by the letter "L" for the left hand and the letter "R" for the right hand. Simple, isn't it? Now for a little practice. Start slowly, work up speed and try it over and over.

Count: 1 a a a 2 a a a 3 a a a 4 a a a 1 a a a 2 a a a 3 a a a 4 a a a

Ex.No.5 

L R L R L R L R L R L R L R etc.



The Single Stroke Roll

The single stroke roll is not used in Music. That is, not on the snare drum. But it is a very important stepping stone to the LONG ROLL, which is the most important rudiment of snare drumming. The single-stroke roll will help you master the long-roll, therefore you should have the single-stroke under control before you take up practice of the long-roll.

Previous exercises No. 1, 2 and 3 dealt with the STROKE. Exercises No. 4 and 5 dealt with the TAP. You are to connect them now. Start very slowly with the left hand, then the right, left, right, etc. At the beginning of this exercise you will be making alternate strokes with each hand, and as you gradually get faster merge them into taps, then gradually increase the speed of the taps till they sound like one continuous roll. To do this in a gradual pick-up of speed without a "break" requires practice. It is not expected that you are to master the single-stroke roll before you proceed further. You should, however, have a thorough understanding of it before going ahead.

This exercise requires lots of practice. Reserve at least ten minutes of your practice periods for this exercise, replacing it only with the long-roll later on. Remember that you are to take it easily and slowly at the start, make each beat sound alike, space each beat equally from the other and gain speed gradually to the middle of this exercise, then gradually slow down in speed till you finish at the same speed with which you started.



Illustration shows but one hand. Both hands are used same as the left hand pictured.



The abbreviation at the beginning of the above exercise, "Ad Lib." stands for ad libitum, a musical term meaning that you are to set your own time or tempo.

You will note that there is no time signature or bar division in the previous exercise. It is not absolutely necessary to play the exact number of notes written out in the exercise. Take your time. Gradually increase the speed of the alternate beats of each hand until the stroke becomes the tap, then while playing taps increase their speed to as fast as you can possibly go. However, just as soon as the beats become uneven or "ragged" start all over again. Start slowly and work up the speed till you are able to play this rudiment of the single-stroke roll to a degree satisfactory to yourself for the present.

When you have attained top speed in the taps and begin to get fatigued, gradually slow down again till you get to the more open beats of the stroke. Thus you are back to where you started. You then have accomplished what is known as "opening and closing the single-stroke roll."

This sort of practice may at first seem to tire you and even become a trifle monotonous but it is the only SAFE route, the only SURE route and really the SHORTEST route to mastery of snare drum playing. You are not going to let a little thing like this get the best of you, are you? Course not. In a few days you will notice decided improvement. Then once you are on the right road, the rest becomes easier.

Playing the Flam



Fig. 1.

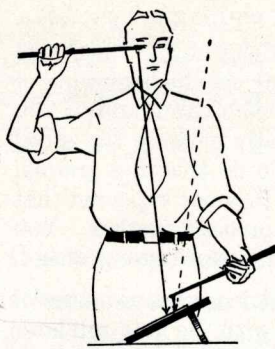


Fig. 2.



Fig. 3.

Figure 1 shows high left hand flam. Right stick precedes the left in striking and then comes up. Fig. 2 is a reverse of this, with the high right hand. Alternate the beat from hand-to-hand. Fig. 3 shows how the hands are down when making the flam at a faster tempo.

Up to this point you have had the stroke, the tap, and the single-stroke roll. They are all simple beats. You are now to make a double beat—one that consists of making two beats sound as one. It is called “The Flam.” It is a combination of the stroke and the tap, played with both sticks coming down on the pad at ALMOST the same time. One of these beats comes down on the pad just a trifle before the other. It is so close that you can hardly notice the difference. The tap beat precedes the stroke. Thus the tap is called the “grace note” before the main or principal beat of the stroke. This combination of the two with both sticks striking the pad is called the Flam.

You will recall that the tap is made with wrist only, and that the stroke is made with the arm and wrist, raising the arm to almost on a level with your chin. Make a tap with the left hand and immediately after it make a stroke with the right hand. At first it will sound like fa-LAM, but after a little practice you will get them closer together till it sounds like f-lam and then the final “flam.”

The flam is played from hand-to-hand. That means it can be played so that the first one is made with a left hand tap and a right hand stroke—and the next time with a right hand tap and a left hand stroke.

EXERCISES FOR THE FLAM

Here you see how the flam looks when written in drum music. Notice the small note that is tied to and precedes the main note! That is called the “grace note,” it is the one made with the tap beat. The other note of the pair is the main note, and is made with a stroke beat.

The grace note is connected to the principal note with a tie (♫). This grace note has no time value in music, the count being always on the principal note.

Flam Exercise

THE RIGHT HAND FLAM



THE LEFT HAND FLAM



ALTERNATING THE FLAM



Example 7 is called the right hand flam because the principal note is made with the right hand. A combination of left hand taps and right hand strokes makes them right hand flams.

Example 8 is a reverse of example 7. Here the principal note is made with left hand stroke, thus it is called the left hand flam.

Now you have made both right and left hand flams. First practice the right hand flams, then left hand flams.

In Exercise 9 you play alternate right and left hand flams, one after the other. The alternating flam is the one used exclusively in Band and Drum Corps playing. For orchestra work the right hand flam is more practical except when a composition of a military nature is being played to properly interpret the nature or the spirit of the music. The student should devote considerable time to the left and alternating flams for the special reason of training (the usual) weaker left hand.

Read and Study

You can be the pride of the drum section by just applying yourself a little bit more than the other fellow does. Read and study this manual as you would a text-book. Get the practice pad out before you, reading these words with your sticks in your hand. When you find you have thoroughly "digested" a paragraph or chapter, start to apply the lesson with practice on the pad. Take it easy—go slow—understand it thoroughly before proceeding. As you advance in ability you will find it becomes easier to understand and apply. The man who will is the man who can. We all admire the fellow who stands out among his group and who is superior in ability. Determine that you will try to be the best drummer in your corps—then go ahead and make good with that idea in mind.

The Rudiments of Music

The signs used to represent tones for bugle (beats in drumming) are called notes. The five lines and four spaces upon which the notes are written is called the staff.

The staff consists of five lines and four spaces.



Combining the line and space notes.



The pitch or relative sound of the note is determined by its position on the staff.

Any signature may be used for Drum music, but the common practice is however to use the Treble clef for the snare drum notes, and the Bass clef B when snare drum, bass drum, (and cymbals) are written together on one staff.

Seven letters of the alphabet are used to designate the notes. These letters are; A, B, C, D, E, F, G.

At the beginning of the staff you will find the clef sign— C which determines the pitch of the scale. The clef used for bugle music is the Treble or "G" clef.

Because drum beats have no definite pitch all drum parts are written on one line of the staff. The lower line is for bass drum.



The Time Value of the Notes

The whole note with open head (takes four counts)

The half note, open head with stem. (takes two counts)

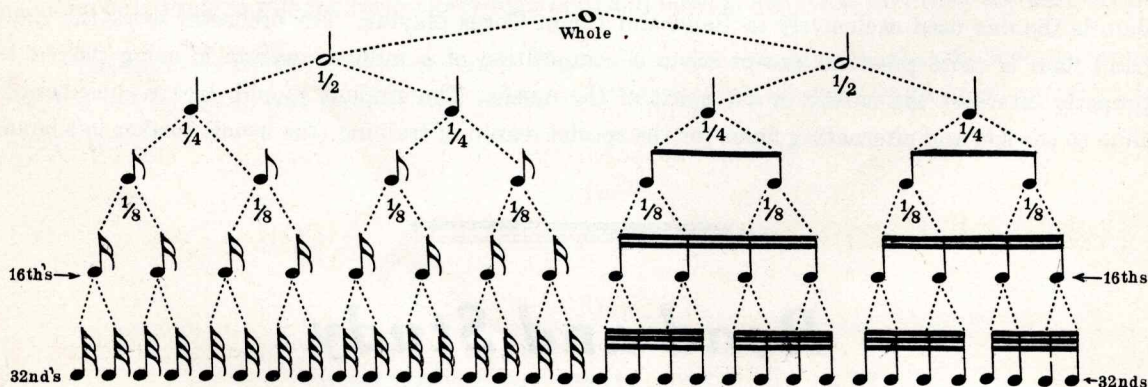
The quarter-note, closed head with stem. (takes 1 count)

The eighth note, closed head with stem and one flag. (takes one-half count or two notes to one count)

The sixteenth note, closed head with stem and two flags. (takes one-quarter count or four notes to one count)

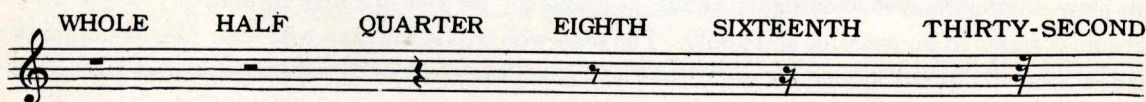
The thirty-second note, closed head with stem and three flags. (takes one-eighth count or eight notes to one count)

It makes no difference whether flags or cuts are used, but cuts are easier reading.



Rests

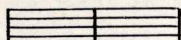
Temporary silence is denoted by characters called RESTS. They have the same names as the notes and the same respective value. They are as follows.

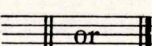




The Musical Signs

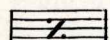
13


THE BAR. The bar is a straight line drawn across the staff and divides the music into MEASURES.


 A measure of music is therefore the music written between two bars.


THE DOUBLE BAR. The double bar is two heavier lines drawn across the staff  Denoting the end of the strain or the finish.





THE REPEAT. The repeat sign is two dots with the double bar and calls for the music written between them to be repeated.  Sometimes written  Should the repeat sign occur at the first double bar after the beginning, then repeat from the beginning.

 Means substitute the preceeding printed bar.

 Means substitute the two preceeding printed bars.




THE TIE. The tie  placed from one note to another on the same degree of the staff indicates that they are to be played as one note with the value of the two combined.


THE SLUR. A slur  drawn over or under any number of notes means that the sound is to be continued from one note to another in a connected, smooth manner without a break.

THE DOT. A dot placed after a note or rest increases its value one half or in other words makes it half again as long.  equals  equals  equals 



THE SIGN. The sign or % stands for the word SEGNO. When placed over a double bar it signifies the termination or beginning of a repeated part of the music.

Thus DAL SEGNO means go back to the sign and repeat.

AL SEGNO means repeat from the sign. You will often find % DAL SEGNO AL  which means go back to the sign % and play to . Written *D.S.* or *D.S.al*  *Fine* (Finish)


THE PAUSE.  When the pause is placed over a note the counting stops and the note is held at the pleasure of the player or conductor.

THE STACCATO. The staccato sign of dots placed over the notes means every note is distinctly struck. The sharp staccato marked by dashes over the notes shows that the notes are to be separated from each other by sharp pronunciation.

The accentuation includes all marks denoting the different degrees of power, such as *pp*, *p*, *f*, *mf*, *ff*, *fff*, *sfz*, *dim.*, *cresc.*,  and 

THE SHARP. The sharp # placed in front of a note raises the pitch of the note one half tone.

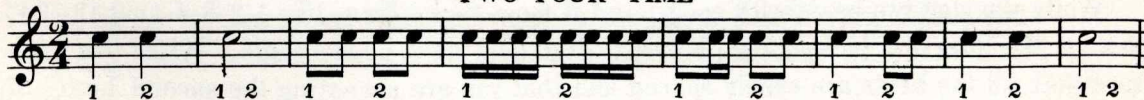
THE FLAT. The flat b placed in front of a note lowers the pitch of the note one half tone.

THE NATURAL. The natural  placed in front of a note counteracts the effect of any sharp or flat that has preceeded and puts the note in its original pitch.

THE SIGNATURE. The signature is at the beginning of a piece of music and gives the clef, time and key.

Table of Time Necessary for the Corps—

TWO-FOUR TIME



SIX-EIGHT TIME



COMMON TIME or FOUR-FOUR



The Long Roll

You are now about to take your most important step in drumming. Here is where you take up the study and practice of the basic rudimental beat known as the Long Roll. It is not a difficult beat to understand, but it does require practice and application by the student to execute it correctly. A good pair of limber wrists, a graceful style, and practice may turn you in to a World's champion.

Once you get control of the Long Roll you will be able to tackle anything in drum beats. You don't want to be a single-tracker without a knowledge of drum execution in all phases of drumming do you? A drummer is not an all-round drummer if he can only play in a dance orchestra. I have in mind a drummer I knew who once lost the opportunity of a good job because he could not play a roll while standing. You must take up the Long Roll with a genuine determination to master it. You will make excellent progress within a few weeks if you start slowly and continue with a regular period of daily practice.

You have had the Stroke, the Tap, the Single-Stroke Roll, and the Flam. The Long Roll is made and practiced in the same way as the Single-Stroke Roll except that you make TWO beats with each stick instead of one.

MAKE TWO BEATS WITH EACH HAND, alternating left hand, right hand, left hand, etc. The second beat of each hand must be a controlled beat, not just a rebound or "dribble" of its own accord. This second beat must be controlled to make the Roll absolutely even. That is the secret of the Long Roll -- evenness.

The second beat of each hand or what I will term a "controlled rebound" should be exaggerated (or accented) in the preliminary practice. Here is why we recommend accenting it; it is natural to slight this second beat when you gain speed, so in order to build it up we will stress this second beat, play it harder than the first one in the preliminary practice. The Long Roll has for many years been affectionately called the DA-DA-MA-MA Roll. To play it properly in early practice it should sound DA-DA-MA-MA. Notice the accenting of the second beat!



While you play two beats with each hand it must sound even, like 1-2-3-4 (not 12-24) that is, the intervals (or spacing) between each beat must be the same. When you are sure that all the beats are evenly spaced and that you are accenting the second beat of each hand, you may increase the speed. But stop immediately as soon as you find your beats getting uneven or you are missing some of the beats, or forgetting the accents. As you gain in speed the accent becomes less noticeable of course. Soon you will be playing at a fair rate of speed with the second beat under such control that it will be equal in force to the first beat of each hand. Then you have the controlled rebound, which controls the evenness of the Long Roll.

The Long Roll

Da Da Ma Ma etc.

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

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

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

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

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

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

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

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

It is not to be expected that you are to master the Long Roll before you proceed with your study, in fact it is advisable to alternate with other studies and rudiments while you are reviewing the Roll each day in your practice periods. I would recommend that you open each practice period by devoting from ten to twenty minutes on the Roll. Don't practice 'till you are exhausted, but rest in between, picking up the sticks at intervals.

Remember; the Roll is the KEY to all drumming. The drum exercises that are to follow are more or less recreational and to relieve the possibility of the Roll becoming monotonous. Always go back to the Roll, practice it at every opportunity. The Roll is the only means of sustaining a note on the drum, it must therefore sound as a sustained note; round and even.



The first four bars of the above exercise represents a continuous roll, the sixth bar is a roll of one bar only (two counts), the seventh bar is a separate roll on each count, they are short rolls. The short rolls that are used in the corps are the usual five-stroke and seven-stroke roll. The length of the roll depends of course upon the tempo or the music. No mention or reference to the rolls, as five-stroke, seven-stroke, etc. is made in band or orchestra drum playing. But for Military Drum Corps, or drum practice stroke rolls are not only used but named as short rolls, with a term that tells how many beats are in the roll, such as five-stroke, seven-stroke rolls.

The Five-Stroke Roll

The five-stroke roll is the shortest roll written in drum music. It takes the time value of an eighth note.

This Roll consists of five beats as L-L-R-R-L with an accent ending on the last L (left hand) beat. Or it can also be made starting two beats with the right hand as; R-R-L-L-R, accenting again the last R beat. The ending should be marked, that is, it is to be cut off clean with an accent note. To say it, would sound something like this; "rrrr-UP" (the "up" is the accent ending). The five-stroke roll is made from hand-to-hand, meaning it can be started with either hand, thus you have either a left-hand five-stroke roll or a right-hand five-stroke roll. When successive groups of five-stroke rolls are written in drum music they should be played alternately from hand-to-hand.



WRITTEN (Modern)

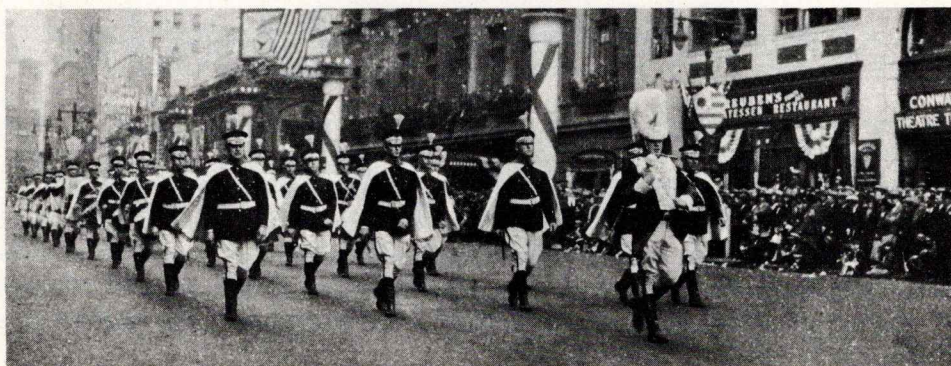
Vivace



WRITTEN (Old Style)



You will use the five-stroke roll a great deal. Be sure to practice it correctly, accenting the fifth beat, and alternating from hand-to-hand. This rudiment must be started the same as all rudiments, very slowly at first, gradually increasing the speed till you are able to play them so fast that they sound almost like a continuous roll, with the fifth beat however clearly marked with the accent. Practice the five-stroke roll regularly.



The Seven-Stroke Roll

17

This is one of the most important of the rudimental beats. The seven-stroke roll starts with the left hand as; L-L-R-R-L-L-R, accenting the last "R" beat. This roll should always be started with the left hand and ended with the right. (For practice and as a good exercise it can be reversed). Thus it is called a "one-way" rudiment and is not played hand-to-hand, excepting as an exercise.



You will note that in figure below, the seven-stroke is written the same as the five-stroke roll in previous figure. You will probably ask, "How am I to tell which is which when I am playing music?" The time in which you are to play these short rolls will determine the length of the roll. All short rolls are named; five, seven, etc. for the purpose of practice. Later you will be governed by the tempo of the music. You may in slow tempo play nine, eleven or even fifteen stroke rolls.

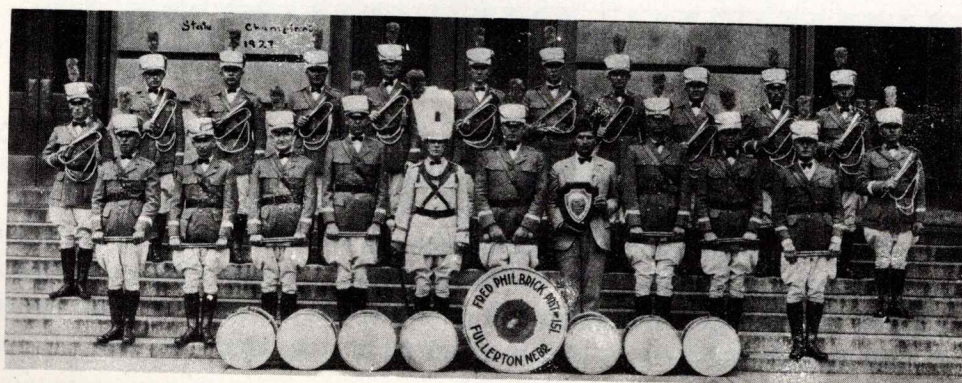
WRITTEN (Modern)



WRITTEN (Old Style)



The seven-stroke roll is a principal rudiment therefore be sure of your beats before going ahead. It is used very often in drum corps and band music. Start practice of this roll very slowly, make your beats evenly, space them evenly, accent the last or 7th beat decidedly, and gradually increase the speed of the seven-stroke roll till you are able to close it. Then play it openly and get slower and slower till you get back to the starting speed.



Review of the Rudiments

You are getting along to a stage where each new rudiment should be coming easier than the last one. Before giving you the last two rudiments I advise a review of all that you have read and practiced in the previous pages. Start all over from the beginning of the text, clear up any mistakes you may have been making, brush up on the instructions and try for more speed on each rudiment. Remember the character and sound of each rudiment, guard the accenting and try to make everything gracefully. Start your rudiments slowly, gradually work up more speed and hold them evenly.

The Flam Accent

This beat is used a great deal in Martial music and street marches. It is a method of correctly applying the flam in Six-Eight time.

The flam-accent starts with a right-hand flam, followed by a left-hand stroke and then a right-hand stroke, (sounds FLAM-TA-TA). The next figure starts with a left-hand flam, then a right-hand stroke and a left-hand stroke. They are both the same except one is a right-hand flam-accent and the second one is a left-hand flam-accent. The accent comes on the FLAM. It is played as follows; Flam-left-right and then Flam-right-left.



WRITTEN



ALSO



Start the flam-accent as you did all your other rudiments. Very slow at the start so that you get the beats in their correct sequence (one after the other). Alternate from hand-to-hand and increase the speed gradually. The flam note is always to be played with an accent — that is why it is called the flam-accent beat. Don't neglect the two beats following the flam but make them distinct and clear, yet they are not so loud as the flam of the beat. The student should not exaggerate the flam or slight the two beats that follow, also be sure to have the spacing even. Do not make it sound 1,2,3-4,5,6, but it should be played evenly as 1-2-3-4-5-6 with the one and the four a little stronger than the rest.

The Flamadiddle

The name of this rudiment "Flamadiddle" explains itself. That is just how it sounds when played with the sticks. The Flamadiddle is the equivalent of the Flam-accent except that it is used in two-four time, where the flam-accent was used in six-eight time. It is a little more difficult than the flam-accent but it makes an excellent practice beat as well as being adapted for two-four marches of the drum corps. It is an extremely flashy and showy beat.

It is played Flam-a-did-dle: first a right hand flam, then a left-hand stroke and then two right hand taps with the same stick. The last two beats are made with the two same stick (that is the "diddle" part of the rudiment). These last two beats are made like your two beats of the da-da-ma-ma roll, both with the same stick.

This rudiment is to be made from hand-to-hand. One time it starts with a left-hand flam, and the next time with a right-hand flam, thus it alternates. At first you will have a little difficulty getting the proper swing of this rhythmical figure, but it will come with a little more practice. Start it very slowly and work up your speed each day.

Flam L R R Flam R L L Flam L R R

Flam R L L Flam L R R Flam R L L

Flam - a - did - dle Flam - a - did - dle Flam - a - did - dle

WRITTEN

Again it is necessary to caution you about the evenness of the four beats of each group. They are to sound 1-2-3-4 (not 1-2-34). The flam beat is to be short and distinct, counting it as one, and again as in the flam-accent the flam part of the beat to be stronger to emphasize the rhythm.

Evenness of time and correct accenting makes the rhythm. Listen to a good clog dancer or to a good rudimental drummer and observe the evenness and the accents. That is the secret of good rhythm. Here is your opportunity to develop your rhythm by mastering the Flamaddiddle. Play it and all similar beats with precision so that you can play them even like the ticking of a clock, remembering of course the accents that characterize the different rhythms of the various beats.

A good teacher can help you interpret the rudiments, he can coach you on style, speed, accenting and watch your hand, wrist and arm movements so that you attain a graceful style. But all the good teachers in the World can not make you drum. That is something you will have to do yourself. Practice and steady application will enable you to master the rudiments. You have the stuff within you to accomplish what you set out after. **DO IT NOW!**

Using the Rudiments

Up to this point you have studied rudiments as individual beats or rolls. Now you are to apply them as they are used in drum music. If you have followed the instructions carefully and practiced all of them you will have no trouble in playing all that is to follow in this book. If however you have difficulty in executing properly, stop and analyse the beat and go back for a brushing up on whatever rudiments that cause your trouble. That is the purpose of giving you the rudiments; to enable you to play them separately and then fit them in your drum music. Your drum music permits the application of the rudiments you have learned.

In this way you can locate your particular trouble and by practice on your weak rudiments build them up to where they are all easy for you.

Marching Taps

The following series of march taps may be used by the drummer to mark the cadence (time or step) for the marchers when the band or corps is not playing. The time varies from 110 steps per minute of the Grand Army to the new American Legion step of 128 steps per minute. (Also Army Regulation). The 120 cadence is more commonly used for civilian and regular band marching units. The 128 step is the U.S. Army standard since the World War and has often been regarded as being too fast for playing units. It is the American Legion standard cadence and while it is extremely peppy the 120 cadence will be found more practical for playing purposes. As you increase the cadence you naturally make playing more difficult.

However one must abide by the rules of contest and judging committees. You will have to form your cadences to suit the requirements of the governing authorities of the parade, the contest committees, or the judges, or perhaps Army officials, and U. S. Army Regulations.

CADENCE:— The measure of a beat of any rhythmical motion as Music. It is also the rate of steps per minute in marching. The cadence in quick time is at the rate of 128 steps per minute (U.S.A.R.)

MARCHING TAPS

(Street Beats)

Cadence 110-128

STRAIGHT TAPS



STANDARD TAPS



THE NAVY



THE ARMY



THE MARINES



THE EIGHT BAR TAPS



THE LEGION $\frac{6}{8}$



THE LEGION $\frac{2}{4}$



The Roll-Off

The four-bar roll-off is universally used. It should be precise and deliberate, the eighth notes well accented and the bass drum must come in on the beat. A prominent judge of bands and corps once told us, "I can tell just how good a drum corps is by their roll-off. If they play that clean, up to tempo, and they all come in together, I know that the rest of their playing must be good too".

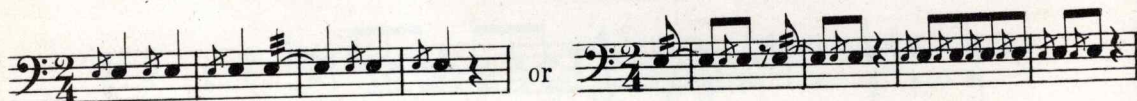
If the roll-off is played properly the band or buglers will have a better opportunity to start as one, all together without any slow-up or break in the attack. The real purpose of the roll-off is to act as a sort of flourish, a preparatory signal so that the entire unit starts off in unison.

Roll-Off for Ensemble Bugle and Drums or Band



The Drum Major signals to the drummers for the roll-off by holding his baton straight up overhead at full arms length with the tip uppermost. If the Drum Major wants the drummers alone to play a street beat or drum solo, either to spare the lips of the buglers or to break the monotony of march taps of a long parade he signals to the drummers by holding up the baton with the ball-end uppermost. The drummers then play their own roll-off for drums alone, consisting of the following four bars. Thus you have two roll-offs, one for ensemble of drums and bugles (or band) and the other for drums only.

Roll-Off for Drums Only



A Novelty Roll-Off for Drum Corps



Lafayette Post American Legion, Uniontown, Pa.

Drum Solos

(Street Beats)

23

The following street beats will serve as drum exercises as well as giving you a repertoire of standard beats that all drummers should know. Play all these beats slowly at first, using the proper rudiments you have had up to this point. Make your flams from hand-to-hand, the short rolls either sevens or fives, play the flam-accents clean and even, the same with the flamadiddle.

When you get to a passage that is difficult for you, you are to work it out slowly, practicing it to a point where you have confidence in execution. Don't go through these passages in a careless or "sloppy" manner. Make everything clean and even. Watch your accents, they give the beat character and form. Don't regard the drum music as just so many notes, remember you are now at a point where you are developing your rhythm. Play slowly at first, but hold a steady tempo. Gradually increase the speed of execution till you are playing up to standard tempo.

When playing in ensemble you will find it easier to hold the tempo because you are all together. Some one in the corps generally acts as a pacemaker. I recommend practice with the metronome and practice pads to establish your standard tempo. Good strong bass drummers that hit "on the beat" or actually anticipate the beat are the most important factors in maintaining a steady tempo. If you have bass drummers that "lag behind" you are only working under a load — and handicapping yourself. Get the best bass drummers you can find (or teach). Good bass drummers make the corps — poor ones will unmake it.

A good plan is to make drummers play their numbers singly. Let each drummer play them solo. That is how you will be able to determine the ability of each man. The individual test puts every drummer on his own, and it will help you enforce the rule of home study and practice. The drummers who practice at home will prove to be the "stars" of the corps.

THE COMMON 2/4



THE COMMON 6/8



RAGGEDY ANN

Wm. F. LUDWIG

**Standard Army Beats****ARMY 2/4****ARMY 6/8**

× Hit left stick with right.

LETS GO

Three staves of music in 6/8 time. The first staff has three 'x' marks above the first, third, and fifth measures. The second staff has one 'x' mark above the first measure. The third staff has two 'x' marks above the second and fourth measures. The piece ends with a double bar line and a repeat sign, followed by two endings labeled 1 and 2.

BOYS OF '76

Three staves of music in 2/4 time. The first staff has three 'x' marks above the first, third, and fifth measures. The second staff has one 'x' mark above the first measure. The third staff has two 'x' marks above the second and fourth measures. The piece ends with a double bar line and a repeat sign, followed by two endings labeled 1 and 2.

OCEAN WAVE

Seven staves of music in 6/8 time. The first staff has dynamic markings *ff*, *pp*, and *ff*. The second staff has *pp* and *ff*. The third staff has *ff*. The fourth staff has *ff*. The fifth staff has *pp*, *ff*, and *pp*. The sixth staff has *ff*, *pp*, and *ff*. The piece ends with a double bar line and a repeat sign, followed by two endings labeled 1 and 2.

AL DESCH MARCH

Arranged by Al Desch and Fred Humphries of El Jebel Shrine Drum and Bugle Corps, Denver, Colo.

Sheet music for 'AL DESCH MARCH' in 2/4 time. The score consists of six staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a '7' above them, indicating a seven-measure rest. The music is written in a single system with a key signature of one sharp (F#).

THE PIE EYED PIPER

By BURNS MOORE

Sheet music for 'THE PIE EYED PIPER' in 6/8 time. The score consists of four staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a '3' above them, indicating a triplet. The music is written in a single system with a key signature of one sharp (F#).

H-LL ON THE WABASH

Sheet music for 'H-LL ON THE WABASH' in 2/4 time. The score consists of three staves of music. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with a '3' above them, indicating a triplet. The music is written in a single system with a key signature of one sharp (F#).

WRECKERS DAUGHTER - Quickstep

27

pp L R R L L R R L L R R L L R R L ff pp

ff pp ff

pp f

pp ff p

pp ff

THE CHAMPION

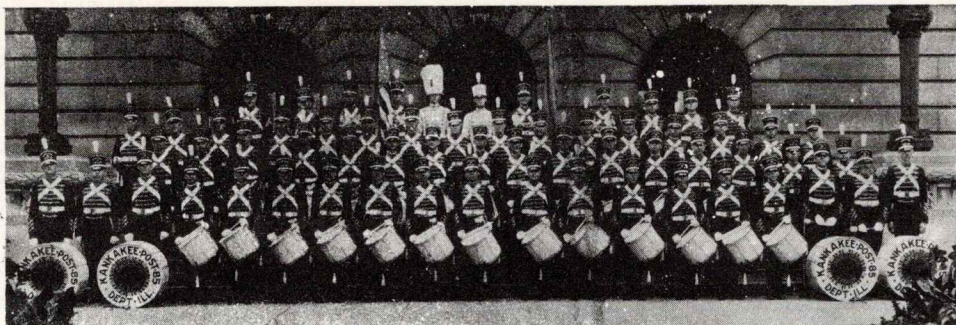
J. BURNS MOORE
New Haven, Conn.

Four staves of music for 'The Champion' in 2/4 time, featuring eighth and sixteenth notes with various accents.

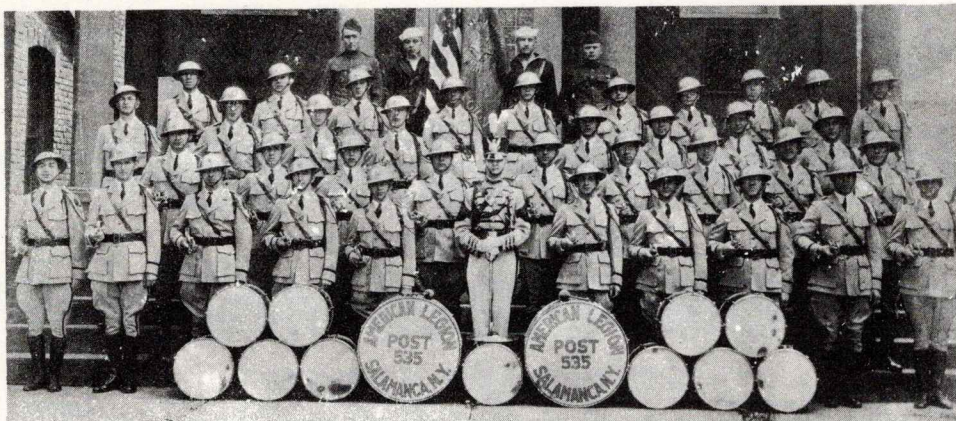
THE MOELLER MARCH

Wm. F. LUDWIG

Four staves of music for 'The Moeller March' in 2/4 time, featuring eighth notes and triplets. The score includes first and second endings.



Famous Kankakee, Ill., Legion Corps. State and National prize-winners.



Snappy Legion Corps of Salamanka, N.Y.



Ladies Drum Corps, Nazir Caldron, Canton, Ohio.



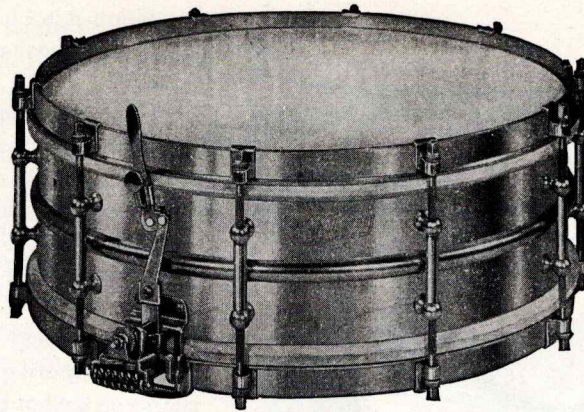
Combined Junior High Schools Drum and Bugle Corps of Chicago, Ill.

Drum Models

Snare Drum Models

The orchestra drum is the smallest of the snare drum models. It ranges in size from four inches deep to six and one-half inches deep and from fourteen inches to fifteen inches in diameter.

The orchestra model should never be used for drum corps or marching bands, for it does not possess the volume and desired military tone of the deeper street or parade models.



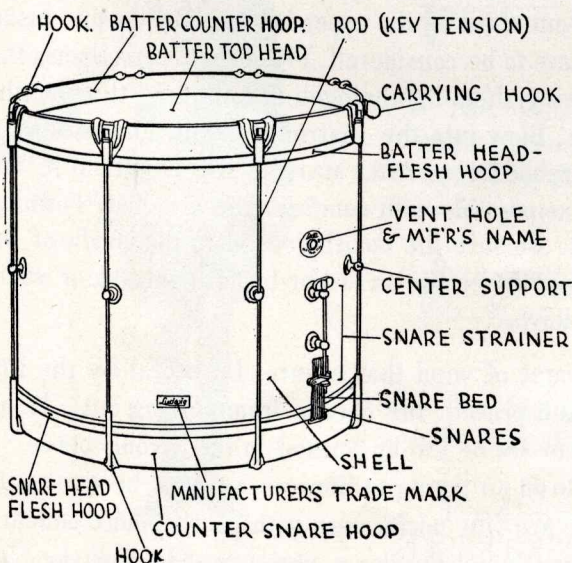
For Orchestras and Concert Bands

Corps or bands using a shallow orchestra type of drum penalize themselves to begin with. Martial music demands martial effects. The open roll and hand to hand flams are required for military interpretation of military music. The orchestra model drum has its place—but it is in the orchestra. One cannot carry the small shallow drum

properly to execute in true rudimental style. The general principle of "the smaller the orchestra the smaller the drum" is correct. Street and outdoor work require the deep military drum. The orchestra drum is played with lighter sticks than that used on military drums.

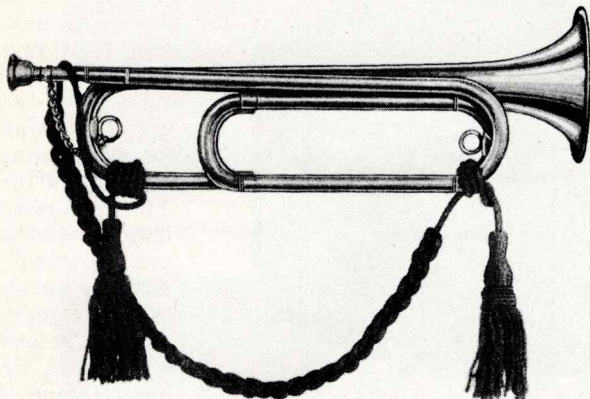
For Drum Corps and Marching Bands

PARTS OF A DRUM



The street (often called parade or military) drum is the basic and fundamental instrument of the drum family. It came first in the development of the snare drum. The ideal street drum is of separate tension, so that the batter (top) head can be tuned separately from the snare (lower) head. The batter head is heavier than the snare head. Therefore it should be tuned separately. Separate tension permits a more delicate tuning adjustment. This type of drum plays easier, has more volume and has a better snap and response. The size varies from the small models for school grades up to the 12" x 15", 12" x 16" and the 12" x 17" diameters for adults. Use heavy hickory or the ideal snakewood sticks for drumming in the corps or marching band. See the Ludwig drum corps catalog for complete range of sizes and models.

Playing the Bugle



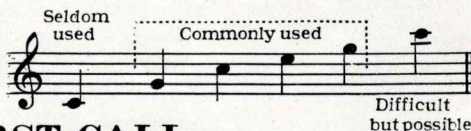
The Bugle needs no introduction or recommendation, it is a friend of our boyhood. Lives there a man who is not stirred by its crimson notes.

It is a stubborn little instrument to learn to play but will yield to a reasonable amount of perseverance. It has charming capabilities and is free from intricacies, is soulful and musical.

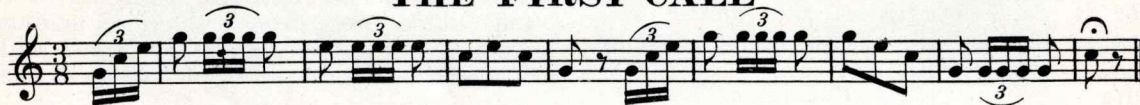
Knowing its traditions, the mere mention of The Bugle Call conjures up reveries and sentiment.

Its moods range from the rousing reveille to the lullaby of taps. It will blare out the charge on the hot battle-field or cast the sweetest of song on echoing moonlit hills.

SCALE OF THE BUGLE



THE FIRST CALL



THE POSITION

The position while playing should be erect and soldierly with head up to allow a free passage of the air to and from the lungs. Hold the bugle horizontally with the right hand, do not hold the bell up in the air or let it droop.

TO PRODUCE THE TONE

To produce the tone place the mouthpiece in the center of the lips. Some authorities claim that it should rest two thirds on the lower lip and one third on the upper lip but they do not insist on this. The formation of the lips and teeth have to be considered. Place the tongue against the upper front teeth, strain the lips slightly, leaving them lightly together and press the mouthpiece gently and not too firmly against them. Blow into the instrument with an attack as if saying the syllable "too" or "ta" with considerable force. After starting the tone hold it out strongly and steadily without waver as long as possible with comfort. This is called "Forming the lip" and the whole future depends upon it. Be sure the mouthpiece is in the middle of the lips and that no less than one third of the mouthpiece is on either lip. The attack or start of the tone should be sharp, snappy and decisive.

Do not blow too hard as it is not the amount of wind that counts. Do not allow the lips to protrude over the rim of the mouthpiece and prevent the cheeks from puffing out. If an incorrect position of the mouthpiece once gets set or the lip formed in the wrong place it can never be changed, the pupil will have to go on trying to improve as best he can with the faulty method. *Start correctly.* There are fine performers with poorly placed embouchures but you should not pattern after them. Do not develop a pressure style of playing; play with the lips not the arm.

Do not change the position of the mouthpiece in going from the lowest to the highest note. A slight increase of pressure is necessary in ascending and a corresponding decrease in descending.

The breath should be inhaled through the nose and an opening of the corners of the mouth is permissible but never remove the mouthpiece to take breath.

Learn thoroughly the chapter on the Rudiments of Music.

Follow faithfully this advice in practicing the following exercises and there can be nothing in the way of your becoming a capable player.



The "TIE" is a curved line over two or more notes on the same degree of the staff and binds them together, the first one only to be struck and the tone held out for the value of them all.

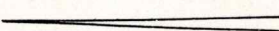
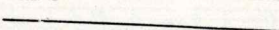


The "SLUR" (legato) is a curved line drawn over or under two or more notes on different degrees of the staff signifying that they are to be played with one continuous breath, tonguing the first one only.



The "HOLD" over a note indicates that it is to be held at the discretion of the player.



The CRESCENDO  and DE - CRESCENDO  signs.



Bugler at "Right Dress" and is also position of "Carry" bugle.

To practice producing the tone.



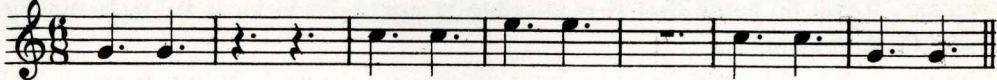
Exercises for the Bugle

Time Value

$\frac{4}{4}$ or common time (C) has four quarter-notes to the bar. $\frac{2}{4}$ time has two quarter-notes to the bar. $\frac{6}{8}$ time has six eighth-notes to the bar. In slow $\frac{6}{8}$ time count six to the bar. In fast $\frac{6}{8}$ time count two in the bar, counting one for the first note and two for fourth note of every bar; that is, counting dotted quarters instead of eighths. A dot $\dot{\text{J}}$ placed behind a note increases its time value one-half, (also increases the rest z one-half when placed behind a rest). Thus two dotted quarter-notes equal six eighth-notes.

Common time $\frac{4}{4}$ is sometimes indicated "C" for the purpose of abbreviation. When the "C" has a line drawn through it, instead of being $\frac{4}{4}$ it is called Cut Time. In Cut time you count two instead of four even though four quarters are written in each measure.

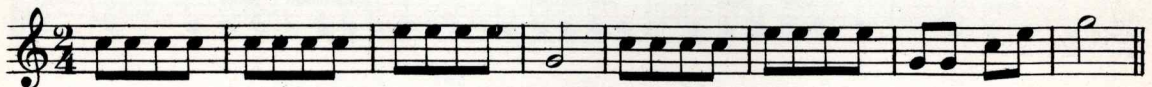
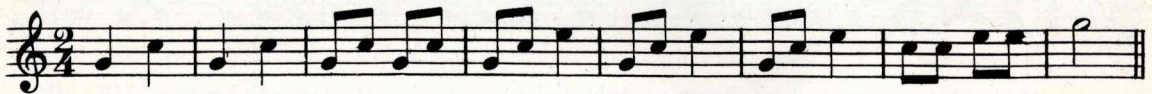
Count 1 2 1 2



The same in $\frac{2}{4}$

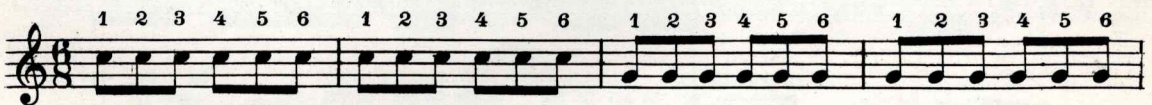


Two counts to the measure. $\frac{2}{4}$ Time



$\frac{6}{8}$ Time

Here the eighth note has one count, Quarter note two counts, Half note four counts.



Single Tonguing

As to the method of single tonguing, it should be said that it is important that the tip of the tongue be used, that is, not a tongue wide in front, but to a point, the more-so the better. Next, this tip of the tongue should go *between* the teeth and partially between the lips as the lips must be made to vibrate instantaneously and the tongue must therefore be at the point of vibration (between the lips) in order to guarantee that dependable and quick response which is so necessary in trumpeting.

Double and Triple Tonguing

As a matter of convenience in rapid passages, double tonguing is used. That is, you strike one tone when the tongue goes forward and again a tone as the tongue goes backward. As in the saying "ta ka". It will be noted that it is possible to say "ta ka ta ka ta ka" more rapidly than it is to say "ta ta ta ta ta ta".

This will, of course, require just a little practice, but it is well worth while to develop double tonguing, which will make you execute so much more rapidly Triple tonguing. It is especially recommended for triplets. That is where three notes fall, each note in rapid succession. In that case it is called "triple tonguing", sounds "ta ta ka". Triple tonguing is used very effectively in various bugle calls.

Double Tonguing Exercises

The exercises are written on six staves in 2/4 time, using a treble clef. Each staff contains a sequence of notes with 'ta' and 'ka' syllables written above them. The exercises progress from simple single notes to more complex patterns involving triplets and sixteenth notes.

Staff 1: ta ka ta ta ka ta ka ta ta ka ta ta ka ta ta ka ta

Staff 2: ta ta ka ta ta ta ka ta ka ta taka taka ta ta taka taka ta ka ta ta

Staff 3: ta ta ta ta ta ta ta ta ta ka ta ka ta ka ta ka ta ka ta

Staff 4: ta ta ka ta ka ta ta ka ta ka ta ka ta ka ta ka ta ta ta ta

Staff 5: ta ka ta ka ta ta ta ka ta ta ka ta ta ta ta ta ta ka ta ka

Staff 6: ta ta ka taka ta ka ta ta ta ta ta ka ta taka taka ta ta ka ta ta ta

Triplets

EXAMPLE OF TRIPLETS.

Three notes in the time of one.

The first staff of music is in 2/4 time and G-clef. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with several triplet markings (three notes beamed together) over groups of eighth notes. The staff ends with a double bar line.

3 triplets of eighths equal 1 quarter-note.

The first staff of music is written on a treble clef. It contains a sequence of eighth notes, many of which are grouped in triplets, indicated by a '3' above the notes and a slur. The sequence starts with a triplet of eighth notes, followed by a single eighth note, then another triplet, and so on, ending with a final triplet of eighth notes followed by a quarter note and a double bar line.

Three notes in the time of two.

Triple Tonguing Exercises

ta taka ta tatakata ta taka ta ta taka ta ta ta ta taka tataka ta tataka ta tatakata ta tataka ta ta taka ta

[illegible]

ta ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta ta ka ta ta ka

ta ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta ta ta ka ta

The first staff of music is written on a single treble clef line. It contains five measures of music. The first measure has a triplet of eighth notes (G4, A4, B4) with the syllable 'ta' above. The second measure has a triplet of eighth notes (B4, C5, D5) with 'ta' above. The third measure has a triplet of eighth notes (D5, E5, F5) with 'ka' above. The fourth measure has a triplet of eighth notes (F5, E5, D5) with 'ta' above. The fifth measure has a triplet of eighth notes (C5, B4, A4) with 'ta' above. The piece ends with a double bar line and repeat dots.

Standard Bugle Calls

These Calls are given here as bugle exercises, but they should be memorized as well for possible use on appropriate occasions.

TAPS

Slow



(Soft open roll on muffled Drums is very effective with bugle "Taps")

MESS

Quick



ADJUTANT'S CALL

Quick



ASSEMBLY

Moderate



REVEILLE

Quick

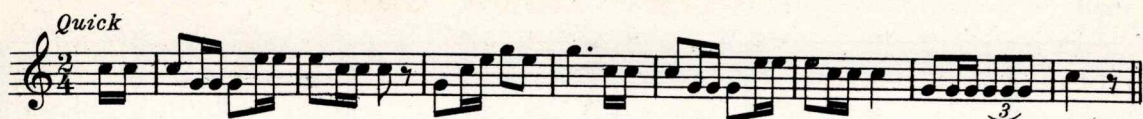
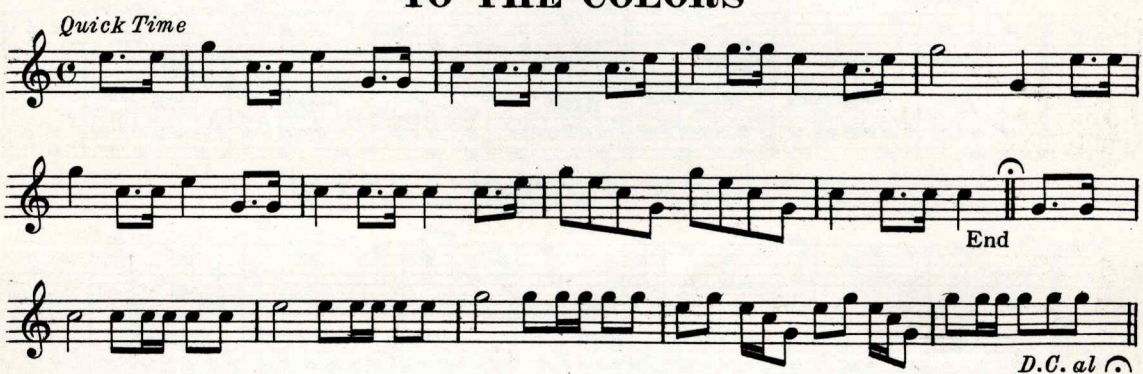
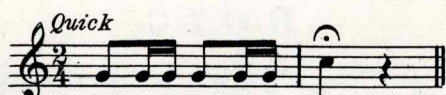
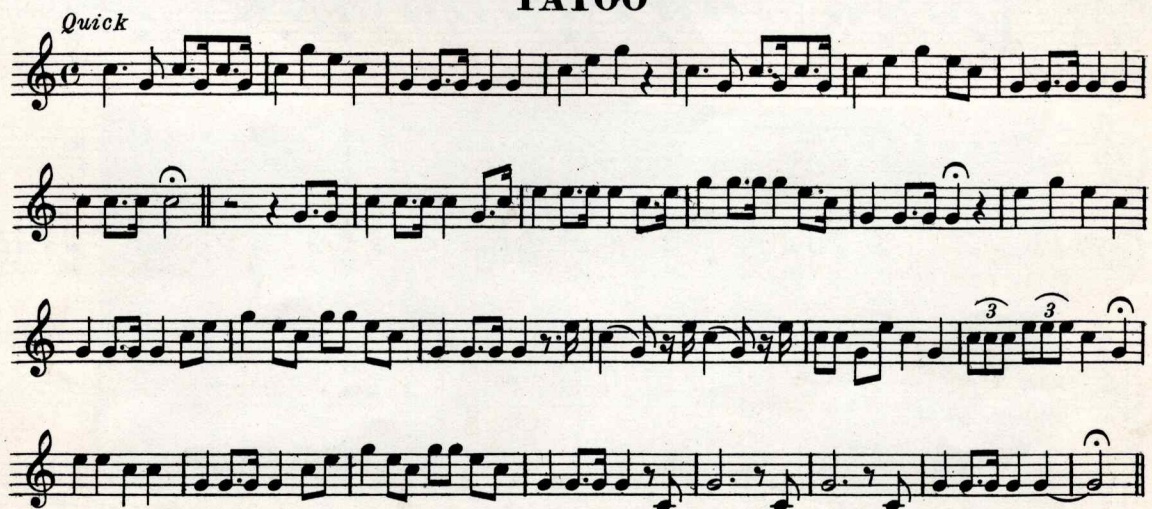


D.C. to

RETREAT

Moderate



DRILL CALL**FIRST CALL****RECALL****TO THE COLORS****FLOURISH FOR REVIEW****TATOO**

JUNIOR HIGH

Bugle

Drums

This block contains the first two systems of the 'Junior High' march. Each system consists of a Bugle staff (treble clef, 2/4 time) and a Drums staff (bass clef, 2/4 time). The Bugle part features a melody of eighth and quarter notes. The Drums part provides a rhythmic accompaniment with eighth-note patterns and occasional quarter notes.

THE CULVER CADET

Bugle

Drums

This block contains the first two systems of the 'The Culver Cadet' march. The notation follows the same format as the previous section, with Bugle and Drums staves. The Bugle melody is composed of eighth and quarter notes, while the Drums part maintains a consistent eighth-note rhythmic pattern.

R. O. T. C.

Bugle

Drums

This block contains the first two systems of the 'R.O.T.C.' march. The notation follows the same format, with Bugle and Drums staves. The Bugle part includes first and second endings, indicated by bracketed numbers 1 and 2 above the staff. The Drums part continues with its characteristic eighth-note accompaniment.

SCOUT GLORY

39

Bugle

Drums

"BILL" LUDWIG'S FAVORITE

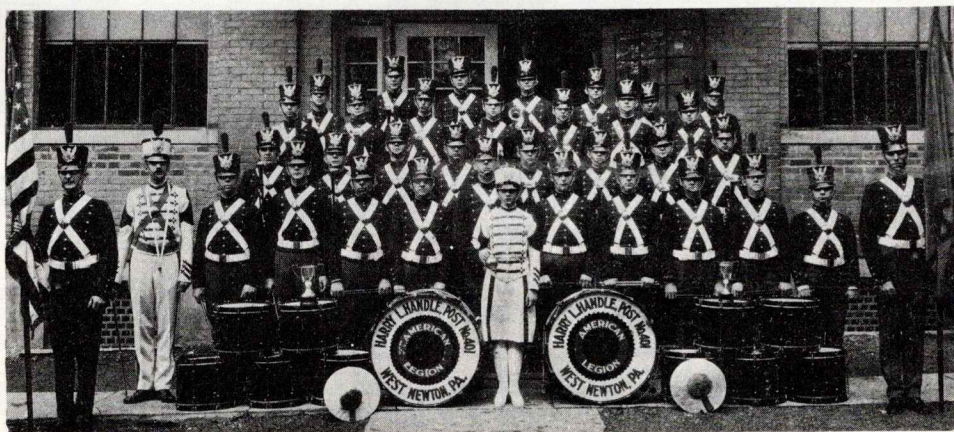
By H.E. ANDERSON
Dayton, Ohio.

Play very staccato for best effects.

Drums

Fine.

D.C. ad lib.



YOU'RE IN THE ARMY NOW

× indicates stick beats. Strike with right stick on top of left.

The first system of musical notation for 'YOU'RE IN THE ARMY NOW' consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

The second system of musical notation for 'YOU'RE IN THE ARMY NOW' continues the melody and bass line. It includes first and second endings. The first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The melody and bass line continue with eighth notes and quarter notes. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

The third system of musical notation for 'YOU'RE IN THE ARMY NOW' continues the melody and bass line. It includes first and second endings. The first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The melody and bass line continue with eighth notes and quarter notes. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

ROCKS

Play 3 times { 1st time together.
2nd time Drums only.
3rd time together.

The first system of musical notation for 'ROCKS' consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

The second system of musical notation for 'ROCKS' continues the melody and bass line. The melody and bass line continue with eighth notes and quarter notes. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

OUR FLAG

The first system of musical notation for 'OUR FLAG' consists of a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one sharp (F#), and the time signature is 6/8. The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

The second system of musical notation for 'OUR FLAG' continues the melody and bass line. It includes first and second endings. The first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The melody and bass line continue with eighth notes and quarter notes. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

The third system of musical notation for 'OUR FLAG' continues the melody and bass line. It includes first and second endings. The first ending is marked with a '1' and a bracket, and the second ending is marked with a '2' and a bracket. The melody and bass line continue with eighth notes and quarter notes. There are 'x' marks above the bass line at measures 2, 4, 6, 8, 10, and 12, indicating stick beats.

Play 3 times { 1st time together.
2nd time Drums only.
3rd time together.

THREE YEARS

41

Three systems of piano accompaniment for the piece 'THREE YEARS'. Each system consists of a treble and bass staff. The first system includes first and second endings. The second system includes a second ending. The third system includes first and second endings. The music is in 2/4 time and features a mix of eighth and sixteenth notes in the bass line, with a more melodic treble line.

APOLLO COMMANDERY

ED. GRIFFIN

Two systems of piano accompaniment for the piece 'APOLLO COMMANDERY'. Each system consists of a treble and bass staff. The music is in 6/8 time and features a steady eighth-note bass line. The first system ends with a 'D.C. al' (Da Capo, alla fine) instruction. The second system includes a 'D.C. al' instruction at the end.

THE SUPER LUDWIG

H. E. ANDERSON

Three systems of piano accompaniment for the piece 'THE SUPER LUDWIG'. Each system consists of a treble and bass staff. The first system includes triplets in both staves. The second system includes first and second endings. The third system includes first and second endings. The music is in 2/4 time and features a mix of eighth and sixteenth notes in the bass line, with a more melodic treble line. The first system ends with a 'D.C. al' (Da Capo, alla fine) instruction. The second system includes a 'D.C. al' instruction at the end.

GAY GRENADEBy CARROL MARTIN
Chicago, Ill.

Musical score for 'Gay Grenade' in 6/8 time. The score consists of four systems of piano accompaniment, each with a treble and bass staff. The first system includes a repeat sign. The second system includes a repeat sign. The third system includes first and second endings, marked with '1' and '2' above the staff. The fourth system includes first and second endings, marked with '1' and '2' above the staff.

COLUMBIA COMMANDERY

Wm. F. LUDWIG

Musical score for 'Columbia Commandery' in 6/8 time. The score consists of four systems of piano accompaniment, each with a treble and bass staff. The first system includes a repeat sign. The second system includes first and second endings, marked with '1' and '2' above the staff. The third system includes a repeat sign. The fourth system includes a repeat sign.

CHICAGO ZOUAVES

43

CARROL MARTIN

Divided equally

The musical score for "Chicago Zouaves" is written for piano in 2/4 time. It consists of eight systems of music, each with a treble and bass staff. The key signature has one sharp (F#). The tempo is indicated as "Divided equally". The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The first system has a repeat sign. The second system has a repeat sign. The third system has a repeat sign. The fourth system has a repeat sign. The fifth system has a repeat sign. The sixth system has a repeat sign. The seventh system has a first and second ending. The eighth system has a first and second ending.

Here They Come

For Drums and Bugle Corps

Copyright 1928

Wm F. LUDWIG

1st Bugle

2nd & 3d Bugles

Drums Cymbals & Triangle

Drum Solo

This March is Recorded see page 65.

1st Bugle

2nd & 3rd Bugles

Drums
Cymbals &
Triangle

pp *ff* *pp*

The musical score is written for three parts: 1st Bugle, 2nd & 3rd Bugles, and Drums/Cymbals/Triangle. The time signature is 2/4. The first system begins with a piano (*pp*) dynamic for the drums and a fortissimo (*ff*) dynamic for the bugles. The second system continues the melody with a piano (*pp*) marking for the drums. The third system features a repeat sign. The fourth system includes first and second endings, marked with '1' and '2' respectively.

This March is Recorded see page 65.

The Legion Drummer

Drum and Bugle March

W. F. LUDWIG

1st Bugle

2d & 3d Bugle

Drums
Cymbals
Triangle



Get the Ludwig Record. Cat. No 1001, price \$1.00 see page 65.

This musical score is for a march, spanning page 47. It is written in 6/8 time and features three systems of staves. The first system consists of three staves, all in bass clef, with a key signature of one sharp (F#). The second system consists of three staves: the top two are in treble clef and the bottom is in bass clef, with a key signature of one sharp. The third system also consists of three staves in the same treble-treble-bass arrangement and key signature. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are repeat signs and first/second endings indicated by numbers 1 and 2. The score concludes with a double bar line.

Get the Ludwig Record of this March see page 65.

"SWAT"

49

1st, 2nd and 3rd Bugles.

ANDREW V. SCOTT

1st

2nd

3rd

Drs.

Dr. Solo

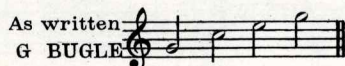
Playing the Crook Bugle



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.

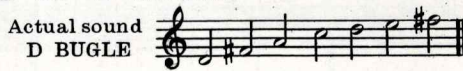
COMMON RANGE OF G BUGLE



The "G" bugle is usually provided with an "F" slide, so that band marches written in "F" can be played by drawing the slide to the key of "F" when the corps plays with a band. Ordinarily, however, the "G" bugle is used, that is, meaning with the slide closed in the key of "G".

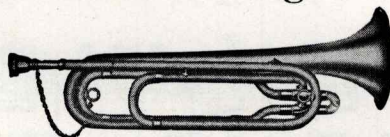
The "D" bugle, which is in reality the ordinary "G" bugle provided with a crook, has the following range.

COMMON RANGE OF D BUGLE



By comparing the range of the "D" with that of the "G" you will note that the "D" has more notes than the "G". The reason for that is that the combination of length and tubing of the "D" with a relatively smaller mouthpiece (using the regular "G" mouthpiece). The harmonics of the upper register are easier to get in the "D" bugle than in the "G" bugle. The "D" bugle then plays in the upper register. The notes are as high as the "G" bugle, but additional harmonics are obtained while, although they are possible on the "G" bugle, are too difficult for practical use.

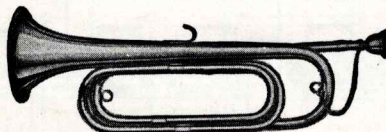
Gee - Dee Bugle



THE GEE-DEE BUGLE

The Gee-Dee bugle is the standard "G" bugle with the "D" crook built in. To make the change from "G" to "D", the player, instead of attaching an extra crook, draws a small slide one half inch. The air then enters an extra length of tubing. This is not only more convenient, but results in better balance and blowing qualities.

Bar-O-Tone Bugle



THE BAR-O-TONE BUGLE

The Bar-O-Tone bugle is one octave lower in pitch than the standard "G" bugle. It is called Bar-O-Tone because it plays the melody the same as the standard "G" bugle but, of course, one octave lower, in the baritone voice. This instrument is very effective and enriches the corps considerably. It may be used with the "D" bugles, playing bass notes that harmonize with the "D" bugles, but playing melody when the "G" bugles play.

The Bar-O-Tone "G" may be had with a combination "D" slide.

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, with a range of seven notes of a different pitch, considerable harmony is added.

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.

All bugle corps, therefore, should take the crook pieces seriously and study them, for that is the object of music — to study the compositions. Once you are able to perform and use one single crook piece, you will be so pleased with them that they will be a regular addition to your corps.

It is not necessary, of course, that all pieces be crook pieces. A variation is advisable. Some of the pieces should be the straight "G". That is why crooks are detachable. They are carried on the arm or in the pocket while not in use.

The method of division is an equal number of buglers on each instrument, the "D" and "G". The best players, however, should be assigned to the crook bugle in "D", because the "D" bugle plays in the upper register all the time and the harmonics require just a little better lip than the notes of the regular "G" bugle.

EXAMPLE OF ONE LINE NOTATION **THE TROOPER**

Actual Sound.



The same is written below (Universal notation).

THE TROOPER

Try the above example on your Piano to determine the relation between the G and D Bugle.



Play 3 times { 1st time together as written
2nd time Drums only
3rd time together }



THE BLACK HORSE

G Bugle

D Bugle

Drums

The first system of the score consists of three staves. The top staff, labeled 'G Bugle', is in G major and 6/8 time, featuring a melody of eighth and sixteenth notes. The middle staff, labeled 'D Bugle', is in D major and 6/8 time, with a melody of eighth and sixteenth notes. The bottom staff, labeled 'Drums', is in 6/8 time and features a complex rhythmic pattern of eighth and sixteenth notes.

The second system continues the musical notation. The G Bugle staff has a melody of eighth and sixteenth notes. The D Bugle staff has a melody of eighth and sixteenth notes. The Drums staff continues the complex rhythmic pattern of eighth and sixteenth notes.

The third system continues the musical notation. The G Bugle staff has a melody of eighth and sixteenth notes. The D Bugle staff has a melody of eighth and sixteenth notes. The Drums staff continues the complex rhythmic pattern of eighth and sixteenth notes.

Play 3 times { 1st time as written
2nd time Drums only
3rd time as written

The fourth system continues the musical notation. The G Bugle staff has a melody of eighth and sixteenth notes. The D Bugle staff has a melody of eighth and sixteenth notes. The Drums staff continues the complex rhythmic pattern of eighth and sixteenth notes.

GRENADIER'S REVIEW

53

G Bugle

D Bugle

Drums

pp

Fine

End

16

Solo

ff

D.C. to 1st Strain to Fine

MAPLE LEAF

G.E.J. WILLIAMS

G Bugle

D Bugle

Drums

Fine.

D. C.

The musical score is arranged in five systems, each with three staves. The top staff is for G Bugle (treble clef, 8/8 time), the middle staff is for D Bugle (treble clef, 8/8 time), and the bottom staff is for Drums (bass clef, 8/8 time). The G Bugle part begins with a key signature change from one flat to two flats. The D Bugle part begins with a key signature change from one flat to one sharp. The Drums part features a consistent rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and the word 'Fine.' in the third system, followed by a repeat sign and a final key signature change to one sharp in the fifth system. The initials 'D. C.' are printed at the bottom right of the page.

THE BABBOON

55

G Bugle

D Bugle

Drums

This musical score is for a piece titled "THE BABBOON" on page 55. It is arranged for three instruments: G Bugle, D Bugle, and Drums. The music is written in 2/4 time and consists of five systems of staves. Each system has three staves: the top staff for G Bugle (treble clef), the middle staff for D Bugle (treble clef), and the bottom staff for Drums (bass clef). The G Bugle part features a melody with various note values, including eighth and sixteenth notes, and rests. The D Bugle part provides harmonic support with chords and single notes. The Drums part features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The score includes repeat signs and first/second endings, indicated by numbers 1 and 2 above the staves. The first ending is marked with a double bar line and a first ending bracket, and the second ending is marked with a double bar line and a second ending bracket. The piece concludes with a final double bar line.

CAVALIER

Illustrating European Notation.

G.
D.
Drs.

1 2 3

1 2

1 2

1 2

1 2

Get the Ludwig Record of this number see page 65.

SUSAN JANE

57

EDWARD PRESCOTT

The musical score is arranged in three systems, each with three staves. The top staff is for the Soprano (G.), the middle for the Alto (D.), and the bottom for the Double Basses (Drs.). The key signature has one sharp (F#) and the time signature is 2/4. The score begins with a double bar line and a repeat sign. The first system contains 8 measures. The second system contains 8 measures, with a first ending bracket over the final two measures. The third system contains 8 measures, with a second ending bracket over the final two measures. The music features a mix of eighth and sixteenth notes in the vocal parts, and a steady eighth-note accompaniment in the bass. The piece concludes with a final double bar line.

Get the Ludwig Record of this number see page 65.

MARCHING YANKS

By CARROL MARTIN

G. D. Dr.

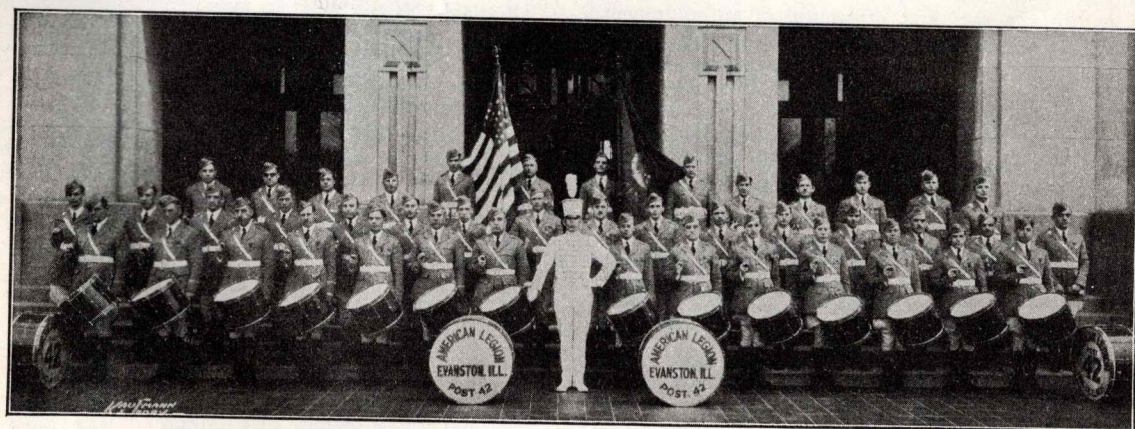
Divisi

Solo

Divisi

Divisi

fz fz fz



The Spirit of the Corps



The social side of a corps should be developed to the fullest extent. Genuine friendship, good will and sociability should be freely interchanged between the members, not only to retain their individual interest, but for the good of the corps, for the good of the Post and for the general good of the movement and all that it stands for.

Individual Conduct

Acknowledging that this is a free country and you are not in the Army now, when you wear the uniform of your Corps, with the name of your Post and the imprint of the great organization you are a part of, you are subject to the rules, regulations and general principles of conduct of the organization which you represent. You owe it to your comrades, associates and friends to do your best at all times and in a way that will be a credit to the organization.

Drum Corps Activity

Activity of all kinds should be encouraged. Have your Corps visit neighboring posts, especially all that are in your district, to promote sociability, friendship and fellowship; promote dances, picnics and other forms of entertainment; interchange invitations with each other; promote and take part in contests, all of which are helpful activities to promote sport, fellowship, friendship and to perpetuate the growth of the organization.

Rules and Regulations

A drum corps should be self sustaining, elect its own officers and be under the general supervision of the Commander. Rules and regulations should be adopted and by-laws should include merits for attendance records. The roll call should be prompt, all rehearsals start on the dot and close after a two hour period, no more. Two ten minute intervals should be allowed for rest and smokes. During the active period talking should be omitted. By-laws should include regulations for the care and protection of all equipment. Bugles should be cleaned inside and outside frequently and always kept in bugle bags. Drums should be kept clean and in cases. The rods should be oiled. Heads should be loosened one turn after using. Snares should be kept at playing tension. Drums should never be too tight. Each member is held responsible for the appearance of his uniform and general equipment.

Tenor Drums

The tenor drum is the father of the snare drum. The snares were a later invention. Originally all drums were without snares and were called tenor drums.

Some corps use tenor drums very effectively in addition to the regular snare drums and bass drums. A tenor drum, as a rule, is slightly larger than a snare drum, but has no snares. It is tensioned a little looser, so that the tone is between that of the snare drum without snares and the bass drum. It is played with padded sticks. The stick has the regular length and

thickness of the snare drum stick, but a solid felt head. It is played and carried the same as a snare drum, except that a single instead of a double stroke roll is employed. Also the sticks are held in the same manner as the snare drum sticks. The size is usually 18 x 12" They should harmonize with the general construction of the snare drums.

Size of Snare Drums

A few years ago the 12 x 17" was the standard size street drum used for the corps and street band. Recently, owing to the fast 128 marching step, the smaller size 12 x 15" has become quite popular.

The smaller size is more convenient to carry, especially in drill maneuver, but much of the volume must necessarily be sacrificed, for it is diameter that determines volume. For that reason we strongly recommend the use of the 12 x 16". All sizes are shell measurement. This size has more volume than the 12 x 15" and owing to its Aero-Kraft construction is light and durable.

Bass Drums

The 10 x 30" is undoubtedly the best for Fancy Scotch drum corps work. Some prefer and have excellent results with the 12 x 30", where they use the straight single or 2-stick style of beating.

Number of Drums

A corps should start with an equal number of drums and bugles. Additional bugles may be added later on, up to but never exceeding two bugles to a drum.

Number of Bass Drums and Cymbals

A corps of fourteen should have six drums, six bugles, one bass drummer, one drum major.

For a corps of 24 double the corps of 12 except a Drum Major instead of a Drill Master or Manager may be had. With each additional 12 men add another bass drum, but not more than four should be used, even in a very large unit.

A corps having two bass drummers should add an alternate bass drummer to play cymbals when all are present. In that way the bass drums will always be in use. A corps with four bass drums should have two cymbal players and may have four. They are, of course, alternate bass drummers.

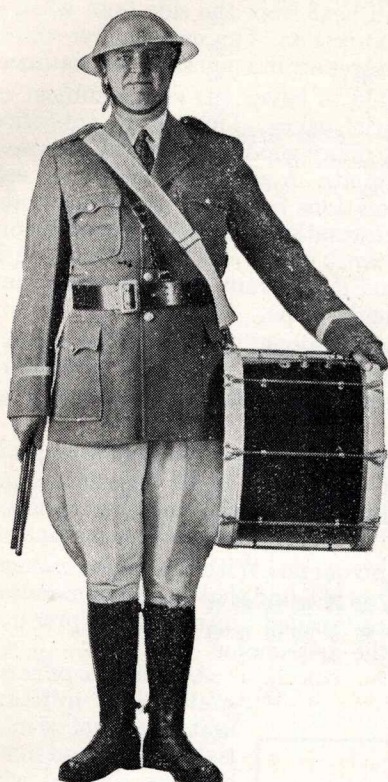
A corps of 60 or more may have two drum majors, one in charge of the entire unit and preceding the drummers, and one assistant preceding the buglers. Drum majors should provide themselves with a Malstrom Drum Majors' Manual (published by Ludwig & Ludwig), so that there may be no confusion in signals.

Formation of the Corps

The drummers should lead, first because they are always playing, and second because that formation places the bass drums in the center of the corps, which is very essential to strict time and tempo.



Bass, Snare Drums and Cymbals



"Right Dress" or "Carry"

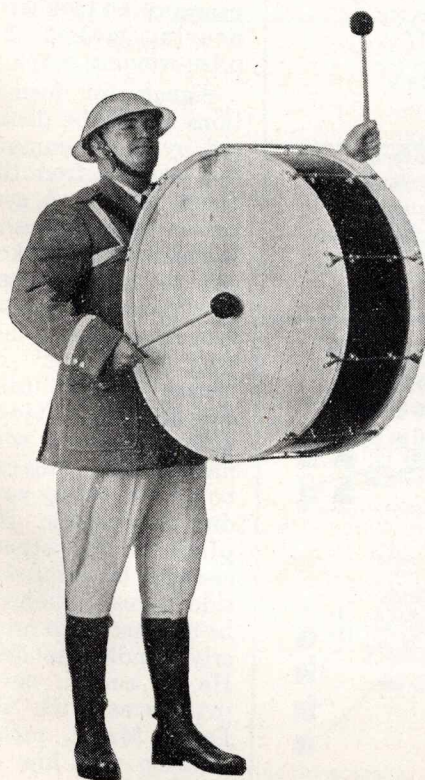
Cymbals

The Turkish type, Ludwig "ZENJIAN" cymbals are best adapted for drum corps and band work. Used in pairs of fifteen inch diameter, mounted on leather strap (never wood handles). Graceful, full-arm swings bring out the ringing and brilliant crash effect required for martial music.



Snare Drum

Ludwig & Ludwig make every model, size and type of military, band and drum corps models. Designed to play easy, carry well, being light in weight and properly proportioned. Can be secured in any color combinations, fancy decorations, with authentic Legion emblem, your school colors, to match uniforms, and for special display. Ask for special Drum Corps catalog containing all prices and descriptions of Drum Corps equipment.



Scotch two-stick style of Bass Drumming

Bass Drums

Special light-weight models, easy carrying, equipped with tensioning hooks that clear the hand and wrist when beating. All color combinations—special scenes or lettering on heads, single tension or separate tension. All sizes. Instruction method furnished with Ludwig "Scotch" model bass drums.

Beaters and Covers

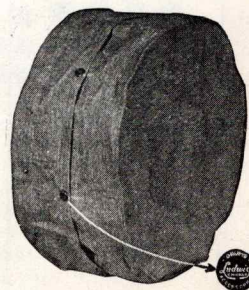
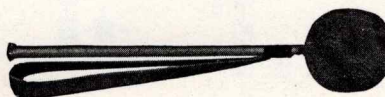
The use of a loop strap on the bass drum sticks will be of considerable help. It makes the tight gripping of the sticks unnecessary. In fact, the handle of the stick is merely used as a guide. Most of the tension and strain of the forward swing of the stick is held by the loop. Tight gripping of a stick will cause the hands to blister and the player to tire, both resulting in dragging of the tempo. Depend upon the loop and hold the stick loosely.

A very smooth, polished stick will prevent blisters. For Scotch drumming or double drumming, that is, where the player plays on both sides of the head, the sticks should have a smaller felt knob than the concert band sticks, where only one is used.

For hard usage the solid felt ball is most durable. For constant work, however, a soft lamb's wool felt stick should be used. See Ludwig Catalog for prices.

Mackintosh Drum Cases

Protection of Instruments. Use Mackintosh waterproof cases, both for snare drums, bass drums and bugles. Also rainproof "weather-defys" for playing in rainy weather.



Drill and Maneuvers

By F. W. MILLER

"Oh Boy! What a snappy drum corps." That's what you will hear from the side-lines when a corps goes through maneuvers and marching drills with military precision. The crowds love show, flash and snap. Contest judges are influenced by appearance.

It would be impossible to cover the entire subject of drill maneuver in two brief pages. There is no published work on the subject, but many good ideas can be obtained from the Army drill manuals. A good drill instructor can work out a series of formations from the Army manuals. It is best to plot such formations on ruled paper before attempting them, then work them out in rehearsal. It is better to have a few good maneuvers, do them well, than a host of formations poorly done.

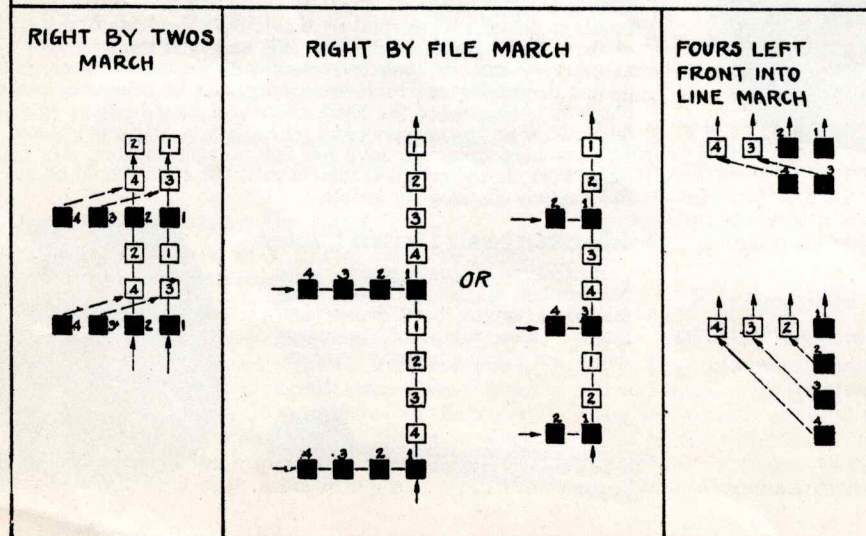
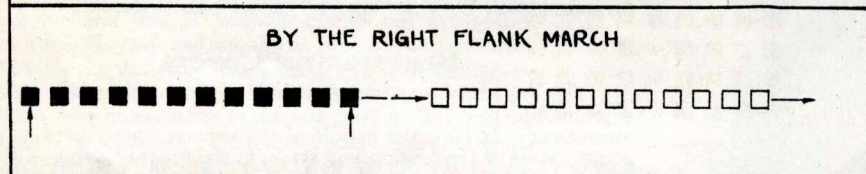
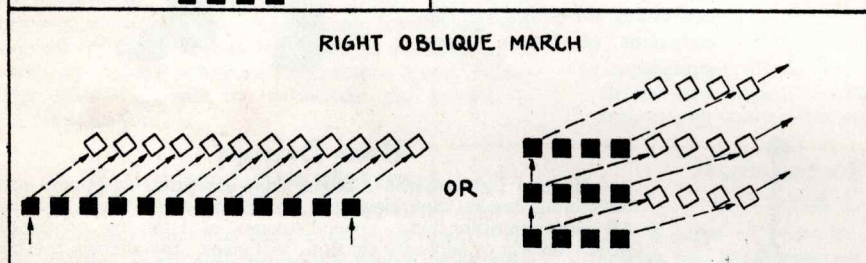
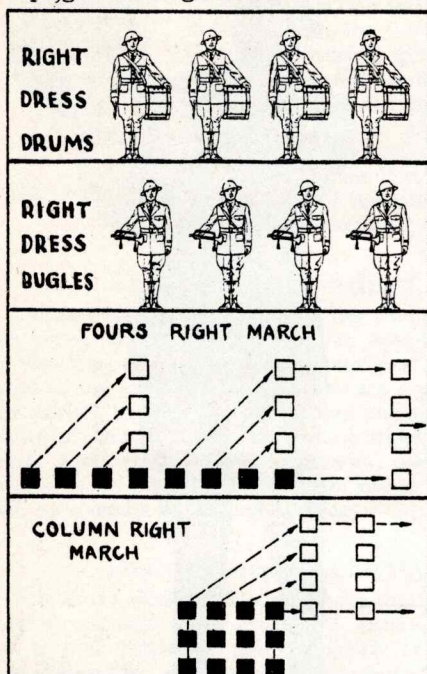
The simple "cross" formations, "boxes," "diamonds," letter "H" are easily executed from a column of fours or sixes. We have reproduced some of them on the next page in diagram form.

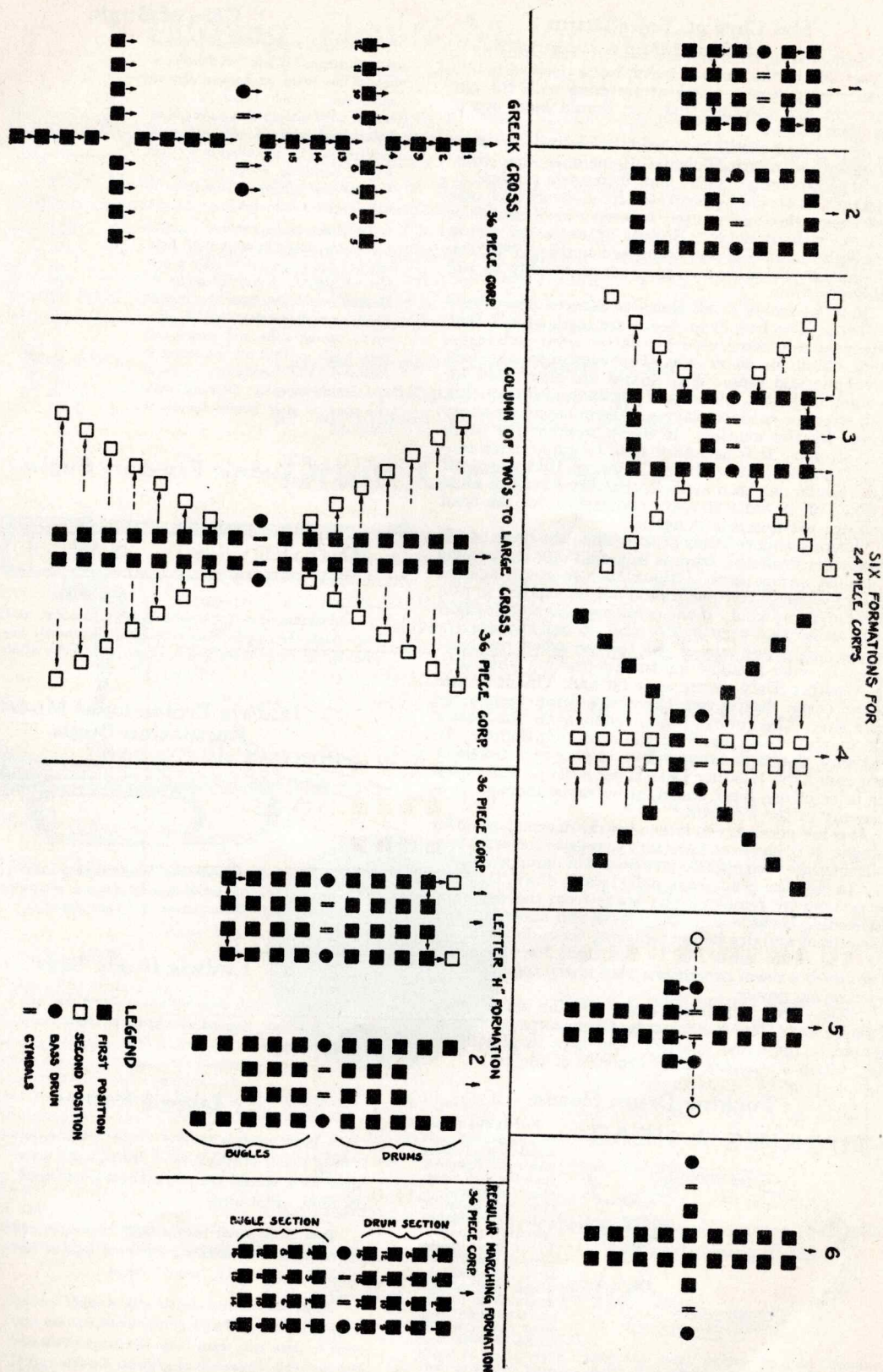
For drill maneuvers it is best to have an equal amount of drummers and buglers. Drummers in front. Bass drums and cymbals in center, and the buglers in the rear. That arrangement enables one to split the sections equally in formation.

Put the best men on pivot ends. With the Legion cadence of 128 steps per minute you will find that the corps members should have this cadence "drilled" into them by practice. and by rehearsal with the metronome.

A drum corps is essentially a military unit because of its martial music. Good musicianship coupled with military drill and maneuver, striking appearance, and soldierly bearing makes the prize-winning corps.

Signals for formations should be dictated by the Commander, separate from the Drum Major. A system of finger and arm signals can be worked out as: arms crossed for "crosses," two or four fingers for formation of "twos" or "fours," or by using certain formations with certain of your music pieces. This can be worked out by your drill commander. His place on the street changes to the front, side or rear, wherever he may see fit to properly handle the drill. He, of course, never interferes with the Drum Major, rather working with him on all signals.





Care of Instruments

The Care of Your Drum

Neglected instruments are not only discouraging to the user and to the corps or band, but a decided handicap to your progress, besides interfering with the real enjoyment and pleasure that you should have out of your instruments.

Each player should take pride in his instrument as well as in his accomplishment. Remember, fine workmen have fine tools. Treat your drum as a musical instrument. It should be protected by a covering or case at all times when not in use. A broken head should be replaced without delay. Broken or neglected drums disturb the morale of the corps and nothing will tend to break up the entire organization as quickly as will neglected drums.

It is advisable at all times to carry a spare head on a hoop. The best drum heads are made of calf skin, white veal calf being used for batter sides and transparent Slunk for snare side. Gut snares are the best for volume and tone. Wire snares are often used for the small orchestra, but should not be used for concert, band, street or outdoor playing. Drum heads are easily affected by the weather. In damp weather the drum heads stretch. It is necessary then to apply extra tension. It must be remembered, however, that whenever extra tension has been applied, that extra tension must be taken off in order to allow contraction for the head when dry weather sets in again.

There are more heads broken while the drum is not in use than while the drum is in actual use, on account of neglect on the part of the player to guard against weather changes. Drums should not be exposed to rain or water of any kind. If the corps happens to be caught in the rain, play very lightly and do not apply extra tension, but rather release the tension when the head is wet, in order to allow for the contraction while drying. Weather Defy covers may be had. This is a thin rubber cover that covers the entire drum except the snare side. The rubber is thin enough on the batter side to play upon, muffling the drum but slightly. In that way, the corps can continue to play in a drizzle or light rain. The Weather Defy cover costs no more than the price of one head and it often saves money. It is economy in the long run.

It is not necessary to loosen the drum each time after using it. It is, however, necessary to release the extra tension that has been applied on account of damp weather.

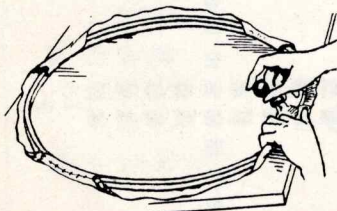
In case the heads have pulled away down, they can be revived by removing the heads from the shell and moistening them well on both sides and allowing them to contract and dry before replacing them on the drum.

The drum must not be too tight for street use. Too much tension produces a very sharp tone that has no carrying power.

Keep your instrument clean. Oil the tension rods. Take pride in your instruments. Drum corps equipment should be inspected quarterly and kept in playing order, which is essential to the morale of the corps.

Tucking Drum Heads

TUCKING A HEAD



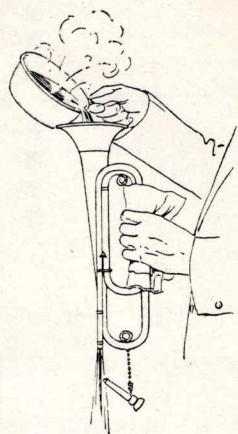
around. Mop off surplus water with cloth. Allow 12 to 24 hours to dry. Do not hasten drying with steam or oven as it may tear the head. If head on hoop is warped, moisten center of head till hoop straightens. Do not play on or pull down a head that is damp.

For snare drum and bass drums, get head four inches larger in diameter than the shell diameter. Soak head in clear, cool water till soft and pliable (about 20 minutes). Place head grain (smooth) side down as in illustration. Tuck at points across (four points) and then begin to lap head well under the hoop all the way

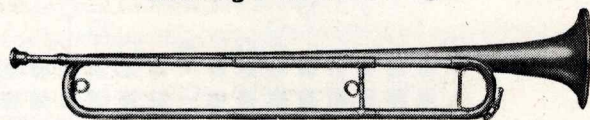
Care of Bugle

Each bugler should have his own mouthpiece. Bugle mouthpieces ought not to be exchanged among members. Polish brass or silver bugles with a cloth and good polish before each turnout. Each instrument should be deposited in a bugle bag of corduroy when not in use. Do not use mackintosh cloth as it will tarnish the metal.

To clean bugle remove mouthpiece, wrap bugle in thick cloth, hold the bell up, and pour at least a gallon of boiling water through it. Boiling water sterilizes the instrument as well as cleansing it. Remove tuning slide and shake and turn bugle so that all the water is removed. Put vaseline on tubes of slide after cleansing. Denting spoils the tone of your bugle—handle it carefully.

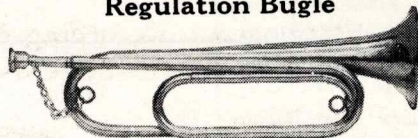


Ludwig Fan-Fare Bugles



For flourishes, for heralds in front of corps, and for extreme bugle flash, the long fan-fare type is recommended. See the Ludwig catalog. Made in brass and in silver, or nickel plating.

Ludwig Professional Model Regulation Bugle



The standard model "G" bugle most popular with drum and bugle corps. Made in special, easy playing, accurately tuned professional models. Brass, silver or nickel plated.

Ludwig Bugle Bags

Corduroy bugle bags with loop string that ties at the bell end. A good protector for instruments when not in use.

Ludwig Batons

A good baton is the joy of the drum major. Ludwig batons are made in all the standard sizes, colors, with special genuine gold cord and braid, silk cords, cotton cords.

Special all-metal batons light in weight and shorter than the regulation sizes can also be furnished for school or "scout" corps.

All-metal twirling models with straight tubing, accurately balanced and proportioned can be supplied to those who want to do the fancy twirls and toss-up work. They are strong and durable and of the correct weight for exhibition or practice twirling.



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Contains all the salutes, commands, and instruction the drum corps major must know to properly perform his duties. A complete set of twenty-five photographic illustrations show every command and position. Written and compiled by Major George S. Malstrom, ex-drummer, veteran of three wars and drum major of some of America's largest bands. Used as a standard instructor by U. S. Army School of Music, American Legion Corps, Band Contest judges, Bands, etc. It is the only book on the subject ever published. In addition to details of commands, there are chapters on Honors and Salutes to the President of the United States, other officials, Regimental formations, Band formations, Massed Bands, Military Band and Field Music, and Drum Corps formations.



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- "Susan Jane" (Page 57)

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The Ludwig Drum Corps Department will help you select the proper equipment, tell you what sizes of snare drums, bass drums, kind of cymbals, about bugles, bugle music, give you information about general organization, by-laws, duties of the Corps, and special stunts. Write us for information to help solve your problems. We'll be glad to give your request cordial, and personal attention.

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This instruction material was written and compiled by the Drum Corps Department of Ludwig & Ludwig, Chicago, headed by Wm. F. Ludwig.

The work was prompted by the many requests for modern and up-to-date instruction by the organizers of American Legion, School, and Fraternal Corps. We have tried to keep it simple, to make it easily understood by the layman, so that it is virtually a self-instructor—or as near to one as it is humanly possible to write a manual—yet any Corps will make even greater progress with the aid of competent personal instruction and supervision.

The publishers will be glad to receive comments, suggestions, and ideas for improvement that may be included in subsequent re-print editions.

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